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### PAKISTAN: A SOCIO-LINGUISTIC PERSPECTIVE OF GRAFFITI WRITINGS

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#### ABSTRACT

There are various researches, which have established that graffiti is a practice which is on the universal level. This research explores the phenomenon of graffiti in the Pakistani context. The research sets to demystify the themes of different types, which are exhibited with the assistance of graffiti. It further describes the sociocultural and corresponding religious ideologies of this part of the world. For this purpose, Dell Hymes (1974) model of SPEAKING is used by the researcher in order to analyze the information delivered through graffiti. Studying the graffiti can provide us with the salient information regarding attitudes as well as the socio-cultural features. For the given purpose Lahore, a historical and cultural city of Pakistan is chosen especially some of the areas like Model Town, Center Point, and Husnain chowk. The contention of the research is not to highlight graffiti as a social crime or to shed highlight on the rebellious facet of this part of the world rather it shows the socio-cultural norms, social behavior and religious beliefs of the existing Pakistani society through graffiti.

#### INTRODUCTION

People in the world use many ways in order to communicate and express their feeling with each other. So the message should be mutually understand between the participants or the people. Otherwise in case of any misunderstanding there will be misunderstanding which shall lead towards the element of chaos. As it is rightly said that when neither the sender nor the receiver shall comprehend the message then this shall take the information

towards the dramatically spotted misunderstanding. Miller (1963, p.10) states that the information they encode should be rightly decoded by the other individual who is on the other end. He is of the view that the information should be coded in the sets of symbols. Code can be any spoken or written communication.

Graffiti can be defined as a public tool which is often unauthorized. A creative piece of art which are produced by the by the collective members if the society or by self-motivated individuals of the society. In this present era although there are many sources through which people can communicate and they are having many means of communications but people sre still unable to cease their ideas thoughts, problems, complaints through the use of graffiti. There are mainly two main conditions for such usage of graffiti. The first one is that what we can deliever cannot be expressed explicately. The reason or the condition of its usage is that it hits the target audience for whom it is done as it is having visibility to all the readers which cannot be compared to the other means of communication. .

Graffiti is a means of communication which is having it history. In the prehistoric times there were many types of pictures and symbols were found on the wall which was established by the nations in order to express their feeling of different types. Tracy (2005, p. 22) describes this phenomenon that graffiti as significant element which was used to express freedom of expression without having any idea about the writer. He is of the view that with the help of graffiti different sorts of expressions were expressed by the native of that time. Either they were social, religious orpolitical. Some of the scholar states that graffiti was a important way to trigger the interaction of the individual members of the society. Farina (2014, p.48) describes her views about the term that graffiti is a way through which the voices of the people like anger, hate, love, thought or politicalproclamations are conveyed either in the public or in the private contexts.

There are many researchers who define the word graffiti depending uoon the context and aspect in which it is used. There are many who consider this aspect of writing as a public marking which appears on the walls (Mwangi 2015: 2). (Yieke, 2003) states that graffiti is a source of information for the sake of social information which has been discussed by the unauthorized people. Gach(1973) explains that the word graffiti is not merely related to the take in consideration the things like the written character but it is also related to the vocabulary and sentence which are used in it. He is further of the view that it includes the statements, drawing, painted or the pencils. (Basthomi, 2007) is concerned with the definition from another lens that he states that it is a type of drawing or scratches on the walls in which the writer is not concerned with what type of inspiration the writer is having. (Bates and Martin, 1980) give a very general sort of definition that anonymous type of graffiti messages are socially uncontrollable manifestations of thought. American heritage stresses on the significance of the word graffiti and states that the drawing or painting or written expressions on the walls which done mostly with the permission which can be easily seen by the public.

From what has been said so far, it is clear that graffiti should be studied as a form of communication because the writings are usually "free of the everyday social strains." This means that the writer doesn't have to change the speech to fit the existing social and ethical rules. Instead, graffiti writers are free to use any words they want and "tell the truth" without worrying about the consequences. Researchers are sure that "graffiti has no limits. It doesn't follow any standard way of putting things. It is real and unrehearsed; it is both sincere and honest. Graffiti writers show what they think about society and the space they own. They send a message about how they feel, what they think, and what they want to say through a visual medium, but most people don't want to listen or just don't care because it doesn't help them.

Graffiti artists and writers say that it's a way to interact with the signs of progress in a city. Symbols, like flyovers, malls, etc., that are based on the idea that people are being taken advantage of and cheated. Graffiti is more important now because it tries to show how quickly the city is changing and question that change. Graffiti writers seem to talk back and forth with the city itself because they want to challenge the idea that big companies and social norms control and limit access to public space, which might be where democracy can be lived in its truest form. In this context, people also think that the new models for city planning and growth are very exclusive. They don't match up with the lives of a lot of people. Graffiti is a way to break this story and show them that they can't get away with it, like in places like Model Town.

Graffiti is defined by Susan Philips as a phenomenon "Personalize depersonalised space, create identity-based landscapes, and transform public area into private space. Graffiti has been used to characterise a variety of wall writings throughout history, including ancient cave paintings and a broad range of political, erotic, funny, and self-identifying inscriptions scratched, painted, and written on walls." Graffiti has been discovered on carved rocks in Egypt and Italy. The ancient graffiti writings ranged from advice on love, to talk on the social issue, cultural as well as political issues and friendship to the delights of cuisine but contemporary graffiti is more self-aware and literate as a reflection of current events.

### ***Need and Significance of the study***

There is need to highlight the way through which sociocultural aspects of the society can be addressed and highlighted in a better way to the common masses as they are easily comprehended by the individual members of the society.

### ***Scope of the study***

This research focused on graffiti discovered on diverse surfaces like the walls of private and government. The research focused not just on graffiti written in English, but also on graffiti written in Urdu language. The examination of graffiti was limited to the graffiti's subject concerns, the description of the kinds, and the linguistic forms of graffiti painted by artists.

### **AIMS AND OBJECTIVE**

- To investigate that how graffiti can help the common masses to address their problems in a better way by using the different themes through which their tribulations are highlighted.
- To explore the way through which the anonymous writers of the society promote their culture and express their ideas by keeping in view the sociocultural significance of the graffiti in the country like Pakistan.

### **RESEARCH QUESTIONS**

- What is the sociolinguistic significance of graffiti used on the walls of the different areas of Lahore?
- How do graffiti write present over culture?
- What type of communicative function is performed by the graffiti in the selected areas of Lahore?

### **LITERATURE REVIEW**

Graffiti is a significant subject of sociolinguistic research because it is a mode of communication, and because common prior knowledge is required for the creation and utilization of the conversation involved (Obeng, 2000). Graffiti may be considered as a second journal that symbolises the voice of individuals in public or private areas to express their rage, rapid thinking, love affection, patriotism, and uproar (Raymonda, 2008).

Graffiti consists of scribbles seen on the walls of public spaces and structures (Suliman, 2014). Including any scribble writing, picture, painting, or communicative expressions happening in a public space, graffiti is defined by Chilwa (2008) as "any form of writing or images on the walls or surfaces of public buildings, parks, , buses, or trains, usually containing some political or intimate contents like a love, proposition, or offensive phrases. It may take the shape of paintings, sketches, or alphabetical texts, all of which are utilized to convey sociocultural and political ideas. It appears in a variety of formats. According to what is said in Rubdy's (2015) article, "Graffiti is understood as symbolizing either acts of resistance against middle class standards and rejection of mainstream culture, or efforts to topple hierarchy" (page 280). Graffiti, according to Farnia (2014), is the medium via which individuals "make their voice heard," including venting frustration, expressing love, making public announcements and political statements, and even expressing grief. Academics have likewise embraced graffiti as a kind of "freedom of speech."

(Abel & Buckley, 1977) state that there are sometime social norms and social value which are also part of a culture and due to that cultural restrictions. So for the sake of expression graffiti is used to express the feeling, attitude and interests of the people.

Graffiti is an effective and beautiful way to bring attention to societal problems including poverty, misuse of power, racism, and other injustices.

Graffiti is not a novel form of artistic expression in Pakistani culture; on the contrary, it has been around for quite some time. Starting about 2014, the key themes of Pakistani graffiti were "the essence of nationality," "music," "advertising," and "political favouritism." Graffiti, in all its forms (wall chalking, transportation, painting, and so on), is flourishing today despite the many arguments raised by critics and artists. One of Pakistan's most potent forms of free expression is the wall on which they are portrayed.

As Texeira et al. point out (2003: 3), "writing on the walls is an old behaviour." There are two key ways in which these two further observations are relevant to the current investigation. In the first place, the two studies connect graffiti making with early human social life. This suggests that graffiti is best understood and evaluated in the context of a certain community. In addition, the implication is made that graffiti has some significant value or interest in itself, especially in respect to a specific social group. Graffiti artists and writers say that it's a way to interact with the signs of progress in a city. Symbols, like flyovers, malls, etc., that are based on the idea that people are being taken advantage of and cheated. Graffiti is more important now because it tries to show how quickly the city is changing and question that change. Graffiti writers seem to talk back and forth with the city itself because they want to challenge the idea that big companies and social norms control and limit access to public space, which might be where democracy can be lived in its truest form. In this context, people also think that the new models for city planning and growth are very exclusive. They don't match up with the lives of a lot of people. Graffiti is a way to break this story and show them that they can't get away with it, like in places like Model Town. To properly understand graffiti from a social perspective, it helps to first consider its language and cultural context. Basically, it's not enough to analyse graffiti just from a formal linguistics perspective.

Graffiti is of interest as a field of study, according to Wales and Brewer (1976), because it is a form of spontaneously self-expression that is not constrained by responsibility and because it is a representation of public focus. This perspective on graffiti is significant to the current study because it describes graffiti as a forum where true social issues are highlighted. The absence of remorse on the graffiti platform or wall has helped significantly to the study of graffiti as a true cultural representation. From what has been said so far, it is clear that graffiti should be studied as a form of communication because the writings are usually "free of the everyday social strains." This means that the writer doesn't have to change the speech to fit the existing social and ethical rules. Instead, graffiti writers are free to use any words they want and "tell the truth" without worrying about the consequences. Researchers are sure that "graffiti has no limits. It doesn't follow any standard way of putting things. It is real and unrehearsed; it is both sincere and honest. Graffiti writers show what they think about society and the space they own. They send a message about how they feel, what they think, and what they want to say through a visual medium, but most people don't want to listen or just don't care because it doesn't help them.

Graffiti is considered a mirror of society since it reflects the socio cultural and

socio-political climate of the society. There are several examples of graffiti that address social and political concerns.

Graffiti artists have a strong technique in that they may express societal topics such as love, patriotism, affection, motivation and environmental concerns via their work. And, in order to efficiently and uniquely transmit sociopolitical themes, they scrawl graffiti by blending pictures, colours, languages, signs, and symbols. Gadsby (1995) regarded graffiti as a kind of writing that is intentionally generated to elicit amusement. In his work, Medubi (2000) explores graffiti schemas. Schemas serve as blueprints that facilitate the differentiation of activities via the projection and integration of concept-related information. By establishing distinctly creative entities for conceptual awareness of these linguistic actions, they define the frames of activity intrinsic to a specific notion.

Nilsen investigates graffiti's grammar. Like any other type of language, graffiti has its own grammar, according to his study. Graffiti may be studied phonologically, morphologically, syntactically, or semantically; nevertheless, in many cases, all four aspects are significant (Nilsen 1980: 234). Graffiti is a different type of communication, and Nilsen's grammatical method is essential in establishing this point.

Claramonte and Alonso (1993) concentrate on the distinctive method of spelling used in the graffiti media. The researchers investigate graffiti's distinctive orthographic system, which may be related to systematic variables that determine its spelling system. They mention spelling "errors" that stem from difficulties such as the duplication of consonants and the effect of informal speech styles on graffiti orthography. Wright (1993) notes that the act of creating graffiti entails writing oneself into the socio cultural environment. According to the researcher, it is "a form of self-creation" in which the author becomes "entrepreneurs of the self" (Wilson and David, 2002: 42- 43).

Graffiti is a particular kind of social activity and a kind of speech (Litosseliti, 2006). In the end, this indicates that it is a language that is limited by the social environment in which it is used. By approaching graffiti from this angle, it is possible to separate different graffiti methods based on how they are distributed both spatially and contextually. While it is acknowledged that previous study has mostly focused on graffiti, it must be made clear that variations in the social hierarchies in which these behaviours are placed also result in variations in discursive practices.

This means that by selecting a certain identity, the graffiti writer intends for the reader to see him or her in a certain manner. This indicates that the selection of the name was purposeful. The researcher does not draw the link between the selection of a given name and the setting in which it is generated. Therefore, it is necessary to consider how the social environment in which graffiti is written affects the identities developed.

(Valjakka 2010: 66) states that the images used in the graffiti are a complete embodiment of the writer or it works like a complete agency through which the

write of that images reveals his feeling, love, hate or any sort of patriotism. Gross (2005) believes that to comprehend graffiti as a means of communication, it is necessary to just interpret the letters without recognizing graffiti as a medium. Graffiti is a linguistic phenomenon that incorporates both "form and content" by often using discourse, which is defined as "any segment of signs longer than a sentence," and sign, which is defined as "anything that stands for something other than itself." Consequently, it is both beneficial and essential to recognize and investigate the relevance of graffiti as a form of human language expression, as well as the nature and effect of the message being delivered.

According to Gadsby (1995), it is apparent why graffiti is such a popular means of communication for different type of sources and power disparities. Graffiti has been able to "reflect the character of the society that generated them" by conveying the ideas and values of individuals about significant societal problems either, they are related to any sort of different political, social or cultural problems. However, these benefits may also cause some people to believe that graffiti convey or spread positive attitudes about other ethnicities (Gadsby 1995).

In his work, Medubi (2000) explores graffiti schemas. Schemas serve as blueprints that facilitate the differentiation of activities via the projection and integration of concept-related information. By establishing distinctly creative entities for conceptual awareness of these linguistic actions, they define the frames of activity intrinsic to a specific notion.

Graffiti are forms of communication that should be examined in the context of political dynamics, since power is critical to the formation and maintenance of knowledge in society. They define, express, and form the socio-cultural situation's features. As a result, it is useful and critical to understand and investigate the significance of graffiti as a product of human language expression in addition to the nature and effect of the message being delivered (Onyango, 2016). Sheivandi (2015) uncovered linguistic quirks in graffiti, such as fricatives changes that change a letter's meaning in the opposite direction, changes to existing manifestations like sayings, the use of parallel syntactic, the use of implicit structures, and wordplay on word re-division in conversations.

## **RESEARCH METHODOLOGY,**

Present study focuses on demography of Lahore region coming across different areas, all social areas. The study is descriptive in nature. Model of Dell Hymes (1974) has been implied by researcher in order to look at the sociocultural perspective of graffiti and to demystify the communicative strategy in the areas of Lahore. , Model of Dell Hymes (1974) consists of eight strategies like setting and scene, participants, ends, key, instrumentalities, act sequence and norm through which the sociocultural significance of the graffiti can be highlighted for the sake of addressing a social, religious or political phenomenon. The study explores and describes that how some problems which cannot be addressed directly can be highlight by the anonymous writers of graffiti. Research questions are explored in the data analysis and conclusion are

drawn. Researcher is keen to address the analyze the problems which are highlighted with the help of which data is explored. The study is confined to the areas of Lahore city. The research is limited to the beautiful cultural city of Pakistan Lahore and its various areas where graffiti was found in abundance having different thematic concerns like love, affection, religion, patriotism and awareness about the different social issues.

### DATA ANALYSIS:EXAMPLE



### DATA DISCUSSION

In this image of graffiti, there is an idea about the “Aamal Baba’s ” black magic which is increasing Pakistani society. As in this image of graffiti we can see to which extent the suspicions of “Aamal Baba ” restructure the local and indigenous family problems regarding the issues of love, the brawl of bridal and mother in law. For the sake of analysis model of Hymes is implied by the researcher in order to unfold various sociological aspects of this image. The very first point is of setting and source which means the location of the image of graffiti. This image of graffiti is seen on the walls of Lahore. As the main purpose is to purport local ideology of black magic with the help of false consciousness by these people. The very second point which Hymes discusses in his model are the participants. In this specific image of graffiti we can see



that this image is for those who are blind believers of this “Amal Baba” are particularly the poor, illiterate and dumb people. The next point of Hymes model is the end, which means the expected outcome as well as the personal goals. In this image we can see the role of “Amal Baba” who will assist people in their daily matters regarding love and marriage. Basically that “Amal Baba” targets the youth so that Amal Baba with his power of Black Magic deals with problematic family relations and domestic power struggles, used under different circumstances and with varying purposes. The next point by Hymes is act sequence which means the actual content of the message. By having the close analysis we can see that this graffiti image consists of some informal words which directly highlights the family issues instead of balancing this problem, Amal Baba shall assist the locals to achieve their goals by hook or by crook. In this image we can see that the writer is fully aware of the social evil and therefore his main aim is to highlight that specific issue and it has been with precision. The next point is key which states about the tone used in the graffiti. In this graffiti there are many key words which are used by the writer. Lexical choice like “Qadmoon” and “Sass Bahuki Chaptalask” are the two main key words used by the writer in graffiti. The very next point Hymes states is instrumentalities. Instrumentalities means that through which method local ideologies of Amal Baba’s black magic is being purported. In this graffiti, whole process is done in written communication. Furthermore we can see that the name of Amal Baba is in bold letter. Different types of colors are used by the writer so that his blind followers could understand his message. The last point by Hymes is norms which are specific for every culture. In this example we can see that there is violation of the cultural idea that instead of taking assistance from Supreme Power such Amal Baba’s with their black magic shall solve the family matter. Furthermore as we know that black magic is prohibited in our culture so there is clear violation of cultural values in this image.

### *Example*



### DATA DISCUSSION

This image of graffiti uncovers the problems of individual who are having weak body. In order to analyze the example, Hyme's model is used by the researcher. In his model Hyme's gives various strategies in order to understand any type of discourse. The first point of Hyme's model is setting of graffiti. In case of this graffiti it was found in Lahore. The second point of Hyme's model is participants. Participants refer to the audience and in this graffiti people with specific body traits are addressed by the writer. The next point is the ends which is defined by Hyme as the expected outcome. Instead of living in 21<sup>st</sup> century we are still following those antiques methods of publicity. As for as this graffiti is concerned the outcome is to attract the people with frail body. As we know that, this has become a way of earning by looting the common masses. Another strategy by Hyme is act sequence, which means the actual content that is written in graffiti. In this graffiti, the main content or message is to address the people with frail body so that they could healthy body. This is the problem of most of youth as they are victimized by these quacks. The next point is key which Hymes describes the tone used by writer. In this graffiti we can have idea that the tone of the writer is optimist as he is sure that he will help people in changing frail body into healthy body. Key words like Kamzoor and Mota attracts the attention of people. The next point is instrumentalities, means the mode of communication. In this graffiti there are words in order to make people conscious about their frail body. combination of color for both Kamzoor and Mota are used so that people could visualize the words in better way. The purpose of the writer is to get in touch with his specific audience therefore number has been written along with the main theme. The last point is norm which is defined by Hymes as the violation of cultural rule which are devised by the people. So here in this example there is violation as such type of graffiti should not be portrayed on the wall.



### DATA DISCUSSION

This example is taken for the sake of data analysis of the graffiti artist . For the sake of data analysis model of Hyme is used. Hyme gives different points for the analysis of speaking which is given in graffiti. The very first point is of setting and source which means the location of the image of graffiti. This is the concrete physical position for graffiti where it is mentioned for the proliferation of local ideology by these people This image was taken on the

canal Road inside the Lahore City a capital of Punjab. The next point which Hyme provide is the participants which are the specific people are totally illiterate and they have no knowledge and became victim of these wrong numbers. Mostly probably it is open for all whoever have a sight of this one. The next point is about the ends, which means the real purpose of the communication. Here in this graffiti we can see that a name of the individual is mentioned along with the number of people who will assist the people for their love marriage. The next point is act sequence which means refers to the actual content of the message. The linguistics expression mentioned in the image of graffiti is informal as well as the phenomenon of description is used in the graffiti. To which extent the words are precisely used. What is the sociocultural context of the speech? These are the point which are used very precisely in Graffiti. The name of the person, the actual theme and the phone number all are used very precisely. The next point is key which states about the tone used in the graffiti. Either the message is formally delivered or informally. Lexical choice of the writer is very particular. Key words are used in image of graffiti. The very next point Hymes states is instrumentalities. Instrumentalities means that through which method these local ideologies are being purported. In this case it is totally done through written communication. All the information is written in the bold letter so that the specific people can have the better idea. The last point by Hymes is norms which are specific for every culture. In this example we can see that there is violation of the cultural idea regarding the phenomenon of love marriage by these wrong people and the very strange way to develop the local ideologies by these wrong numbers.

### *Example*



### **DATA DISCUSSION**

The image of graffiti describes the local ideologies prevailing in the contemporary society in Pakistan where people do not follow the proper pattern for the marriage. Rather they follow these type of ways in order to find out the suitable match for both the girl and boy. In order to analyze this example Speaking model of Hyme, is used by the researcher. The setting of this graffiti image is Lahore the capital city of Punjab. Participants are the general public who have no idea and fell prey to these wrong people. These are mostly illiterate public who is not concerned with any other point. Their focus is to have the match rather they are not concerned to whom they are going to contact. So here in this case the participants are mostly the illiterate and

innocent who fell prey to these clever people who are basically the real handler of these false local ideologies that this also another way of getting the match for boys and girls. In the very next point there is what is the real purpose or focus of communication. As in this image, it can be seen that the basic purpose of the graffiti is to befool the common masses through the use of different method. Most of them do the same practice and make money. People fell prey to the local ideologies with false consciousness. The next point is act sequence, which means the method implied in the image of graffiti. In this example, we can see that words are written on the wall. Linguistic expression used in the graffiti is not formal. The very next point Hyme states is instrumentalities. Instrumentalities means that through which method these local ideologies about marriage are being purported for the sake publication. Bold words are used in order to grab the attention of the masses. So that people can have the sight and the thought regarding this marriage the In this case it is totally done through written communication. Last point given by Hyme is norms. The fact is that when there is proper system available for the marriage then why such type of idea are used in the society. So there is violation of the norm in this graffiti which is presented on the wall.



#### DATA DISCUSSION

The image of graffiti depicts the real issues regarding the real societal problems of male health either physical or mental and their cure by quacks in the contemporary Pakistani society. Model of Hymes is implied by the researcher in order to do the analysis of the text. In his model Hymes suggests different strategies in order to understand any type of discourse. The first point of model of Hyme is setting which means the location to which this image of graffiti was seen. This image was found in Lahore. The second point is participants which describes the idea that who are the exact audience in this example. Furthermore, the next point by Hymes is the end which denotes the point that what is the exact outcome. In this image of graffiti, we can see that different types of misconception are created by these quacks in order to let these common masses most of them are illiterate and they feel prey to them having no benefits. Another strategy by Hyme is act sequence, which means the

actual content that is written in graffiti. In this graffiti, the main content or message is to address the people with frail body so that they could healthy body. Furthermore, the content of graffiti also denote that these quacks have the facility of cure without any operation. Such a rubbish attitude is shown by these quacks as their main task is to befool the people by their tactics. And the our foolish and illiterate people go to them in order to solve their male health issues. The next point is key which Hymes describes the tone used by writer. In this graffiti we can have idea that the tone of the writer is optimist as he is sure that he will help people in the best possible way by giving them the best possible treatments. The next point is instrumentalities, means the mode of communication. The lexical choice selected by the writer is very specific as the quack will provide the treatment on the physical and mental level. The writer knows his audience and chooses the words according to the mental level of his audience. Technique of visualization is utilized by the writer in this image of graffiti. The final strategy is norm, which is described by Hymes as the contravention of a socially constructed cultural rule. Therefore, there is a violation in this instance because such graffiti shouldn't be shown on a wall.

### *Example*



### **DATA DISCUSSION**

This example is taken for the sake of data analysis of the graffiti artist is about the social issue divorce which is practiced by the female follower which are mostly illiterate. For the sake of data analysis model of Hyme is used. Hyme gives different points for the analysis of speaking which is given in graffiti. The very first point is of setting and source which means the location of the image of graffiti. This is the concrete physical position for graffiti where it is mentioned for the proliferation of ideology of divorce and its solution by these people This image was taken on the canal Road inside the Lahore City a capital of Punjab. The next point which Hyme provide is the participants which are the specific people are totally illiterate and they have no knowledge and became victim of these wrong numbers in order to solve divorce issue. Mostly probably it is open for all whoever have a sight of this one. The next point is about the ends, which means the real purpose of the communication. Here in this graffiti we can see that a name of the individual is mentioned along with the number of people who will assist the people about the social curse named divorce and mostly females are attracted to these wrong number. The next point is act sequence which means refers to the actual content of the message.

These are the points which are used very precisely in Graffiti: The name of the person, the actual theme, and the phone number are all used very precisely. The linguistic expression mentioned in the image of graffiti is informal, as the family will be solved by these wrong numbers and the phenomenon of description is used in the graffiti. The next point is key which states about the tone used in the graffiti. Either the message is formally delivered or informally. Lexical choice of the writer is very particular. Key words are used in image of graffiti. The very next point Hymes states is instrumentalities. Instrumentalities means that through which method these local ideologies regarding divorce issues and their solutions are being purported. In this case it is totally done through written communication. All the important details are emphasised in bold for easy reading by the right persons. Hymes concludes with the idea that there are norms that are unique to each society. This demonstrates how the wrong individuals, in the wrong numbers, may violate cultural norms by engaging in the bizarre practise of developing the solutions regarding the social curse divorce.

### *Example*

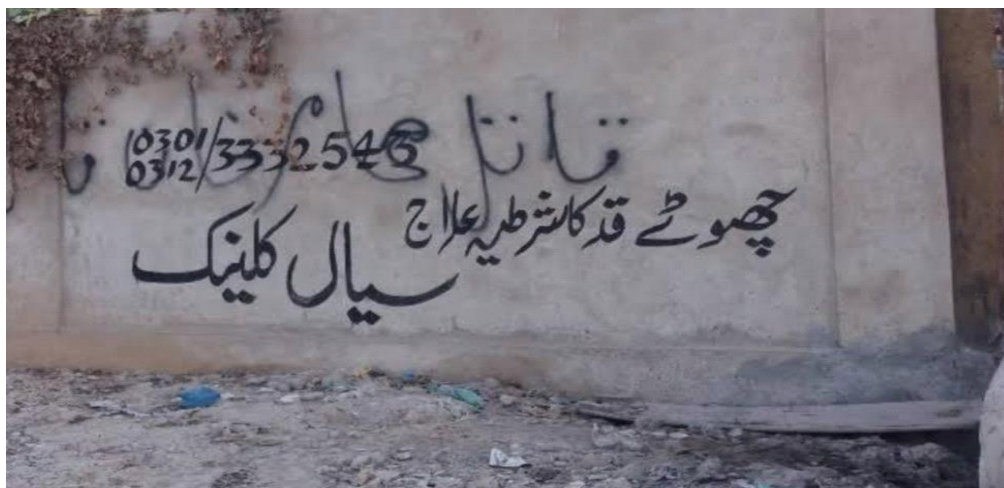


### **DATA DISCUSSION**

The graffiti artist is used as an example for the purposes of this data analysis in order to make the husband love his wife. Hyme model is utilised as a data analysis model. Hyme offers a multifaceted perspective on the linguistic interpretation speaking and by using that model the images of graffiti shall be analyzed. First, we need to consider context and origin, or more specifically, where the graffiti photo was taken. For the sake of spreading local ideology that to make the husband love his wife. The first point which Hymes discusses is setting of the graffiti that is Canal Road in Lahore. Hyme then talks about the players, who are mostly women who don't know how to read or write and fell for these wrong numbers because they didn't know any better. Most likely, it's open to anyone who can see it. The next point is about the ends, which means the real purpose of the communication. Here in this graffiti we can see that a name of the individual is mentioned along with the number of person who will assist the people for their love marriage. The next point is act sequence which means refers to the actual content of the message. The linguistic expression mentioned in the image of graffiti is informal as well as the phenomenon of description is used in the graffiti. To which extent the words are precisely

used. What is the sociocultural context of the speech? These are the point which are used very precisely in Graffiti. The name of the person, the actual theme and the phone number all are used very precisely. The next point is key which states about the tone used in the graffiti. Either the message is formally delivered or informally. Lexical choice of the writer is very particular. Key words are used in image of graffiti. The very next point Hymes states is instrumentalities. Instrumentalities means that through which method these local ideologies are being purported. In this case it is totally done through written communication. All the information is written in the bold letter so that the specific people can have the better idea. The last point by Hymes is norms which are specific for every culture. In this example we can see that there is violation of the cultural idea regarding the phenomenon of love marriage by these wrong people and the very strange way to develop the local ideologies by these wrong numbers.

### *Example*



### **DATA DISCUSSION**

This graffiti image reveals the problems of individuals with short heighted. In order to analyse the example, the researcher employs Hyme's model. In his model, Hyme provides numerous strategies for comprehending any form of discourse. The first component of Hyme's model is graffiti's setting. The graffiti was founded in Lahore. Participants are the second component of the Hyme paradigm. Participants refers to the audience, and the writer of this graffiti addresses individuals with particular physical characteristics like short heighted. Next is the ends which Hyme defines as the anticipated outcome. Instead of existing in the 21st century, we still use these antiquated methods of advertising and gaining the better physique. As far as this graffiti is concerned, its intended effect is to attract individuals with short heights. As we all know, this has become a means of making money by plundering the populace. Another strategy employed by Hyme is act sequence, which refers to the actual content of graffiti. The primary intent or message of this graffiti is to encourage people with short heighted to become healthier and get the proper height. This is a problem for the majority of young people, as they fall victim to these quacks. The next important aspect is how Hymes describes the writer's tone. This graffiti gives the impression that the author is optimistic, as he is

confident that he will assist in the transformation of short heights into healthy and desired body height. People are drawn to words that are significant. The next point is instruments, which refers to the mode of communication. This graffiti contains words intended to raise awareness of short heighted people to have the better height by just contacting these wrong numbers. A word combination like some words are bold so that people can better visualise the terms. The objective of the author is to communicate with his intended audience, so a number has been included alongside the main theme. The final point is norm, which Hymes defines as norms as they the violation of cultural rules devised by the these individuals who are always there to mislead the illiterate and common for the betterment of their business. This example constitutes a violation because such graffiti should not be displayed on a wall.

### **CONCLUSION:**

This qualitative descriptive research examines graffiti content and language and linguistics. Based on the results, graffiti in Lahore city has a different content, writing styles, landscapes, and meaning-making strategies. The results reveal that humans make meaning via colours, paintings, and signs as well as words. Focusing entirely on written or spoken materials eliminates the potential of significance in other forms. Language and other semiotics are utilised to express ideas and thoughts in a multimodal environment. This research reveals that words with images, symbols, colour, and elegant writing help to describe the idea in a very clear and concise way. Finally, this research found that graffiti art is a powerful tool for social change and interpretation. This research suggests utilizing multimodal communication to remark on socio-political concerns has its own benefits. According to this research, artists should acknowledge graffiti writing as vital instructional learning resources and provide a space for graffiti to help student, common masses and targeted audience to view view, notice, identify, and understand.

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