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A Suggested Integrated Model of Reading Tattoos

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ANNOTATION

The uniqueness of tattoo images stems from their distinct way of image representation and use of semiotic elements. Numerous studies have therefore examined tattoo images, but no study has examined tattoo images from a multimodal discourse perspective. A multi-analytic model has been developed for the analysis of the chosen corpus. The adopted model is constructed on Reading Images: The Grammar of Visual Design by Kress and van Leeuwen (2021) and Text-Image Relations in Old and New Media by Martinec and Salway (2005). In order to bridge this gap, a visual and textual analysis of this study is conducted. The study has various aims. First, the study will focus primarily on the representational/ideational meaning of tattoos. The study also intends to investigate the applicability of tattoos' level of interactive/interpersonal significance. In addition, the study will reveal the compositional structures/textual significance of tattoos. The study will conclude by analysing and explaining how the text and images work together to create a comprehensive meaning. The current study is an attempt to broaden the visual framework's applicability to visual semiotic analysis of linguistic fields, which has previously been restricted to photographs and visual signs. This study suggests that images, like language, are rich in multiple potential meanings and are governed by clearly defined structures of visual grammar that can be used to decode these multiple meanings. Two Instagram social website images are analysed in terms of their representational, interactional, and compositional aspects. This study concludes, based on the results, that the findings support the visual grammar theory and emphasize the value of images as semiotic resources for communicating multilayered meanings. Utilizing a variety of visual modes, the analysis of the chosen images reveals a variety of visual relationships between the participants and the observers. Messages of loss of love or life; tortures or sufferings of diverse love, life, and death-related experiences.

KEYWORDS: Visual grammar, agony, torture, tattoo, Reading images, interactive participant.

Introduction

The study of how language, image, and other semiotic systems create and project meanings in texts has been aided by several linguistics fields in recent years. This effort is known as "Multimodality." Multimodality can be broadly characterised as an interdisciplinary approach derived from social semiotics that recognises representation and communication as more than language and pays systematic attention to how various forms of meaning are socially interpreted (Jewitt, 2013: 1). Kress and van Leeuwen's (2021) approach for image analysis, as pioneers of the social semiotic approach to multimodal analysis, takes Halliday's socially-based theory of language as its starting point. These social and systemic components of Halliday's theory of language are expanded upon by Kress and van Leeuwen (1996, 2006, 2021) as the theoretical foundation for their model of "visual grammar" and their analysis of images as texts. Their goals were to create a "grammar of visual design" and a theory of visual representation that would explain how "visual grammar" is derived from an analogy of how language creates meaning in texts (Jewitt, 2013, p. 2).

As the study data is based on selected tattoos with themes like torture, sadness, love, loneliness, torture, and/or suffering, they are collected from the social website Instagram and analyzed based on the three levels of multimodality: the level of representational/ideational meaning, the level of interactive/interpersonal meaning, and the level of compositional structures/textual meaning. In addition to the levels of text-image relationships by Martens and Salway model 2005, there are also status and logico-semantic relationships. There are some reasons behind selecting these tattoos for analysis:

1. Tattoos are a subject with "various interpretations." It is used as research data to demonstrate the viability of the "Grammar of Visual Design" as a methodology for clarifying the interpersonal meanings of these many interpretations.
2. Tattoo images are an excellent example of both models' usability, applicability, and authenticity. They are visual indicators that can receive three-dimensional as well as text-image relationships together as integrated models to analyze tattoos and create meanings for communication.
3. Tattoo images can depict subjects such as tortures and terrible feelings from personal experience, which are depicted by both models. Visual components like as salience, gaze, colours, frames, power indicators, and others might convey the participants' emotions in tattoo images.

Literature Review

Semiotics and Social Semiotics

Semiotics "study of the rules underlying the sign system and helps us understand the use and implications of signs, and in particular, visual and verbal signs in communication" (Fan, 2006, p.123). Semiotics studies the illusion-reality gap (Cobley, 2010, p.3). Semioticians study "how meanings are constructed and how reality is mirrored and reflected" (Berger, 2010, p. 4). Kress (2010, p. 54) states that semiotics' basic unit is the sign, which combines form and meaning. Semiotics studies signs, sign systems, and sign contexts (Fan, 2006, p.123).

Social semiotics is another important school of semiotics that springs in contrast to the traditional semiotics. Van Leeuwen (2005, p.1) defines social semiotics as "a new distinctive approach to the practice and theory of semiotics". Social semiotics is the coinage of the British linguist Michael Halliday in his book entitled *Language as a social semiotic* in 1978 in which language functions within a socio-cultural context and the importance of culture in shaping the way how verbal language "interacts" with other systems of communication.

Multimodality

Multimodality is broadly defined as “an interdisciplinary approach drawn from social semiotics that understands communication and representation as more than language and attends systematically to the social interpretation of a range of forms of making meaning” (Jewitt, 2013, P. 1). More specifically, multimodal text analysis refers to the analysis of communication and representation in all its forms and focuses particularly on texts which contain the interaction and integration of two or more forms of representation in order to make and produce meaning in texts (O’Halloran, 2011, P. 2).

Tattoo Image and Body Art

Morgan (2002) has been described Body language as “a second source of human communication that is often more reliable or essential to understanding what is really going on than the [spoken] words themselves”. Tattoos represent a form of body language – in a very specific way, though. It also gives new meaning to the expression “reading a person”(p. 1).

Indeed, Lodder (2010, p.217) at least partially supports these claims by stating “there are inherent complexities behind the simple comparison of tattooing and other forms of art-making, the fact remains that tattoos have acquired the title of ‘body art’ in popular consciousness because to a substantial degree they resemble painting, drawing and carving.” Comparing tattoos with the clothing industry, as both industries are intertwined with culture, the body, and art, we might appreciate the following remark by semiotician Luca Marchetti (2007) as recognition of the power symbols like the tattoo have as emotional expressions and aesthetically infused semiotic resources: “the aestheticization of the object gives it an emotional aura. And the individual recognizes this emotional object as an object endowed with a soul or, more precisely, with an inanimate life, with meaning and power.” (p. 6).

Furthermore, according to a study carried out by Csesznek and Stemate (2019), there are eight main reasons for getting a tattoo: “Beliefs and ideologies, aesthetic reasons, strengthening their identity, strengthening social ties, tribute to social models, curiosity, loss of a loved one, emotional support”(p. 64). In addition, Atkinson(2003) has explained that tattoos can be used as a form of affect management whereby the bearers deal with strong emotions such as grief when losing a loved one. Tattoos are becoming increasingly accepted in society and in turn more people are getting tattooed, this leads us to believe that more people wish to express themselves and their identity through tattoos.

Methods

Kress and Van Leeuwen (2021) as a Framework for Analyzing Images

The research framework for the present study is the theory of visual grammar by Kress and van Leeuwen in 2021. It is based on the findings of the former school of social semiotics which originally illustrated linguistic texts (Hu & Luo, 2016, p. 157). Kress and van Leeuwen’s (2021) ‘Reading Images: The Grammar of Visual Design has explored how figures, places and things in an image comprise a visual design to realize the compositional, interactive, and representative meanings. In addition, Kress and van Leeuwen build their framework on Halliday’s social semiotic approach which focuses on three metafunctions of language; the ideational, the interpersonal, and the textual in which they give a new terminology in describing those metafunctions. The ideational is described by Kress and van Leeuwen as ‘representational’ instead of ideational; ‘interactive’ instead of interpersonal; and ‘compositional’ instead of ‘textual’ (van Leeuwen and Jewitt, 2001, p. 138).

Representational level

The first level, referred to as "representational," is attained when those "participants" (which may be persons, objects, or figures) build a visual "syntax" of a particular image by linking them to one another. Conceptual and narrative representations make up its structure. (Kress and van Leeuwen, 2021, P. 44–49)

Narrative Process

The narrative representation is realized by words of the category 'action verbs' that are visually realized by elements which can be formally defined as vectors. As concerns images, a vector can be defined as an oblique line created by arrows, tools, bodies or limbs, that connects participants and expresses unfolding actions or events. The participant in action processes is labeled as 'Actor', the participant from whom the vector emerges, and 'Goal', the participant at whom the vector is directed. This is also labeled as a transactional process. The narrative representation has different kinds of processes that can be identified on the basis of the kinds of vector and the number and type of participants involved. Each process has transactional (an exchange between actors and a goal to have an event) and non- transactional (the absence of a goal) sub-processes (Kress and van Leeuwen, 2021, p. 58).

In the reactional processes, according to Kress and van Leeuwen (2021), the represented participants are characterized by a reaction, which is realized by the direction of the glance of one of the participants, the reactor. Since a reaction to something is inevitably a trait of living beings, the reactor should be human, or a human-like animal. The focus of this reaction (a look or gaze) follows a vector to the receiving participant or whole process, designated the phenomenon, and the particular nature of this reaction is encoded in the direction that the reactor is looking at the phenomenon. Like the action processes, each reactional process has transactional (an exchange between reactors and a phenomenon) and non-transactional (the absence of a phenomenon) sub processes (p. 60).

Conceptual Process

According to Kress and van Leeuwen (2021), the conceptual representation presents "participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, structure, or meaning". It deals with a concept or idea that is closely retold visually by those participants. It is represented by 'tree structures' that are used to realize "kind of" relations. This main category has three processes: classificational, analytical, and symbolical (p. 76)

The "classification process" is the first of the conceptual processes. According to Kress and van Leeuwen (2021, p. 76), categorization procedures connect participants to one another in terms of the "type of" relation, which entails an emphasis on classification and the use of a taxonomy. It has two sub categories: In overt taxonomies, a participant can be subordinate to one participant while being superordinate to some of the others. Covert is set of participants (Subordinates) is distributed symmetrically across the visual space – at equal distance from each other, equal in size, and oriented towards the vertical and horizontal axes in the same way.

Analytical processes connect participants in terms of a part-whole structure. They require two kinds of participants: one Carrier (the whole) and any number of Possessive Attributes (the parts). The analytical processes can be assembled or disassembled (Kress & van Leeuwen, 2021, p. 83). The assembled analytical process consists of inclusive (A whole (Carrier) contains one or more parts (Possessive Attributes) without these covering all of the space of the Carrier). Exhaustive consists of spatial and temporal structures. In temporal structure, the parts (Possessive Attributes) of a whole (Carrier) are ordered on a (horizontal or vertical) timeline

to represent the stages of a historical process. Spatial refers to space order between components in the image. Kress and Van Leeuwen (2021, p. 94).

Disassembled analytical structure also has arranged and disconnected structures. The arranged structure is also divided into connected and exploded structure (The parts (Possessive Attribute) of a whole (Carrier) are disconnected but arranged in a way that clearly shows how they can fit together to form the whole). Connected structure consists of distributed structure (the parts (Possessive Attributes) of a whole (Carrier) are connected by lines which do not emanate from one or more centres). Decentralized structure refers to a number of centralized analytical structures are connected with lines. The third type is centralized structure (a whole (Carrier) is represented as the central node in a star diagram, with radiating lines connecting it to its components (Possessive Attributes) (Kress and Van Leeuwen, 2021, p. 102).

Symbolic Process

Symbolic processes refer to what a participant means or is. Either there are two participants– the participant whose meaning or identity is established in the relation, the Carrier, and the participant that represents the meaning or identity itself, the Symbolic Attribute- or there is only one participant, the Carrier, and in that case the symbolic meaning is established in another way, the Symbolic Suggestive (p. 102). Additionally, Open and disguised symbols are frequently seen in modern images and they are another two kinds of symbolic structures.

Interactive Level

Kress and van Leeuwen (2021) have realized that visual forms of communication utilize resources that both constitute and maintain interaction between the producer and the viewer of a visual.. The interaction category consists of three subcategories; contact (image acts), social distance (size of frame) and attitude (a subjective or an objective image) (Kress & van Leeuwen, 2021, p. 114).

Contact

Contact between the image and the viewer that is established and maintained by the visual resources are concerned with the ways that images directly or indirectly address their viewers. Contact (gaze) has two kinds of image acts; demand (gaze at the viewer) and offer (absence of gaze at the viewer) depending on the presence of eye contact or not. Kress and van Leeuwen (2021) have pointed out that images in which the participants make ‘eye contact’ with the viewer as ‘demand’ images in that by directly addressing the viewer, the represented participants symbolically ‘demand’ something from the interactive participant, that the viewer engages into some kind of imaginary relation with them (Torres, 2015, p. 244). Besides, a demand act can be combined with facial expressions like smiling, pouting, or pointing at the interactive participant (the viewer) (Brady, 2015, p. 20).

Social Distance

Kress and van Leeuwen (2021) have proposed that using the size of a frame can be utilized to convey a sense to the viewer of his or her social closeness in relation to the represented participants (p. 123). These social relations are realized by varying the ‘size of frame’ throughout the use of close-up shots (showing head and shoulders of the subject), medium shots (displaying the body of the represented participant approximately down to the knees), and long shots (the whole figure occupies about half the height of the frame) (Hu & Luo, 2016, pp. 160-161).

Attitude

Certain visual resources can be used to express an attitude or ‘point of view’ towards the represented participants in visuals. Kress and van Leeuwen (2021) have asserted that there are two kinds of visuals: the objective (without perspective) and the subjective (with central perspective). They investigate aspects of the subjective features of visuals in depth, dividing them into two possible simultaneous choices that they refer to as degrees of involvement and power. Therefore, a third structure that shows relations between represented participants and the viewer is the angle or ‘point of view’. In this vein, they discuss two angles: Horizontal and Vertical (p. 135-6).

The horizontal angle refers to a function of the relation between the frontal plane of the interactive participant (the image-producer or the viewer) and the frontal plane of the represented participants. The image can have either a frontal or an oblique angle (point of view). The frontal angle indicates involvement, whereas the oblique angle indicates detachment. For the vertical angle, it is related to superiority, inferiority and equality towards the represented participant are perceived through the high angle, low angle and eye-level angle, respectively (Yao & Zhuo, 2018, p. 127).

Compositional Level

Kress and van Leeuwen analyze the ways visuals are composed, and the kinds of meanings are conveyed by the various compositions. Composition relates the representational and interactive meanings of the image to each other through three associated principles: information value, framing, salience.

Informational Values

According to Adham (2012, pp. 32-33; Harrison, 2003, pp. 56-57), the placement of elements (participants that relate them to each other and to the viewer) endows them with certain informational values attached to the different ‘zones’ of the image: left and right (Given and New structures), top and bottom (Ideal and Real structures), and centre and margin (Centre and Margin structures). Therefore, many compositional elements are provided with specific informational values attached to the different ‘zones’.

Salience

Salience is realized through elements made to bring the viewer’s attention to different degrees, as conceived by such factors as placement in the foreground or background, contrasts in color, relative size, differences in sharpness, etc. (Kress and van Leeuwen, 2021, p. 188-190).

Framing

The presence or absence of framing devices (realized by elements that create dividing or framing lines) that connects or disconnects elements of the image, signifying that they belong or do not belong together. Frames are normally utilized to highlight the written text or the image (Kress and van Leeuwen, 2021, pp. 192- 203).

Martinic and Salway’s Model of Image-Text Relations (2005)

Martinic and Salway (2005) have made a framework for how images and texts relate to each other that can be used in different types of multimodal discourse with images and texts. It combines two different types of relationships: the logico-semantic relationships between texts and images based on their relative status.

Equal and unequal statuses

According to Martinic and Salway (2005), images and text are further split into independent and complementary equal statuses. When they are united on an equal basis and there are no indications that one is modifying the other, an image and text are regarded as independent and having equal status. The status of an image and a word is regarded as complimentary when they are united equally and modify one another (p. 345)

In contrast, image and text can be unequal. An image can subordinate to text merely refers to a part of the text. Sometimes a text is attached to an image, it is possible that only a portion of the image will be associated with the text (Martinic and Salway 2005, p. 347).

Logico- Sementic relations

Expansion and projection, which are the two main types of logico-semantic relationships in Halliday's language, have both been used by Martinic and Salway (2005) to model the relationships between images and texts.

expansion: Regarding expansion, all three of Halliday's primary forms — elaboration, extension, and enhancement — connect images and texts (Martinic and Salway, 2005, p. 325). Martinic and Salway (2005) have demonstrated in exposition, both the image and the text have the same level of generality, whereas in exemplification, the levels are distinct. When the image and text have differing levels of generality, either the image or the text can be more general. (p. 352).

The second part of expansion relation is extension. A relationship between a text and an image is called an extension, and it allows for the addition of new, relevant information by either party. When an image and a text are linked by enhancement (third part), one of them will eventually qualify the other. We have discovered circumstantial relationships of time, place, and reason/purpose thus far. A text must be tied to its ideational content in order to be deemed improving an image, or vice versa (Martinic and Salway, 2005, p. 353).

Projection

The second component of "logico- semantics," as indicated by Martinic and Salway (2005) When content that has been represented by text or images is re-expressed in another mode, projection is helpful in accounting for these situations (p. 354). Text-summarizing diagrams are the most prominent example. They typically pick out the texts' key ideas and express them in a visual, diagrammatic format. They are referred to as "locution" and "idea" by Halliday (1994, p. 220).

Data Description

Kress and van Leeuwen's "Reading Images: The Grammar of Visual Design" (2021) and Martinic and Salway's Model of Image-Text Relations (2005) are both used to analyze the visual structure of tattoo images. The visual mode gives you access to the world just as verbally or in writing does. The tools for comprehending the meaning-making process may be different from those that are merely represented by words.

The current study is a multimodal analytic study that focuses on the use of visual tools and text-image relationships to construct meaning from artistic work, 'tattoo images'. A qualitative method is used to assess and display the findings. As a result, the text analysis is primarily qualitative and descriptive. The main element in this study is to deal with ideas, sentiments, and knowledge rather than data and statistics as in quantitative research

Data Analysis

Tattoo Image No. 1



Tattoo image no. 1 is really a good example of a social semiotic sign that serves to establish meaning-making . It is a visual sample that has multimodal meanings . Moreover, it has a love theme, which is another face of torture. It is the face or parts of a woman's face . It is placed on the back and extends from the upper shoulders to the upper buttocks .

Visual Analysis

The woman's eye (as visual represented participant) appears to be looking for the viewers or audience, which can be considered a vector (invisible or imaginary lines through which the viewer understands that they are interacting with one another). The direct eye line represents the act of communication. In addition, this image has a transactional action because there is a goal, the audience. Therefore, there is bidirectional narrative processes. Furthermore, tattoo No. 1 has two major salient centres: the mouth and the single right eye. Both of them could refer to depression, sadness, and the ruins of love's tortures.

The gaze, or eye line, denotes the reactional process in this image. The visible eye helps to create reactional semiotic acts with phenomena. The presence of phenomena makes this image a transactional, reactional, narrative process. The woman's face reflects the grief, sadness, and pain experience of a journey of love. The facial expressions like the withered lips and eye, the black lips, and the partial blackness of nose all emphasize sorrowful experience of the main subject matter(the love).

In contrast to narrative process, tattoo image No.1 has a covert classificational conceptual process. The spread black spots(subordinate) belong to the same category of the black lips which represent the superordinate elements. The separate black spots refer to various types of miseries and pains of tortures of love which is clearly represented in the dark lower lip.

Analytical structure is applied in this image. The temporal exclusive assembled process. The way in which the upper lip has some sort of lightness or clarity that differs from the dark blackness of the lower lips The change

of colours from lighter beige to dim and dark could refer to the development of time from the past to the present. This change reflects the real suffering, sorrow, and grief of love through time. The same is true for the upper eyelid and the lower one. The misery and suffering of love are represented by a temporal change when the upper eyelid is brighter than the lower, which is full of wrinkles.

Additionally, the semiotic sign, tattoo image no. 1, has an arranged, exploded analytical structure. The spread black spots under the lower lip represent disengaged possessive attributes that form another aspect of symbolic splinters or fragments of the negative effects of love. The lips appear as if they are polluted, and the ruins are presented as separate spots released from these withered lips. All the dark spots point out different sad experiences of love.

Furthermore, the scribbles that are released from the black cluster beside the left side of the nose represent connected, distributed analytical structures. A scribble is a piece of writing or drawing done in a hasty or illegible manner. It could refer to expressing one's feelings, whether negative or positive, and boredom. These scribbles are full of repeating single or overlapping lines to create a type of communication.

Generally, "eyes are the windows to the soul," but they are also the windows to the heart. The eye is the body's light source. If your eyes are in good condition, your entire body will be filled with illumination. But if your eyes are ill, darkness will fill your entire body. This is significant because our minds receive visual information from our eyes (Allison, 1987, p. 62). In this tattoo, the single right eye seems to be symbolically and spiritually ill, and therefore, the whole body is unwell. This image is an example of symbolic attributive structure.

The scribbles are a clear example of symbolic attributive structure. These scribbles can represent the participants whose meaning has a symbolic attribute in relation to the black cluster beside the left face (the source of the release of scribbles). The symbolic meaning of scribbles, which have a dark black source released from them, is to show the beginning of self-expression. They are used to express desires, emotions, and fears of the inner mind, and they are also used to form communication. They could symbolise as memorial elements the tortures of love. Sometimes they are used by tattooists to break the mood of boredom and monotony.

Tattoo image no. 1. has contact between the image and the viewer through direct eye contact and the gaze at the viewer. This image has a demand for contact due to the direct gaze between the visual elements (the represented participants) and the viewers (the interactive participants). The direct look of the eye in this image demands the viewer sympathise with the looker's state. The withered eye, which is surrounded by wrinkles and covered with black and grey shades, could create a sense of sympathy.

Furthermore, the face in the image can be regarded as an extreme close-up or a large close-up. The shot is too close, and this enables the observer and the represented participant to appear quite familiar and even intimate or personal. The withered eye, lips, different shades of black and grey, and all the gloomy elements of the face, seem to be familiar to the observer and the viewer. The close and familiar position of the image could emphasise the familiar cases of such painful patterns of torture to all observers. Also, it could refer to the idealism and sadness of every viewer due to the negative, unsuccessful, and fruitless experience of love.

The angle, or point of view, is a third structure that produces relations between represented participants and the viewer. Horizontally, the angle of the face is seen as the frontal plane between the represented participant (the face) and the frontal plane of the viewers. The frontal angle indicates involvement. The involvement could refer to togetherness and being a part of the same world. Vertically, the face is seen from above, with a lower angle for the viewer. Symbolically, this position could refer to both the participant and the viewers, who share the

same feeling of suffering, but the elements in the face and the whole position of the face seem to have more suffering than the audience.

In compositional level, according to information value, first, the left side (given) is represented with a black cluster, black and grey scribbles, and mixed black spots, which are all symbols of sadness, pain, and destruction of one's self due to a bad and negative experience of love. In addition, there is a dim part of red that corresponds with the dark black in order to portray the imaginary image of a bad experience with love. The right side, or new side, represents something new and somehow positive. There is the right eye, the eye of wisdom and activity, even though it is covered with wrinkles. The left eye is not closed. The symbol of wisdom, the right eye, could correspond with the beige background. The beige is a very light brown, a warm colour of calmness and comfort.

The ideal or up elements are represented by the red clusters, the symbol of passion, and the eye which is the mirror of the soul, as if it speak the reality of love. Then, at the bottom or the real is represented by the withered and symbolically spoiled lips due to unpleasant experience of love. The disordered scribbles at the bottom are attached with separate spots which create a real sorrowful life of those who love. Separate cluster of red colour and black line which spread from nose are all speech of miseries of love.

Moreover, there are center-margin structure in this image. The right eye is the center and the surrounded gray wrinkles are margins. The center, the eye has the main information which express everything of soul . The speech of eye is represented by the gray wrinkles. In addition, there is vertical triptych structure of lips with connected black cluster and lower black and gray spots.

Framing is another element at the compositional level. Framing means dividing into disconnection and connection. The bold line on the nose can work as a segregation disconnected element (frameline) in this image. The bold black line creates a mood of contrast between the left side of the dark cluster and scribbles and the right side of the right eye and the lighter side. In addition, there are empty spaces (separation elements) between red, black, and blue colours. These empty spaces that make colours distinct elements, refer to different feelings of love.

Furthermore, a connected frame contains visual rhyme, integration, and overlap. There are common visual similarities of colours (visual rhyme), like, the red on the upper part corresponding with the lower one, the black upper scribbles corresponding with the lower ones, and the dark left hole of the nose corresponding with the right one. All these elements are separated and segregated by another element to create a sense of contrast and to clarify recurrent themes in the subject matter.

Salience is another element of compositional level. There are some elements that affect the most salient parts of the visual image. Size, clarity of focus, colour contrast, and other elements the first focus of image no. 2 is the appearance of the eye. The hazel eye is surrounded by grey wrinkles. The maximum salience in this image, the eye, can attract the viewers' attention to look intelligently at the character's suffering from love. Then, the focus shifts to the left part of the image, the disordered scribbles, the black cluster, and then to the black and grey lips.

Text and Image Relation

Tattoo image no. 1 does not contain an equal status relationship because both text and image do not have independent or complementary relations. Text appears to be subordinate to images since it needs modification of the images to clarify its connotations. The first look is when one can notice the speech of love from the lips.

But the lips appear withered and covered with black and grey. These colours and spots under the lips would explain what kind of speech love is.

Two forms of elaboration exist between images and texts: exposition and exemplification. Text and image are not at the same generality, and this makes the image not represent an exposition relation. But it implies exemplification, in which the image is more general than the text. The attractive form of the eye, the disordered form of scribbles, and the withered lips with two incisors covered with grey and mixed colours make the image more general than the text.

Furthermore, the figure of scribbles, the odd face with a lost left eye, withered right eye with wrinkles, and different shades of black, grey, and red all enhance the idea of the speech of love in the text as an enhancement of reason or result. There is some enhancement in this image. The black spots spreading from the mouth enhance the idea of the place of speech. Tattoo No. 1 has time enhancement (image enhances the text). The grade of red at the beginning represents great emotions of love, then the black colour grades from soft and clear to deeper and deeper until it reaches the end (fearful face) which is the horrific mouth, which is the source of speech.

Another part of logco-semantic relations is projection. It consists of a locution (wording) and an idea (meaning). According to Locution or wording relation, the text is written (Love Speaks) vertically. The word "love" begins with a capital letter; this could refer to the big or full feelings and desires of love. The red colour at the beginning supports this idea of passion, strong feelings, and love. The text is written in red with a beige cavity to mix the colours. The mixture is significant, the red colour of passion and love with beige, the colour of calmness and relaxation. The word ("speak") is written horizontally, with capital letters, disordered or missing letters, and a separate letter with a dominant red colour.

As far as the idea (meaning), the text begins with a capital letter to refer to the superiority of love, then it is covered with a black bold line that spreads from the black cavity of the nose. After that, the letter (v) is partially covered with black lips. This gradual development of using letters shows the suffering of love, the step by step arising of problems of love, and this corresponds with scribbles and black spots in the image. Moreover, the direction of the word (SPAEEK) is changed, and this could refer to the real change of feeling from being strong to more horrific, disordered, and dangerous.

Tattoo Image No. 2



Visual Description

The social semiotic connotations of tattoo image No. 2 are very strong. The tattoo design No. 2 is shaped like a human face with red-covered eyes, a sewn or closed mouth, and a black spider on the forehead. It is surrounded by black lines and a grey rose. In addition, the image has text distributed throughout the top, right side, and bottom. This tattoo may allude to one's philosophical perspective on life's natural cycles. The tattoo might make someone think about the purpose of life.

The human presence (the human face) and the depicted objects (the spider and its web, the grey roses, and the black clusters surrounding the face) are both sorts of visual participants in image no. 2. The narrative representational process is used in the eighth image. The participant's eyes (as visually depicted) appear to be wide open and facing the audience. These eyes could stand in for a vector (real or imagined lines). The straight line of sight denotes a form of communication. Additionally, there is a goal in this image, the viewers, so the action is transactional.

The strong gaze, or eye line, in this illustration represents the reactionary process. The visible eye contributes to the creation of reactionary semiotic acts that are has phenomena. Due to the representation of phenomena, this image is a transactional, reactive narrative process. Furthermore, Tattoo two has a keen eye. This eye could signal to the audience that it is curious about the effect of death and life on the participant's face. Facial emotions like the look, the grey circle around the eyes, the red line on the eyes, the stitched lips, and the spider web are significant aspects that may cause the audience to react and connect with this visual image.

In contrast to the narrative process, analytical structure is also present in this image. An inclusive process is assembled in this image. The innocent eyes are only the possessive attributes of the face that indicate life, while the black around them, the black nose, the wrinkles in the face, and the stitching lips all represent components of death. Life, with its enjoyment, pleasure, and happiness, could be represented by the direct innocent stare of the eye. The eyes appear to be surrounded by black circles, the nose appears black, the mouth or lips are stitched, and black clusters under the face all signify a temporal time of transition from an enjoyable existence to a calm life.

In addition, tattoo image no. 2 possesses a centralised, disassembled, analytical structure. The eyes can represent the central attributive structure of the face's carrier. The innocent eyes, the entrance to the soul, are encompassed by black and grey circles. The central information in the eyes represents a means of expressing the joy, pleasure, and light of life, as well as the darkness, tranquilly, and serenity of the second life, death.

The symbolic structure of the analysis is another component of its conceptual framework. The face appears strange; it is a covert symbolic structure that represents the form of a joker figure. Although the tattoo's depiction of a pleasant existence and tranquil death suggests a paradox or contradiction, the Joker is frequently linked with chaos and craziness. It can represent the acceptance and integration of diametrically opposed forces or experiences in life, such as happiness and misery, light and darkness, or life and death.

Another suggestive attribute in image no. 2 is the spider. Spiders are often connected with mystery, ambiguity, and the hidden parts of life, especially when they are painted in black. They frequently stand for the invisible, the unconscious, and the complex web of fate or destiny. Spiders are also patient animals that wait for their prey to get caught in their webs. This feature may stand for resilience, foresight, and achieving equilibrium in life. It could act as a prompt to exercise patience and let events develop gradually.

Due to the direct gaze between the visual elements (the represented participants) and the viewers (the interactive participants), tattoo image number 2 requires contact. The direct gaze of the eyes in this image requests that the audience take care of their lives, be patient and endure difficult times, appreciate themselves, and be prepared for the second peaceful life. It could draw attention to the importance of leading a happy life by employing bold colours such as bright red (representing power and energy) and beige (representing comfort and serenity).

In addition, the image of the face could be an extreme close-up or a wide close-up, depending on perspective. Only the head is visible, creating the illusion that the observer and the subject are very close. The innocent look of the eyes and the stitched or sewn lips are recognisable as obvious indications of the joker. The close proximity of the image suggests that all viewers will recognise the depicted situations. This tattoo may represent a person's acceptance of their own mortality and belief that they will find serenity in death.

The angle, or point of view, is a third structure that establishes relationships between represented participants and the observer. From a horizontal perspective, the angle of the face is regarded as the frontal plane separating the participant being depicted (the face) from the frontal plane of the viewers. Involvement is indicated by the frontal angle. The involvement might be interpreted as a sense of community and belonging to the same reality.

This image contains multiple levels and interpretations of life and mortality representations. All of these elements appear familiar and integral to the audience's emotions. Visual indicator number 2 makes the participant's attitude towards power abundantly clear. There is no vertical angle in this image. However, the aspect of the image and the spectators or passive participants is the same. The tattoo number two could serve as a reminder to consider one's life's meaning and purpose. It may represent a meditative outlook on life.

According to information value, the first symbols of sadness, pain, and self-destruction due to a bad and negative life experience are a black cluster, a black line, a grey rose, and a combination of red spots and lines on the left side. In addition, grey can be linked with transitions and change due to its status as a colour between black and white. The right side, or the new side, represents something positive and novel. Even though it has more tears than the left eye and is covered with a black circle and a red line, the right eye is the eye of wisdom and activity.

Moreover, this image contains a centre-margin structure. The face of the joker is the focal point of the image, while the surrounding grey roses, black clusters, half-hidden eye, and black face on the right hand serve as margins. The eye contains the primary information that expresses all aspects of existence, whether they are pleasant or difficult. There are innocent eyes, eyes of activity and enjoyment, black circles and tears surrounding them, a black nose, stitched lips, and a grey rose on the jaw, all of which are meant to represent the various forms of torment that encompass happiness. The margins are adorned with grey roses, multiple clusters, and black lines to convey the visual atmosphere of Second Life.

Framing is another compositional level element. Framing is the process of separating disconnection and connection. In this image, the bold black line around the face can produce a segregated, disconnected element (frame line). This can establish a mood of contrast between the life aspects of the face and the death aspects of another existence. In addition, this image lacks white space (separation elements) and visual contrast.

In addition, a connected frame has visual rhyme, integration, and overlap. There are frequent visual similarities between colours, such as the grey of the roses on the left and the half-hidden eye on the right. Both signs share visual similarities, such as the colour between light and darkness, which is grey, or black and white. They can symbolise, in common sense, the transformation of various life experiences. Moreover, there are elements of overlap between the participants represented.

Salience is another element of compositional level. There are some elements that affect the most salient parts of the visual image. The first focus of image no. 2 is the appearance of the face. The face has a sign of a spider, a sewing mouth or stitched lips, a black nose, and eyes with a black circle around them and covered with red; all these represent mysterious and attractive aspects. The maximum salience in this image, the face, can attract the viewers' attention to look intelligently at the character's mixed experience of life and death.

Text and image relation

Tattoo picture no. 2 does not have an equal status relationship because the words and image are not independent. Text looks to be subordinate to the image since it requires visual modifications to clarify its meanings. The dominant figure in this tattoo image, which prominently depicts the Joker face along with the text "pleasant life" and "peaceful death," would be the Joker himself.

Expansion and projection are the two primary logico-semantic categories. Two forms of elaboration exist between images and texts: exposition and exemplification. Text and image are not at the same generality, and this makes the image not represent an exposition relation. It does, however, imply exemplification, in which the image is more general than the text. The Joker's face indicates chaos and unpredictability, yet the text suggests a desire for peace and harmony.

Furthermore, there is an extended relationship between text and image. The image provides context for the text. It enhances the idea of life and death by depicting the joy of life and the darkness of a calm second existence in numerous ways. In addition, the stitched lips, tears, spider web, black clusters, and lines all represent "death is peaceful" in the text, which is known as an enhancement of cause or result.

Projection is another aspect of logico-semantic interactions. It's made up of a locution (wording) and an idea (meaning). The text (LIFE is Pleasant) is written vertically and horizontally according to the Locution or phrasing relation. The word "LIFE" starts with a capital letter and is surrounded by black and beige; this draws attention to life, which is full of happiness, satisfaction, problems, and tortures. The word "pleasant" is printed in beige against black to represent enjoyment and pleasure in the midst of a sad experience.

In terms of the idea (meaning), the sentence opens with a capital letter to emphasise life's grandeur. The text interacts with the image of the joker to create a comprehensive semiotic piece. The statement may communicate a philosophical perspective on life and death, emphasising the peace and acceptance that can be found in both existence and death.

Results and Discussion

In this study, a qualitative method is used to discuss meaning of the main visual categories and subcategories with a brief details, and to discuss the integrated relations between texts and images. The visual category of representation has two sub-categories, namely, narrative processes and conceptual processes. The narrative process has a lower representation than the conceptual process. This means that there is a relative focus on what the participants represent more than on unfolding actions or events.

As for the interactional meanings, the two selected Images have showed the demand dimension and lacks offer one. The demand or direct gaze of the depicted participants reinforces the notion that the producers intend to convey a command, advice, or warning to the audience. Moreover, there is no power between the tattoo image and the spectator, as if the creators of these tattoo images share the same emotions as the viewers.

With regard to the compositional aspects, the right or new side paradoxically reveals new attitudes and emotions, such as sadness, pain, and anguish, and the same with ideal-real dimensions of information value. Framing is also applied in these two images, the disconnected and separate frames are intended to distinguish participants in order to demonstrate distinct themes and the transition from one stage to the next. Salience is applied in both images.

In this study, none of the selected tattoo images have an equal status relationship, as none of the images depict independent or complementary relationships. This result demonstrates that all selected images are interdependent, with some variations in which one is more general or dominant.

According to Logico semantic relation, there are no expository relationships between all images because text and images do not share the same degree of generality. However, all images contain exemplification elements. The two tattoo images have demonstrated that images is more general than text. The second form of logico-semantic level is projection, which is frequently represented in all selected tattoo images. As far as the level of locution (wording) is concerned, each text in every image has a particular word order or colour to match the context of the image.

Conclusion

- Tattoo images are complex due to their numerous semiotic sources. Thus, Reading Images: The Grammar of Visual Design can be used as a framework for a broader set of visual components, including tattoo images, to cover a gap that has yet to be addressed by this model.
- To begin, most tattoo images employ the narrative process; action and reaction are well represented in most images to relate to gaze or eyelines to express feelings towards the viewers. opinions and ideas to the audience. The analytical and classificational levels of conceptual process are well represented in this study.
- The interactive level is validated by identifying the symbolic or imaginative contact between the things in the images and the viewers. The visual tattoo images convey direct messages to viewers, expressing unpleasant emotions such as sorrow and torture. In the interactive level, elements such as demand, offer, gaze, and horizontal and vertical angles have been used to demonstrate direct interaction between viewers and visual objects in the images.
- The two models integrate each other to successfully analysis image. Texts have been partially verified to have dominant relationships with images, with the chosen tattoo images displaying more such relationships. To trust or authenticate text-image relations in this study, every piece of chosen data requires a second model. The entirety of the tattoo images are closely related to the texts; they either enhance one another, showing the setting and purpose behind the images, communicating their main ideas, and sometimes even making the visuals more or less general than the text.

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