A Critical Discourse Analysis of Graffiti in Algeria's University Spaces: Ibn Khaldoun University of Tiaret as a Case Study

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Dedication

I dedicate this humble work to my beloved brother, our future doctor Mustapha, who has supported and encouraged me to finish this degree.

To all my family members and friends.

A special feeling of gratitude to my loving, high school teacher Miss Angel.

Kheira didouche

Dedication

I dedicate this work to my family and friends.

Benaissa Fatima

Acknowledgment

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Abstract

This study aims to investigate the actual function of graffiti writings found on classroom walls in the University of Tiaret and explore the relationship between graffiti and social issues. The sample consists of (91) graffiti writing from Ibn Khaldoun University. It is selected from the university classrooms' walls, corridors, washrooms…etc. The investigation employed Van Dijk's model of Critical Discourse Analysis, which is framed in macrostructure, superstructure, and microstructure. The macrostructure revealed that the most common themes of graffiti are: personal and emotional, social and national, religious, and political ones. The superstructure analysis showed that the graffiti themes reflect students' culture, identity, and political concerns. The microstructure analysis showed that students relied the most on Standard Arabic in graffiti writings to convey their messages. It can be concluded that this study can draw more attention for further research studies of the graffiti in the Algerian university settings.

Keywords: Critical Discourse Analysis, graffiti, graffiti discourse, Ibn Khaldoun University Walls, University graffiti.

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List of Abbreviations and Acronyms

- **CDA:** critical discourse analysis

- **DA:** discourse analysis

- **DHA:** discourse historical approach

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General Introduction

General Introduction

Graffiti is a frequently overlooked form of communication, used particularly by college students. Each graffito expresses a thought, wish, or attitude. It provides safety from direct rebuttal for many individuals. As far as university setting is concerned, graffiti is a form of communication often used by college students to express their thoughts, wishes, and attitudes, providing safety from direct rebuttal.

However, despite being a growing interest among researchers globally, there is little attention given to graffiti in Algeria. Thus, this study aims to investigate the actual function of graffiti writings found on classroom walls in the University of Tiaret and explore the relationship between graffiti and social issues. To achieve this, the study proposes using Van Dijk model of critical discourse analysis, which is framed into macrostructure, superstructure, and microstructure. Applying this model can help reveal the underlying meanings and social dynamics of language use. This model could be useful for analysing how the themes and messages conveyed through graffiti on university walls at the University of Tiaret reflect the social and political concerns of the student body.

In the light of these aims, the research questions were formulated:

1. What are the dominant themes and messages conveyed through graffiti on university walls at the University of Tiaret?
2. How does the superstructure of the graffiti (i.e., the socio-political context, institutional factors, and power dynamics) shape the meaning of the themes?
3. What do the microstructures of the graffiti reveal about the distinctive lexical and syntactic features that characterize the language of graffiti on university walls at the University of Tiaret?

The following hypotheses were created in the line of the research questions:

1. The themes and messages conveyed through graffiti on university walls at the University of Tiaret reflect different perspectives of the student body.

2.   Students consider graffiti as an avenue of expression of pent-up political and social concerns.

3.   The graffiti on university walls at the University of Tiaret reflects Algeria's language variation.

Photographs of select graffiti were collected from the walls of the University of Tiaret, sorted into thematic groups, and then subjected to both qualitative and quantitative analysis.

The research is structured into three chapters. The first chapter offers an overview of graffiti and related concepts, as well as previous research in the field. The second chapter delves into the meaning and models of discourse and critical discourse analysis. The third and final chapter presents the primary findings of the study.

The significance of this study lies on the statement of the problem that addresses the lack of attention to graffiti in the Algerian university settings, and therefore, it proposes a study to explore the function and meaning of graffiti writings through the lens of critical discourse analysis. Another significance of this research is that most previous studies on graffiti employed either Fairclough or Wodak' mdels of CDA, this research; however, distinguish itself in using Van Dijk's model, which can contribute to the existing literature.

Chapter One: Critical Discourse Analysis: An Overview

Chapter One: Critical Discourse Analysis: Meanings and Models

1.1 Introduction

This chapter provides a review of the literature in relation to the field of discourse and Critical Discourse Analysis. It aims at presenting different theories related to this field. It starts by presenting the concept of Discourse Analysis moving to Critical Discourse Analysis. Then, the main approaches of CDA are introduced. The focus is put on Fairclough's , van Dijk and Woddak Analytical frameworks.

1.2. Discourse

Discourse is a term defined as a type of social practice and any extended communication or conversation that involves the exchange of ideas, beliefs, and opinions among individuals or groups of people. According to Fairclough (1992), Discourse can be considered as an "active relation to reality" (p. 41). Hence, discourse is not just a matter of language use but also involves social and cultural practices that shape the ways in which language is used. He argues that discourse is shaped by various social factors, such as power relations, social identities, and historical contexts. These factors are embedded in the ways in which language is used, and they play a crucial role in the production, interpretation, and reception of discourse.

1.3. Discourse Vs Text: The Differences

Text and discourse create varied confusion due to the interchangeable use of these two terms in varied contexts. While some people tend to use discourse to refer to spoken language and text to refer to written one, others used them interchangeably.

According to Halliday and Hassan (1973), "the term text refers to any instance of language in any medium that makes sense to the ones who know the language" (p. 3). In addition, Fairclough (1992) defines text as a product of discourse, which is a broader concept encompassing all aspects of communicative events including social practices, power relations, and ideologies. That is, the analysis of discourse is concerned with the study of language in both written text and conversation (Alba-Juez 2009, p. 6).

Spoken discourse focuses on conversations, lectures sermons, interviews, jokes, or any kind of speech. In written discourse, the focus is on reports, political texts, legal texts literature, newspaper articles, newspaper headlines, images, and the like.

1.3.1. Paradigms of Language Analysis: Formal Linguistics and Functional Linguistics

The former approach of language study, advocated by Bloomfield and Chomsky, tend to focus linguistic form – how a word is pronounced, how it is structured, and where it occurs. However, as Werlich (1976) states, sentence grammars do not tell the whole story about communication by means of language" (p. 14). According to Hymes (1972), there are certain types of sentences, which we understand without examining them with respect to a discourse context. In other words, people communicate not by means of individual words or fragments of sentences in languages, but also by means of context.

Therefore, the functional linguistics approach, advocated by Firth, Halliday, Grice, and Austin, view that language as a social activity. In this vision, analysing discourse is based on the idea that language is socially situated and therefore cannot be properly analysed if the social dimension are not included in the whole picture (Brown and Yule, 1983).

This is what discourse analysis (DA) does. Text cannot be studied in isolation since there is a time and setting in which it takes place, there is a theme and intended message, there is an interaction between the author and the readers, etc.

1.4. Discourse Analysis

Discourse analysis is a method of studying and analysing language use in social contexts, with the aim of understanding how language both reflects and shapes social structures, relations, and practices. Harris (1952) emphasized the importance of analysing language use in relation to the social and cultural contexts. In other words, language use is shaped by a wide range of factors, including the speaker's identity, the audience, the purpose of the communication, and the broader social and cultural norms

and practices. Fairclough (1989) also suggests that examining the ways in which texts function within social and cultural contexts "requires attention of textual form, structure and organization at all levels; phonological, grammatical, lexical…etc." (p. 7). In other words, the analysis involves looking at both the "text" (the actual words and phrases used) and the "discourse" (the broader social and cultural context in which the text is produced and interpreted).

1.5. Critical Discourse Analysis

Critical Discourse Analysis (CDA) has actually started as a new direction of discourse analysis in the mid - 1980s by such works of a group of linguists, such as Fairclough, van Dijk, and Wodak. According to Fairclough (1993), CDA is a part of "discourse analysis", which is an approach to the study of language that examines the ways in which language use is shaped by and shapes social structures and relations of power as he pointed out:

> discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony(p. 135).

It is crucial to always examine texts, language, and communication within their social framework, as they both influence and are influenced by broader societal dynamics. In this regard texts do not merely passively report upon the world, but they influence it with meaning, fabricate it, shape perspectives and call the world into being.

In similar vein, Van Dijk (1998) argues that "Critical Discourse Analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the

social and political context"(p. 352). This means that discourse is a social practice that reflects and reinforces power relations in society. Van dijk highlights the importance of analysing the structures and strategies of discourse, including the way language is used to represent and categorize social groups, to construct and reinforce ideologies, and to legitimize or challenge power relations.

To sum up, Critical discourse analysis investigates the form, arrangement, and substance of communication, encompassing the grammatical elements and vocabulary employed during its creation, as well as how it is received and understood by a broader audience. This analysis encompasses not only the assessment of the discourse's content and tone but also the usage of verbs, pronouns, and nouns within it. By employing this methodology, a thorough evaluation can be conducted that goes beyond merely quoting the discourse and instead focuses on understanding its purpose, objectives, and impacts during its creation, distribution, and consumption.

1.6. Main Approaches to CDA

There are three main approaches within critical discourse analysis. They are outlined as follows:

1.6.1. Van Dijk's Socio-Cognitive Approach

Van Dijk's socio-cognitive approach is based on the idea that language is shaped by social, cultural, and cognitive factors. He argues that the interpretation of language is not solely based on the linguistic form of the utterance, but also on the social and cultural context in which it is used, as well as the cognitive processes of the speaker and the listener. In this approach van Dijk places a significant emphasis on cognition as the central aspect of the analysis, asserting that the link between social and discourse structures is not direct and is instead influenced by individual and social cognitive processes. Van Dijk (1993) states that Social cognitions are "socially shared representations of societal arrangements, groups and relations, as well as mental operations such as interpretation, thinking and arguing, inferencing and learning" (p. 257). Furthermore, van Dijk suggests two levels of discourse analysis: micro vs.

macro. The micro level involves discourse, language use, communication and verbal interaction, while at the macro level societal structures, power dynamics, dominance, and social inequalities (Van Dijk, 2003).

Moreover, Van Dijk's (1988/1995) suggests three elements in his triangular model of analysis that help uncover the underlying structures and strategies within a given discourse. The elements are as follows:

i.   *Discourse* which refers to the language, symbols, and narratives used to communicate ideas and shape social reality. According to van Dijk (1995), discourse plays a central role in constructing and disseminating ideologies. It influences how individuals understand and interpret the world around them, shaping their beliefs, values, and attitudes. Discourse is not neutral but rather reflects the interests and power dynamics of different social groups.

ii. *Cognition* which refers to the mental processes through which individuals perceive, interpret, and make sense of information and experiences. Individuals selectively process and interpret information based on their existing cognitive frameworks, biases, and socio-cultural contexts. Cognitive factors, such as belief systems, emotions, and personal experiences, influence how individuals adopt, resist, or modify ideological perspectives.

iii. *Society* which encompasses power relations, social norms, institutions, and historical conditions that influence the formation and propagation of ideologies. It recognizes that ideologies are not isolated belief systems but are embedded in and shaped by social, economic, and political contexts.
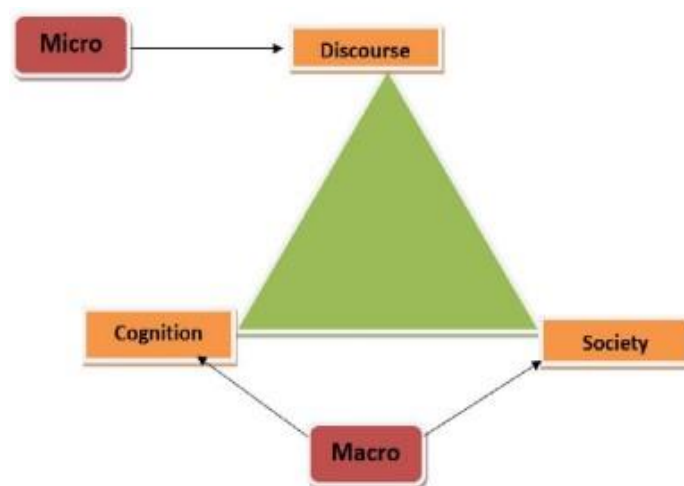
Figure 1.1 Discourse-Cognition-Society triangles (Van Dijk, 1988/1995)

As can be seen, Van Dijk's model emphasizes the social cognition aspects of discourse, focusing on the ways in which language reflects social identities, and group membership. Practically speaking, van Dijk model works as follow:

1.6.1.1. Macrostructure

The macrostructure looks for the overall organization and structure of discourse, themes, or repeated motifs across different texts. Analyzing a text theme contributes to understanding the representation of social groups or ideologies.

1.6.1.2. Superstructure

Superstructure analysis seeks to analyze the content of the text and the discursive strategies used in the text to convey to meaning. That is, it analyzes the themes in their socio-political broader context. For instance, a text that criticizes governmental policies or social injustices might employ irony, satire, or metaphor to challenge dominant ideologies.

1.6.1.3. Microstructure

This level focuses on the linguistic features within the text. It analyzes the vocabulary, language choices, and rhetorical devices used with paying attention to the ways in which different social groups are represented through language.

Accordingly, these three layers could be useful for analyzing how the themes and messages conveyed through graffiti on university walls at the University of Tiaret reflect the social and political concerns of the student body, as well as the social dynamics involved in the creation and dissemination of such graffiti.

1.6.2. Wodak's Discourse-Historical Model of CDA

Like Fairclough and van Dijk, Wodak is also a linguistically orientated CDA scholar. She defines discourse as

> a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral or written tokens, very often as "texts", that belong to specific semiotic types, i.e. genres (Reisegl and Wodak, 2001, p. 66).

Wodak's Discourse-Historical Model (DHM) is a framework that aims to illustrate and create a model of the relationship between different areas of activity, literary forms, types of language usage, and written or spoken discourse. Additionally, it emphasizes that the context in which a discourse occurs is primarily viewed from a historical perspective.

According to Wodak (2009), "All discourses are historical and can therefore only be understood with reference to their context." (as cited in Amoussou & Allagbe, 2018, p. 15). This means that all discourses, whether written or spoken, are embedded in a historical context and cannot be fully understood without considering the social, cultural, and political conditions that shaped them. The meaning and significance of a discourse are not solely determined by the words or sentences used, but also by the historical and cultural circumstances in which it was produced and received. Therefore, to fully understand a discourse, it is necessary to examine its historical context, including the social structures, power relations, and cultural values that influence its production and interpretation. Without considering the historical context, it is difficult to fully comprehend the meaning and impact of a discourse.

1.6.3. Fairclough's Socio-Cultural Approach

Fairclough (1995) defines text as a communicative event or instance of language use that involves the production, interpretation, and negotiation of meaning. In order to understand texts, he proposes a three-dimensional model of analysis that focuses on the linguistic features of the text, the social practices and power relations that underlie the production and interpretation of the text, and the broader cultural and ideological context in which the text is situated. This approach allows for a more nuanced understanding of how language is used to construct meaning and shape social reality.
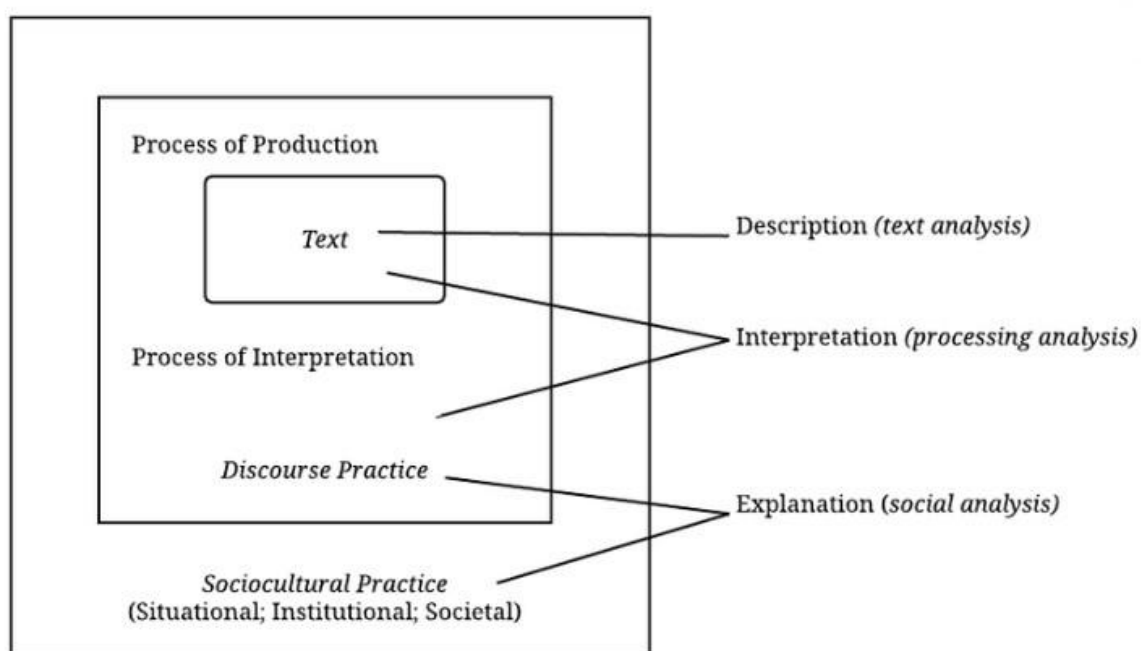
Figure 1.2 Three-dimensional CDA framework (Fairclough, 1995, p. 98)

As can be seen, fairclough's model emphasizes emphasizes the critical analysis of language and its role in power relations, social inequality, and ideology. The model highlights how language is not only a means of communication but also a tool used to shape and reproduce social structures and power dynamics. Practically speaking, fairclough's model works as follow:

1.6.3.1. Text (Description)

Text is the first focus in the model. This dimension examines the language used in a particular text, such as a speech, news article, or advertisement. Fairclough (1995)

argues that "linguistic analysis is applied to text's lexical grammatical and semantic properties, two aspects that have mutual impact on each other" (pp. 57-58). This means that the analysis of text draws on the linguistic features of the text, such as grammar, vocabulary, and style, to identify how power relations and ideology are expressed. For instance, he looks for patterns of language use that reflect the interests of specific groups or individuals and how these are constructed through language. Hence, text is viewed from a multifunctional perspective and each sentence can be analysed concerning the representation, relation and identities functions (Fairclough, 1995).

1.6.3.2. Discursive Practice (Interpretation)

Discursive practice or the interpretation stage is "Concerned with the relationship between text and interaction - with seeing the text as the product of a process of production, and as a resource in the process of interpretation" (Fairclough, 2001, p. 43). This dimension focuses on the context in which the text is produced, circulated, and consumed, and how these practices relate to power relations and ideology. For example, Fairclough might examine the social and institutional structures that enable certain discourses to become dominant.

Additionally, the attention in the analysis of linguistics features and structure of the text is paid to speech acts, coherence and intertextuality. According to Fairclough (1992), intertextuality points to "how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones" (p. 270). It is the relationship between different texts, where one text is in conversation with or draws upon another text.

Fairclough model is also useful for analyzing how the themes and messages conveyed through graffiti on university walls at the University of Tiaret reflect the social and political concerns of the student body, as well as the social dynamics involved in the creation and dissemination of such graffiti.

1.6.3.3. Social Practice (Explanation)

According to Fairclough (2001), the stage of explanation is "concerned with relationship between interaction and social context - with the social determination of the process of production and interpretation, and their social effects" (p. 43). This means that this dimension looks at the broader social context in which the text is situated, including the historical, cultural, and political factors that shape the production and consumption of language. In fact, it considers the ways in which language use reflects and reinforces social norms and power relationships, and how language use can be a site of struggle for social change. The purpose of this stage is to describe a discourse as a part of its social process. To sum up, social practice refers to the ways in which people use language and other resources to accomplish social goals and reproduce or transform social structures.

1.7. Levels of Analysis

As outlined through the definition above, CDA deals with social issues like institutional power, gender inequality, racism, ethnocentrism, the enactment of power and ideology through media discourse or through political discourse, among others (Alba-Juez, 2005). In order to analyse such social issues, critical discourse analysts consider two main levels of analysis: macro analysis and micro analysis.

At the macro analysis level, CDA looks at all the components of the communicative event: time, place, setting, participants, topics, etc. These forms of context help understand ideology and power relationships. The choice of topics and topic change is crucial for all discourse – who decides the topic and who controls it. Controlling the topic generally results in mind control, for topics may influence people's views about what is important information of text or talk. This is one of the reasons why CDA focuses on how discourse structures influence mental representations: since topics influence what people see as most important, these may eventually influence how a given item is defined in terms of a preferred mental model (Wodak& van Dijk 2000).

At the micro-level of text and talk, critical discourse analysts look at the

the analysis of transitivity in syntax, lexical structure, modality, and….a systematic analysis of the structures of media discourse, such as lexicon, syntax, topics, metaphor, coherence, actor description, social identities, genres, modality, presupposition, rhetorical gestures, interaction, news schemas, and multimodal analysis of images, among many other structures' (van Dijk, 2015, p. 480).

In spoken language, other linguistic strategies which examined are the turn-taking or the politeness strategies used by speakers, the use of hedges, hesitations, interruptions, pauses, laughter, certain specific forms of address, etc.

All these strategies may, depending on the circumstances, result in more or less aggressive forms of sexism, racism or other forms of dominance.

1.8. Conclusion

In this chapter, we looked at the discipline Critical Discourse Analysis: its meaning and its central areas of studies. We viewed that language is not neutral, but it is often linked to social and cultural practices. In CDA, it was explained that discourse is related to issues such as power and ideology since our attitudes, beliefs and orientation cannot be separated from the language we use.

Chapter Two: An introduction to Graffiti

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2.1. Introduction

This chapter sheds light on graffiti, which offers the definition of graffiti, its types, and several studies done in the field of linguistics and sociolinguistics. Finally, previous literature to CDA is provided.

2.2. Graffiti's Definition

The origins of graffiti can be traced back to ancient times, with examples of graffiti found in archaeological sites from as far back as ancient Greece and Rome such as "Stonehenge carvings, Lascaux cave drawings, pyramid hieroglyphics, and Pompeiian wall writings" (Gach, 1973, p. 285). Delving into the earliest origins of the term, "graffiti" comes from the Italian word "graffiti" (singular: graffito), which means "scratched". As Gach (1973) put it, "graffiti are a variation of an ancient art form, sgraffito, which is etching or scratching designs in glass and clay vases"(p. 285). In their present form, Chiluwa (2008, p. 274) refers to graffiti as "any form of writing or images on the walls or surfaces of public buildings, parks, toilets, buses, or trains, usually bearing some political or sexual contents". Graffiti has been used for centuries as a way for individuals to express themselves and communicate messages, whether political, social, or personal. For Zolner (2007), graffiti form "largely an interdisciplinary topic, with considerable research and commentary in disciplines, such as art, education, and psychology". However, graffiti cause a great deal of controversy, because they are either perceived as vandalism or they may be considered as a means for young people, to promote social change and protest or express desire. Many artists use their work to express their personal beliefs or to make a statement about social or political issues. Graffiti can also be used to challenge authority or to call attention to issues that are often ignored or marginalized.

2.3. Graffiti as a Discourse

Yerznkyan & Gasparyan (2021) state that "graffiti is a type of discourse, the aim of which is more than simply to inform the audience, but also to persuade the in the ideologies expressed in it" (p. 11). That means that graffiti can be considered as a form

of discourse that encompasses various elements of communication, expression, and interaction within a specific context. In his research about urban graffiti, Hanauer (2004) indicated:

> graffiti fulfils three functions of (a) allowing the entry within public discourse of messages regarded as marginal by other media; (b) providing the individual with the opportunity to express controversial contents publicly; and finally (c) it offers marginal groups the possibility of expressing themselves publicly (as cited in Farnia, 2014, p. 49).

In other terms, he considered graffiti to be a mean of expression for groups to represent their cultural or subcultural identities, provoke reactions, and even generate debates within their community. Graffiti creates a shared space for individuals to express their thoughts and engage in public discourse.

2.3. Types of Graffiti

There are various types of graffiti, which can be classified based on their form, content, and purpose. Gadsby (1995) categorised graffiti into six main types:

2.3.1. Latrinalia

It is a term was first used by Dundes (1966) to describe the practice of writing or drawing on the walls, stalls, or other surfaces in public restrooms. Although bathroom graffiti dates back to ancient Greece and Rome (Lang, 1988), it has only been recognised and gained the attention to scholarly research in the mid-20th century (Marine et al., 2021). Nowadays, it is considered as the most common type of studied graffiti (Gadsby, 1995).

2.3.2. Public

It refers to any form of unauthorized, typically unsanctioned, markings or drawings made on public or private property, such as walls, buildings, signs, and sidewalks. Gadsby (1995) used this term to distinguish these graffiti from others as they are "often territorial or contain messages offered for mass consumption".

2.3.3. Tags

This type of graffiti involves writing or drawing a stylized signature or nickname in a prominent location. Tagging is often done quickly and is typically used to mark a territory or to show off one's skills.

2.3.4. Historical

It refers to inscriptions or drawings that were made on walls or other surfaces in the past, typically by individuals who were not professional artists or writers. These markings can provide valuable insights into the lives, beliefs, and practices of people from different cultures and time periods. Examples of historical graffiti include Roman wall inscriptions, medieval church carvings, and Native American petroglyphs. Researchers like Lindsay (1973) and Tanzer (1936) have examined the most famous wall writings of the people of Pompeii (Gadsby, 1995).

2.3.5. Folk epigraphy

It refers to the study of non-official inscriptions or writings made by individuals or groups in a particular community or culture. These inscriptions may include graffiti, carvings, and other markings that are not typically considered part of formal, written language. Through the lack of this type of graffiti, only few research studies examined it (e.g. Lindsay, 1960 and Read, 1935).

2.3.6. Humorous

It is a type of graffiti that is intended to be funny, witty, or satirical. It often includes humorous phrases, puns, or jokes, and may also incorporate cartoon-like characters or illustrations. Bech (1982) Warakomski (1991) examined this type from a linguistic point of view to discover the motives behind it.

It is worth noting that while some forms of graffiti may be considered vandalism, others are considered legitimate forms of art and are even commissioned by businesses or public entities to enhance public spaces.

2.4. Graffiti within The Field of Linguistics

There are a number of researches that have approached the study of graffiti from a language point of view.

Claramonte and Alonso (1993) examined the language of graffiti inscribed on various categories of walls and desktops at the campus of the University of Colorado. The researchers observed and analysed the orthographic errors that appeared in graffiti. In addition, some linguistic features have been discussed such as "abbreviations, acronyms, clippings, play on words, and rhymes". The study also revealed the creativity of students in forming and deriving total new meanings of words.

Obeng (2000) elaborated the relationship between graffitists and their referents through analysing the use of pronouns such as we, us, our, they etc. in order to either show proximity or distance. Most importantly, the researcher characterised graffiti as constituting discourse on the basis that it "consists of stimuli followed by responses". Additionally, the discursive strategies used to express language attitudes in the graffiti written by Ghanian university students include quoting, parody, and he observed the borrowing from prior texts or common knowledge. The graffitists used abusive and informal language.

Abu Jaber (2012) focused on the spelling issues in graffiti made by Jordanian non-native English speakers. The researcher stated that graffiti writers in order to attract the attention of the readers, they usually employ playful spelling as unnecessary capitalization, use of different signs and punctuation marks, simplification of spelling, vowel elongation, spelling errors as a "politeness strategy", popular spelling, romanization, and mother tongue inferences.

Sheivandi et al. (2015) analyzed the linguistic features of graffiti in Iran. The research focused on the examination of the language used in Iranian graffiti, particularly in terms of its syntax, morphology, and semantics. The study also investigated the themes and messages conveyed through graffiti as a mode of expression in Iran.

Onyango (2016) examined the role of graffiti as a form of expression of youth identity at Rogno University by using lexical pragmatics framework. The researcher considered graffiti to be conversational. The study also revealed the use of code mixing, short words, and political expressions.

2.4. Graffiti and Sociolinguistics

Researchers have investigated how graffiti writers use language and visual elements to express their identities, convey messages, and interact with their audience. They have also analyzed the linguistic features of graffiti, including vocabulary, grammar, and syntax, to understand how these elements reflect the cultural and linguistic influences that shape the graffiti subculture.

Nwoye (1993) examined the prevalence and nature of graffiti in Nigeria. Specifically, the study focused on the content of graffiti found on walls and other public spaces in the city of Enugu. The researcher found found that graffiti in Enugu was primarily used to address social issues and concerns, with a particular emphasis on political and economic issues. Many of the messages found on walls and buildings addressed issues such as corruption, poverty, unemployment, and inequality. The study also revealed that graffiti was a popular means of social and political expression for young people in Nigeria, particularly in contexts where other forms of communication may be restricted or censored expression. Graffiti was seen as a way for these individuals to express their frustration and dissatisfaction, and to call for change.

Raymonda (2008) investigated the sociolinguistic aspects of graffiti art in Surakarta, a city in Central Java, Indonesia. The researcher explored the language and linguistic features used in graffiti text, such as language code-switching, the use of Indonesian and Javanese languages, and the use of slang and local expressions, the themes and messages conveyed through the graffiti. He also analysed the social and cultural factors that influenced the production and interpretation of graffiti. The study revealed that graffiti conveyed political commentary, social criticism, and personal expression.

Mangeya (2014) examined the social and linguistic functions of graffiti as a form of communication in Zimbabwean urban areas. The researcher analysed the graffiti using sociolinguistic theories and methods, including discourse analysis and ethnography of communication. The study revealed various attitudes toward graffiti from participants with different age and level of education. It also highlighted the importance of considering the sociolinguistic context when analysing graffiti in multilingual and multicultural settings.

Debras (2018) examined the use of political graffiti during a student protest movement at Nanterre University in France. The researcher employed a linguistic ethnographic approach to analyse the graffiti's content, context, and function. This involved observing and documenting the graffiti's physical attributes, such as location, size, and style, as well as the linguistic features, including the language, syntax, and discourse structures used. The study revealed that the political graffiti served several functions, such as expressing dissent and political opinions, creating a sense of community and belonging, and communicating information about the protest movement. It also revealed that the graffiti's linguistic features, such as the use of slang and neologisms, were used to construct a particular identity and express a sense of rebellion against the dominant social and political order.

2.5. Previous Literature of Graffiti and CDA

There are only few research studies in the field of discourse analysis that used Critical Discourse Analysis as the main starting points to uncover the hidden messages and ideologies in graffiti writings.

Farnia's (2014) conducted a thematic analysis of the graffiti found on the walls of university classrooms in Iran. The researcher investigated the themes and messages that were conveyed through the graffiti and explored the significance of these messages in the context of Iranian society. A collection of 200 pieces of graffiti was analysed. The study found that there were four main themes in the graffiti found on the university classroom walls in Iran: social issues, political issues, personal messages,

and humorous messages. Social issues included topics such as love, friendship, and social norms, while political issues included topics such as democracy, human rights, and political resistance. Personal messages were messages that expressed personal thoughts or feelings, while humorous messages included jokes, puns, and other forms of humour. Additionally, the researcher suggested that graffiti on university classroom walls in Iran was a way for students to express their opinions on social and political issues that may not be allowed in the public sphere. To conclude, the study also highlighted the importance of understanding the significance of these messages in the context of Iranian society and the role that they play in shaping public discourse.

During the 2013 Gezi Park protests in Turkey, a series of mass humorous graffiti occurred. Morva (2016) focused on this particular type of graffiti. She employed Fairclough's (1992) three dimensional discourse analysis, which involves examining the language and communication patterns within a specific context. The researcher focused on the use of humour as a mean of political dissent, and how this is expressed through the graffiti in public spaces. The results of the study pointed that the humorous language used in the graffiti of the Gezi Park protests served several purposes.

Firstly, it provided a means of expressing political dissent in a creative and non-violent way, allowing protestors to communicate their message to a wider audience. Secondly, humour enabled protestors to subvert and challenge the dominant discourse of the government and media, who were portraying the protests as violent and destructive. The researcher also highlighted the various linguistic and stylistic features of the humorous graffiti, such as puns, irony, and sarcasm. These features allowed protestors to convey multiple meanings and messages, as well as create a sense of community and solidarity among the protesters. Finally, the study showed the important role of humour in political dissent, and how it can be used as a powerful tool for challenging dominant discourses and expressing dissent in a non-violent and creative way.

Al-khawaldeh et al. (2017) examined the discourse of graffiti on the walls of a Jordanian university campus. The study used the thematic content analysis technique (Braun & Clarke, 2006) and Critical Discourse Analysis (Fairclough, 1995). It aimed

to identify the themes and meanings present in the graffiti and to understand the socio-political context in which they were created. The analysis revealed that the graffiti on the university walls represented a range of themes and meanings, including social and political activism, personal expression, and humor. The study found that the graffiti served as a means of resistance to dominant discourse, such as institutional and societal norms, and allowed students to express their views and opinions freely. The study also highlighted the significance of the linguistic and cultural context of the graffiti, demonstrating how language use was affected by the local culture, social norms, and the socio-political climate. The researchers concluded that the graffiti on the university walls provided insight into the lived experiences and perspectives of the students and their engagement with the larger social and political issues in Jordan.

Fagsao & Cayabas (2019) analysed the graffiti found in the town of Bontoc in the Mountain Province region of the Philippines. The study used corpus linguistics (Braun & Clarke's (2006) Thematic Analysis and Fairclough's (1995) Critical Discourse Analysis), which involves analysing large collections of texts or language data, to examine the language and themes present in the graffiti. The researchers collected these graffiti from various public spaces in Bontoc, including buildings, walls, and bridges, and compiled them into a corpus for analysis. The study revealed that the graffiti in Bontoc served a variety of functions, including political and social commentary, personal expression, and artistic expression. The language used in the graffiti was often a mix of English and local languages, such as Kankanaey and Bontoc. The themes present in the graffiti included issues related to local politics, social justice, cultural identity, and environmental concerns.

Gasparyan (2020) aimed to analyse the linguistic features and discursive strategies used in English textual graffiti in order to reveal the power relations, ideologies, and social practices embedded in this form of communication. He employed Critical Discourse Analysis (CDA). Specifically, he used a multimodal approach, which involved van Dijk's socio-cognitive, Wodak's historical and Fairclough's discourse approaches. The study analysed a corpus of 50 English textual graffiti samples collected from different urban areas in Armenia. To conclude, the analysis revealed that English textual graffiti in Armenia serves as a form of resistance against dominant

ideologies, power relations, and discourses. The graffiti artists used linguistic features such as code-switching, irony, and metaphor to subvert the dominant discourse and promote alternative views and perspectives. Furthermore, the analysis revealed that English textual graffiti also reflects the complex interplay of global and local identities and practices, as graffiti artists appropriated and hybridized different cultural and linguistic resources.

Mangeya (2020) focused on analysing a specific type of graffiti (Latrinalia) in order to reveal ethnic violence in institutions of higher learning. The researcher aimed to understand the nature and extent of ethnic tensions between the Shona and Ndebele ethnic groups in Zimbabwe, and how these tensions manifest in everyday spaces such as university toilets. The study was based on Wodak and Meyer's discourse-historical approach. It found that the graffiti in the male toilets at the university contained a lot of ethnic symbolism and language that expressed negative stereotypes and derogatory views about the Ndebele ethnic group. Additionally, the graffiti was used to express dominance and power over the Ndebele ethnic group, which is seen as a minority group in Zimbabwe. As a result, the study highlighted the need for greater awareness and understanding of these tensions and the need for interventions to promote peace and unity between different ethnic groups in Zimbabwe.

As can be seen, major research applied either Wodak or Fairclough models. In this study; however, as contribution to the existing research, we attempt to apply van Dijk model.

2.6. Conclusion

This chapter reviewed the literature and explored previous theories and works in relation to the topic under investigation. It provided useful definitions and key concepts related to graffiti as well as several previous studies associated with graffiti analysis.

Chapter Three: Methodology, Analysis and Discussion of the Findings

Chapter Three: Methodology, Analysis and Discussion of the Findings

3.1. Introduction

This experimental chapter is about the analysis of the collected data, in which it is related to the graffiti writings found on the walls of Tiaret University. The chapter starts by describing the corpus of the study, then it analyses qualitatively the graffiti relying on Van Dijk's Model of CDA. This latter will end with a discussion of findings.

3.2. Restatement of the Research Aims

This study focuses on examining graffiti as a means of communication among students. It aims to investigate the actual function of graffiti writings in the University of Tiaret from a critical discourse analysis perspective. This perspective allows for a specific and lucid comprehension of the relationship between graffiti and social issues.

3.3. Research Methodology

This study employs mixed methods analysis. It is a method that is used to gather and interpret both numerical (quantitative) and non-numerical data(qualitative). The data collected is then analyzed through various means, including coding, categorization, thematic analysis, and interpretation.

In terms of techniques, qualitative analysis involves various techniques such as content analysis, discourse analysis, and grounded theory, among others. This research employs discourse analysis. Critical discourse analysis of graffiti is a qualitative research method used to analyse the language and communication strategies used in written text, particularly within a specific context or social setting.

According to Friginal and Hardy (2020), this form of study includes looking at the text's organization, subject matter, and linguistic style. When applied to graffiti texts, critical discourse analysis can be used to analyse how students' thoughts, beliefs, opinions, perspectives, and the like.

Whereas, thematic analysis is a quantitative research method used to categorize the initial data into significant concepts and subsequently organize them into comprehensive categories that are relevant, which enables the examination of the primary prevailing themes and contextual interpretations of students' graffiti.

As far as our study is concerned, in this study we used Van Dijk model of CDA, which is framed in macrostructure, superstructure and microstructure.

3.3.1. Sampling

In order to carry out this present study, we built a corpus made up of 91 graffiti, collected from different departments of Ibn Khaldoun University (humanities, engineering, foreign languages, and English department). The samples are selected from the university's walls, particularly classrooms, corridors, and lavatory' walls. However, because some graffiti expressions are irrelevant to the cultural context of Algeria, they were excluded.

3.4. Results

Van Dijk's model was used to examine the graffiti components, which were framed in macrostructure, superstructure and microstructure.

3.4.1 Macrostructure Analysis

Macrostructure analysis deals with the global meaning trying to seek the main themes of the text. The following are the main themes of graffiti found on the walls of the University of Ibn Khaldoun of Tiaret.

Table 3.1. The themes expressed by graffiti

Themes	Percentages
Personal themes	33%
Social and National themes	16%
Unacceotable expressions (taboos)	9%
Religious themes	9%
Political themes	3%
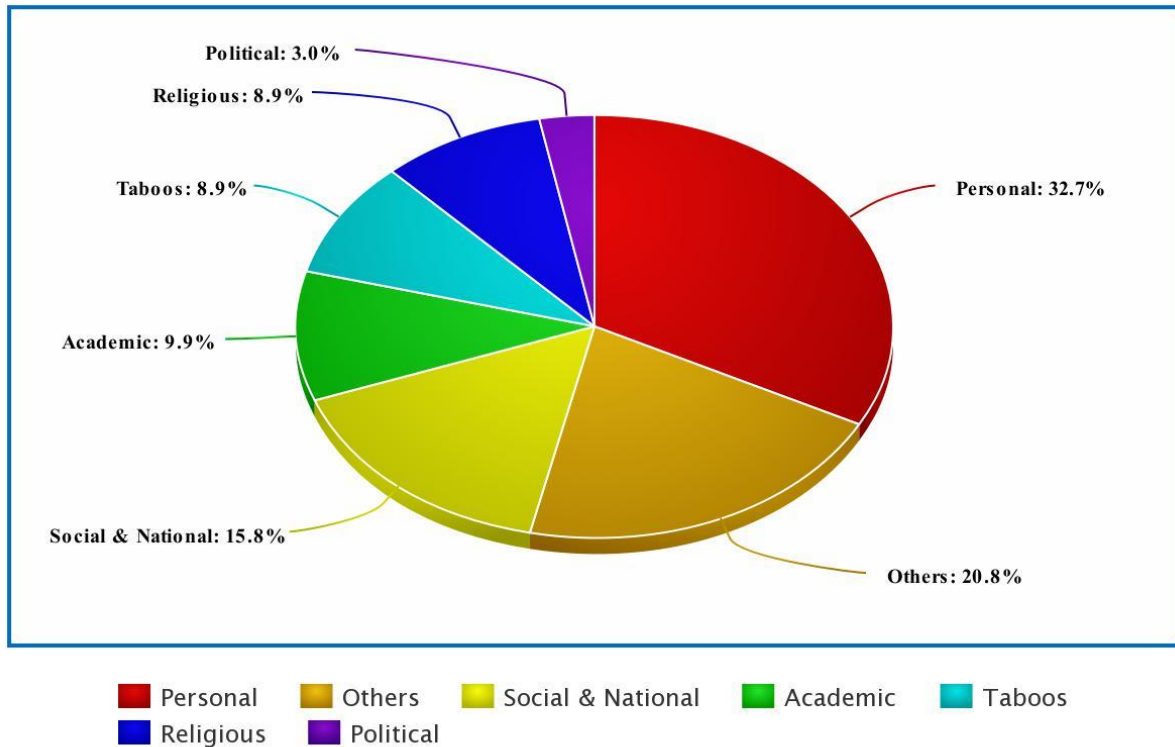
Figure 3.1. *The themes expressed by graffiti*

Based on the provided statistics of the main graffiti themes found on the walls of Tiaret University, we can make a few observations:

The highest percentage of graffiti falls under personal themes, which suggests that students express their individual thoughts, emotions, and creative expressions on the walls. It is followed by social and national Themes: The presence of social and national themes indicates that students at Tiaret University engage with societal and national issues. The third percentage falls under the presence of religious themes suggesting that students at Tiaret University may express their religious beliefs, values, or sentiments through graffiti. The last percentage is the political Themes. While political themes represent a smaller percentage, it suggests that some students use graffiti as a means to express their political views, opinions, or engage in political discussions.

The presence of unacceptable expressions indicates that some graffiti may include offensive, inappropriate, or taboo content. While this category represents a smaller percentage, it highlights the need for respectful and responsible expression within the

university community. In this study, for cultural and religious purposes, we avoid discussing them.

These statistics provide some insights into the prevalent graffiti themes at Tiaret University. However, it is important to note that these numbers do not represent all graffiti. As noted earlier, some examples were excluded from this study because they were too offensive and irrelevant to the cultural context.

3.4.2. Superstructure Analysis

Superstructure analysis seeks to understand the meanings of the themes in relation to their broader social structures and discursive strategies embedded in the graffiti expressions.

3.4.2.1. Superstructure analysis of Personal and Emotional Expressions

Table 3.2. Examples of personal expressions

Personal Expressions	Translation
لن أعاتب شخصا يعلم ما يؤلمني ويفعله	I will not blame someone who knows what hurts me and does it
شعور مؤلم أن تشعر بأنك ثقيل على قلب من تحب	It's a painful feeling to feel like you're a burden on the heart of someone you love
وإني جبان في فراق أحبتي وإن كنت في غير الفراق شجاعا	I am cowardly in the separation of my loved ones, yet I am courageous in other than separation
الثقة بالنفس أول مستلزمات الأعمال العظيمة	Self-confidence is the first requirement for great achievements

Examples	Superstructure
لن أعاتب شخصا يعلم ما يؤلمني ويفعله	It conveys a narrative of acceptance or resignation to the situation, indicating that the speaker chooses not to assign blame. It may a sense of powerlessness in the face of the harm caused.
شعور مؤلم أن تشعر بأنك ثقيل على قلب من تحب	It conveys a narrative of emotional vulnerability and insecurity within the context of love. It emphasizes the pain associated with feeling like a burden, suggesting a potential power imbalance or emotional dependence.
وإني جبان في فراق أحبتي وإن كنت في غير الفراق شجاعا	It conveys a narrative of emotional ambivalence or inconsistency. It suggests a power dynamic within relationships where the speaker experiences fear or hesitancy in separation but exhibits courage or strength in other aspects of their life.
الثقة بالنفس أول مستلزمات الأعمال العظيمة	This conveys a narrative of personal empowerment and agency. It implies that self-confidence is a foundational element for achieving significant goals, potentially challenging the notion of employs assertive language, stating self-confidence as the primary requirement for great achievements.

3.4.2.2. Superstructure Analysis of Social and National Expressions:

Table 3.3. Examples of social and national expressions

Social and National Themes	Translation
Don't be just another brick in the wall	/
Freedom	/
الجزائر	Algeria
تيارت رستومي	Tiaret rustamid
عربي مسلم	Arab muslim
Il n'y a que deux types de personnes sur terre, les ALGERIENS et ceux qui rêvent de l'être	There are only two types of people on earth, Algerians and those who dream being
ولنا في الغد أمل	And we have hope for tomorrow

Examples	Superstructure
ولنا في الغد أمل	It conveys a narrative of collective resilience or shared aspirations. It implies a power dynamic where hope becomes a source of strength and motivation in the face of challenges or uncertainties.
الجزائر	It conveys a narrative of national pride or recognition. It represents a power relation where Algeria holds significance in the context of the speaker's identity or the discourse being discussed.
تيارت رستومي	It conveys a narrative of personal connection and identification with a specific state or province. It suggests a power relation where Tiaret holds significance in the speaker's identity or discourse.
عربي مسلم	It conveys a narrative of shared religious and cultural heritage among Arab Muslims. It signifies a power relation where the identity and experiences of Arab Muslims are acknowledged and recognized.
Il n'y a que deux types de personnes sur terre, les ALGERIENS et ceux qui rêvent de l'être	The phrase conveys a narrative of national identity and exclusivity. It reinforces a sense of pride and uniqueness associated with being Algerian.
Don't be just another brick in the wall.	The graffiti is an encouragement to resist conformity and assert individuality. It prompts critical reflection and advocates for social change by challenging oppressive structures and emphasizing the importance of personal agency.

3.4.2.3. Superstructure Analysis of Religious Themes

Table 3.4. Examples of religious espressions

Religious Themes	Translation
ادفع المنكر بالمعروف	Repel evil with good
أحسن لهم وإن أساؤو	Do good to them even if they do wrong
احفظ الله يحفظك	Observe God, and He will protect you
النفس تبكي على الدنيا وقد علمت أن السلامة فيها ترك ما فيها	The soul weeps over the world, knowing that safety lies in leaving what is in it
إياك والغفلة لمن جعل لحياتك أجلا ولأيامك وأنفاسك أمدا	Beware of negligence from the one who appointed a limit for your life and made your days and breaths a duration

Examples	Superstructure
أحسن لهم وإن أساؤو	The phrase conveys a narrative of compassion and ethical behavior. It challenges the idea of retribution or reciprocation in favor of promoting goodwill.
احفظ الله يحفظك	The phrase conveys a narrative of faith and divine intervention. It suggests that by adhering to religious principles and worshiping God, individuals can experience protection and security.
النفس تبكي على الدنيا وقد علمت أن السلامة فيها ترك ما فيها	The phrase conveys a narrative of detachment and seeking safety beyond worldly existence. It suggests a power dynamic between the individual's soul and the challenging conditions of the world.
إياك والغفلة لمن جعل لحياتك أجلا ولأيامك وأنفاسك أمد	The phrase conveys a narrative of caution and responsibility towards the divine or the one who controls human existence. It implies a power dynamic between individuals and a higher power.

3.4.2.4.   Superstructure Analysis of the Political Themes

Table 3.5. Examples of political expressions

Political Themes	Translation
ينعل بوها بلاد	Damn the country
Freedom	/
غزة	Gaza
الجزائر مع فلسطين ظالمة أو مظلومة	Algeria stands with Palestine, either oppressor or oppressed

| Examples	Superstructure
"ينعل بوها بلاد	The graffiti implies a sense of frustration, dissatisfaction, or anger, potentially signaling a marginalized perspective. That is to say, it shows a kind of despair and irritation with the government and the country as a whole.
غزة	The phrase conveys a narrative of territorial identity and political significance. It represents a power dynamic between the people of Gaza and the broader political context.
الجزائر مع فلسطين ظالمة أو مظلومة	The phrase conveys a narrative of support and advocacy for Palestine. It suggests a power dynamic where Algeria aligns itself with the cause of justice and identifies with the struggles of the oppressed.
Freedom.	The phrase conveys a narrative of liberation and autonomy. It implies a power dynamic where individuals strive for personal and collective freedom.

3.4.3. Microstructure Analysis

Microstructure analysis involves the analysis of language structure, word choices. Language variation is a key characteristic of graffiti on the university's walls. The analysis showed the use of three main languages by graffiti artists, which are Arabic, English and French. The language of correspondence is Arabic with a mixture of both standard Arabic (37 cases) and Colloquial Arabic (6 cases). The Arabic language was mainly present in the majority of themes such as religious, personal, and social…etc. As for English graffiti, the analysis shows 22 statements, which are quotes and songs' lyrics that are adopted especially by English language students. However, the French language is the least used by students, it occurred only in 4 graffiti (only 4 cases), as shown in Figure below.

Table 3.6. Classification of language used in graffiti

Language	NO. of samples
Standard Arabic	37
English	22
Colloquial Arabic	6
French	4
Total	69
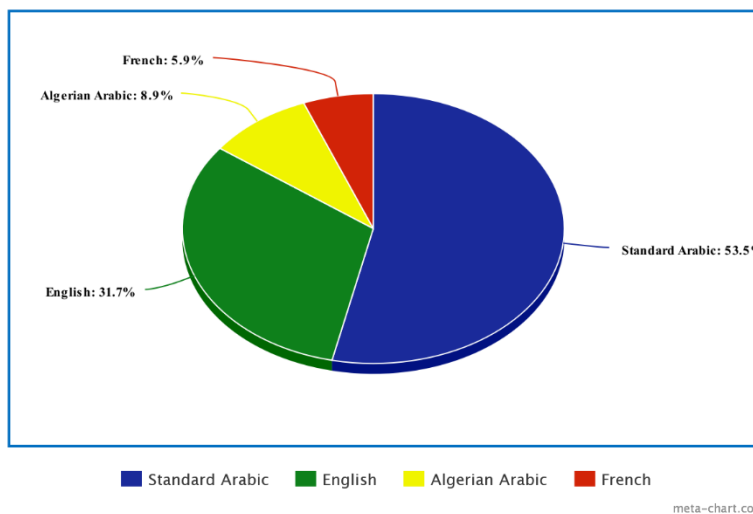
Figure 3.2. . *language map of graffiti*

It is also observed that the form of graffiti is either instructional like in the religious themes, advising and encouraging individuals to do the right things, motivational and expressive like in the personal themes, conveying emotional issues, or directive and inclusive, representing the Algerians' culture, history, or political aspirations. It is also noticed that most of the graffiti language is written in formal language. This may imply either the students' pride of their identity, their mastery of Arabic language, or their ability to communicate in Arabic clearly than other languages.

3.5. Interpretation of the Main Findings

This study aims to investigate the actual function of graffiti writings found on classroom walls in the University of Tiaret and explore the relationship between graffiti and social issues.

In response to the first research question, "what are the dominant themes and messages conveyed through graffiti on university walls at the University of Tiaret?", it is found, as it was hypothesized, that the themes and messages conveyed through graffiti on university walls at the University of Tiaret reflect different perspectives of the student body. The themes vary from personal, emotional, religious, social, and political themes. This finding align with Onyango (2016)'s study, which examined graffiti as a form of expression of youth identity at Rogno University, and Al-khawaldeh et al. (2017)'s study on graffiti on the walls of a Jordanian university campus.

In relation to the second research question, "How does the superstructure of the graffiti (i.e., the socio-political context, institutional factors, and power dynamics) shape the meaning of the themes?", it is found that some students use graffiti as a means to express their political views, opinions, or engage in political discussions. This is because university campuses often serve as hubs for political activism and expression. Graffiti may reflect political ideologies, protests, or calls for social change. Graffiti found on Ibn Khaldoun university's walls also addresses some social issues like social justice, national pride, or cultural identity, equality, human rights, environmental concerns, or issues specific to Algeria

Regarding the third research question, "What do the microstructures of the graffiti reveal about the distinctive lexical and syntactic features that characterize the language of graffiti on university walls at the University of Tiaret?", the data shows that the graffiti on university walls at the University of Tiaret do not reflect Algeria's language variation, as it was hypothesized. Instead, it is found that students prefer to write in standard Arabic rather than other dialects. A possible inference could be that Arabic is the predominant language of instruction and communication in those academic settings. This inference is supported by the fact that Algeria is an Arab-majority country where Arabic is widely spoken and holds significant cultural and historical importance. Therefore, it is expected that Arabic would be commonly used in universities for lectures, discussions, and academic activities.

Finally, it is important to note that the actual themes of graffiti found on the walls of Tiaret University might vary, and it would require on-site observation or specific data to determine the most prevalent themes accurately. Moreover, it is important to note that students use of Arabic at the university' walls of Ibn Khaldoun University might not hold true for all universities or all academic disciplines within Algeria. There may be specific cases where other languages, such as French or English, are more prevalent, depending on the university's focus, language policies, or the specific programs being offered. To have a more comprehensive understanding, it would be helpful to gather additional data and insights from students, faculty members, or official sources within the Algerian higher education system.

3.6. Conclusion

The preceding chapter was devoted for the practical part of this study. First, it provided through details about the followed methodology. Second, it analytically presented the findings obtained from the research instruments besides a detailed critical discussion to draw conclusion at the end. In which we have analysed the graffiti collected from the walls of various departments at the University of Ibn khaldoun, Tiaret, throughout the use of Van Dijk's model of critical discourse analysis.

General Conclusion

General Conclusion

The acts of scribbling or drawing on walls allowed humans and students in this case to display their viewpoints on various topics. By using walls, surfaces, or desktops as their canvas, students communicate messages, ideas, and emotions through images, symbols, and text. Graffiti serves as a great platform for individuals to express their thoughts and engage in public discourse.

This study focused on examining graffiti as a means of communication among students. It aimed to investigate the actual function of graffiti writings in the University of Tiaret from a critical discourse analysis perspective. This perspective allowed for a specific and lucid comprehension of the relationship between graffiti and social issues.

Through the lens of Critical Discourse Analysis, we have analysed a collection of 91 pieces of graffiti found on the walls of the University of Tiaret. Moreover, a qualitative method was adopted where we used Van Dijk's model of CDA of the graffiti to evaluate the validity of the suggested assumptions and provide relevant answers to research questions.

Our study confirms the first research hypothesis. It is asserted that graffitist (students) use written language as a means of expression to convey personal messages, political statements, and social commentary. The study has shown that the themes and messages conveyed through graffiti on university walls are a reflection of students' perspectives and feelings. The themes vary from personal, emotional, religious, social, and political themes. The second research hypothesis is also confirmed because students use graffiti as a means to express their political views, opinions, or engage in political discussions. However, the third hypotheses is disconfirmed because it is found that students prefer to write in standard Arabic rather than other variations.

To conclude, the analysis of graffiti within universities can vary depending on the specific institution's culture, policies, attitudes of students and their engagement in public discourse. Thus, we believe further research studies may provide different and eloquent information.

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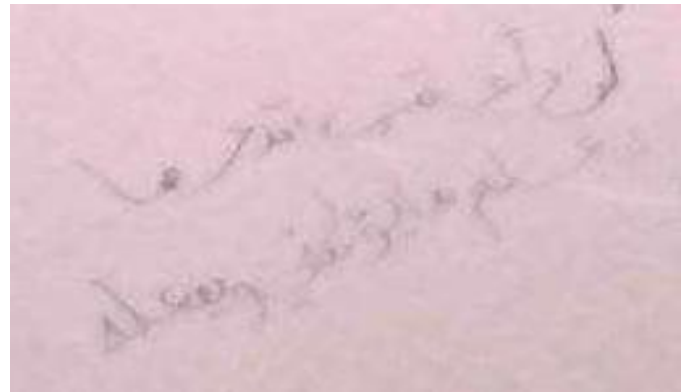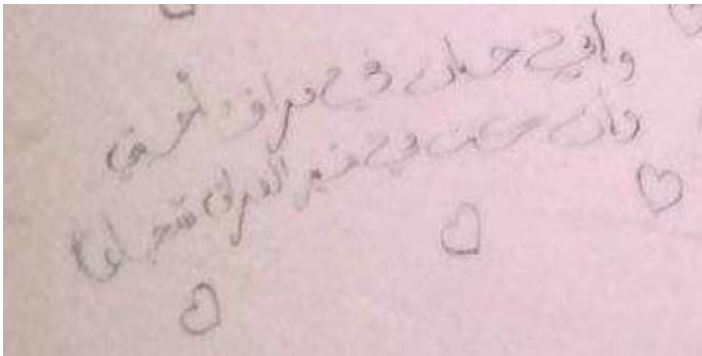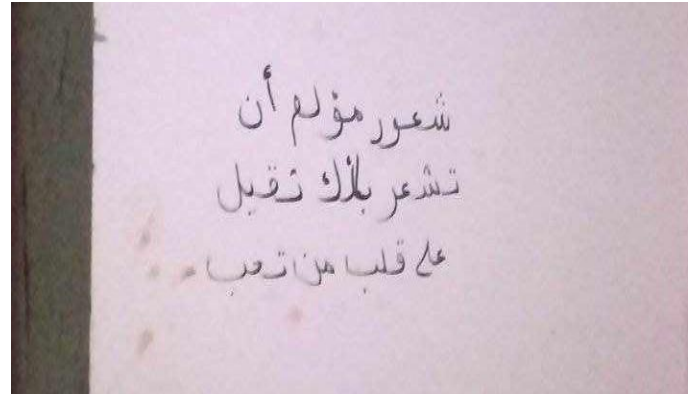
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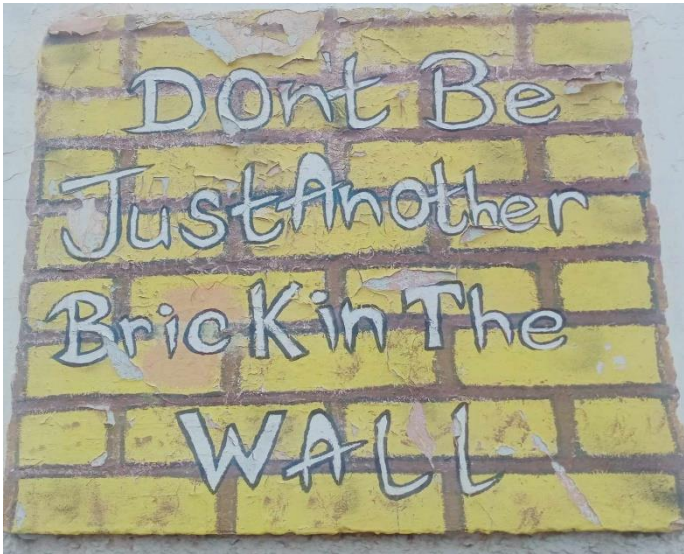
Appendices

Appendices
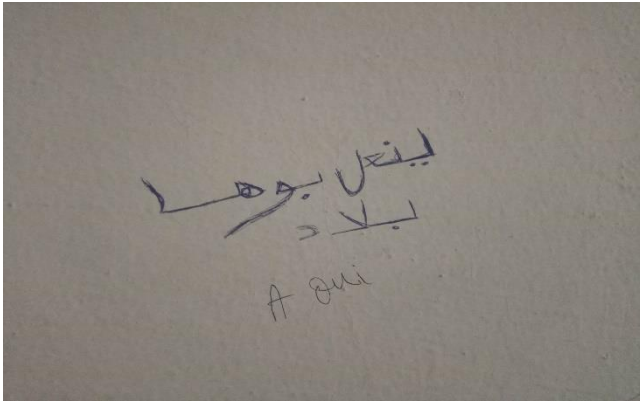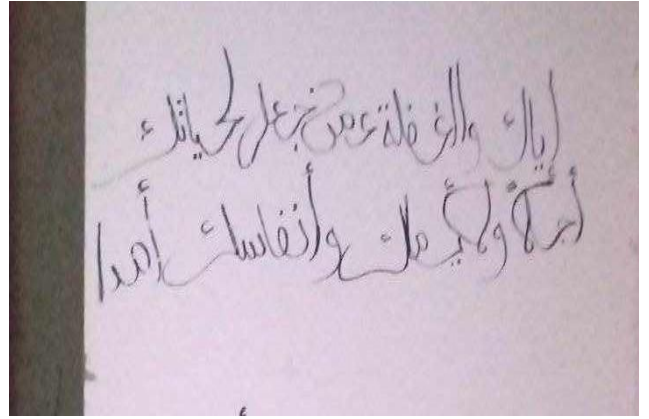
Appendix N°01: samples of the photographed graffiti

Summary

This study examines the function and significance of graffiti writings found on classroom walls in the University of Tiaret, focusing on the relationship between graffiti and social issues. The research involves analyzing a sample of 91 graffiti writings from Ibn Khaldoun University, selected from various locations such as classrooms, corridors, and washrooms. The investigation utilizes Van Dijk's model of Critical Discourse Analysis, which encompasses macrostructure, superstructure, and microstructure analysis. The research is structured into three chapters. The first chapter delves into the meaning and models of discourse and critical discourse analysis. The second chapter offers an overview of graffiti and related concepts, as well as previous research in the field. The third and final chapter presents the primary findings of the study.

Key words: Critical discourse analysis, graffiti, Ibn Khaldoun University Walls, Van Dijk's model.

الملخص

تتناول هذه الدراسة وظيفة وأهمية كتابات الجرافيتي الموجودة على جدران الفصول الدراسية في جامعة تيارت، مع التركيز على العلاقة بين الجرافيتي والقضايا الاجتماعية. يتضمن البحث تحليلاً لعينة من 91 كتابة جرافيتي من جامعة ابن خلدون، تم اختيارها من أماكن مختلفة مثل الفصول الدراسية والممرات والحمامات. يستخدم البحث نموذج فان دايك لتحليل الخطاب النقدي، والذي يشمل تحليل الهيكل الكبير والهيكل العام والهيكل الصغير. يتم تنظيم البحث في ثلاثة فصول. يستعرض الفصل الأول المعنى والنماذج المتعلقة بالخطاب وتحليل الخطاب النقدي. يقدم الفصل الثاني نظرة عامة على الجرافيتي والمفاهيم المرتبطة بها، بالإضافة إلى الأبحاث السابقة في هذا المجال. يقدم الفصل الثالث والأخير النتائج الأساسية للدراسة.

الكلمات المفتاحية: الجرافيتي، تحليل الخطاب النقدي، جدران جامعة ابن خلدون، نموذج فان دايك.

Resumé

Cette étude examine la fonction et la signification des écritures de graffitis trouvées sur les murs des salles de classe à l'Université de Tiaret, en mettant l'accent sur la relation entre les graffitis et les problèmes sociaux. La recherche implique l'analyse d'un échantillon de 91 écrits de graffitis provenant de l'Université Ibn Khaldoun, sélectionnés dans différents endroits tels que les salles de classe, les couloirs et les toilettes. L'enquête utilise le modèle d'analyse critique du discours de Van Dijk, qui englobe l'analyse de la macrostructure, de la superstructure et de la microstructure. La recherche est structurée en trois chapitres. Le premier chapitre se penche sur la signification et les modèles de discours ainsi que sur l'analyse critique du discours. Le deuxième chapitre offre un aperçu des graffitis et des concepts connexes, ainsi que des recherches précédentes dans le domaine. Le troisième et dernier chapitre présente les principales conclusions de l'étude.

Mots Clés : Analyse du discours critique, graffiti, les murs de l'Université Ibn Khaldoun, modèle de Van Dijk.