

CHAPTER ONE

INTRODUCTION

This chapter incorporates the background of the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitations of the study and operational definitions of the key terms.

1.1 Background of the Study

Image enabled communication is a new form of practice in both academic and general discourse to convey specific meaning. Due to the globalization, social and cultural aspects have been represented by images. It replaces words and dominates socio cultural and political aspects. According to Cassar and Cremona (2017), images make entities of realizing around particular complex social and cultural issues. So, images can use as one of the desirable means, than another means of communicating ideas, messages and social and political themes. Visual images have embodied the different modes of communication. They include language, sign, graphic design film, typography and other examples, which conveys meaning in specific cultural contexts. Among these visual images such as digital images, pictures, graphic images and photos, graffiti has examined as a 'beautiful art form' (Davis, 2008, p. 1) which is profoundly common on the walls of public spaces. Graffiti is the scribbling seen on the wall and buildings (Suliman, 2014, p. 1). Graffiti has been viewed as any writing, scribble, picture and painting or communicative expressions occurred in public spaces and bridges. It is existed in many forms such as paintings, wildstyle drawings stencils, posters and pieces to communicate socio cultural and political messages. However, graffiti consider as vandalism if it is without the owner's consent. Generally, graffiti and street arts have taken as synonymous. But Collins (2018) has differentiated between the two. He writes that graffiti is used to describe a work that is done illegally, while street arts is typically used to describe a work that has been done with the property owner's

permission (p. 6). However, Nakarmi (2017) summarizes that any painting or scribbling done on the streets with permission has not considered graffiti but mural art.

The above mentioned definitions suggest that the graffiti art appears especially in public spaces where artists attempt to use certain color, sign, word, language, symbol and gestural form that people will recognize. It means creating and conveying something by using different modes of communication. In addition, such creation has employed huge potential of expressing cultural, political and social significance through its artistic nature. It consists of high demonstrative visual power of speaking out a political, gender, social and cultural issues. Because, it clearly represents an artistic message portrait at public spaces. Instead of words, people nowadays are more interested to employ symbol, color, sign and art image to express them in communication. Moreover, graffiti have been closely related with applying sign, symbol, color, stylish use of letters and other symbols. Scholars such as Bernard Bloch, George L. Trager, and so on have been emphasized on language as a powerful means of communication while underestimating the contributions of other meaning making resources within the graffiti images whereas (Norris, 2004) argues that, “all types of human interactions are multi model where social actor embodies different modes of communication such as gaze, gesture, spoken utterance, posture and so on” (p. 2). On the other side, while generalizing single graffiti, different forms of semiotic resources such as image, language and sound has combined for communication, which communicates meaningful messages to their audiences. As a matter of fact, graffiti often portraits considerable message if the message is written clearly. However, sometimes it may go far beyond the message and arouse more questions if the message has written in style that audience cannot interpret. Suliman (2014) in this regard attests that, whatever the way graffiti is communicating a message (p. 1). Furthermore, people have make graffiti by using non-linguistics features (mark, sign,

symbol, color and written word) on the wall, which has seen in the public spaces infusing of pens, chalks and spray paintings.

Using multimodal discourse analysis approach, current study has focused on various interpretation of multimodal features of graffiti observed in Kathmandu valley. Multimodal analysis helps to analyze the field of practice (such as graffiti) where meanings have systematically made with stylistic patterns for example: symbol, color, sign (Kress, 2010). In fact, multimodal discourse analysis provides a tool for analyzing and describing the various semiotic resources that graffiti writers and urban artists use to communicate and represent on their environment and other graffiti works (Jewitt 2009 cited in Avramidis and Tsilimpoundi, 2017). Furthermore, it emphasizes on different roles and functions of images, use of space, gestures and gestural marks (such as tagging, freestyle as well as visual linguistic device and code) used in graffiti (Jewitt, 2009; Avramidis and Tsilimpoundi, 2017). Though graffiti is considered as an artistic way of conveying message using various semiotic resources in a single graffiti, people normally not accept nor expect it (Stampoulidis, 2016) on a public space. It is like this because it has been as vandalism. In contrast to the above ideas, (Avramidis and Tsilimpoundi, 2017) argue by saying that multiple modes of graffiti writing and street arts have changed our ways of seeing, knowing and representing urban environment. Therefore, people nowadays consider it as a new mode of communication in public spaces.

Graffiti arts can be seen everywhere in the modern city (Brett, 2011). Many cities including Kathmandu, graffiti have been a new trend to pass political, cultural and social change messages by employing various semiotic resources. While surrounding some crowded places we can observe various images, stylish writings on the streets of Kathmandu Valley. Therefore, the practice of graffiti writing might provide a platform for artists to combine various semiotic resources in new and innovative way. Similarly, due to the globalization, graffiti discourse has been an immense tool to express messages on the walls of

Kathmandu valley. Writing on the walls through the use of semiotic resources can make audience to universalize at its theme of gender, politics, religion (Liechty, 2003) from an exciting way and through very specific cultural lens of this subculture (Minchin, 2016). In addition, the various issue of women violence has also found on the street wall that helps to understand socio-cultural status of the society.

To be specific, I have studied graffiti of Kathmandu valley and examined the potential meaning communicated via graffiti through multimodal discourse approach throughout this research.

1.2 Statement of the Problem

Graffiti arts can be seen everywhere in the modern city (Brett, 2011). In many cities including Kathmandu, graffiti can be observed on the walls, parks and buildings. If anyone travels around the Kathmandu valley, he/she could find excessive use of wall writing and graffiti on the public areas. In reality, graffiti has largely regarded as an illegal property but it has relatively known as artistic technique viewed by many other (Stampoulidis, 2016). What is more, the visibility of graffiti in the most public spaces indicates how important a medium of communication graffiti is. It has employed as a means of communication. Nowadays, this trend of graffiti writing as a medium of communication is widely established in Nepalese culture. Construction of graffiti is not only by employing the words but combination of words with others semiotics have become recent trend for communicating the messages and thoughts. Nepal is a multilingual country where 123 languages exists and written script of some mother tongues has developed so far in the same country (Census, 2011). Sometimes, those languages have represented by visual images and people have started communicating through different semiotic resources instead of languages. However, graffiti writing and its features have not analyzed yet.

Here, the problem addressed in this study is; how far the graffiti has used in communication; what sort of language and images do possess; and what sort of message has conveyed through them. By using multimodal approach, I attempted to examine the meaning and explore the features embedded in graffiti arts. It is noteworthy from the outset that not many researchers have explored the subject of graffiti especially, Nepalese graffiti and the literature on Nepalese graffiti is inadequate. So, one of the major gaps in the literature is that Nepalese graffiti have not been the subject of academic investigation for communication neither they are examined from multimodal perspective. Therefore, my effort is on bridging such gap. It is because the visibility of graffiti in Kathmandu valley proves as an important means of communication. Thus, this gap has motivated me to carry out this research to explore graffiti features through multimodal approach established in Kathmandu valley and identify the themes of graffiti writing. This study has brought as the striking ones in the field of English language teaching and communication.

1.3 Objectives of the Study

The objectives of the study were as follows:

-) To identify the multimodal features included in the graffiti arts.
-) To explore the contents of writing in graffiti and examine the meaning communicated via images included in the graffiti.
-) To suggest some pedagogical implications based on findings

1.4 Research Questions

This research had the following research questions:

-) What different multi-modal features can be noticed in the graffiti arts available in public spaces of Kathmandu valley?
-) Are there any specific themes or contents of writing graffiti?

-) What types of semiotic resources have used in graffiti for meaning making?
-) What different meanings have expressed in the images included in the graffities found in public spaces?

1.5 Significance of the Study

This research will be important to the students as it concerns with analyzing graffiti from multiple perspectives. The study will be valuable for analyzing languages use in society and important in revealing great information about the psychology of the graffitists. Moreover, it might be useful for fostering student's noticing, identifying, critical and creating capacity by looking at the graffiti in the classroom learning. Teachers and students of different levels can be learnt analytical capacity to look socio-cultural and socio-political aspects like cultures, costumes and languages represented in graffiti images.

Furthermore, this research will be significant to contribute research in the field of Nepalese graffiti and to fill the gap in research in graffiti in Tribhuvan University. Likewise, the study can also helpful to the readers and researchers of graffiti arts and writings to analyze different graffiti practiced in Kathmandu valley. It can also be useful for policy makers to analyze the visual and sociopolitical aspects in society and to take an action for implementing graffiti into the classroom contexts. Similarly, this research will be helpful for street artists and graffiti writers to provide evidence of graffiti practice in public spaces and to describe the identity of the city. So, the people who are interested in doing research in the area of graffiti will get valuable resources from this study.

1.6 Delimitations of the Study

Due to the limited time and resources, it is difficult to include the large area in this study. This study had following limitations.

-) This study has only analyzed the themes and the multimodal features of the graffiti available in the public places of Kathmandu Valley.
-) This study was specific to explore the features and examine the meaning of the graffiti of Kathmandu valley.
-) However, there is a chance of visibility of graffiti, mural and buffering in both public and private contexts; this study has chosen only those graffiti, mural and wall writing/painting that has observed in the public places of Kathmandu valley instead of toilet, car, and college/university's class wall graffiti.
-) This study was limited to purposive non-random sampling procedures and data has analyzed from multimodal discourse perspectives.
-) Out of 300 collected graffiti, fifty graffiti have analyzed in this study and different kind of materials have explored.
-) This study was limited on semiotic analysis or tool in terms of sign, symbol, color and painting and spray embodied in graffiti of wall writings.
-) This study was limited on linguistic features in terms of word choices, rhetorical devices and syntactic patterns. The syntactic patterns were also limited on sentence patterns only. Similarly, this study was also limited on linguistic landscapes in terms of writing patterns, words with images and use of languages in graffiti.

1.7 Operational Definition of Key Words

Graffiti- Writing, drawing, scribbled, scratched or sprayed on a wall or public spaces. In this research, graffiti refers to the writing, drawing, and sprayed painting on the wall of public concern areas. It includes the legal pictures, murals, wall writings, and spray paintings rather than toilet, car, bus and classroom graffiti.

Discourse - Discourse as a structured collection of texts and associated practices of textual production, transmission and consumption located in a

historical and social context. Here, in this study graffiti discourse has discussed.

Discourse Analysis - Discourse analysis means the analysis of language in use. The analysis is not limited to only analysis of linguistic forms but it tries to explore the relation between text and context. It takes into account the relationship between language and social and cultural context where language is used. In this research, graffiti discourse have analyzed.

Multimodal Discourse Analysis – In this research, MDA is an approach used in discourse analysis to explore multimodal features of graffiti and the themes of graffiti in Kathmandu Valley.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

The theoretical conceptualizations to support this study have discussed in this section.

2.1 Introduction of Graffiti

Graffiti is simply a practice of writing and drawing in public walls. It is embedded with various semiotic resources such as language, sign, symbols, color, and gestural marks and so on to communicate social and cultural messages. It is also regarded as an earliest form of human expression, which was existed before language. Use of the signs symbols on the caves and stones were the evidence of earliest form of human expression. To support this view Mangaya (2014, p. 13) writes, “Writing on the wall is an ancient behavior”. This idea might enrich the people views on graffiti that why there is the visibility of graffiti as a means of communication or still people are involved in the practice of graffiti. He further added by saying that “The social practice of graffiti has been traced as far back as early human societal living” (p.14).

Thus, the use of graffiti in the public spaces might not be the new practice especially in urban environment. Likewise, according to the Nowaye (1993 as cited in Mwangi, Gathumbi and Bwire, 2015, p. 3) declares that “Wall writing and drawings have been used for a long time by various groups of people in the society who is one way or another way fell oppressed”. It indicates the importance of graffiti as a way of communicating with each other based on the particular theme and context. It also suggests that people expressing their own views or could take as voice of oppressed one by using different semiotic tools in the public spaces. In this regards, Kress and Leeuwen (2001) have explained that human beings are live in a multi model society that combines different

semiotic resources to make meaning in context. They also examine that the effects of semiotic resources are recognizable in various domains including writing to images. Therefore, it is not enough just look at graffiti from a purely linguistic point of view rather multimodal approach. Because like language, other form of modalities can play a vital role for meaning making process. While talking about the graffiti, it is often important to analyze at how different semiotic resources have embedded in it. It is also necessary to explore the practice of graffiti in Kathmandu and range of themes explored on the graffiti practice.

2.1.1 Origin and History of Graffiti

The word ‘graffiti’ comes from the Italian language and it is the plural of the word ‘graffito’. The graffito means “a scratch” (Blazeski, 2016). It also known as a beautiful art form (Davis, 2008, p. 1) that people use to express themselves in a public places. Likewise, the Oxford Dictionary (2013) defines graffiti as a writing or drawing scribbled, scratched or sprayed illicitly on a wall. Graffiti and graffiti arts often give the same meaning. Some scholars have elaborated the definition of graffiti art to include the way for personal expression. To support this notion, Phillips (2006 cited in White, 2014, p.2) elaborates that “Graffiti can be understood as concrete manifestations of personal and communal ideologies which are visually striking insistent and provocation”. Similarly, he also includes that graffiti artist and co-founder of ‘The Drawing Board’, Cey Adams, describes graffiti as ‘visual language’ (Chang, 2006, p.120 as cited in White, 2014, p. 2) where audiences were interpreted the messages by looking the visual elements of graffiti.

The modern day graffiti arguably began with the development of ‘Kilray’ a war doodle emerging in the 1940s that became a symbol of patriotism during World War II. After that, it officially began from the Philadelphia University, USA in 1963. The form received attention after the movement of ‘Cornbread’ in public spaces and it highly practiced from the movement of hip-hop in 1980s. This

phenomenon is widely documented beginning with two-time Pulitzer Prize winner Norman Mailer's 1973 essay '*The Faith of Graffiti*' and Henry Chalfant and Marther Cooper's *Subway Art* (Lindsay, 2014). Both of these books have written with concurrent spray- can art, which facilitated later the birth of hip-hop and breakdancing. Nevertheless, some advocates viewed that graffiti existed long before the 20th century. It has considered as the oldest form of dissent, which still exist in the society. The history of graffiti shown that ancient people like Roman people and Greek people wrote their names and protest poems on building. During that time, it has utilized for number of purposes, which ranged from indication of hidden brothels proclamations of love or expression of political discontent (Olmert, 1996 cited in White, 2014). Similarly, Ancient Egyptian works are also included graffiti elements. However, while analyzing recent theory of Paleolithic Era, cave painting may demonstrate that graffiti art has an even older history. However, Darryl McCray better known for Cornbread that inspired the movement and the graffiti phenomenon has elaborated the changes. These changes have achieved because of the attitude of the youths who developed different patterns of the graffiti production and style. Cornbread's presentation of graffiti proves that graffiti is a form communicating the messages by stylistic symbol or phrase spray- painting on the wall, which is not only communicated self- expression but also expressed socio-cultural and political issues.

Although much has written in graffiti however, different contrasting opinions on graffiti still exist. The contradictory perception of graffiti exists between art and vandalism. Some advocates like Davis (2008) have accepted graffiti as an art form which help to beautify the cities but on the other hand, toilet and tagging is not considered as an art rather vandalism.

Moreover, this chapter consists of review of theoretical literature, review of empirical research, implication of the review of the study and conceptual framework. The literature related to the study have subsumed under two board headings.

2.1.2 Discourse Analysis

American linguist Zellig Harris first introduced the term discourse analysis in 1952. He explained discourse analysis as a way of analyzing connected speech and writing (Paltridge, 2012 p. 2). Discourse analysis involves both spoken and written form of language. It concerned with the study of the relationship between language and the context in which it is used. In this regard, (McCrathy, 1991) says that, it takes into account the relationship between language and social and cultural context where language is used. Similarly, Cook (2004) states that discourse analysis not focused only on language it also examines the context of communication where it concerns things like; who is communicating with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication involved; and their relations to each other. Discourse is not only about the language use, it also concerned with who used it in which situation and why. In discourse, text and context both have important role. According to Cook (2004 p. 2), context includes following eight items:

1. **Substance**: the physical material, which carries or relays text.
2. **Music and pictures**: a way to bypass our rational side and pictures is something that can see, but it is not physically there.
3. **Paralanguage**: meaningful behavior accompanying language, such as voice quality, gestures, facial expressions and touch (in speech), and choice of typeface and letter sizes (in writing).
4. **Situation**: the properties and relations of objects and people approximately the text, as perceived by the participants.
5. **Co-text**: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse.

6. *Inter-text*: text, which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which, affects their interpretation

7. *Participants*: their intentions and interpretations, knowledge and beliefs, attitudes, affiliations and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants have usually described as senders, addressers, addressees and receivers.

8. *Function*: what the text has intended to do by the senders and addressers, or perceived to do by the receivers and addressees.

Thus, discourse analysis means the exchange of expressions, ideas, thoughts and feelings in both speech and written form, which carried some meaning.

2.1.3 Multimodal Discourse Analysis

Multimodal discourse analysis has been a new research area for linguistic after the work of Halliday's (1985) 'Systemic Functional Grammar' and 'Reading Images: The Grammar of Visual Design' by Kress and Leeuwen (1996). The major contribution has done in the area of multimodal by the work of Kress and Van Leeuwen (1996) where they have seen their work more widely outside of linguistics. They furthermore emphasized on the way that communication by new technologies and discussed away from mono modality to multimodality. Similarly, much of the work in multi-modal discourse analysis inspired from Halliday's Social Semiotic approach to language which identify that language as one among a number of other semiotic resources, for example: image, gesture (Paltridge, 2012 p. 170). He further writes that:

Multi-modal discourse analysis considers how texts draw on modes of communication such as pictures, film, video, images and sound in combination with words to make meaning. It considers how multi-modal

texts are designed and how semiotic tools such as color framing focus and positioning of elements contribute to the making of meaning in these texts (Platridge, 2012, p. 170).

In regard of above mentioned ideas, multimodal analysis deals with linguistics as well as visual analysis of images and symbols. It makes meaning through the combination of different semiotic resources such as spoken, written, visual images, gestures and painting and so on. In multimodal communication, various modes have integrated and visual elements have used to communicate complex idea and attitude (Machin, 2013, p. 3). Besides, Stampoulidis (2016) has also explained that MDA based on O' Halloran (2008) explores the meaning making of different communication modes – color, word, shape, lighting, framing and their presence in the social context (Kress & Leeuwen, 1996 p. 2). It focuses on how semiotic tools contribute to the making of meaning in the texts. What is more, Halliday's Systemic Functional (SF) theory provides a comprehensive framework for MDA because the meta-functional principles provide an integrating platform for multimodal theory and practice (O'Halloran, 2004). Halliday (2009a) has talked about three major types of social meaning, which described simultaneously in the use of language (cited in Paltridge, 2012). According to him, meaning in multimodal text were understood visually which show the representational messages of the text (ideational meaning) secondly, relationship of images with the participants (interpersonal meaning) and thirdly, organization of elements to convey its' intention (textual meaning). These meta-functions of MDA influenced many linguists including Gunther Kress and Theo Van Leeuwan. Later, these two linguists propose the theory of Visual Grammar asserting that every semiotic system has power of conveying meaning between receivers and speakers and their theory of MDA incorporate the multidimensional nature that brought together ideational, interpersonal and text meaning within one framework.

Moreover, (Jwitt, 2009 cited in Paltridge, 2012) emphasizes MDA by describing four theoretical assumptions. According to her, first assumption is that language is part of collection of modes, beside the language other mode have equal potential of contributing for meaning making process. Secondly, modes of communication can provide to understand different meanings whereas looking language as a medium of communication only reveals what is communicating. Third, people use various modes for meaning making but interaction of the modes and distribution of these are the part of the production. Eventually, like language meaning that has made by the use of multimodal resources are social. Overall, multimodal lens gives us the possibility of seeing more. Because multimodal discourse analysis (MDA) is concerned with the analysis of number of modes simultaneously such as images, sign, color as well as language in communication and each of these modes have their own contribution for meaning making within the context and allow us to express different aspects of life and of our identities.

2.1.3.1 Multimodality

Simply, multimodality means putting modes together such as written and spoken language alongside images and video. The use of multiple mode together allows communicating more clearly. Scholar like Scollon and Levine (2004), say that multimodality or more simply modality has derived from the concept of ‘modality’ in grammatical studies of language. Later, it has been used in many ways distinct from traditional grammatical perspective. According to them “modality” is polysemous in that it might make reference either to the grammatical system of existential stance or simply to the presence or use of mode of communication” (p. 2). They further argue for making an analytical distinction between mode of communication and medium of communication. Kress (2010) also differentiated between it. According to him, modes are made by socially and culturally resources for making meaning. Images, moving pictures are the some examples of mode whereas medium is a substance in which meaning is relies and through which is becomes available to

other. Medium includes video, images, texts, and so on socially, it includes semiotics socio cultural and technological practices such as film, newspaper, billboard, film and so on. Medium have become mode of delivery to take current and future context center to consideration. However, based on the idea of (jewitt, 2009) that compared multimodality is not a discipline or theory but field of application which corporate multiple theories. In this regards, Norris (2004) defines communicative mode as a set of sign with meaning and regulation attached to them. Thus, multimodality is the study of how multiple communication modes combine to make meaning such as language, gesture proxemics; language, images and layout.

Multimodality, furthermore, explained as a joint combination between images and writing. Kress, (2010, p. 1) in his book “Multimodality: A social semiotic approach to contemporary communication” mentioned his academic interest in sign lies in its joint use of images and writing. He has introduced the three modes of sign, image and color as means of communication. He said that:

Each mode does a specific thing: image *shows* what takes too long to read, and writing *names* what would be difficult to show. Color is used to *highlight* specific aspects of the overall message. Without that division of semiotic labor the sign quit simply would not work. Writing *names* and images *shows*, while color *frames and highlight*; each to maximum efforts and benefits. (Kress, 2010 p. 1).

According to him, the combination of semiotics work has its distinct potential for meaning making process. Therefore, he presents an argument for taking multimodality as the normal state of human communication. From above references, it can say that multimodality makes meaning through the combination of different semiotic resources like spoken, written, visual image, gesture, color, painting and so on. Using multiple modes allow us to

communicate more clearly. It provides the multiple lens to do somewhat different things in relation the same things. It allow us to make combinations of things to create meaning richer. It describes communication practice in terms textual, aural linguistic and visual resources used to compose message.

Graffiti is the result of a shift from isolated text to combinations of images, sign, symbol and other modes utilized frequently to communicate publicly. In fact, it is the result of multimodality where message is communicate through sign, symbol and color instead of only language. Graffiti has created for communicating many reason/content where graffitist embedded different semiotics that interact with their audiences.

2.1.4 Semiotic Analysis

Semiotic analysis has selected as another major theoretical framework to analyze the different socio cultural and linguistic context of graffiti appear in Kathmandu valley. It is also a part of multimodal discourse analysis. The fundamental aim of the semiotic analysis is to explore meaning which has conveyed and generated by wall writings and images in relation to graffiti of Kathmandu valley.

Semiotics is the study of signs or signs process. It includes the study of sign symbol, picture, gestures, phenomena and actions. Semiotic analysis means exploring and understanding of the content of signs and meanings. According to Sonesson (2010 as cited in Stampoulidis-2016, p. 12) has argued, “Pictorial semiotics is the study of pictures as particular vehicles of significance”, concluding that it is concerned with the imaginary meaning, sign and symbols. Hence, its language has not only interpreted meaning of pictures however, by its symbol sign and color within the particular society. Therefore, in order to understand and gain insight of the graffiti of Kathmandu valley, any symbols and sign as well as the theme of graffiti writing must examined because semiotic resources besides language begin to use more frequently.

2.1.4.1 Semiotic Resources

The semiotic resources of language and visual image have discussed from the systematic functional linguistic (SFL) perspective. The term semiotic resources are key term in social semiotics. It has originated from the work of Halliday's 'Social Semiotic of Language' (1978). He examined semiotic resources as the action and artifacts used to communicate. Traditionally, facial expressions gestures, codes have called signs. It has defined as an observable form such as certain facial expression, certain color and so on. Therefore, Leeuwen (2005) argues that sign has been considered as a fundamental concepts of semiotics. In social semiotics, resources refer to the noticeable observable actions and objects, which have drawn in domain of social communication.

Similarly, images have recognized as a part of human cultures longer than script (Kress, 2010) where people use images instead of language to communicate and express opinions. However, some researchers like Bernard Bloch, George L. Trager and so on have concentrated on language as a means of communication where not focusing on other meaning making modes of communication such as sign, color and gestural marks and images. The signs, colors, gestural marks, images and style of human acts commonly referred to as semiotic resources (Lim, 2004). It includes not only languages but also visual images and other technical symbols. Kress and Leeuwen (2010) acknowledge that human being is live in a multimodal society, which makes the significance through the co- deployment of combination of semiotic resources. Thus, semiotic resources is studying how different resources have been and can employ for purpose of communication.

By taking the insight from the Kress and Leeuwen (1996) framing for visual communication, graffiti images have also employed semiotic resources for communication. In 'Reading Images: The grammar of visual design', Kress and Leeuwen, (1996) have also mentioned magazines and advertisements board as good studying point of visual communication however, graffiti is also closely

related with using different sounds, colors, stylistic writing and other symbols which is embodied semiotic tools for meaning production (cited in Jimaima, 2016, p. 88).

Kress and Leeuwen (1996) have talked in their book “Reading Images: The grammar of visual design” (1996) based on the Halliday’s three meta-functions in Systemic Functional Grammar (1985) where they argue on semiotic modes which convey three major functions (cited in Jimaima, 2016, p. 88). According to them every semiotic modes and elements, focus on ideational function which deals with actual representation of the text among and inside us. Interpersonal functions focus on non-verbal multimodal visual perspectives by using of semiotic modes. It deals with the relationship of participants and texts. Moreover, textual function focuses on the grammatical, lexical, semantic features of text. Thus, based on the Halliday’s (1985) Systemic Functional Grammar, they propose the theory of Visual Grammar asserting that every semiotic system has power of conveying meaning between receivers and speakers and their theory of MDA incorporate the multidimensional nature that brought together ideational, personal and text meaning within one framework.

2.1.5 Graffiti in Kathmandu

Graffiti arts are found everywhere in the modern city (Brett, 2011). Many cities including Kathmandu, graffities and street arts have been new trend to pass political, cultural and social change messages. The graffities of Kathmandu valley represented the different aspects of their cultures, beliefs events and costumes. It often interacts with all of these dynamics issues through its content and audience, making it an exciting way to look the theme of gender, politics, religious (Liechty, 2003) through very specific cultural lens of this subculture (Minchin, 2016 p. 2). In addition, he states that street arts of Kathmandu includes many medium of arts such as mural, wall painting and pictures and so on. Because of that, graffiti has been an immense tool to express messages on the wall of public spaces in Kathmandu valley. Graffiti

has thought as a public art form, which can play a role of mediator where the messages of history, women violence and social cultural issues have transferred through mural, piece, throw- up, stencil and wall painting. Following this, murals and paintings on the wall of Kathmandu valley have not only the ability of revolution, raising awareness and foster hope but also have a power of beautify the urban environment as well. However, some researchers have explained graffiti writing consists only of letter but Earle (2016) arguing this idea by saying that mural can go beyond those limitations. It means that graffiti communicate not only through the letters but also through the non-linguistics features and semiotic elements. Because of these features, graffiti and street arts can used as “tool for development and social change making” (Machin, 2016 p. 3). According to him, the creation of street art and graffiti specifically in Nepal has not practiced until 2008 when Space Invader, a famous French graffiti artist who came to Kathmandu at the time and painted 20 pieces across the city (Brownell 2012 cite in Machin 2016, p. 7), inspired local Nepalese artists.

Despite the young status of graffiti practice in Nepal, this tradition seems as a growing practice in Kathmandu valley as way to convey various issues such as women violence, racism, and political promotion on the street walls.

2.1.6 An Analytical Units in MDA

The analytical framework of multimodal discourse analysis has categorized into six different parts, which was useful to analyze the data. They have described below with the sub categories of each.

2.1.6.1 Thematic Content Representation of Graffiti

Thematic content analysis of graffiti helps to analyze the graffiti images from different themes based on their content. It is useful for the researcher to classify the “raw” data in meaningful concepts and then group them into relevant all-encompassing categories in order to examine the main prevalent themes and

contextual meanings of graffiti (Al- khawaldeh, Khawaldeh, Bani-Khair and Khawaldeh, 2017). While analyzing the representation of graffiti from its content, different linguists reveal some specific themes. According to Mwangi (2012), examined the graffiti written by students in his research study where he found that students used various communicative functions like humor, symbolism, irony, short films, acronyms and abbreviation in their graffiti writings. The similar idea have been expressed by scholar like Sheivandi, Taghinezhad, Alishavandi, and Ranjbar (2015) where they say that, graffiti have been considered as a way of a genuine representation of reality as well as an evolutionary means that has made people reflect their cultural identity using artistic and social modes of expression. Likewise, Sad and Kutlu (2009) have also examined some themes of writing graffiti in his research such as gender, politics, religious, communication, humor, sexual content, romance by prospective teachers. These all themes can give the insight to analyze the data of graffiti found in Kathmandu valley and it may offers educators many opportunities to use graffiti content into the classroom teaching for inter-active classroom learning.

2.1.6.2 Graffiti as a Form of Multimodality

Multimodality refers to the multiple modes, which help us to understand the creation and provide us the possibility of finding meaning in different forms. Behind it all, it is for communication. Graffiti as a form of multimodal symbolizes meaning through the combination of different semiotic resources. To support this notion, Kress and Leeuwen (2006; 15 cited in Jimaima, 2016) have introduced three meaning making principles that involve three types of meanings.

-) The first type of meaning is a representative of who does what, with or to whom or where. The visual representation of meaning often deals with what is going on the world or what discourse is about.

-) The second type of meaning is interpretative, identifying the communication and relationships between members. It focuses on non-verbal, multimodal visual perspectives of communication by using various semiotic tools. It also deals with relationship between members of society and discourse.
-) The third meaning principles focus on meaning organization in a piece of discourse and inter- discursively. It offers to investigate the grammatical, textual, semantic features of discourse.

According to multimodal perspective, three types of meanings have attended in and across each of the semantic modes, which increase deep meaning using multiple modes of representation interaction (Alshreif, 2016). He further argues that graffiti is multimodal which represents these three meaning. Actually, various forms of meaning has analyzed by multimodal including systematic semiotic resources. It deals with how these resource tools have combined to create multimodal meaning. In graffiti, multimodal semiotic resources have implied for meaning making process. Consequently, (Alshreif, 2016) claimed that the creator of graffiti are also the creator of meaning. Thus, different semiotic resources play significant role in graffiti that interact complex social and cultural meaning in the society.

2.1.6.3 Mode of Communication

Modes refers to the meaning making materials. Modes are not just the repetition of the same thing done differently rather it allows to us to do somewhat different thing in relation to the same thing. It gives us to make combination of things to create richer meanings. In communication, different modes have used such as languages, signs, symbols, gestural marks, pictures and images. According to Norris (2004) the conceptual framework of multimodal discourse analysis allows for the integrations of all noticeable modes of communication performs by social actors. According to him, modes of communication interact heuristically for meaning making process (p. 104).

When modes are in meaning making process they produce multiple meaning. Social actor combined with multiple modes of communication also produces graffiti discourse. To maintain the idea of Kress and Leeuwen (1996), Machin (2016) insists that significant of discourse is not only bring up through language but also through visual features and elements such as image, color and even through material and object. Graffiti writers are often used these features for meaning making process. According to Scollon and Levine, (2004, p. 3) discourse is inherently multimodal not mono modal. In addition, linguists such as Young (2006), Litossitti (2006) where different modes of communication are intricate by the social actors, consider graffiti as a discourse. (Onyanango, 2016 cited in Al- Khawaldeh, Khawaldeh, bani-Khair and Khawaldeh, 2017) believe that the significance of graffiti should recognize as a mode of communication informing about main social issues and problem. Thus, graffiti provides an explicit image and insightful understanding of social issues and identity through its multiple modes of communication that combines different kinds of semiotic resources. And in this study, I will analyze modes in term of sign, color, symbol, painting, and spray writing.

2.1.6.4 Sociopolitical Meaning in Graffiti

Graffiti is the reflection of the society and it helps to reflect sociopolitical situation in public spaces. To support this notion Mwangi (2015, p. 19) says, “In modern era graffiti have been used as a mode to pass social political messages in an artistic form”. Overall, graffiti art incorporates with different purposive meaning, symbolic meaning, gender meaning, identical and political meaning within the area of public concern. Similarly, Halliday (1985) views that graffiti is always representative or ideational in meaning making process. Thus, the use of graffiti as a resource in teaching helps to recognize the social context of language use in the classroom teaching which may offer educator lots of opportunity to create meaningful experience for learners.

2.1.6.5 Graffiti as a Form of Linguistic Landscape (LL)

The language cannot ignore or take for granted that has used in the public space. The language that has used on graffities in public spaces is evidence of this because; they communicate powerful messages. It manifests itself in power of language for communication, value and lifestyles of the people. As pointed out by Gorter (2006) linguistic landscaping is not only “The literal study of the languages as they are used in the signs”, but also “the representation of the languages” of which the further aspect can be related to identity and cultural globalization, to the growing presence of English and to revitalization of minority language (p. 1). Thus, landscapes refers to linguistic objects that mark the public spaces. It allows us to point out the patterns of language and script representing through different way on public spaces. It has function of both information and symbolic marker where it can describe the language of communities that live in a specific area and can communicate relative power and status of community respectively. As we know, Kathmandu valley has also well known for linguistically diversified city where variety of languages have spoken and written. Messages written on the wall of public place frequently contained variety of languages and scripts. They are the signs of the city’s multilingualism in broader sense, too.

Graffiti has grown to an emerging discipline under the forms of Linguistic Landscape, which is a relatively new one. It includes widest variety of forms, modes of communication and convey symbolic messages through the landscapes. The terms LL includes all the linguistics in the public sphere which include any written sign, symbol, painting found on public spaces. It is concerned with language in its written form. According to Gorter (2006) defines linguistic landscape as a language that is visible and salience to all in public as well as on commercial signs in specific spaces. So, graffiti materials have also examined as a linguistic landscape because it is painted and drawn on the wall of public concern areas. Moreover, “LL refers to linguistic objects that mark the public spaces” (Shohamy, Amara and Hecht, 2006, p. 7). They said,

“It is an important characteristic of LL which comprised of both ‘private and public’ signs issued by public authorities and individuals” (p. 7). Kathmandu has also well known for linguistically diverse city where varieties of languages have spoken. People behaviors, assumptions, attitudes, and way of speaking and thinking are often associated with their languages. Following this, diversity of languages have revealed the impressive impact on linguistic landscape in the Kathmandu valley. “LL reflects power and status of the different languages in specific sociolinguistic context” (Gorter, 2006, p. 67) where it contributes to process the visual information from their own way, helps to understand their perception towards the language, and can have impact on language use. Thus, it can represent the information about the sociolinguistic context and the use of different languages.

2.1.6.6 Linguistic Features in Graffiti

We live in a society in which multimodal elements predominate. The texts that surround us have usually made up more than one element such as linguistic (language) and visual (sign symbol image color and so on). The increasing multimodal texts raised the use of linguistics in the text. Language has used as a primary tool of thought, which is perceived more than just a means of communication. However, its use is being constantly changing today for different purposes. Besides, it has not only used for communication, but in advertisement, in street writing, visual arts and graffiti. The opinion of (Sheivandi, Taghinezhad, Alishavandi and Ranjbar, 2015) mention that graffiti as a mode of linguistic communication within a community setting which includes the specific linguistic level and artistic way to express the message. Moreover, it has intended as a source of data that can include grammar, morphemes, and lexical words as well as discourse patterns where communicating strategy involved. While looking at graffiti, it has noticed that graffitists similar to those in poetic texts have employed various language techniques. The advantage of so-called mnemonic devices (rhyme, satire,

assonance) is the rhetorical effect. It guarantees that the audience of graffiti images had better remember with its language at the right moment.

Lexical Choice

Lexical choice means selection of lexemes for communicating to the readers. The choice of words or vocabularies often determines the meaning of the texts. According to the (Gass and Seliker, 2008), lexes are essential part in language learning. The choice of lexes in texts can help to increase the impact on the audiences. Here, some of the lexical choices have presented below.

Noun: Noun is often represents as identifying to persons, places, thing and states. For example: *Coffee, Oli, Jaya, Sarkar* and so on. The examples have taken from collected data of the study.

Adjectives: Adjectives belong to one of the major form classes in any of numerous languages and typically serving as a modifier of a noun to denote a quality of the thing named, to indicate its quality of extent, or to specify a thing as distinct from something else. For example, the word: '*black*' in "black man" is an adjective.

Verbs: Verb belong to word that expresses an action or a state of being. For stance: '*make, become*' and so on.

Compound Words: Compound words have made up of two or more smaller words that have combined to make a new word. For example, *ice cream, notebook, full moon, up-to- date* and so on.

Rhetorical Devices / Sound Devices

A rhetorical device is linguistic tool that employs particular type of sentence structure, sound, or pattern of meaning in order to get a particular response from the audiences. A rhetorical device uses words in a certain way to convey meaning or to persuade (Albashir and Alfaki, 2015). It has used as a technique

to evoke an emotion on the part of the reader and audiences. It is common in written as well as spoken form of language. Therefore, skilled writers use many different types of rhetoric devices in their work to achieve specific effects. Some of the rhetoric with examples are as below.

Metaphor: A metaphor is a rhetorical device that makes comparison between two unlike things without using the word like or as. In other words, it is a way of describing something by saying that is like something else without using words 'like and as'. For example, *Coffee is always a good idea*. This example has taken from the collected data of the study.

Simile: It is a way of describing something by saying that it is like something else using the words like or as For example: *My love is like a red red rose*.

Rhyme: It is the repetition of the sound especially the vowel either in a line or in a verse form of language. It has often used to make a melody in a language. For example: *Make some bubbles and kill those troubles*.

Repetition: It refers to the frequency of the word in the sentences. According to the (Cudden, 1999) says, "It is an essential unifying element in nearly all poetry and much prose. It may consists of sounds, particular syllabus and words, phrases, stanzas patterns, ideas and shape" (p. 742 cited in Dubovicene and Skorusa, 2014).

Alliteration: It includes the repetition of the same initial consonant sound between the words. For example, *Looking like Lethe, see! The lake*.

Assonance: It is the repetition of the same vowel sound between among the words in the same line or statement. It creates the stylistic effects on the meaning of the language for example: *These windows open to the night*.

Ellipse: It refers to the omission of the unnecessary elements of a sentence or of those that have already occurred in the context. It can use to narrow the

intervals of communication and to give prominence to messages. For example, *stop woman violence*.

Satire: It refers to the direct contrast between what one says and what one means to do or act. It is a way of criticizing a person and idea and institution where humor is used to show their faults or weakness.

Syntactic Features:

Language has various features. Among them syntactic features are one where it deals with how different sentences have been used in communication. Here, this sub-topic includes different sentence patterns used in a language.

Sentence Patterns: Simple sentences may be divided into 4 major syntactic types (Grenbaum and Quirk (1990: 231) which correlate with four classes of discourse functions:

Declarative Sentences: Well-composed statements can give the readers a very deep meaning. They correspond to statements whose main aim function is to convey information. For example, *Life begins after coffee, 'she reads two newspapers every day'*.

Imperative Sentences: These sentences are used to instruct somebody to do something. It often lacks the subject in a sentence. For example, *Be quiet, ready for justice*.

Interrogative Sentences: These sentences correspond to questions that seek information on a specific point. It can have two patterns. Some can have 'yes or no'. For example, *do you like washing hand? Which political party do you like?*

Exclamatory Sentences: It has a function to express the speakers' impression about something. It grammatically has a structure that involves the words what and how, as in *what a nice person you are! What a beautiful person you are!*

2.2 Review of Empirical Literature

Many research works have conducted in different aspects of graffiti around the world and it is relatively new area for research in Nepalese context. Some of the studies related to graffiti has reviewed here.

Al- Khawaldeh, Khawaldeh, Bani-Khair and Al-Khawaldeh (2017) carried out research on “An Exploration of Graffiti on University’s Wall: A Corpus Based Discourse Analysis Study” explored graffiti on classroom’s walls in higher education milieus. This study aimed at analyzing the content and communicative features of writing found on universities classroom walls, corridors and washrooms and their relation to the socio-cultural value of the society. The graffiti has analyzed with thematic content analysis and critical discourse analysis. The finding suggested that graffiti serve different communicative language functions related to personal, social, national, religious, political and taboo matters.

The study carried out on “Public Perception towards Graffiti Art in Malaysia” by Shobri, Sakip & Daud (2016) examined graffiti art as a marking property with writing, symbols or graphics. The major goal of this study was to see the people perception of graffiti art in Malaysia. In this research, researcher had used three major method, survey, non- structured interview and visual study of graffiti allocated in Kuala- Lumpur. The result showed that the local people must appreciate graffiti art and it gives meaningful value to some people.

Earle (2016) carried out the study on “Welcome to the Streets: Tracing the Development of Street Art in Nepal since 2010”. The main objective of this study was to trace a history of the streets art movement in Nepal from the emergence of the art form in the late early 2010’s. The researcher had used interviews with the involved artists and organizers. The finding of this study illustrated that street art offers a unique opportunity for communities and artists to promote social discourse on important issues.

The empirical study on “Rethinking Athens as Text; The Linguistic Context of Athenian Graffiti during the Crisis” by Stampoulidis (2016) observed the impact of Greece’s crisis which are presented through urban art in downtown Athens. The major objective was to analyze the graffiti during the crisis on Athenian walls and explore the thematic context of Athenian graffiti. The fieldwork research has conducted in Athens and semiotic and multimodal perspective had used as an approach to see the extensive street art practice on Athenian wall as a linguistic and imaginary line. The findings from the qualitative analysis highlights that politicized wall writings constitute a modern wall language expressing mainly via text and images, reconstructing the wall slogans and murals as the fundamental means of sociolinguistic reaction.

The empirical study on “Critical Conceptions of Graffiti in School” by Suliman (2014) examined the teachers and students perceptions of graffiti found in school. The objective of this study was critically examine what teachers and students think about the graffiti they see in the school. The researcher used qualitative research design and chosen semi-structure interview by adopting snowball-sampling method. The five students and five teachers were interviews individually in a private space. The study asserted that school could be a symbolically violent place that silences the voice of the students and that it is sometimes a reaction to this violence that students write graffiti.

Ferris (2014) studied on “Appraisal, Identity and Generated Discourse in Toilet Graffiti: A Study in Transgressive Semiotics” focuses on toilet graffiti at the University of the Western Cape (UWC). Toilet graffiti has analyzed by making use of appraisal theory a branch of SFL. The major objectives of this research was to investigate the attitudes of men and women portray in the toilet graffiti in terms of affect, judgment, appreciation analyze the content and structure of the graffiti found in the men’s women’ s toilets as a discourse. This study used text based qualitative research design where he purposefully selected male and female toilets have selected for data analysis. The toilets have selected for analysis on the main campus of the University of Western Cape. This study

suggested that graffiti has better understood and analyzed as discourse practice. This study also holds the possibility of viewing graffiti as a genre, as conversation and as didactic, in which taboo forms were re- evaluated.

Mangege (2014) carried out his studied on “A Sociolinguistic Analysis of Graffiti Written in Shona and English Found in Selected Urban Areas of Zimbabwe”. The major objective of this research was to establish people’s attitude toward graffiti writings in Zimbabwe and the nature of the street art. This research study had adopted the qualitative research design where three Zimbabwe urban areas have specifically sampled for the collection of graffiti inscriptions on various surfaces, which included toilet to roadside. In this research, the data has also collected through focus group discussion by following the stratified sampling procedures. The finding of this research suggests that graffiti can employ for both pro-hegemonic and anti-hegemonic purposes. The study also highlighted the differential construction of discourse on a gendered basis in a high schools’ student graffiti.

2.3 Implications of Review for the Study

In the above section, I have elaborated the theoretical as well as empirical studies related to the topic “Graffiti in Kathmandu Valley: A Multimodal Discourse Analysis” These entire resource helped to focus on my research problem and methodology and interpretation of the data. To be more specific, I have the following implications from reviewed.

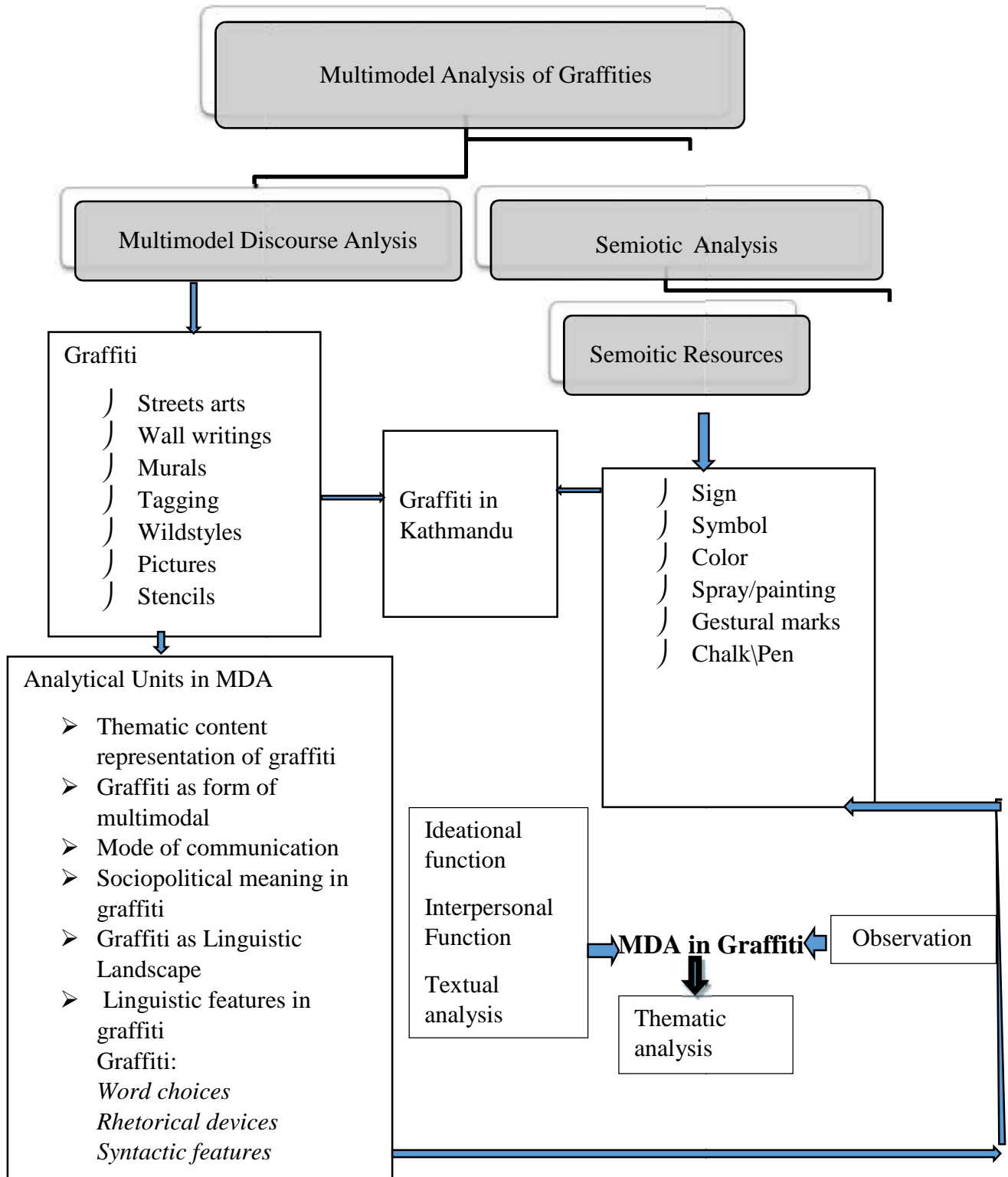
Firstly, I have learnt clear theoretical idea about the graffiti and multimodality in my research by reading the book “Graffiti and Street art: reading, writing and representing the city” by Avramidis and Tsilimpounidi, (2017). Norris, (2004), Stempoulidis (2016), Ferris, (2014), Mangege, (2014) works have given insight about the framework of research design in graffiti. Likewise, it has facilitated me to select appropriate research methodology, to make the appropriate sample size, to design appropriate research tools and sampling

procedures. Moreover, I reviewed Al-khawaldeh, Khawaldeh, Bani-Khair and Al-Khawaldeh (2017) that helped me to explore idea of analytical framework for my study.

The books, journals and articles related to graffiti helped me to select city areas or streets that represent different culture of the society. Similarly, these works has guided me to conduct my thesis in graffiti, which is rapidly growing research area that will emphasize the importance of language studies.

2.4 Conceptual Framework

A conceptual framework is a graphic diagram of research topic that helped to sketch the overall theme of the study. The framework of my study is as below:



CHAPTER THREE

METHODS AND PROCEDURES OF THE STUDY

This chapter includes the design of the study, population, sample and sampling procedures, research tool, sources of data collection procedures, data analysis and interpretation procedures and ethical considerations.

3.1 Design of the Study

Regarding the methods of the study, this study has based on multimodal discourse analysis that deals with linguistic and visual analysis. Multimodal analysis is the study of communication in the modern world of multimedia. This approach has been one of the influential modal of Critical discourse analysis. It offers multiple modes of communication. This approach has been taken as a new area for research after the work of Halliday's Systemic Functional Grammar (2004) and 'Reading Images: The grammar of visual design' by Kress and Leeuwen, (1996). They have further analyzed on SLF and Social semiotics. Multimodality is the study of how multiple communication modes combine to make meaning such as language gesture proxemics; language, images, layout and so on. It makes meaning through the combined use of various semiotic resources like graffiti, visual imaginary and so on. As mentioned above, main analytical notion in this framework are the signs, symbols, contents, linguistic features and meanings of graffiti. They all have equally contributed in meaning making process.

3.2 Sample and Sampling Strategy

This research has based on the three hundred pictures of graffiti, which are available in Kathmandu valley. Among them, fifty pictures have selected as sample of the study through purposive non-random sampling. The samples were collected from the public spaces and crowded streets of Kathmandu valley.

3.3 Research Tool

Observation was used as a research tool in the study. Similarly, photo of graffities were taken. Likewise, the mobile phones Samsung A5 and Samsung J 7 pro were used for documenting the graffiti to explore the practice of graffiti in Kathmandu that reflects graffiti as a means of communication.

3.4 Sources of Data

Data was collected from the two major sources:

Primary Sources: The primary data were taken as the primary data altogether 50 graffiti images from different public streets of Kathmandu Valley.

Secondary Sources: The secondary sources of data included various books and journals and different works on graffiti and multimodality especially Suliman (2014), Nakarmi (2014), Avramisdis and Tsilimpoundis (2017), Stampoulidis, (2016).

3.5 Data Collection Procedures

I followed the following stepwise procedures for data collection:

-) At first, I outlined the possible areas for graffiti collection with the help of graffitists and friends to collect the photo from Kathmandu valley.
-) I visited the different location with my mobile phone.
-) I took the pictures of those graffiti from public spaces around the populated area of Kathmandu valley.
-) Purposefully, I selected fifty photograph of graffities around three hundreds of different graffities captured from public spaces.
-) Then, I categorized the graffities in terms of linguistic and semiotic resources embodied on them.

) Next I distinguished the analytical categories based on the conceptual framework and then analyzed them accordingly.

3.6 Data Analysis Procedures

The study included only the public graffiti and I used multi modal discourse analysis as a method of analysis in which I critically examined the semantic and linguistic aspects inherent or prevailed in the graffiti. With the help of my cellphone, I documented all photographs. After gathering the graffiti, I arranged and rearranged the all pictures within the theme. I analyzed the similar graffiti by following the thematic approach, which has determined by different thematic forms. Thematic approach is to identify themes i.e. patterns that are important interesting, and use themes to address the research or say something about the issue. So, to summarized, organized and analyzed the data of research study, I have used thematic approach.

3.7 Ethical Considerations

Ethical aspect plays a significant role while conducting a research. During the different phases of research work, a researcher has to be careful about the ethical issues. The researcher should be sensitive in the context of privacy of participant, inform consent & manipulation of data him/herself. We know that, sensitivity in that matter is the main principle in ethical consideration of any kind of research activity. To maintain the privacy and ethnicity, I took all the required ethics and protocol to complete this research work. During my study, I took the photographs of publically appeared graffiti. I did not manipulate the collected data but it has analyzed qualitatively. I gave proper citations and references of different scholars, books journals and research articles that helped me to avoid plagiarism. The collected data were keeping confidential and used only for research study.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF DATA

This chapter is mainly concerned with the analysis and interpretation of the data collected from the field. The collected data for the study have analyzed thematically considering the linguistics and semiotic aspects of graffiti. Further, the attempts have made to analyze and interpret the data according to the objectives and research questions of the study. Therefore, this chapter includes the analysis and interpretation of the results.

4.1 Analysis of the Data and Interpretation of Results

For the study, the data has accumulated from the observation and selection of collected graffiti that have displayed on the main streets of Kathmandu, Lalitpur, and Bhaktapur districts. These urban places have chosen because I saw many cases of graffiti over there and they were rich in linguistic and semiotics aspects. The graffiti collected from these areas appeared to be very appropriate in the sense that the collected 50 samples represented the multiple features and contents. Similarly, there are many materials and tools, which have used in graffiti such as color, sign, symbol, marker spray painting, and chalk and so on. I have only focused on wall paintings as the cases of graffiti.

The analysis and interpretation has subsumed into six main sections. The first part deals with the contents representation in graffiti, it concerns with the contents of written graffiti by giving pictures of the entire topic. The themes presented in this chapter have organized under the category: expression of the language, cultural identity, gender equality, women violence, and politics. The second level of analysis investigates three meaning making principles based on Kress and Leuween's (1996) MDA framework. The third level of analysis concerns with different landscapes found in graffiti. The fourth level of analysis examines the socio-political meaning of graffiti. Similarly, fifth part

deals with linguistic features, where data has analyzed in terms of lexical choices, rhetorical choices and syntactic features. Finally, the semiotic tools in terms of sign, color, symbol, painting and spray writing has discussed.

4.1.1 Contents Represented in Graffiti

Graffiti texts have appeared with the various contents ranging from language, politics, culture, environment and health, gender discrimination, education, violence and so on. The experience from the field and the observation of graffiti show that graffities are commonly found in public areas including wall of the zoo, Chautara, bridge, government constructed building and so on. Public buildings allow more access to audiences that are more diverse where graffitists find convenient opportunity to facilitate the interaction to their audiences. The collected data also claims that the graffitists require the considerable space in which to post their message. Graffiti writing with similar messages have grouped together and discussed below.

4.1.1.1 Expression of Language in Graffiti

The study established that language is one of the theme found on the walls of Kathmandu valley where graffitists used different language and dialect for communicating their messages. According to Halliday (1978) in his 'Social Semiotics' says that language is believed as one of the mode for meaning making process. The collected data shows that, graffitists applied various languages ranging from vernacular, Nepali and English in order to address the foreigners as well as highly literate people for communicating their messages, thoughts and opinions. Mainly, the expressions in graffiti has written in English language in public spaces. It might be for creating positive impact on their audiences. They have also written by using varieties of language that help us to understand what has communicated.



Sample 1: Street Graffiti

The given graffiti reflects that graffiti artists used words, sentence, combination of words and drawing simultaneously to communicate their message. Graffiti artists wrote graffiti by using full sentence: *We Will Rise Again*, words in English: *PEACE*, *HOPE* and drawn the images of butterfly to communicate their thought and feelings. The graffiti contains English sentence, words and image. Graffiti artists usually used full sentences when they wanted their messages to be as clear as possible to the graffiti reader. Here, graffiti artists wanted to motivate the victims of earthquake to have patience and hope for rising again as possible as soon. It also appeared to build the feeling of unity, which has reflected by different colors. Perhaps, it indicates the different cast and ethnicity to overcome from such natural disaster.



Sample 2: Street Graffiti

Similarly, this graffiti has captured from the street of Lanchour. The graffiti artists used another full sentence by using two different languages simultaneously to make reader aware for upcoming devastation. The writer appeared to encourage other people not to be careless about the devastation but prepared for it.



Sample 3: Wall writing

This graffito has picked from the street of the Kritipur. The above picture shows the use of local languages in the graffiti. The diverse writing patterns suggest that graffiti is a communication that needs no protocols: one can write anything one wants on the wall. The graffitists have chosen to express their feelings in Newari script rather Standardized Nepali Language. They have written (नेवा: लिपी ल्यङ्के नु हलिमय् म्हसीके नु ।). This means *use the Newari script and promote it for further development*. This is because graffitist might be from Newari ethnicity and wants to encourage local graffiti reader to use Newari script and promote it for further development. This graffiti also reinforces the idea that using such language for communication can motivate the reader to learn and understand the value of such local language.

The analysis of data show the similar information related with the theory of Halliday's Social Semiotics (1978). According to his 'Social Semiotics' (1978) says that language is believed as one of the mode for meaning making process. The analysis of this study also shows that, graffitists applied various languages ranging from vernacular, Nepali and English in order to address the foreigners as well as highly literate people for communicating their messages, thoughts and opinions.

4.1.1.2 Cultural Identity in Graffiti

Culture refers to the custom, practice, language, value that defines social groups in terms of ethnicity, religion and common interest. The strong cultural identity can contribute to people wellbeing. The graffiti collected from various streets of Kathmandu valley addressed the diversified cultural practice in

Nepal. The topics of ethnicity, religions and cultural diversity are popular topic among graffitists to reveal their self-identity through their art in public spaces. They also wanted to show humanity, goodwill, culture and religions followed in the country. Here are some examples:



Sample 4: Images in Wall Graffiti



Sample 5: Images in Wall Graffiti

These two graffities have drawn in the UN wall at Lainchour Street. Here, these two graffities reflect the cultural harmony and different ethnic groups of the country. The graffitists have created these graffities based on the cultural theme, which seemed to communicate more clearly about customs, ethnicity and local festivals beyond the written and spoken modes. It has also seemed to enhance the value of such practice, motivate us to learn new skills and to meet new people and pass the cultural traditions so that other people also have a faith of respecting cultural diversity.



Sample 6: Images in Wall Graffiti



Sample 7: Images in Wall Graffiti



Sample 8: Images in Wall Graffiti



Sample 9: Images in Wall Graffiti

Similarly, these graffities have presented some activities performed in local festivals celebrated by the Nepalese people. Graffiti writing in the most of the streets that researcher visited give information about the local culture the people are experiencing. The above given graffiti reveals the festival of Basanta Panchami, Maha Shivaratri, Buddha Jayanti and Kurami Jatra respectively which people celebrate in a year and transfer these festivals to their generations.

In conclusion, different semiotics have used throughout the graffities. We can notice from sample examples that different colors, different dress of ethnics, and icons like '*Sankha*' '*Bina*' '*Laliguras*' have been used to communicate cultural message among their audiences.

4.1.1.3 Gender Equality in Graffiti

Gender equality is another theme where graffitists create graffiti to communicate messages for equality using multiple modes. They used graffiti as a strategy for integrating the gender issue. Graffitists drawn graffiti to address the issue of gender gap and focus on the human right for all. The collected data shows that graffities have drawn to ensure the fairness between men and women and appeal for equal treatment between them. Here is an example,



Sample 10: Images in Wall Graffiti

The presented graffiti illustrates the incorporation between writing and painting that combines the various semiotics for meaning making. It constitutes the word 'समानता' directly connected with the symbols nerves and heart (significant elements of human life) of men and women. According to the symbol application, there is no difference between men and women in terms of caste, gender, religion yet all are equal by blood and heart. Here, it also seemed to appeal for equal treatment between male and female in the society. Some of the graffiti that reflects gender equality were:



Sample 11: Street Graffiti



Sample 12: Street Graffiti



Sample 13: Images in Wall Graffiti

Similarly, above photograph of graffiti has captured from the wall of Himalayan Hotel, Kupandole. This mural represented the great monument of 'Badi Andolan', a protest against the government by Badi people demanding for their basic human rights and inclusion in 2007. The mural seemed the moment where Uma Devi Badi one of the Badi protests climbed onto the gate of Singha Durbar, which became an iconic picture representing the Badi Andolan. The horizontal lines represent Uma Badi climbing the gates symbolizing the agitation of the Badi people due to the apathy of the government towards their issues. The word appeared in front of the mural on a large scale 'NEGLECTED' emphasized the deplorable state of the issues raised by the community. This mural indicates the great symbol of history that happened in the past.

In summary, the experience from the observation of graffiti show that they have rich in semiotics and linguistics. Heart, nerve, horizontal lines, words like Samanata, neglected and so on have used as a semiotics in sample graffiti. Similarly, it has used as a strategy for integrating different gender issues.

4.1.1.4 Women Violence in Graffiti

Many walls of Kathmandu valley have decorated with graffiti expressing not only the culture, language and history but also graffiti related to social issues like women violence. Graffiti artists were interested to reflect a realistic representation of such issues incorporating with different modes to show women's mental, physical, sexual abuse experienced in the society. Such issues were not the topic of discussion in the patriarchal society. However, the collected data shows that contemporary issues as if women violence is a cup of interest for artists to raise voice against the voiceless women and do something to end these horrible abuse. Here, are some of the examples:



Sample 14: Street Graffiti



Sample 15: Street Graffiti

These graffiti texts have picked up from the streets of Kuponhole, and Jamal respectively and both graffiti were addressing gender-based harassment experienced by women in the society for instance: dowry related, bride-burning, physical treatment, rape, sexual abuse, cybercrime and so on. Photos work rhetorically to address the local problem and encourage women towards social change. We can also assume that graffitists appeared to warn the government that there should make any policy to stop violence against women. Similarly, the data noted that fig 14 perhaps depicted a woman who has beaten by her husband or family and lucked by the chain for not bringing enough dowries to them. This graffiti also have another meaning of sexual abuse. This is a proof that some graffiti have multiple meaning or hidden meaning that need one to have a critical view at them to decode their meaning. Furthermore, graffitists used different icons to deliver message about the patriarchal discrimination where women's body has used to feminize, chain has used for treatment and so on .



Sample16: Street Graffiti

Similarly, this graffiti has picked up from the street of Ekanta Kuna. Some symbols are universal such as that shown in this photo; black hands for men, black color for the symbol of patriarchy, they have not depended on written clues. The author of this graffiti symbolically referred to the violence against the women, which has observed in the society. The graffiti has directed to the patriarchal society as a complaint to do something to stop such crime and improve the dignity and status of female in the society.

4.1.1.5 Politics in Graffiti

This theme has taken from the work Mayanga (2014), where he says that political graffiti include themes associated with such issues as labor, conditions, freedom, political power, unemployment and civil rights. Politics generally refers to the power and graffiti is a unique way to communicate with the public by using pictures and words on the wall. Therefore, it can be a very effective way of spreading political messages. Each of the selected graffiti have rich content of politics with its message and audiences. Graffiti of Kathmandu valley were criticized governmental activities and addressed the political events. Here are some examples: *'Boomb the government'*, *'Government is R.I.P.'*



Sample 17: Wall Graffiti



Sample 18: Wall Graffiti

The above graffiti were captured from the wall of Zoo at Jawalakhel. The sentences like *'Boomb the government'*, *'Government is R.I.P.'* obviously reflect the negative reaction and stated the sense of dissatisfaction towards the recent governmental policy. In the first graffiti, though there is an error in the

spelling of the word 'boomb' instead of bomb, the message has passed across. Similarly, the second graffiti also seemed to address feeling of being disappointed from current governmental activities. It seems political activities have common topics for discussion among the public who have knowledge about it.



Sample 19: Wall Graffiti

Similarly, this graffiti has collected from the wall of newly constructed building of Bir hospital at Kantipath road. The graffitists appeared to show dissatisfaction to the current government in case of Nirmala's rape. Based on the content of politics, they have seemed to satire the government of Nepal being blind during the decision making process of 'Nirmala's Justice.' In this graffiti, *Blind सरकार* was written which again directed to the administration of government as a complaint to do something about the justice to marginalize group of people too.

In conclusion, politics is also one of the interested and often observed in the streets and walls of Kathmandu valley. Meaning expressing in graffiti have based on spreading political messages as well as dissatisfaction towards administration and political agents. Graffiti has used as a strategy to make their audiences aware about the current political situation of the country.

4.1.2 Multimodality in Graffiti

I have also analyzed and interpreted the data from multimodal meaning expressed in the graffiti by using the analytical framework related to Halliday's Systemic Functional theory (1985); it provides tools for understanding texts and language in context. Influenced from the work of Halliday (1985), Kress and Leeuwen have drawn these three meta-functions for visual texts. So, selected graffiti wall has analyzed from an ideational, interpersonal and textual functions. From the observation, I can ascertain that one graffiti has a multiple features like meanings, colors, landscapes, symbol etc. So, some graffiti has repeated during the analysis and interpretation. The three meta-function meaning can identify by looking a single graffiti.



Sample 20: Wall Graffiti

4.1.2.1 Ideational Meaning

In the above wall graffiti, we can see the young woman, expressing her anger. Similarly, different colors can also notice in the images and word has written in block letters. The ideational meaning of visual text deals with actual representation of the text among and inside us. It is about the natural world in the broad sense, including our own consciousness. Here, in this photo, there was one main has represented, woman represented by showing her anger. Similarly, in terms of different colors: orange, brown, horizontal lines and word have drawn where some colors are deem and some are darker.

4.1.2.2 Interpersonal Meaning

Meaning is different according to the social contexts. The interpersonal meaning focused on non-verbal multimodal visual perspectives by using of semiotic modes. It deals with the social world, especially the relationship of participants and texts. So, this meta-functions concern with how earlier experiences of the audience helped them to get the idea more clearly about the texts.

Looking at the graffiti from the meaning point of view, we come across with variability of meanings the text have such as social meaning, visual contact and drawing angles. According to visual meaning, the woman in this graffiti is looking far away from the audiences. The social meaning of this mural represented the historical movement of Badi Adnodolan, which was happened in 2007. The background of mural represents the heat of protest and the disarrayed situation of the Badi community. The rows of *Sarangis* getting smaller and diminishing way remark the identity of the community that is slowly chipping away in its relevance. The horizontal lines represent the Uma Devi Badi climbing the gate symbolizing the agitation of the Badi people due to the negligence of the government toward their issues. The word appeared in front of the mural on a large scale 'NEGLECTED' emphasized the deplorable state of the issues raised by the community. Similarly, talking about the drawing angle, then this mural is painted in horizontal way.

4.1.2.3 Textual Meaning

The textual function focuses on the grammatical, lexical, semantic features of text. It refers to the verbal world, especially the organization of elements to convey its' intention or meaning. The selected graffiti has made by employing different sign, color, icons and images with language to communicate more clearly. The image of woman represents the whole Badi community. She was Uma Devi Badi who climbed the singha durbar wall during 'Andolan'.

Similarly, the meaning of mural was made by implying different icons like woman, raw of Sarangi, Horizontal lines, the word 'NEGLECTED' with large font, orange color combination and so on.

Therefore, I concluded that graffiti has carried these three meta-functions meaning to their audiences for communicating message clearly. In here, multimodal meaning expressed in the graffiti which is similar with Kress and Leeuwen's (1998) meta-function principles of visual texts.

4.1.3 Landscapes in Graffiti

The language that has used in the public space cannot ignore or take for granted. The language that has used on graffiti in public spaces are evidence of this. It manifests itself in power of language for communication, value and lifestyles of the people. As pointed out by Gorter (2006) linguistic landscaping is not only "the literal study of the languages as they are used in the signs", but also "the representation of the languages" of which the further aspect can be related to identity and cultural globalization, to the growing presence of English and to revitalization of minority language (p. 1). Thus, landscapes refers to linguistic objects that mark the public spaces. It allows us to point out the patterns of language and script representing through different way on public spaces. It has function of both information and symbolic marker where it can describe the language of communities that live in a specific area and can communicate relative power and status of community respectively. As we know, Kathmandu valley has well known for linguistically diversified city where variety of languages have spoken and written. As the data show, messages written on the walls of the Kathmandu valley have frequently contained variety of languages and scripts other than Nepalese language. They are the signs of the city's multilingualism in broader sense, too. The collected data of graffiti shows that graffiti has multiple landscapes category within the single graffiti such as pattern of writings, multilingualism, words with images and colors. Graffiti has conveyed symbolic messages through the

linguistic landscapes. Similarly, the pattern of graffiti writing include inscription in the forms of stylish word writing, sentence and picture together which are quite different from formal inscription.

4.1.3.1 Bilingual Landscape



Sample 21: Wall of Graffiti

This graffiti has picked out from the wall of Jawalakhel zoo. It shows the use of two languages, English and Nepali. In this case, the graffiti on display within the wall is in more than one language and, more specifically, the languages have equally presented each of these languages thus receives equal value in its use. Here, English and Nepali (जहाँ छौं त्यही सुरु गरौं) *START WHERE YOU STAND* languages have used however, the English has presented as a dominant language that displays the content more clearly than Nepali. In the example, all Nepali words have written in the outside of the phrase '*START WHERE YOU STAND*' and English words have written in middle of the graffiti with all capital letters. In English, capital letters have used when something is more focused on the content. The colors of writing words are also vary from one another. Regarding the languages, use of the English in graffiti has been growing since last decades. Therefore, graffitiists' have focused English as a well standard language to communicate with their graffiti reader.

4.1.3.2 Writing Patterns



Sample 22: Wall Graffiti



Sample 23: Wall Graffiti

Similarly, looking at the above two graffiti, that have chaptered from the streets of Kantipath and Jawalakhel respectively are the other evidences of linguistic landscapes. It is evident that graffiti artists want to attract their reader by using stylish writing patterns in the streets. In the first photo of graffiti, only the two words have written with three different forms (अRT KALA). The first letter has written in Nepali and the next font of letters have written in English in which to complete the word. Likewise, another word has written in Roman script. The words have shown in the photo displayed artistic styles of font size in Nepali, English and Roman scripts. In the second graffiti, English script seemed more dominant as it has placed strategically on the left side of the graffiti. The English word '*Blind*' is an adjective that has used to give a description about the issue and create the good impact on the audiences. In comparing both examples, graffiti artists have favored the stylish writing patterns to conveyed message more clearly to their readers. Here, some other examples of stylish patterns such as words have highlighted by writing on capital letter, some letters have made bigger than other letters and so on. However the crucial information appear mostly in English because to address all types of graffiti readers.



Sample 24: Wall Graffiti Sample 25: Wall Graffiti Sample 26: Wall Graffiti

4.1.3.3 Words with Images



Sample 27: Wall Graffiti

Sample 28: Wall Graffiti

These graffities have captured from the zoo of Jawalakhel and Kantipath respectively. All the wall graffities were made of the same materials; painting with different colors. The construction of these images give an impression of the graffiti that will be visible for a long time. The wording of this graffiti indicates the political condition of the country. This sign indicates the community desires for creating the peace within the country. Artistic style of word writings and colors have used to make graffiti more attractive whereas another photo shows the aggressive reaction of people towards the work of governmental activities. The symbol of human skeleton perhaps indicate to the dominant people who have political power and the man with white dress identified as marginalized people who became the victim of power abuse. Both

graffiti constitute the image with language, which contributes equally in meaning production.

In conclusion, all these graffiti are the evident of linguistic landscape that have recognized on the streets and walls. The interpretation of graffiti show that it have multiple landscape categories within a single graffiti such as pattern of writing, multilingualism, words with images and colors. In addition, it have conveyed symbolic messages through the linguistic landscape.

4.1.4 Meaning in Graffiti

Meaning is most important in communication. Communication is not possible without interpreting the meaning properly. Graffiti is practice to communicate something to their audiences. However, meaning represented in graffiti is various. Graffitists have used various contents to communicate meaning clearly. They reflect the society as well as different event, history and socio-cultural status of Nepalese people through their art. According to Mwangi (2015) says, “In modern era graffiti have been used as a mode to pass social political message in artistic form (p. 19)”. The collected data show that graffiti have been communicated meaning of health and environment, politics, gender equality, historical movement and languages through combining various semiotics. The analysis of data reflects the various meaning and here I have analyzed one example of graffiti with its meaning.



Sample 29: Street Graffiti

This image has captured from the wall of Himalayan Hotel, Kupondole. This mural represented the great monument of 'Badi Andolan', a protest against the government by Badi people demanding for their basic human rights and inclusion in 2007. The mural seemed the moment where Uma Devi Badi one of the Badi protests climbed onto the gate of Singha Durbar, which became an iconic picture representing the Badi Andolan. The background of mural represented the heat of protest and the disarrayed situation of the Badi community. The rows of *Sarangis* getting smaller and diminishing way remark the identity of the community that is slowly chipping away in its relevance. The horizontal lines represent Uma Badi climbing the gates symbolizing the agitation of the Badi people due to the apathy of the government towards their issues. The word appeared in front of the mural on a large scale 'NEGLECTED' emphasized the deplorable state of the issues raised by the community. This mural indicates the great symbol of history that happened in the past.

The data has repeated under different topics because multiple features and meanings have found within the single graffiti.

4.1.5 Linguistic Features in Graffiti

This part presents the analysis of linguistic features in terms of words choice, rhetorical device and syntactic feature. The single graffiti have multiple features. Therefore, I have classified those graffiti under the various topics.

4.1.5.1 Word Choice

Careful word choice is an important part of any type of writing especially content writing. Selecting precise words in text help to increase the impact on the audiences. The collected data also shows that graffiti have included the numbers of word in graffiti texts. Here, this section focuses on the use of nouns, adjectives, verbs observed in graffiti.

Use of Nouns

The main aim of writing graffiti is to communicate something to their audiences. Therefore, graffiti artists use a very short and attractive style of writing which conveys the message in an artistic way. In graffiti, nouns are used to communicate what has been communicated. Nouns are used to identify some persons, things, and states. The collected data show that graffiti involves heavy use of nouns. It indicates person, things, and states, which expand people to understand the message more clearly. Here are some examples:



Sample 30: Wall Graffiti



Sample 31: Wall Graffiti



Sample 32: Wall Graffiti

Sample 30; wall graffiti has taken from the wall of restaurant of Kritipur. The use of noun such as 'Coffee', Life can be seen in this graffiti. The purpose of this graffiti was to attract the people to have a coffee. English language appeared as dominated language on the wall where noun like *coffee*, *life* words are used. In other photos word like 'human', 'dotman', 'government', 'bomb' 'Oli' have used to show the person thing and state in the sign.

Adjectives

The main aim of writing graffiti is to communicate readers as much as possible. Therefore, graffitiists use very short and attractive language that presents the useful information about the different issues. In the graffiti, adjectives have used to give a description about the issues and it creates good image of graffiti that cause them to understand and realize the contemporary condition of Nepalese society. In this regard, Kaur et al. (2013) argue, adjectives usually spread positive emotion, fantasy, dreams and desires in the people mind. The collected data show that graffiti involve a heavy usage of adjectives. Generally, adjective highlights the best or negative qualities of the issues and message that expand emotional appeal, creates more convincing message. Here, is some sample examples:



Sample 33: Wall Graffiti



Sample 34: Wall Graffiti

The use of adjectives can see in the graffiti. These are the graffiti have a content of politics where graffitiists were complaining the government for not

being effective administration. The phrase ‘Blind सरकार’ contains the one adjective ‘*blind*’. Simply, the word blind means unable or unwilling to perceive or understand the things. By implying, the word ‘*blind*’ graffitiists seemed to complain the administration of government for being irresponsible towards public problems. Here, the word blind appeared to capture the more attention of the graffiti reader to make them aware about the politics. Similarly next graffiti also have a one adjective of Nepali ‘भोली’ which means ‘tomorrow’ or ‘the day after today’. Graffitiists have used this word symbolically, to satire the administration of ‘Oli sarkar’ to provide the governmental service on time.

Verbs

In a sentence, a verb has defined as one of the important parts, which has used to demonstrate an action or state of being. Verb is a main component of the predicate without it there would not be a sentence. Many graffitiists use present tense to interact that whatever they are saying by them is truth that helps them to affect positively to their audiences. The collected data shows that in graffiti present tense are mostly used. Here is an example:



Sample 35: Street Graffiti

This graffiti shows the sense of equality. The images presented signify the meaning of love that does not specify any gender. The use of simple present tense can be seen in the sentence which says ‘love is love’, ‘gender does not define the love’, ‘love is love’. In this sentence ‘is’ and ‘does’ serve as a present verb. In this sentence the verb ‘*is and does*’ indicates that it has used

present tense which provides the common sense that the action happens at present. Similarly, this also implies that whatever said in the sentence is truth so the graffitists attract and convince more their reader to accept it.

4.1.5.2 Rhetorical Devices

The present section focus on rhetorical devices found in the graffiti writing:

Metaphor

Metaphor is a part of figurative language, which describes an object by referring to another object that has considered having a similar kind of meaning to the object has described. It has used to create the direct impact to their audiences. The collected data show that metaphor is used on graffiti art to attract the people mind. Here is an example:



Sample 36: Wall Graffiti

The above given graffiti was written on the wall of restaurant which is about the coffee where graffitists used metaphor '*Coffee is always a good idea*'. Here, the author of this graffiti has drawn the beautiful woman who is riding the Scotty by one hand and holds the plate of coffee in another hand. In her upper side, the word '*Coffee*' has written in stylish way with the human heartbeats. The graffitists used the metaphor sentence to encourage the people to have a cup of coffee that is the best way to start the day. Here, coffee has compared with good idea (which bold by the black color) i.e. having a cup of

coffee is best option for people to start their day in all time. Similarly, focusing on coffee instead of other drinks like tea, Coca-Cola perhaps not has a test like the one the coffee provides. Therefore, graffitists want to spread the message that, coffee is a best option for drink in every time no matter of weathers and days. Therefore, graffitists use metaphor to make the graffiti attractive, lively and more interesting.

Rhymes

Rhyme refers to the repetition of the sound especially the vowel in a line or a verse form of language. It is often use to create a melody in a language attracts people to listen or read more interestingly. The captured data also indicates that there is excessive used of rhyme on the streets of Kathmandu valley. Here is some examples:



Sample 37: Wall Graffiti



Sample 38: Wall Graffiti

The above given graffities have written in form of rhymes which is one of the feature of rhetorical devices. The data show that it is a kind of trend to use such rhymes form in both Nepali and English such as *MAKE SOME BUBLES KILL THOSE TROUBLES*, (चिसो चिसो पानी तै पनि मेरो हात धुने बानी) in a streets to attract the readers. In the first graffiti, Nepali inscription with melody rhyme on the wall was displaying which communicated the special habit of being hygiene. It informs that people should wash their hand all time. We can also assume that he/she used the rhyming technique to provide us suggestions to follow the above rules for healthy lives. Similarly, second sign illustrated the

same theme with English rhyme inscription. These graffiti provide significant information as graffitists used such technique to attract their readers and made graffiti memorable.

Satire

Satire is a way of criticizing a person and idea or an institution in which you use humor to show their faults or weakness. The collected data shows that satire has used in graffiti. Graffitists demonstrated the socio-cultural and socio-political messages of the society by using satirizing sentences with images. It was used as a weapon to show someone's weaknesses. Here is an example:



Sample 39: Wall Graffiti

This graffiti has captured from the street of Lalitpur district. While examining this sign, we see that graffitists seemed to satirize the recent governmental staff for not being active. We note that the words '*Jaya Voli*' has highlighted with big font size which indicates those who are in power or working at government offices however not doing any action on the spot. It reflects those who are giving priority in postponing their work. Therefore, photo seemed to satirize the present governmental staff for not doing work effectively. Moreover, the word *Voli* and *Oli* has written in same font with same color, perhaps satirize the *Oli* leading governmental system for not being responsible to their job.

Ellipsis

Ellipsis is an omission of some words to make sentence brief but while omitting some words message should not change. It is a characteristic of graffiti where graffitists used short sentence structure for affecting positively to their people. Here are some examples:



Sample 40: Wall Graffiti



Sample 41: Street Graffiti

The collected data show that graffitists' have ellipse some initial words to make sentence short and attractive. The above given photos of graffiti were captured from Jamal and Ekantakuna respectively. The use of ellipsis as shown in the sentence of above photos were; '*Stop violence against women, Stamp out child abuse*'. In both photos of graffiti '*We should*' subject with modal verb has omitted however, people understand the message conveyed in the graffiti. So, in ellipsis some words have omitted by keeping the words on graffiti from which the meaning and message can assume. The analysis of data indicates that graffiti observed in the Kathmandu valley have use the features like ellipsis to make message of graffiti short and memorable.

4.1.5.3 Syntactic Features

This sub-topic included the sentence patterns of the language in which different type of messages have communicated through it.

Sentence Patterns

From the point of view in graffiti, varieties of sentences have used interchangeably. I have mentioned the most important structure tendencies used by graffitiists.

Declarative sentences

Another linguistic analysis of graffiti is sentence patterns. In the graffiti, language is also one the mode of communicating messages. People use images with language simultaneously to communicate with their audiences. The captured data shows that well composed statement has used by the graffitiists to their audiences that have a very deep meaning. Here is an example.



Sample 42: Street Graffiti

This graffiti has picked out from the streets of Lalitpur. Graffitiists have employed the legend's statement '*May I Live simply so that others may live simply*' with their images to convey the message. The statement given by famous face perhaps has more impact on their readers. The above given image of Gandhi represents the simplicity. The statement given by the Gandhi that has written on the wall has given the message of simple living. Such statements has often observed during the data collection time.

Imperative Sentences

This is another type of sentence pattern, which has practiced by the graffitists of Kathmandu valley. These sentences have often used to instruct somebody to do something. The collected data show that graffitists have used such sentences to attract their reader where they omitted subjects in the graffiti. Here is an example:



Sample 43: Street Graffiti

This graffiti is an example of using imperative sentence to communicate their ideas and opinions. The writer of this graffiti wrote '*STAND WHERE YOU STAND*' which seemed to tell others that we should be done something from where we stand so that other also followed us for doing some good works. The graffiti lacks the subjects however communicate clear message to their audiences.

Interrogative Sentences

Interrogative sentences are concerned with question that requires some information on a specific time. The collected data shows that there were numerous photos captured which have imperative sentences. Here are some examples:



Sample 44: Street Graffiti



Sample 45: Street Graffiti

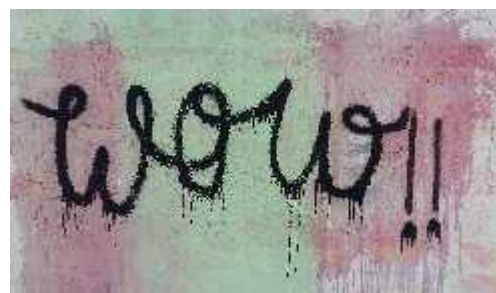
These graffities have captured from the streets of Pulchowk and Jawalakhel respectively. The authors of these graffities have written *Always Okey?* (अनि तपाईं ?) i.e. and you ? by using interrogative sentence patterns in the graffiti to ask public ideas or opinions on the particular issue.

Exclamatory Sentences

These sentence patterns have used to express the speakers' impression about something. The collected data showed that graffitists usually used such patterns to attract their audiences. Here are some examples:



Sample 46: Wall Graffiti



Sample 47: Street Graffiti

The graffitists were used the exclamatory sentences to express their impression about something. The first graffiti seemed to be dissatisfaction of people towards the Banda. The sentence '*Banda ruined my life!*' perhaps indicates the difficulties experienced by marginalize people during Nepal Banda. Similarly, next is also the expression of seeing something beautiful.

4.1.6. Semiotic Tools in Graffiti

From the observation, I come to identify that graffiti has produced with a range of tools. The semiotics tools favored by the graffitists vary and include pen, marker, pencil, spray paint, big brush, chalk, permanent Asian paint, liquid and so on. The most 'favorite' tool for the graffitists is the color painting and marker because it can use on almost every kind of surface. Here, are some examples.



Sample 48: Wall Graffiti



Sample 49: Images in Graffiti



Sample 50: Spray Wall Graffiti



Sample 51: Wall Graffiti

These graffities have picked out from the different streets of Kathmandu Valley. The data shows that professional artists with professional skills made some graffiti. The font size, type and color all add on the graffiti were also varying from each other. The sequencing of texts with images is also not similar with one another. Bold print and point form signify something important in the graffiti. Similarly, this study also identify that arts is strong weapon to attract the people to interpret the meaning from social context. The skills of drawing images by employing multiple tools like painting, marker, and spray are widely noticed by researcher during collection and observation of graffiti.

CHAPTER FIVE

FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter includes the findings drawn from the analysis and interpretation of data. It also includes the conclusion of the study and provides some recommendations to be applicable at different levels based on findings of the study.

5.1 Findings

After the analysis of the captured data, the study has come up with some following major findings:

5.1.1 Contents Representation in the Graffiti

-) The graffiti so far collected from the field observation was included wide variety of contents study such as political graffiti, cultural identity, women violence, gender discriminations and so on. It was also established that, graffiti appeared on the wall of public spaces were more professional and standard such as use of professional big brush, waterproof color so on. Similarly, the words and sentences used in graffiti have also seemed standard.
-) Graffiti text available in different locations communicated the message for social and political awareness. They work as persuading mechanisms to the government authorities. For instance: graffiti text found on the wall of government buildings carry messages on politics such as *Blind सरकार*, women violence and culture. All graffiti writings found in different locations have played significant role in communicating graffiti artists' skill, frustration, interest and their psychology.

-)] It was found that graffiti has used as a vehicle for voiceless people to reproduce and introduce burning social and cultural issues of the society.
-)] It was noticed that graffiti has written in different language in public places ranging from vernacular, English, Nepali language to communicate their reader (including foreigner, high literate people to local reader). For instance, *We Will Rise Again*. (नेवा: लिपी ल्यङ्के नु हलिमय् म्हसीके नु ।) (तयारी गरौं जीवन रक्षा गरौं (Preparedness save lives)).
-)] It was noted that the observed graffiti have a significant impact on the learning of socio-political and socio-cultural meaning.
-)] The study was also noticed that most of the graffiti drawn by the graffitists were the reaction on the particular events or activities of government, such as *Neglected, Blind Sarkar*. They were reflecting the past and present condition of the society.

5.1.2 Multiple Features of Graffiti

Some graffiti have repeated under different sub heading because they have consisted more than one feature. Due to its multiple natures, few graffiti have frequently used in the analysis and interpretation of the data. The major findings on the multiple features found in the graffiti have presented below:

-)] The study established that graffiti of public places in Kathmandu valley were more standard and advanced like in abroad. Graffitists were used various semiotic resources like stylish writing, color combination (which is quite difficult to understand sometimes) and signs and symbols which are more meaningful than any language.
-)] The study was noted that graffitists were used various communication modes such as symbol, color as well as language (ranging from vernacular, Nepali and English language simultaneously) to communicate, where one can interpret meaning more clearly.
-)] Most of the graffitists were favored the color painting and marker to express a deep meaning through art.

-) It was found that graffiti artists have used to show the socio-cultural political and health and environmental, gender discriminating messages through colorful paintings.
-) It was noticed that significant, high imaginative creativity and psychology of the graffiti artists where symbolism, irony, imagery, short form, satire strategy such as *R.I.P.*, *Coffee is always a good idea*, used on the public places to communicate their feelings and themselves in the outside of the world.
-) It was identified that art is a strong weapon to attract the people to interpret the meaning from social context.
-) It was noticed that meanings have presented in three meta-functional dimensions and some graffiti messages have written in such code or cryptic manner that required critical power to understand.
-) The study was got varied information about writing patterns of graffiti text which was quite different from formal writing patterns and examples of linguistic landscapes such as *आRT KALA*, *Blind सरकार*, *We Will Rise Again*.
-) Similarly, most of the graffiti was written in stylish writings where different cursive writing, writing with big font and size, words written with different color and abbreviation forms was noticed. For example, *Start Where You Stand*, *PEACE*.
-) The study was found that most of the graffiti artists used combination of images with language, which help people to understand what has communicated.
-) Likewise, it was noted that two language simultaneously used by the authors, to address the high literate people to ordinary one. It has been also noticed that some words were written in two different languages such as *तयारी गरौं जीवन रक्षा गरौं* (*Preparedness save lives*). Graffiti artists have used this strategy to communicate messages.

-) The study was sought to establish that massive use of noun verbs and adjectives has been used on graffiti to attract people in meaning production and communication. Graffiti artists use nouns to state the things, person and adjectives are used to highlight the qualities of the things that enhance the meaning clearly.
-) Similarly, the study was noticed that graffiti artists use present sentence structure to pass their messages ranging from simple phrase to simple sentences that create the positive impact for message delivery.
-) It was also observed that the combination of words with images, ellipsis, metaphors, satires and short phrases have been used widely to communicate the thought amongst the audiences to make graffiti more attractive and memorable. They have used different languages as well.
-) The sentence patterns used in the graffiti were also interesting. It has been found that varieties of sentence patterns such as exclamatory, statement, interrogative and so on have been implied by the graffiti artists to make graffiti lively and attractive.

5.2 Conclusions

The major objectives of this study were to identify the multimodal features included in graffiti and explore the contents represented in graffiti. From the analysis of data and findings of the study, I came to the conclusion that graffiti appearing in the Kathmandu valley carried multiple features such as multiple contents, varied writing patterns and landscapes and multiple modes in meaning making process. Furthermore, it was noted that graffiti artists seemed to use multiple strategy in graffiti that allow us to understand meaning more clearly. The findings have shown that we are not living only in spoken or written discourse, other modes like colors, paintings and signs are equally contributing in meaning production. Likewise, it was also indicated that focusing solely on one mode like written or spoken texts removes the possibility of finding meaning in other forms. Moreover, the world has been

multimodal, where besides the language other semiotics are widely used to communicate their opinions and thoughts. This study proved that use of multiple modes like words with image, symbol, color, stylish writing allow us the possibility of seeing more. Eventually, this study was identified that graffiti arts is strong weapon to attract the people to interpret the meaning from social context.

In my early days as a researcher of this study, I have never expected such findings and results from data analysis, yet I wanted to know the true meaning and practice of graffiti in Kathmandu valley. I have now realized that wide variety of contents were observed in graffities of Kathmandu Valley and multiple features were noticed during data analysis. Individual interpretations bring varied insights to a work. Therefore, throughout my course work, I have analyzed data based on multimodal analysis. Instead of focusing only in language, I have interpreted signs, meanings, contents, linguistic features and so on in different way. In addition, by interpreting sample graffities, I have found different findings and linguistic features like satire, ellipsis, metaphor, sentence patterns and so on together: this helped me develop a deeper understanding of the graffities of Kathmandu Valley. After completing of this work, I feel like I have learned so much and have expanded my discourse analysis and writing skills.

5.3 Recommendations

The findings of this study suggest that the analysis of graffiti appeared in public places can provide the valuable information about the multimodal modes of communication and socio-political message of the society. The researcher makes the following recommendations basing it on the findings and conclusions of the study.

5.3.1 Policy Related

-) The findings of the study showed that graffities available in public spaces include the variety of resources for teaching English to the student, so, it seems effective if the policy makers could use graffities as learning and teaching resources.
-) Graffiti writing should recognize by policy makers as important teaching learning materials and allocated for graffiti designing in school area so that students can foster their seeing, noticing, identifying and designing skills of graffiti.
-) Graffiti should be included in the textbooks so that students can learn about color, sign, symbols, images, pictures that help them to reminder the real moment on the spots.
-) Issues raised by graffitists in graffiti to do dissatisfactions, hatred with the policy maker of government or local state have addressed to avoid the problems from society.

5.3.2 Practice Related

-) Students love image and picture instead of lecture or voice of their teachers. Therefore, students can get real input or natural process of meaning interpreting by looking graffiti materials in the classroom where they can see variety of language, script art and color on the walls. So, one of the implications of this study is that students can be learnt multiple mode of communicating meaning clearly and importance of writing walls.
-) This study showed that the themes raised in this study were language, gender discrimination, and politics and so on. These help teachers to teach their students to identify the grass root problem existed in the societies and makes them aware about it.

) Learners can be developed their critical power of analyzing graffiti and can foster their high order thinking, which leads them to see anything more critically.

5.3.3 Further Research Related

) One of the finding of this study showed that graffities have multiple features such as use of standard language, sign, color, variety of contents representation, linguistic features and so on. Keeping the delimitations of the study in consideration, some more topics, area and issues for further research, I would like to draw the attention of new researchers on:

- Critical discourse analysis of toilet graffiti
- Graffitiists' perception of writing graffiti: A narrative inquiry
- Communicative strategy used in graffiti writings

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APPENDIX

