

Exploring the Application Research Between Scars and Wearable Art

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Abstract: The research has been all about evaluating the link between scars and wearable art. The scope of this research is quite broad, and it helps people to explore positions from different perspectives. For this purpose, secondary data intervention with the help of qualitative data has been provided. The focus towards secondary data collection has involved the contribution made by victims of certain scars. This paper explored the relationship between scar and wearable art from different cultural backgrounds, medicine, anthropology, philosophy, psychology and other fields. However, it has been depicted that the link between scars and wearable art is quite strong. Still, there is a certain degree of complacency and dependency on external factors such as the perception of the society and element psychological well-being of the entities. Moreover, gender-related factors and the role of age are also very important in the impact of wearable art, and social pressure and social support also play an important role.

Keywords: Scar, Wearable art, Wounds, Philosophy, Psychology

1. Introduction

1.1. Background

The skin tends to possess a certain degree of integrity; however, when healing tends to occur then the role of scar is evident. Skin tends to serve as an organ and the overall responsiveness of the nervous system is aligned in an appropriate manner related to it. The exposure of the skin towards the environment is at the optimum level; therefore, the existence of scars cannot be ignored in this regard. The argument under consideration is that the scars are for a long term and they stay on the human body for a longer period [1]. There are certain psychosocial impacts of scars that are required to be dealt with appropriately. From a mental perspective, the scars coming from radiotherapy in terms of oncology or through a surgical treatment have a certain effect on the mental position of the concerned individual. The overall quality of life is an important determinant in this regard and wound healing can make or break the relationship for the concerned entity in a timely manner. The mental outcomes being achieved tend to vary from scar to scar. For instance, the case of a scar due to spilled hot tea or a scar due to major trauma has different psychological outcomes for the individual [2]. There is a considerable level of innovativeness when it comes to dealing with the activities related to scar management. The wound status and the healing process can take time; however, it can lead towards uncertainty in the process and innovative wearable technology is deployed to ensure that a controlled

approach is deployed. Moreover, the use of wound dressing intervention in an effective manner can make or break the situation at hand. The overall position of the entities is enhanced with the help of it. Other than this, the use of art is always a secondary option when it comes to wound related activities [3].

1.2. Problem statement

The problem under consideration is that the connection between a person's wound and the scar emerging due to it with that of the concerned wearable art such as jewellery is required to be investigated. It has been ascertained from past literature that wounds are being read in a relatively indifferent manner from a social perspective; therefore, the overall outcomes being attained related to it somehow matter a lot. From a broader context, the role of wounds and the usage of art related to them are required to be explored pivotal manner to achieve the desired outcomes. The variety of perspectives being explored related to scar and the use of wearable art is the main problem to explore such as the inclusion of psychoanalysis, anthropology, medical as well as the philosophy and psychological underpinning.

1.3. Research aim and objectives

The research aim is to evaluate the sense of urgency among people to use wearable art for their scars and how it is connected from different perspectives. The objectives that have been addressed are as follows:

- .To explore the perception regarding wounds across different cultures.
- .To identify the connection between wounds and decoration across different cultures. To explore the relationship between scars and the use of wearable art.
- .To evaluate the relationship between scar and wearable art from the context of multiple disciplines

1.4. Research significance and scope

The research is significant for the concerned academicians and the existing body of knowledge concerning the topic will be increased considerably. The preliminary review of the literature depicted that the evidence between scar and wearable art is not at the optimum level; thus, it is more likely to contribute effectively. The research is significant for the key marketers pertaining to wearable art on how they can penetrate the minds of individuals with scars and wounds. The scope of this research is quite broad as it helps in exploring the stance from different principles.

2. Literature Review

2.1. Relationship between Scar and wearable art

Scarring is a phenomenon that cannot be ignored; however, the use of wearable technology such as jewellery is questionable in this regard as it is more likely dependent on the cultural values and norms that prevail in society in an incremental manner. The gender-based intervention is evident in this regard as the occurrence of scars on a female body leads towards increased usage of jewellery and wearable art as compared to that of the male counterpart [4]. In contrast to this, Wounds International [5] elaborated that the relationship between scars and wearable art is minimized as age progresses. When it comes to older age, individuals tend to face a difficulty in managing the intervention. For instance, the use of wearable art and jewellery among old individuals leads towards increased risk to the skin; therefore, they tend to avoid concerned interventions. This means that the occurrence of skin tears or skin wounds cannot be ignored at any stage; however, the progression of age limits the sense of urgency among the entities to be involved in the utilization of wearable art to accommodate their

interest in a timely manner. The research of Brown and McKenna [6] indicated that the social functioning at a younger age tends to matter a lot; however, the scar and wearable arts are somehow emphasized when the age is on the lower side. The concerned individuals tend to opt for emotional well-being and they tend to focus on healing the scar; however, if this is not achievable, then the focus shifts towards wearable technology or art. The quality of life of the individuals certainly matters a lot and the intention to utilize any kind of wearable art tends to intensify with the focus on effective art. As per Lawrence [7], the stance of the individuals related to scar healing is different when the scar is visible and when the scar is hidden. In the case of hidden scars, the use of wearable art becomes quite prominent because self-satisfaction is not achieved by the individuals. In order to accommodate the levels of self-esteem, the role of facial scars tends to create a sense of urgency among people to use wearable art to ensure that poor self-esteem is addressed; however, in the case of hidden scars, the intention is not too extensive. The changes in bodily appearance have a significant negative impact on the well-being of others. Particularly in the case of women facing breast cancer, the overall body image certainly matters a lot. Hair loss tends to compel women towards utilizing hair wigs to ensure that the hair loss is accommodated accordingly [8].

2.2. Relationship between wound and decoration

In order to review the basis of how wounds are socially read, the contribution of Klein and Andrees [9] affirmed the occurrence of diabetic foot ulcers as well as the wounds arising. The wound odour has been a key factor through which a person is read differently. Social support and social connection have been required to be treated in an effective manner; however, the role of decoration is detrimental in this regard. This means that it all depends on the level of the wound and the level of social anxiety that is arising due to it. For instance, in the case of wounds which are causing odour, the concerned patients are less likely to ensure that any kind of decoration is involved related to it. So, the connection is generally vague and weak concerning it. On the other hand, Jan and Alhadi [10] presented that the knowledge levels of the patients tend to vary considerably; therefore, the attitude towards dealing with managing the wounds is different for each patient. As a result of this, the wounds that tend to exist are somehow dependent on how well the knowledge about tackling it tends to exist. The use of decoration to the wound after surgical intervention is dependent on the severity of the issue and the risk of long-term persistence of the concerned wound; therefore, the concerned entities or patients have a limited sense of urgency to be involved in tackling the wound in an appropriate manner and desired outcomes are attained related to it. From a societal perspective, wound healing is a key process. The faster wound healing tends to occur, the higher chances tend to exist when it comes to enhancing the overall quality of life of the individual in a pivotal manner. Thus, the use of decorative material is not a cornerstone of operations when it comes to managing the issues at hand. Other than this, concerns about the overall appearance tend to compel the patient towards treating the wound in an effective manner. The negative emotions somehow get the better of the patients and they seek viable outcomes while tackling the wound [11]. The depiction of wounds from a social perspective tends to vary considerably. Some people tend to show sympathy while others don't. The involvement of self-inflicted wounds in the case of popular culture is prominent and it has been deployed to reflect it as a symbol of a certain behaviour; thus, the sense of decoration is evident [12].

2.3. The use of wearable art for scars from the perspective of psychoanalysis, philosophy, psychology, anthropology and medicine

In terms of psychoanalysis, Haire [13] presented that the use of furs tends to serve as a fetish-related intervention and it has been used in the genital areas so that the scars being placed on the public hair are replaced by it. It is the mental element that is required to be considered in this regard. The free

association associated with the feminist element has somehow led towards favourable returns; thus, the concept of psychoanalysis comes into play in this regard. From a broader context, a skin condition named eczema creates a particular scar on the human body and it is required to be dealt with accordingly; however, mental changes tend to occur and the use of different textile designs tends to enable the concerned entities to diversify their position in a timely manner. The usage of textile sciences tends to matter a lot in this regard. On the other hand, the perspective of philosophy tends to come into play and it depicts that the skin has a strong connection with the nervous system of the individual. Mental well-being is connected with the skin elements. If the skin is shaped in an effective manner then there are higher chances that the psychological elements are aligned appropriately. The overall perception of the people with visible scars tends to be detrimental to their cause. The concerned patients who are facing an issue related to scars are more likely to find it difficult to align the psychological elements accordingly. In addition, the reason is that skin tends to serve as an organ and it can certainly communicate with the body and mental elements accordingly. The aspect through which an individual looks ugly tends to urge them to use wearable art or other interventions through which scars can be accommodated [14]. In addition, Ngaage [15] reviewed that the psychological outcome related to scars tends to vary and it has an impact on the emotional well-being and overall attitude of the individual. The patient with scars tends to witness a feeling of shame or anxiety. They feel less socially recognized if the scar is visible on their bodies and cannot be covered in an effective manner. So, the psychological perspective is evident in this regard.

The research of Reynolds [16] indicated that the nature of reality from the philosophical perspective can be singular or multiple. Therefore, in the case of scars, the philosophical underpinning tends to lie in the fact that scars can impact on the mental well-being of individuals or it can be minimize the extent to which desired outcomes can be attained. From philosophical perspective, the deployment of wearable art for scars can have a positive or negative impact on the overall emotional well-being and attitudinal alignment of the individuals. On the other hand, Roberts [17] highlighted that the anthropological perspective tends to revolve around the evaluation that what makes individual humans. A clear-cut understanding of what means it to be human is highlighted in this regard. When it comes to scar management, the case of women who undergo caesarean section is evident in this regard. The women in the region of Ecuador tend to pay for the c-section. The intention of the women is to enhance their overall worth in society because the scar being left behind due to the c-section holds the key. Moreover, from the anthropological perspective, the state neglect for the women who cannot bear the surgical intervention is evident. So, the women in Ecuador opt for c section to get the prescribed medical services and enhance their worth as humans and their understanding as humans is diversified related to it. So, this means that from an anthropological perspective, the scars can make women human and an optimum level of consideration is gathered to ensure that the desired medical services are offered to them; therefore, the concerned females tend to pay for the c-section. In the view of Kerwin and Stiff [18], the medical perspective comes into play as the wound healing time period tends to vary considerably. The scar management can be dealt with accordingly as some scars tend to remain on human bodies for longer periods of time; while others tend to be addressed with the help of a natural healing response. Thus, from a medical perspective, the scars are dealt with by the patients in a relatively indifferent manner.

3. Research methodology

3.1. Research philosophy and design

When it comes to determining the philosophical underpinning related to this research study, the position related to interpretivism is evident. The use of interpretivism philosophy is evident in a perspective where multiple natures of realities are required to be generated. In the present case, the

connection between scar and wearable art can be established and reviewed from multiple perspectives as the nature of reality that is unique and multiple has been generated in the form of anthropology, philosophy, psychology, psychoanalysis as well as medicine. Thus, the usage of interpretivism can pave the way for a generation of multiple outcomes for the entities to tap. The existence of scars can be reviewed accordingly.

From the perspective of research design, the utilization of exploratory design is deployed. The reason for this is that there is limited specific evidence available in the past literature about the scars and wearable art particularly in the case of different disciplines. Therefore, there is a growing need to ensure that a broader perspective is deployed to review the topic of interest; thus, the role of exploratory design is influential in this regard to maximize the reach of the researcher. The use of exploratory design ensures that the research problem is explored that is not clearly illustrated [19]. In the present case, the issue concerning the link between wearable art and scars is not clearly defined and multiple perspectives might arise from it which has compelled the researcher [20].

3.2. Research approach and strategy

The research approach that has been followed in the present case is the inductive approach. In the case of the inductive approach, the researcher does not focus on statistical underpinning. Moreover, a relatively new theoretical element is established rather than testing already established theory in a viable manner [21]. In terms of the inductive approach, the role of carrying out in-depth evaluation related to the subject matter is carried out in which the scars and the wearable art come into play in a viable manner. The strategy of the research is unique. The researcher intends to follow the case study strategy. In this particular strategy, different cases available related to scars are presented and multiple disciplinary perspectives are applied related to it. For instance, the use of anthropology, psychoanalysis, psychology and philosophy comes into play. For instance, the case of Anne Boyer in the US is evident. Moreover, the case of Susan Sontag is evident in this regard to explore the position related to scars and the use of art. The use of Audre Lorde's cancer journal is reviewed in a successive manner; however, from the philosophical perspective, Catherine Malabou's work on plasticity has been applied to understand the nature of reality in a viable manner. In addition, different perspectives from different disciplines are employed to reach towards a consensus.

3.3. Data collection and analysis

As far as the data collection is concerned, the use of secondary data sources is considered noteworthy in this regard. The usage of secondary data evaluation is prominent as the search strategy can come into play in a prominent manner. The search strategy tends to involve multiple sources and the research results are not reliant on one particular database or source only. This means that the findings or the results being obtained are from journal articles, websites etc. The varying perspective related to scars is required to be established for a better view of the proceedings. As there are a variety of thought procedures when it comes to evaluating the perspective of scar and the wearable art related to it, the focus is primarily on identifying how scar management is dealt with by individuals in different cultures. For this purpose, different individuals from different cultural backgrounds have been evident. In addition, the thematic analysis has been carried out in which the themes are generated related to the topic of interest. The themes of each discipline are presented in this case and the connection between the two main variables has been established accordingly.

4. Results and discussion

As per the case of Anne Boyer, it is clear that the concerned entity faced issues related to breast cancer. The concerned poet highlighted that the overall position related to breast cancer and its survivorship

tends to vary from era to era. As in the era of 1970s, it is clear that breast cancer was not recognized as a brand. So, it had no psychological impact or psychoanalytical impact on the ongoing proceedings. From a broader context, the interventions related to the treatment of breast cancer in the present era is based on a brand. Breast cancer is depicted with the help of a pink ribbon and people surviving the scars related to it tend to depict the element of cultural elements that prevail. Particularly in the US culture, where the role of insurance is quite prominent, it has been clear that breast cancer survivors in the contemporary era are more for married women. From a psychological perspective, it is clear that breast cancer survivors tend to suffer from mental trauma and anxiety; however, from the anthropological perspective, it is clear that the mental impact of breast cancer survivor is detrimental to the cause of the entities. The understanding of the humans is clarified in this regard and it can be depicted that the position of the society is important to determine. The concerned survivor namely Anne Boyer witnessed a mastectomy and returned to work; however, the removal of one breast has certainly implications related to the wound. Society itself believes that the beauty of a woman lies in her breasts as well as how she looks; however, due to mastectomy, the existence of just one breast certainly hampered the interest in a viable manner. The case of breast implants has been highlighted by Boyer and she believed that a breast cancer survivor has to ensure that the associated wearable art is deployed to ensure that the societal pressures of wound healing are addressed effectively. So, this means that in the US culture, it is quite a noteworthy intervention to be carried out in a timely manner [22];[23]. The degree of fear has been at the optimum level and the doctors certainly men are involved in staging the disease and ensuring that the women who suffer from breast cancer are provided with the best possible outcome related to it. From the perspective of the theme to be generated, the philosophical underpinning reveals that survival in society despite facing all the pains is by focusing on the bodily revamping; however, from the perspective of psychology, the trauma and the mental stress being witnessed throughout the treatment of breast cancer is still not enough, Because an individual becomes a survivor and has to deal with the emotional distress such as carrying out breast implants in the future.

Another review of the cancer journals being presented by Audre Lorde has been reviewed. The findings of Lorde [24] affirmed that the depiction of a black individual with lesbian sexual orientation has been hampered considerably after breast cancer. The findings depicted in the cancer journals revealed that the social struggle is evident. For instance, before the cancer's existence, the concerned entity was involved in a relationship with another female; however, after the recovery, a similar level of compassion and intimacy is difficult to attain as there is a social struggle involved in it. From the anthropological perspective, it can be understood that humans tends to change with the passage of time and any devastating life event related to a particular scar or wound tend to nullify the interest of other entities in a viable manner. The cancer survivors are considered warriors. As a matter of fact, the excerpt from the cancer journal reveals that a woman faced amputation of both breasts. The symbol of beauty associated with women has been harmed considerably and women are somehow being considered as dangerous. From a medical perspective, it is somehow necessary to control the spread of cancer from a primary source; however, cosmic war tends to emerge. The use of silicon gels as wearable art and lambswool has been considered the cornerstone of activities so that the conventional beauty of the individual is restored; however, it somehow reduced the level of dangerousness associated with the entities. A key dilemma in the society that has somehow strengthened the relationship between scar and wearable art is that if the wound or scar is covered then it can be depicted that it does not exist. The activity in which a scar seizes to exist somehow matters a lot and it can clarify the pathway through which the ongoing state of affairs can be controlled effectively. From the perspective of psychoanalysis, mental well-being can be achieved in a way that the unconscious mental process can come into play in this regard when societal support is not at the optimum level. From a broader context, the mental processes are shaped accordingly on the basis of

the societal pressure being exerted. A woman who has been recently involved in a trauma is bound to think about the aftermaths of the scar. The acceptability of society and the level of indulgence is dependent on how well the mental acceptance is related to the issues. The thinking patterns of breast cancer survivors tend to vary considerably on the basis of their experience [25]. From the evaluation, a theme tends to emerge in a way that the amputation of the organs and the skin wound-related healing is required to be dealt with in a successive manner when it comes to dealing with the issues related to mental harm. With the passage of time, the degree of connection between scars and wearable art is intensified as the women feel that without undergoing such interventions they can never be accepted in society and the basis of self-esteem can be established appropriately through this.

The perspective of Catherine Malabou is evident in the situation of the wound that tends to emerge. The basis of old and new wounds are evident in this regard to understand the situation at hand. The subject of trauma has been explored related to it. From a broader context, emotional disturbances tend to exist when the concerned individual tends to face difficulty in dealing with the traumatic experiences. The overall seriousness of the issues is dealt with accordingly. From the perspective of psychological perspective, behavioural norms tend to change in a considerable manner. The stance related to old and new wounds tends to focus on desired outcomes. There is a certain degree of cultural understanding that can be emphasized in this regard. From a broader context, the use of plastic wearables is evident in certain cultures. The old wounded did not emphasise the use of plasticity but it is evident when it comes to tackling the new wound in an effective manner. Other than this, Malabou pointed out that psychoanalysis tends to serve as the therapeutic practice being carried out. In addition, the cultures that have witnessed considerable levels of war-related events have tended to utilize scars to reflect upon wearable art in the case of plastic. The approach related to traumatic stress tends to matter a lot [26]. In the view of Book Forum [27], psychoanalysis is required to be carried out. The traumatic stress that tends to come into play in this regard is related to brain lesions and battleground trauma. The brain and psyche somehow hold the key in this regard. The damage being exerted related to the mental trauma leaves scars that cannot be dealt with the help of wearable art. Thus, the perspective of psychoanalysis is evident as the overall alignment of the mental processes can be intensified in a favourable manner. The brain tends to occupy a distinctive position. From a broader context, self-regulation is carried out by the concerned brains and the ability to feel emotions somehow is nullified in a considerable manner. The perspective of psychoanalysis reveals that the aspect of neuroscience and neuroplasticity has been intensified in a considerable manner. It has been claimed that the brain capacity tends to change in a considerable manner and due to the wounds and scars, the transformation process is required to be intensified so that better and rational outcomes can be attained related to it. In addition, the use of plastic wearable art has been intensified and related to it in a viable manner [28]. The themes that are evident in this regard tend to include the changes in mental elements of the ones suffering from societal pressure and other elements to manage their traumatic experiences in a viable manner.

5. Conclusion and recommendations

When it comes to depicting the link between wearable art and scars, the findings reveal that wearable art tends to be utilized by female individuals and gender-related elements are important in this regard. The role of age is also prominent in this regard because as age progresses, the overall outcomes related to the use of wearable art to cover wounds and scars become relatively easy. The findings can be summarized in a way that there is a strong connection between wearable art as well as the scars under consideration. From a broader context, the depiction of wounds tends to vary across different cultures. The cultures that are high in terms of collectivism tend to pave the way for successive returns and the focus is primarily on the adjustments related to the societal pressure that tends to exist in a viable manner. The role of social pressure and social support while combating the treatment of any wound

somehow matters a lot in this regard. The use of thematic analysis reveals that the use of breast implants as well as the use of wearable art in terms of plastic somehow matters a lot. The use of lamb's wool and another kind of wearable art has been intensified in this regard when it comes to dealing with the intervention. The findings further imply that the emotional well-being of the survivors of the trauma tends to matter a lot and the overall decision-making is aligned related to it. It can be ascertained that the concept of decoration is a key element of consideration. The wounds are being interpreted in a relatively indifferent manner across the cultures. So, as per the first objective, it is evident that wounds impact the self-image in different cultures; however, the use of decoration to cover wounds depends upon the prognosis as the use of silicone gel to hide scars and wounds is evident in this regard. The relationship between wearable art as well as the scar is quite comprehensive and the overall decision-making is aligned effectively.

As per the findings, it has been recommended that post-traumatic stress is dealt with in an effective manner. The concerned marketers responsible for wearable art and jewellery must evaluate the psychological perspective being evaluated; however, in the context of mental trauma and mental problems related to medical conditions, the usage of proactive measures to understand the psychological state of affairs and the philosophical underpinning somehow matters a lot and it can diversify the overall position of the entities. It has been recommended that the perspective of the previous victims of scars and any kind of wounds must be taken into account in order to construct the basis of an effective approach towards tackling the issues in hand. Other than this, the exploitation of the people with scars has been carried out. Certain people tend to ensure that they accepting the scars as the need of the moment; thus, easier accessibility to the concerned medical services should be provided; however, marketers are required to promote the basis of effective wearable technology for the sufferers.

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