

Pragma-Rhetorical Study of Graffiti

دراسة تداولية - بلاغية للجرافيتي

م. م. عبدالكريم زيدان *

Abdulkareem Zaidan Abed *

Abstract:

Graffiti can basically be defined as a group of phrases or famous expressions, individual messages, slogans and initials which are written on cars, bridges and private, or public building walls. This study tackles the problem that graffiti are not written in a haphazard way but rather they are written to convey especial messages. Such messages are highly codified and thus they need a well acquainted reader to receive their implicit meaning. The present study aims at: firstly, disclosing the types of speech acts utilized in graffiti and finding out the most frequently used ones. Secondly, revealing the figures of speech implied in graffiti. Thirdly, figuring out the functions of graffiti. To achieve these aims, the study puts forward the hypotheses that: the directive speech act type is the most frequently used one in graffiti. Graffiti comprises different figures of speech, particularly, metaphor. Moreover, there are different functions accomplished by graffiti. As for the analysis of the data, the study has used Searle's model (1975) of speech acts together with various rhetorical devices used. The study has reached the following conclusions: the most frequently used speech act type is directives. Graffiti consist of different rhetorical devices and metaphor is the most frequently used one. Lastly, it has been found that graffiti are utilized for different purposes depending on various contexts.

Keywords: Pragmatics, Rhetoric, Speech Act Types, Rhetorical Devices, Graffiti.

الملخص:

يمكن تعريف الجرافيتي (الكتابة على الجدران) أساساً على أنها مجموعة التعبيرات الشائعة أو الرسائل الشخصية أو الشعارات أو الحروف الأولى من الأسماء والتي تكتب على السيارات والجسور وجدران المباني الخاصة أو العامة. تكمن مشكلة الدراسة في أن الجرافيتي لا تكتب بطريقة عشوائية بل تكتب لنقل رسائل خاصة. هذه الرسائل تكون مُشفرة للغاية وبالتالي فهي تحتاج إلى قارئ واسع الاطلاع لمعرفة معناها الضمني. تهدف الدراسة الحالية إلى: أولاً، معرفة أنواع أفعال الكلام المستعملة في الجرافيتي ومعرفة أكثرها استعمالاً. ثانياً، الكشف عن الأساليب البلاغية المستعملة في الجرافيتي. ثالثاً، البحث عن وظائف الجرافيتي. ولتحقيق هذه الأهداف، تفترض الدراسة ما يلي: أن فعل الكلام التوجيهي هو الأكثر استعمالاً.

* المديرية العامة للتربية في محافظة نينوى - العراق.

Email: abdulkareemzaidan@gmail.com

* General Directorate of Education in Nineveh - Iraq.

في الجرافيتي. وأن الجرافيتي تتضمن أساليب بلاغية مختلفة، لاسيما الاستعارة. فضلاً عن ذلك، هناك وظائف مختلفة تؤديها الجرافيتي. أما فيما يتعلق بتحليل البيانات، فقد تبنت الدراسة نموذجاً نموذج سيرل (١٩٧٥) جنباً الى جنب مع الأساليب البلاغية المختلفة. خلصت الدراسة إلى النتائج التالية: أن أكثر أنواع أفعال الكلام استعمالاً هو الفعل التوجيهي. وأن الجرافيتي تتضمن أساليب بلاغية مختلفة وأن الاستعارة هي النوع الأكثر استعمالاً. وأخيراً تبين أن الجرافيتي تُستعمل لأغراض مختلفة وفقاً للسياقات المختلفة.

الكلمات المفتاحية: التداولية، علم البلاغة، الأفعال الكلامية، الأساليب البلاغية، الجرافيتي.

1. Introduction

When somebody walks through modern urban cities, s/he will occasionally notice graffiti written on different places such as: schools, police stations, bridges, private or public buildings, vehicles, etc. Such expressions, i.e., graffiti are usually considered as unavoidable part of the city identity. Generally speaking, earlier examinations of ancient graffiti have concentrated on particular places and thus made interpretations specific to such places. It is worthy to say that by seeing various examples of graffiti alongside, it can be deduced that such practice, writing on walls, is not a contemporary one, but it has been practiced by the ancient man (Baird and Taylor, 2011: xv). Although the digital world (e.g. Facebook, Twitter) was emerged for nearly two decades and through which ideas, thoughts and opinions can easily and freely be expressed but graffiti still be utilized by people to express themselves (Matthews et al., 2012). On her part, Farnia (2014: 48) has stated what motivates people to write on the walls they pass by. She claims that graffiti are a mean through which people can represent their voice in either private or public places to express their instantaneous thoughts, feelings, personal announcement, annoyance, political declaration, or even their protestation. This actually implies that graffiti can be considered as a second diary book that discloses considerable information to those who are interested in societal issues, discipline and order or individual ego-starved or bored mind. Moreover, graffiti have been conceived by linguists as a freedom of expression because people are kept unknown. By and large, people cannot spontaneously voice their personal feelings and expressions as being ruled by personal and social customs (al-Khawaldeh et al., 2017: 29).

2. The Concept of Graffiti

Graffiti are not only considered as a type of writing on walls but a sort of art used to express one's personality, ideas and thoughts. They seem to be a universal phenomenon shared by all nations around the globe. The word graffiti is, in fact, coined from the Greek word *graphein* '**to write**' (Reisener, 1971). Graffito which means '**drawing and inscription**' is the singular form of graffiti derived from the Italian language. Graffiti can basically be defined as a group of phrases or expressions, individual messages, slogans, initials. Also, they can be recognized through famous sayings, verses of pomes, a part of a popular song, etc. On his part, Crystal (2003: 193) illustrates that the word graffito primarily denotes to an inscription or drawing scratched on a wall. He explains that, nowadays, graffiti have come to be utilized for any "**spontaneous and unauthorized**" drawing or writing on walls, vehicles, police stations and other public or private places. Graffiti have been characterized as either obscene or political, but a lot of humour and popular wisdom can be found as well (Ibid.).

3. Types of Graffiti

Graffiti have basically been categorized by linguists into: **latrinalia, public, tags, historical, folk epigraphy, humorous**. Latrinalia can be defined as those found in bathrooms. This sort actually has highly been investigated from different linguistic aspects. Secondly, public graffiti consist of those written on public sites and spaces such as walls of private/public buildings, vehicles, etc. Tags, on the other hand, are distinctive representation of persons. In such a kind, particular features are used as names, addresses, initials, etc. The fourth one is historical graffiti which have been investigated after a long period of time from being discovered. It is worthy to state that this type can only be studied through the historical archives. Examples of this kind are graffiti found in Pompeii and Scotland. Folk epigraphy can be defined as those craved by people on walls, tunnels, woods, etc. This sort is actually going to be disappeared due to the modern products such as markers and sprays which, indeed, have made writing graffiti faster and easier. Lastly, humorous graffiti are those written for entertainment purposes (Gadsby, 1995 cited in Khawaldeh et al., 2017: 31).

4. Pragmatics

It is very famous that the contemporary usage of the term pragmatics dates back to Morris who, indeed, was interested in explaining the general outline of a science entitled semiotics. He (1938: 6) has clarified that semiotics consists of three different branches: syntax, semantics, and pragmatics. Pragmatics, as he stated, is a branch of semiotics that concentrates on the relation between signs and interpreters. Pragmatics is truly a term which gives "the impression that something quite specific and technical is being talked about when often in fact it has no clear meaning" (Searle et al., 1980: viii). After reviewing and criticizing some definitions, Levinson (1983: 9) has defined pragmatics as the study of relationships between language and context that are, in fact, encoded or grammaticalized in the structure of a specific language. Further, Yule (1996: 3) has said that pragmatics is the study of meaning as communicated (encoded) by a writer/ speaker and interpreted (decoded) by a reader/listener. On his part, Mey (2001: 42) has explained that pragmatics is "the study of the conditions of human language uses as these are determined by the context of society". From his point of view, Crystal (2008: 379) has opined that pragmatics is "the study of language from the perspective of users, particularly their choices, the limits they face in employing language in social interaction, and the impact their use of language has on other participants in a communication act". To sum up, one can say that pragmatics is the study of language in use and every utterance or sentence depends on its own context to be appropriately understood and interpreted. In this sense, pragmatics has made use of many theories such as, Grice's theory of implicature, presupposition, speech act theory, politeness. Inasmuch as this study will use speech acts as a model in analyzing the data, so it will be dealt with in the following section.

5. Speech Act Theory

Since the masterwork of J.L. Austin's "*How To Do Things With Words*" was published in (1962), speech act theory has actually provoked the most general attention of many linguists, specialists and psychologists who have explained that the acquisition of speech acts is extremely considered as a requisite for the acquisition of a particular language (Bruner, 1975:1).

From terminological point of view, Lyons (1977: 726) has said that speech act has originally come from the German term "*Sprechakt*" of Buhler (1934). It has been presented as a real reaction to many earlier linguistic theories which have neglected language as an action. It is famous that the origin of speech act theory is the British philosophy. It was initially coined by the British philosopher Austin (1962). Afterward, it has been developed and expanded by the American linguist and philosopher Searle in his important book titled '*Speech Act*'. He (1975: 355) has categorized them into the following:

a. Representatives (or assertives): These are demonstrated by speech acts expressing the speaker/ writer's belief that a particular thing is true, that is, they have truth value. They essentially show word – to – world fit. To put it in another way, when utilizing a representative the speaker/writer definitely makes a belief fit an already existing state of affairs. Representatives are, in fact, equal to Austin's '*expositives*'. This type of speech acts can be expressed by verbs such as: assert, explain, claim, state, tell, theorize, report, suppose, suggest, and believe. It is worth-mentioning that the standard form of representatives is "speaker/writer represents that X is true". Moreover, for the validation of a representative act the sincerity condition must be accomplished, i.e., the speaker/writer must either believe that what s/he asserts is true or not and thus s/he is lying. Both asserting and lying are regarded as valid representative acts, but it is to be taken into consideration that if the sincerity condition is unworkable, the act is not valid and subsequently a fiction results.

b. Commissives: When using a commissive verb the speaker/writer obviously commits him/herself to some upcoming course of action. Commissives basically display world – to – word fit, that is, the speaker/writer noticeably attempts to make the world fit the words. This type of speech act can be realized via verbs like: promise, pledge, swear, vow, bet and so forth. Comparable to representatives, the sincerity condition have to be accomplished. Additionally, there is a condition of capacity which should be achieved.

c. Directives: They basically try to get the hearer/reader to do something; they, consequently, show world – to – word fit, i.e., the hearer/reader is plainly assumed to do an action. For example, '**Will you show Adam the way to the train station?**', '**I want you to show Adam the way to the train station**'. Verbs of this type are: ask, request, command, invite, plead, insist, advise, order, beg, etc. As

far as the validation of this speech act, it needs *'uptake'* from the person talked to, who may reply or refuse; but may not doubt. For a second time, *'uptake'* is defective in fiction. *'Hands up!'*, for example, in a western novel, does not make the hearer/reader drop the novel down. Thus, there is no directive force, but basically a more or less effective invention to indicate action.

d. Expressives: These speech acts, in fact, express speaker/writer's view towards a specific state of affairs recognized in the propositional content, e.g., the bold-face words of 'I apologize for **stepping on your foot**'. It is worthy to state that in expressives there is clearly no direction of fit; a variety of different psychological states and propositional content have to be associated to speaker/writer or hearer/reader. This kind of speech act can be achieved through a set of verbs as: apologize, thank, welcome, congratulate, condole, deplore, etc. In this respect, sincerity and presupposition are both necessary conditions (for the speaker/writer) for the reality of the event.

e. Declaratives: This type of speech acts, indeed, brings about agreement between the propositional content and the world. Thus, the direction of fit is both words – to- world and world –to- words. In addition, no psychological state has been achieved in declaratives. This sort of speech act can be demonstrated by verbs as: declare, name, deem, arrest, resign, baptize, sentence and so forth. The pivotal character of declaratives is that they actually bring a new state of affairs into presence. In this sense, the speech acts in this type are institutionalized, i.e., their success depends on the speaker/writer being accepted by the social community. This means that their substantial conditions for validity are the authority and capacity of the speaker/writer and the suitability of the situation.

Regarding a speech act choice, an issue may be raised which is why the choice of a speech act differs from one reader to another one. The answer is that the identification of a specific speech act is actually a reader-based process. In other words, it depends on how the text under focus is comprehended. Consider the following text found on a police station wall as an example: "الشرطة نور لمن 'يَهْتدي' نار لمن يعتدي" which can be rendered into English as "***Policemen are a beacon for those seeking guidance, and a fire for enemies***". One reader may say that this graffiti belongs to *'declaratives'*, whereas another one may opine that it belongs to *'commissives'*.

6. Rhetoric

Rhetoric is usually considered as an essential element of a language. It is a linguistic approach to a pragmatic interpretation. It is a discipline that basically aims at improving the linguistic skills of writing and speaking. Rhetoric often illuminates the bridge between semantics and syntax. It explains how linguistics, pragmatics as well as aesthetics overlap. Moreover, rhetoric equips language users with the effective and compatible stylistic mechanism needed for eloquently forceful text or speech (Abdul-Raof, 2006: 1). On his part, Crystal (2008: 416) states that rhetoric is “the study of effective or persuasive speaking and writing”.

7. Rhetorical Devices

Crystal (Ibid.) explains that several hundred rhetorical devices, were identified by classical rhetoricians, categorizing the way vocabularies could be utilized to accomplish specific rhetorical aims. Some of these devices have continued up to now rhetorical analysis as metaphor, simile, personification, parallelism, rhyme, etc. These devices will be illustrated as follows:

a. Metaphor

Metaphor can be defined as replacing utterances for others with which they basically share characteristics of meaning. Four inseparable components should be found when using metaphor. The capability of comprehending them facilitates the way of analyzing metaphors. The components are: *image, object, sense and metaphor*. Consider ‘**Sunny smile**’ as an example to clarify these components. First, *image* (the *sun*) which is the source of metaphor. Second, *object* (*smile*) which is the person, thing or idea that have been described. Third, the direct meaning of metaphor, i.e., *sense (the brilliance of the smile which is similar to the brilliance of the shining sun)*. Finally, the figurative word, *metaphor*, utilized in the example, i.e., *sunny* (Ahmed, 2022: 141- 2).

b. Simile

The second important figurative device is simile which is an explicit comparison between two definitely dissimilar things. It, the comparison, is achieved via using the word ‘*like*’ or ‘*as*’. For example, *Scarlet is as a red rose*. Note should be made here that both metaphor and simile are reliant on comparison

but in the former the comparison is implied, e.g., *Adam is a lion*, while in the latter it is explicitly accomplished by the use of 'like' or 'as', e.g., *Adam is as a lion* (Ibid.: 158).

c. Personification

It can be defined as the embodiment of human characteristics to an inanimate object or abstract idea. For instance: *This door rejects to close*. The human features represented by the use of the verb '*reject*' are given to non-human thing '*door*' (Ibid.: 160).

d. Parallelism

Parallelism is basically 'the repetition of the same syntactical structure in two or more succeeding sentences'. It, indeed, serves to bring about either the similarity or the dissimilarity between the objects under focus. Further, parallelism gives a particular rhythm to the text in question and due to its sameness it creates a specific background to emphasize the important word or expression. In literary, scientific and official texts, parallelism is utilized as an expressive means. The presence of parallelism, particularly in literary works, always gives an emotional tone. It is an effective way of conveying emotionally stirring ideas in prose and poetry (Ibid.: 412). Consider the following example: 'العلم نور والجهل ظلام' which can be rendered in to English¹ as '*knowledge is enlightenment and ignorance is darkness*'.

e. Irony

This device can be defined as a text in which the meaning that a speaker/writer implies differs totally from the meaning that is apparently said. The ironic text often encompasses the explicit expression of an idea, but the context shared by the speech community entails that the speaker/writer actually intends a very different and opposite idea (Abrams and Harpham, 2009: 165) Consider the following example from (Austen, 2002: 1): "*It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife*". Based on a shared knowledge, the novelist has ironically implied that

¹) It is worthy to state that the translator should keep the parallelism intact when s/he translates parallel texts from Arabic into English or vice versa (Ahmed, 2022: 413). Thus, 'العلم نور والجهل ظلام' can be translated into English as '*knowledge is enlightenment and ignorance is a darkened pit*' but the parallelism will be lost.

a single woman is in need of a wealthy husband (Abrams and Harpham, 2009: 166).

f. Hyperbole

Cuddon (2013: 346) has explained that hyperbole is a device which consists of an exaggeration for emphasis. People usually utilize statements such as: '*I have not seen you for ages*', '*It is a trouble weather*', '*He has tried a thousand times*'. Such expressions are actually not literally true, but persons use them to appear impressive or to emphasize something like an effort, feeling or reaction. Moreover, hyperbole is usually utilized for emphasis or humorous effect. When using hyperbole, authors often make an issue by overstating it. A significant note should be mentioned here that a hyperbole is usually confused with a metaphor or simile due to the fact it often compares two things. The difference lies in that a hyperbole is an exaggeration. For instance, '*His shoes were as big as a ship*'. This sentence looks like a simile but everyone knows that this is a hyperbole because there are not real shoes in such a size, i.e., as big as a ship (Ahmed, 2022: 156-7).

g. Synecdoche

Synecdoche is simply a relationship between two things where the part of an entity is substituted for the whole. For example:

'تمس الحاجة إلى الأيدي العاملة' which means '*Hands are badly needed*'. This sentence is actually utilized to express the need to hire workers (Ibid.: 159). Mentioned should be made here of the fact that in synecdoche there is a physical relationship between the part which represents the whole as in the example above '*Hands*' is a physical part of the '*workers' bodies*'.

h. Metonymy

A rhetorical device "in which the name of an attribute or a thing is substituted for the thing itself" (Cuddon, 2013: 434). Following are examples from (Ibid.): '*The Crown*' for the monarchy, '*The Stage*' for the theatrical profession, '*Dante*' for his works, '*The Bench*' for the judiciary and so on. Let us see the following example from (Abdul-Raof, 2006: 233): "زيد كثير الرماد" which means "*Zaid has got a lot of ashes*". Where the metonymical expression '*a lot of ashes*' represents that Zaid is a generous man. Metonymy, here, is pragmatically used as a brevity device for praising. Unlike synecdoche, in metonymy there is a

relationship but not a physical one between the part which stands for the whole as in the above example e.g. '*the crown*' refers to a '*king*' or '*monarchy*' and so on.

i. Pun

Pun includes a play upon words or expressions that either identical in sound or quite similar in sound, but are totally different in meaning (Abrams and Harpham, 2009: 295). Following is an example found on a school wall: 'الوقت من ذهب إن لم تدره ذهب' this graffito can be translated into English¹ as '*Time is gold, catch it not and it will be lost*'. The first word 'ذهب' means '*gold*', while the second one 'ذهب' means '*will be lost*'.

j. Rhyme

Rhyme can basically be defined as the repetition of the similar sounds in two or more words. It usually occurs at the end of a line/sentence that makes a particular rhythm. In this context, Trask (1996: 311) has explained that rhyme is "either of two or more words which have identical nuclei in their stressed syllables and identical sequences of segments after these nuclei". For example: 'التعلم في الصغر كالنقش على الحجر' which can be translated into English as: "*Learning while young is like inscription on the stone*".

k. Oxymoron

An oxymoron can be defined as a rhetorical device which puts together two different meanings in one sentence. It is basically divided into two types:

1. **Positive Oxymoron**: This sort can be achieved by putting together two antonyms in a sentence (Abdul-Raof, 2006: 254). For instance:

a. [وَتَحْسَبُهُمْ أَيْقَاظًا وَهُمْ رُقُودٌ] (الكهف: ١٨)

And you would thought them awake, but they, really, were asleep (al-Halali and Khan, 1996: 385).

b. "Why then, O brawling love, O **loving hate**" (Shakespeare, 2003: 20, Act1: Scene1).

¹) Another professional translation of this graffito can be '*Time is gold, grasp it tight, or it will vanish from sight*'.

2. Negative Oxymoron: This kind can be realized when the speaker/writer uses one verb affirmatively and negatively or vice versa in a sentence (al-'Askari, 1005: 317). To clarify this kind, see example (a) below:

a. (فَلَا تَخْشَوْا النَّاسَ وَارْخَشُونِي) [المائدة: ٤٤] "Fear not men but fear Me" (al-Halali and Khan, 1996: 158).

8. Context

The situation that basically brings about the discourse and the larger context in which it is issued is known as 'context'. Nunan (1993: 7-8) has explained that context consists of two types: linguistic context and non-linguistic one. The former concentrates on the language before and after the text which sustains it, while the latter deals with the experiential environment such as the sort of communicative event (a story, jog, greeting, lecture, etc.), the topic, the purpose of event, the setting which involves time and place of the discourse, the physical sides of the situation, e.g. size of the place, the furniture arrangement, etc. and the participants and their relations, the background knowledge and assumptions sustaining the communicative event. As far as graffiti are concerned, The linguistic context is not available. The reader will heavily rely on the non-linguistic context in comprehending the text under investigation. Graffiti represent a kind of communicative approach by which persons can participate in a visual conversation that does not depend on face to face communication or necessary knowledge of the speaker/writer's identity (Nguy, 1996, as cited in Al-Sa'ati, 2007: 3).

9. Methodology

This paper attempts at investigating the pragma-rhetorical aspects of graffiti found on different places. As for speech acts, the data will be analyzed according to Searle's model (1975). Further, the data will be analyzed rhetorically to see how far graffiti have used rhetorical devices such as: metaphor, simile, parallelism, irony, rhymes, etc. The model of the study and its subcategories will be demonstrated in figure (1) below:

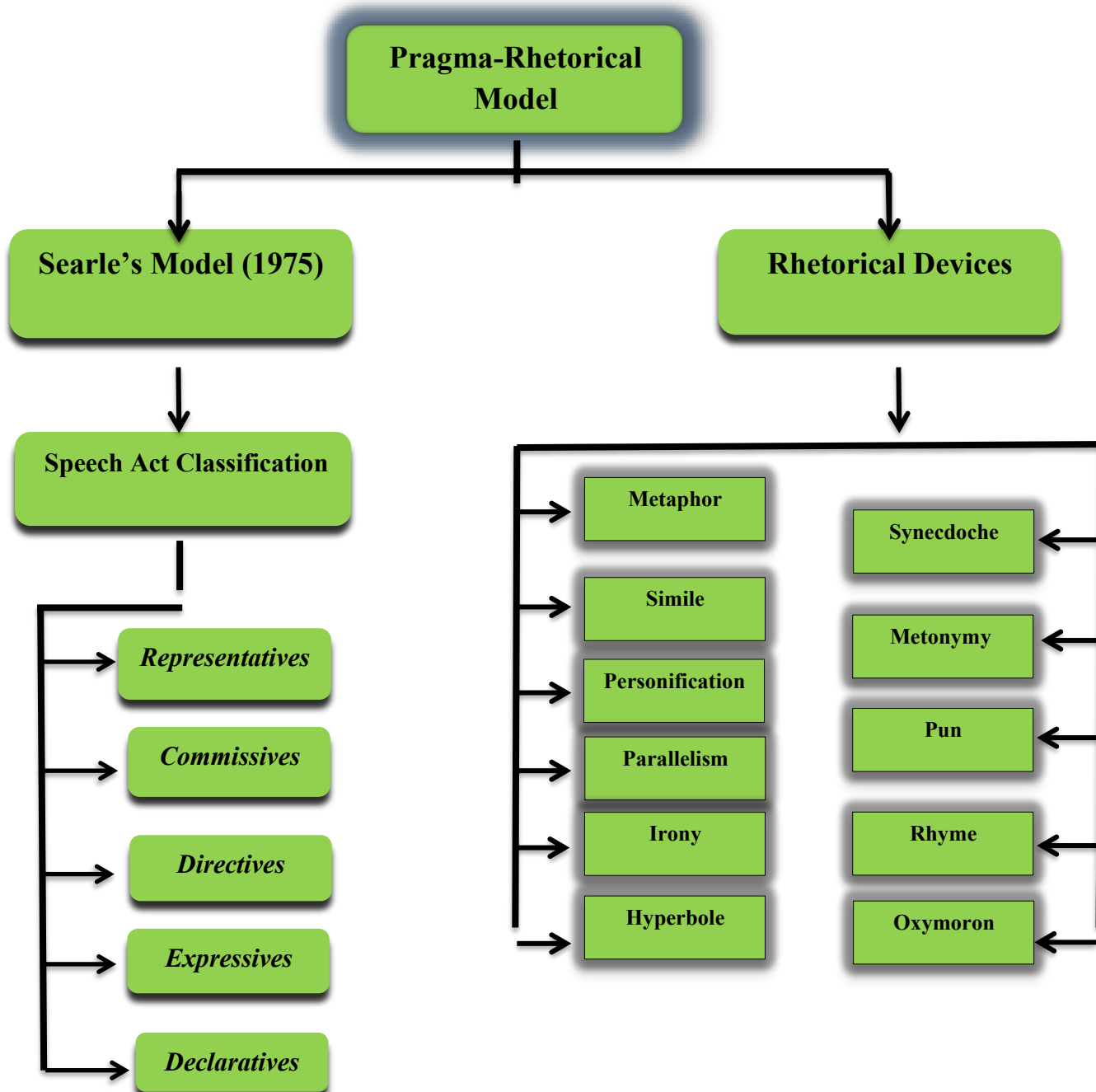


Figure (1) Pragma-Rhetorical Model

10. Data Analysis and Discussion

The data have been collected from different places in Nineveh governorate, Iraq. For the ease of data analyses, the data will be categorized according to their places into four groups: school, military and police, vehicle and other¹ places.

¹) This subcategory will be referred to as 'others'. It comprises graffiti found in various places such as: Courts, Mosul Municipality building, Mosul Juvenile Prison, hospitals, old buildings, bridges, etc.

Each category consists of (10) graffiti. Accordingly, the total numbers and percentages of speech act types used in graffiti will be shown in table (1) and figure (2). Then, the total numbers and percentages of rhetorical devices used in graffiti will be demonstrated in table (2) and figure (3)¹.

Table (1) Total Numbers and Percentages of Graffiti Speech Act Types

Speech Act Types	School	Military and Police	Vehicle	Others	Total	Percentages
Representatives	1	4	3	2	10	25%
Commissives	-	5	-	3	8	20%
Directives	9		6	1	16	40%
Expressives	-	-	1	2	3	7.5%
Declaratives	-	1	-	2	3	7.5%
Total	10	10	10	10	40	100%

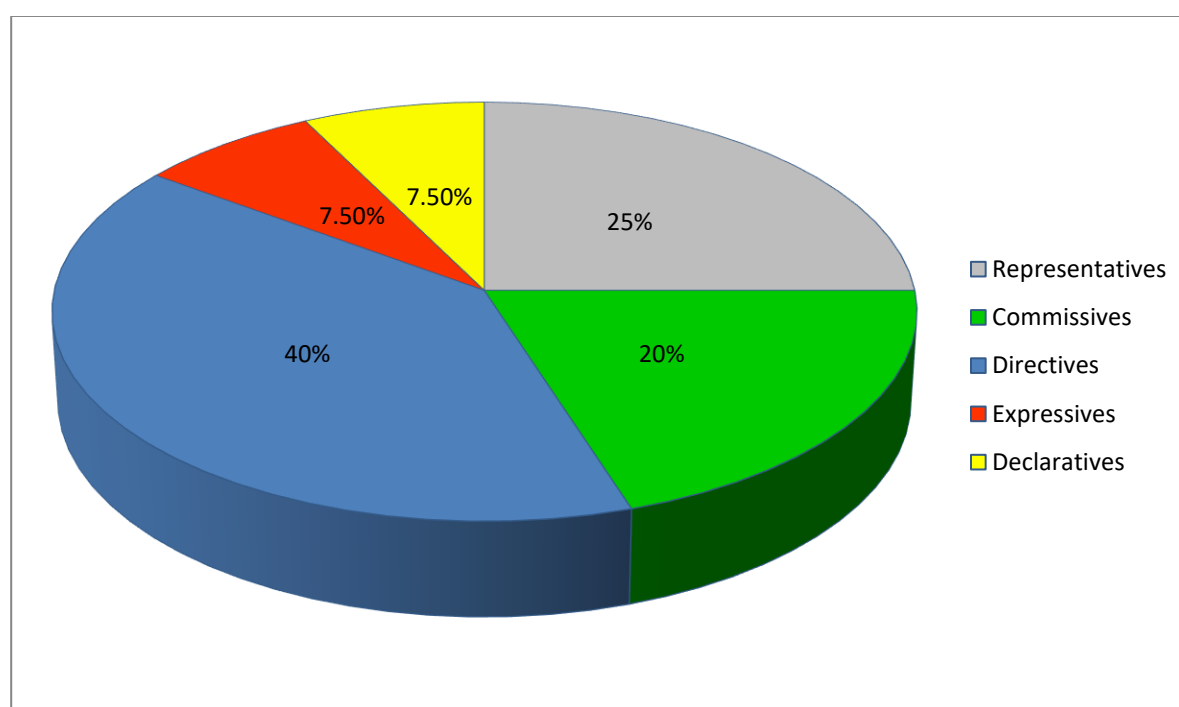


Figure (2) Percentages of Graffiti Speech Act Types

¹) To figure out the total numbers of speech act types and figures of speech, see the appendix.

Table (2) Total Numbers and Percentages of Rhetorical Devices Used in Graffiti

Figures of Speech	School	Military and Police	Vehicle	Others	Total	Percentages
Metaphor	6	6	-	3	15	23%
Simile	3	-	-	-	3	5%
Personification	2	-	1	2	5	8%
Parallelism	5	1	6	2	14	22%
Irony	-	-	6	-	6	9%
Hyperbole	-	-	2	2	4	6%
Synecdoche	-	1	-	1	2	3%
Metonymy	-	-	-	1	1	1.5%
Pun	1	-	-	-	1	1.5%
Rhyme	2	3	6	1	12	18%
Oxymoron	-	1	1	-	2	3%
Total	19	12	22	12	65	100%

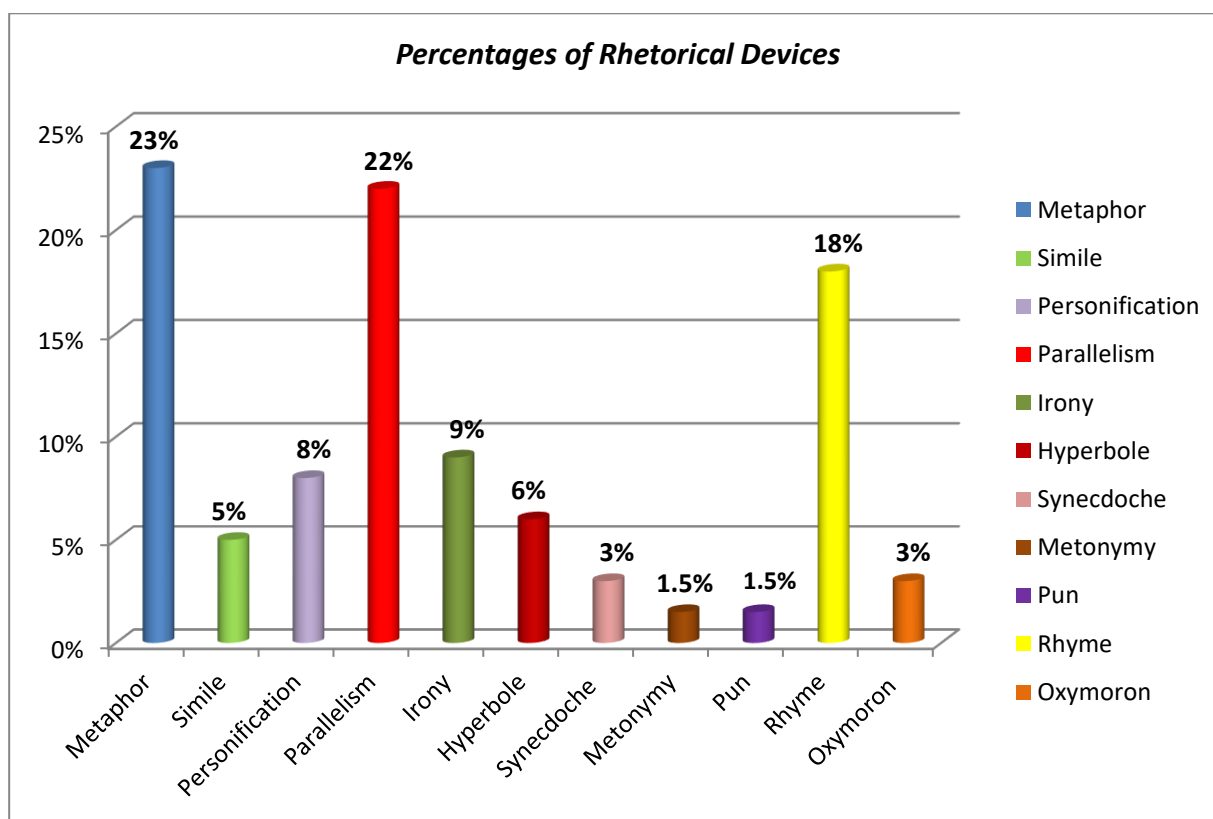


Figure (3) Percentages of Rhetorical Devices Used in Graffiti

10.1 School Graffiti

This type of graffiti found on school walls. It is usually used for educational purposes. School graffiti and their English translations, speech act types and rhetorical devices will be depicted in the appendix.

10.1.1 The Pragma-Rhetorical Aspects of Text (1)

Table (3) below summarizes the pragma-rhetorical features found in text (1):

Table (3) Pragma-Rhetorical Aspects of Text (1)

Text	العلم نور و الجهل ظلام
Translation	Knowledge is enlightenment and ignorance is darkness.
Place	School
SAT	Directives
RDs	Metaphor and parallelism.
Function	Persuading

Discussion

1. SAT

As far as speech act type is concerned, this graffiti belongs to directives. In such a type, there is a world to word fit. Consequently, the hearers/readers, particularly students, are supposed to do an action, that is, they have to study hard in order to avoid being illiterate.

2. RDs

Regarding the rhetorical features, this text contains two features, viz. metaphor and parallelism. As for metaphor, the knowledge has been compared with enlightenment, whereas ignorance has been associated with darkness. Such comparisons necessitate from the hearer/ reader to do a future action. On the other hand, parallelism is achieved by using the same syntactic structure. It gives a specific rhythm to the given text and hence creates an emotional tone on the reader/hearer's part.

3. Function

This graffito has been used as a persuading device. It induces students to study hard and avoid being failures.

10.1.2 The Pragma-Rhetorical Aspects of Text (2)

Table (4) below demonstrates the pragma-rhetorical features of text (2):

Table (4) Pragma-Rhetorical Aspects of Text (2)

Text	الرياضة مصنع العقلاء
Translation	Sport is a factory for wisers.
Place	School
SAT	Representatives
RDs	Metaphor
Function	Praising

Discussion

1. SAT

This graffito is of representative speech act class. Here, a word suits the world. Further, this type is utilized to express the writer's attitude towards a particular issue, that is, the writer's attitude toward sport and how it is important for hearers, specifically students, to practice it.

2. RDs

Regarding the rhetorical features, this text contains a metaphor. Sport has been compared with a factory. Thus, it helps in making healthy mind persons as a factory does.

3. Function

This expression is utilized for praising, that is, it praises sport for being one of the important sources for healthy mind individuals. Thus, it induces students to practice sport in order to be intelligent.

10.2 Military and Police Graffiti

This sort is usually written on police stations, military check points and other related buildings.

10.2.1 The Pragma-Rhetorical Aspects of Text (3)

The pragma-rhetorical features of text (3) will be included in table (5) below:

Table (5) Pragma-Rhetorical Aspects of Text (3)

Text	الشرطة نور لمن يهتدي، نار لمن يعتدي
Translation	Policemen are a beacon for those seeking guidance and a fire for enemies.
Place	Police station wall
SAT	Declaratives
RDs	Metaphor, oxymoron, Parallelism and Rhyme
Function	Corroboration and Threatening

Discussion

1. SAT

This expression belongs to the declarative speech act category. This category brings about an agreement between the statement and the world. Both words to world and world to words fit are existed.

2. RDs

This graffiti comprises four rhetorical devices. As for a metaphor, the policemen have been compared with two things, i.e. a beacon and fire. On the other hand, oxymoron is achieved by using two opposite meanings, namely, seeking guidance and wanting to break the legal rules. Moreover, parallelism is realized via the reptetion of the syntactic structures, that is, "نور لمن يهتدي" a beacon for those seeking guidance' and "نار لمن يعتدي" 'a fire for enemies'. Lastly, the rhyming tone is achieved by the last letter in the words "يهتدي" and "يعتدي" which literally mean 'seeks guidance' and 'violates' respectively.

3. Function

This utterance is used for corroboration. It emphasizes the fact that policemen are the watchful eyes to protect people wherever and whenever needed. Secondly, it is used as a threatening expression for enemies and those who do not obey the legal rules.

10.2.2 The Pragma-Rhetorical Aspects of Text (4)

Here is a table displaying the pragma-rhetorical features of text (4)

Table (6) Pragma-Rhetorical Aspects of Text (4)

Text	بدماء جيشنا انتصرنا
Translation	By our army's blood we win.
Place	Military check point
SAT	Representatives
RDs	Synecdoche
Function	Aggrandizement

Discussion

1. SAT

This graffiti belongs to representative speech act kind, in which the writer/speaker asserts that something is such and such. Here, the writer says that if the soldiers had not sacrificed themselves to defend the country, there would not be a victory against enemies.

2. RDs

This sentence comprises a synecdoche. In such a rhetorical device, there is a physical relationship between the part and the whole. Blood is a part of soldiers' bodies. Although it is a priceless thing but they had sacrificed it to defeat enemies and win the battle. Accordingly, Iraqi people live in a safety and prospering country.

3. Function

This expression is actually used for aggrandizement. It aggrandizes the role of Iraqi soldiers' sacrifices in defeating enemies and defending Iraqi people.

10.3 Vehicle Graffiti

Vehicle graffiti often found on the back of different vehicles such as: cars, buses, vans, trucks, etc. Note should be made here that taxi drivers usually use graffiti for various purposes but the most frequently used function is humorous.

10.3.1 The Pragma-Rhetorical Aspects of Text (5)

Presented below is a table illustrating the pragma-rhetorical features of text (5).

Table (7) Pragma-Rhetorical Aspects of Text (5)

Text	عضة أسد ولا نظرة حسد
Translation	A lion's bite is better than an envious eye.
Place	A car trunk
SAT	Representatives
RDs	Hyperbole, Parallelism and Rhyme
Function	Exhortation

Discussion

1. SAT

Concerning speech act type, this expression belongs to representative speech act class. In this type, the writer expresses his belief towards a particular thing. Here, the car owner expresses his/her attitude toward envy. Representatives usually show a word to world fit.

2. RDs

The rhetorical devices this sentence includes are hyperbole, parallelism and rhyme. As for hyperbole, it is used here for emphasizing the idea that a person should avoid two issues. First, s/he should avoid being an envious person. Secondly, s/he should aware of envious individuals. On the other hand, parallelism is utilized to create a harmonious effect on the reader's part. Finally, rhyme helps in tiding the rhyming words together in the reader/hearer's mind.

3. Function

As far as the function is concerned, this sentence has been used as an exhortation. It warns people from envious persons, that is, it is better to get a lion's bite rather than meet an envious person.

10.3.2 The Pragma-Rhetorical Aspects of Text (6)

Below is a table showing the various pragma-rhetorical aspects of text (6).

Table (8) Pragma-Rhetorical Aspects of Text (6)

Text	ابتسم للحياة مهما عبست بوجهك
Translation	Smile for life even if it frowns on you.
Place	A car trunk
SAT	Directives
RDs	Irony and Oxymoron
Function	Humor

Discussion

1. SAT

This sentence is of a directive speech act class. In using directives, the writer purposely tries to make the reader doing something. Here, the car owner advises people to live their life happily even if they face intricate problems. Directives usually show world to word fit.

2. RDs

Regarding the rhetorical features, this text contains three features, viz. irony, personification and oxymoron. As for irony, it is used to show how an issue looks like and how it is in reality. Hence, irony serves as a source of humor for the given text. On the other hand, personification is accomplished by 'عبست بوجهك' which means 'frowns on you'. It enhances imaginations in the text under focus. Finally, oxymoron is achieved by using two opposite meanings, namely: 'ابتسم' 'smile' and 'عبست' 'frowned'. It enhances descriptions and intensifies emotions to cause a lighthearted tone on the reader's part.

3. Function

This graffito has essentially been used for humor. It has an ironical sense, that is, the readers/hearers are supposed to receive the opposite meaning of this graffito.

10.4 Others

It comprises graffiti found in various places such as: courts, Mosul Municipality building, Mosul Juvenile Prison, hospitals, old buildings, bridges, etc.

10.4.1 The Pragma-Rhetorical Aspects of Text (7)

In what follows the pragma-rhetorical aspects of text (7) will be depicted in table (9).

Table (9) Pragma-Rhetorical Aspects of Text (7)

Text	القانون فوق الجميع
Translation	Law is above all.
Place	Court wall
SAT	Declaratives
RDs	Metaphor
Function	Corroboration

Discussion

1. SAT

Regarding speech act types, it belongs to declarative ones. In such a type, there is an agreement between the statement and the world.

2. RDs

This legal term comprises a metaphor, that is, law is applied to all people equally.

3. Function

This graffito is used for corroboration. It emphasizes that all people, whatever their statuses are, must submit to law. Thus, people feel comfortable due to the fact that their rights are legally preserved.

10.4.2 The Pragma-Rhetorical Aspects of Text (8)

The table below comprises the pragma-rhetorical aspects of text (8).

Table (10) Pragma-Rhetorical Aspects of Text (8)

Text	ترجع أحلى
Translation	It will return more beautiful.
Place	Mosul Municipality wall
SAT	Commissives
RDs	Personification
Function	Corroboration

Discussion

1. SAT

This graffito is of a commissive speech act class. When using this class, the writer/speaker commits him/herself to do an upcoming action. This type of speech act, in fact, shows world to word fit. In other words, the writer clearly undertakes to make the world fit the words.

2. RDs

This simple sentence includes only a personification. This rhetorical device actually enhances imaginations and emotions in the text under focus. Hence, the city of Mosul has been personified and its citizens will take care of it and rebuild it again after being destroyed during the period of war 2014 – 2017.

3. Function

This expression is utilized for corroboration. Here, the sentence indicates that the writer emphasizes and commits him/herself to rebuild the city of Mosul in a modern and beautiful way, that is, it will be better than it was in the past.

11. Conclusions

The conclusions the present study arrives at are:

Regarding speech acts, the most frequently used speech act type is directives. It has been used (16) times with (40%) percentage. Such a highly percentage indicates that directives are more useful than other types in the case of graffiti. They are used as advices or even sometimes as orders from the high status to the lower one. On the other hand, representatives come after directives, (10) times, with (25%) percentage. This type comprises verbs like: explain, assert, claim and so on. Such a type is used for asserting ideas, explaining attitudes toward particular issues. Commissives are used (8) times with (20%) percentage. They necessitate doing a future action from the writer/speaker. Finally, declaratives and expressives are equally utilized, (3) times, with (7.5%) percentage.

As far as the rhetorical devices are concerned, the most frequently used ones are: firstly, metaphor, (15) times, with (23%) percentage. Secondly, parallelism, (14) times, with (22%) percentage, whereas rhyme has been figured out (12) times with (18%) percentage. The reason behind such highly percentages is that metaphor is considered as the peak of rhetorical devices through which the abstract ideas can be turned into concrete which, in turn, can be felt, smelt or seen. On the other hand, parallelism is utilized in organizing ideas and making them speedily memorable. As for rhyme, it actually creates an echo which, in turn, can leave a permanent effect on the reader/hearer. Further, it is used to evoke emotions from them. Rhyme usually tends to be expectable but enjoyable. The other rhetorical devices and their percentages are mentioned previously in figure (3).

Finally, functions of graffiti actually vary according to their places. They can be used for different purposes such as: corroboration, exhortation, threatening, aggrandizement, praising, humor, etc. It has been noticed that in vehicle graffiti the ironical flavor is usually recognized. This indicates that graffiti are deliberately used for humorous purposes.

References:

- Abdul-Raof, H. (2006). *Arabic Rhetoric: A Pragmatic Analysis*. London: Routledge.
- Abrams, M. H., and Harpham, G. G. (2009). *A Glossary of Literary Terms*. USA: Wadsworth Cengage Learning.

- Ahmed, M. F. (2022). *The Linguistics of Translation*. Amman: Dar Academic for Publishing & Distributing Co.
- al-'Askari, Abu Hilal (1005). *The Book of Two Arts: Writing and Poetry*. Beirut: DKi.
- al-Hilali, M. and Khan, M.M. (1996). *Interpretation of the Meanings of the Noble Quran in the English Language*. Riyadh: Darussalam.
- al-Khawaldeh, N. N., Khawaldeh, I., Bani-Khair, B., & al-Khawaldeh, A. (2017). *An Exploration of Graffiti on University's Walls: A Corpus-Based Discourse Analysis Study*. Indonesian Journal of Applied Linguistics, 7(1), 29-42.
- Al-Sa'ati, N. M. (2007). *Towards A Discoursal Study of Graffiti*. Journal of Tikrit University for Humanities, 14(10), 1-30.
- Austen, J. (2002). *Pride and Prejudice*. New York: Penguin.
- Baird, J.A. and Taylor, C. (2011). *Ancient Graffiti in Context*. UK: Routledge.
- Bruner, J.S. (1975). "The Ontogenesis of Speech Acts". Journal of Child, 2, 1-19.
- Crystal, D. (2003). *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press.
- _____ (2008). *A Dictionary of Linguistics and Phonetics*. Oxford : Blackwell.
- _____ and Davy, D. (1969). *Investigating English Style*. London: Routledge.
- Cuddon, J. A. (2013). *A Dictionary of Literary Terms and Literary Theory*. UK: Willy-Blackwell.
- Farnia, M. (2014). A *Thematic Analysis of Graffiti on the University Classroom Walls: A Case of Iran*. International Journal of Applied Linguistics & English Literature, 3(3), 48-57.
- Gadsby, J. M. (1995). *Looking at the Writing on the Wall: A Critical Review and Taxonomy of Graffiti Texts*. M.A. Thesis (Unpublished). Boston: University of Boston.
- Hanauer, D. I. (2004). *Silence, Voice and Erasure: Psychological Embodiment in Graffiti at the Site of Prime Minister Rabin's Assassination*. The Arts in Psychotherapy, 31(1), 29-35.
- Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press.
- Matthews, N., Speers, L., & Ball, J. (2012). *Bathroom banter: Sex, Love, and the Bathroom Wall*. Electronic Journal of Human Sexuality, 15(17), 1-11.
- Mey, J. L. (2001). *Pragmatics: An Introduction*. Oxford: BlackWell.
- Morris, C. W. (1938). *Foundations of the Theory of Signs*. In International Encyclopedia of Unified Science (pp. 1-59). Chicago University Press.
- Nunan, D. (1993). *Introducing Discourse Analysis*. London: Penguin

Reisner, R. (1974). *Encyclopedia of Graffiti*. New York: Macmillan Publishing.

Searle, J. R. (1975). *Indirect Speech Acts*. London: Cambridge University Press.

_____, Kiefer, F., and Bierwisch, M. (1980). *Speech Act Theory and Pragmatics*. Boston: D. Reidel Publishing Company.

Shakespeare, W. (2003). *Romeo and Juliet*. New York: Spark Publishing.

Trask, R. L. (1996). *A Dictionary of Phonetics and Phonology*. London: Routledge.

Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

Appendix

Graffiti and their English translations¹, speech act types and rhetorical devices will be depicted in tables (1), (2), (3) and (4) respectively.

1. School Graffiti

Table (1) School Graffiti, their English Translations, Speech Act Types and Rhetorical Devices

School Graffiti				
No.	Graffiti	English Translation	Speech Act Types	Rhetorical Devices
1.	الوقت كالسيف إن لم تقطعه قطعك.	Time is like a sword, use it not and it will be gone.	Directives	Simile & Personification
2.	العلم نور و الجهل ظلام.	Knowledge is enlightenment and ignorance is darkness.	=	Metaphor & Parallelism
3.	الوقت من ذهب إن لم تدركه ذهب.	Time is gold, catch it not and it will be lost.	=	Pun & Rhyme
4.	العلم طريق النجاح.	Knowledge is the way for success.	=	Metaphor
5.	العلم يرفع بيتا لا عماد له، والجهل يهدم بيت العز والشرف.	Knowledge lifts a household that has no pillars and ignorance destroys a house of nobility.	=	Metaphor, Parallelism & Personification
6.	مدرستنا رحلة نحو الإبداع.	Our school is a trip towards ingeniousness.	Representatives	=
7.	ومن يتهيب صعود الجبال، يعش أبد الدهر بين الحفر.	He who scares climbing up the mountains lives among holes all the time.	Directives	Metaphor & Parallelism
8.	علم بلا عمل كشجر بلا ثمر	Knowledge without pursuit is as a tree without fruit.	Directives	Simile & Parallelism
9.	التعلم في الصغر كالنقش على الحجر.	Learning while young is like inscription on the stone.	=	Simile, Parallelism & Rhyme
10.	الرياضة مصنع العقلاء.	Sport is a factory for wisers.	Representatives	Metaphor

¹) Graffiti translations are either documented, otherwise they are the researcher's.

2. Military and Police Graffiti

Table (2) Military and Police Graffiti, their English Translations, Speech Act Types and Rhetorical Devices

Military and Police Graffiti				
No.	Graffiti	English Translation	Speech Act Types	Rhetorical Devices
1.	الشرطة نور لمن يهتدي، نار لمن يعتدي.	Policemen are a beacon for those seeking guidance, and a fire for enemies.	Declaratives	Metaphor, Oxymoron, Parallelism & Rhyme
2.	الشرطة رمز البطولة والفداء.	Police are a symbol of heroism and sacrifice.	Representatives	Metaphor
3.	الجيش سور الوطن و درعه الحصين.	Army are a homeland stonewall and its invulnerable armor.	Commissives	=
4.	الشرطة في خدمة الشعب.	Police are at the service of community.	=	None
5.	وطن لا نحمله لا نستحق العيش فيه.	A country we defend it not, deserve not living in it.	Representatives	Rhyme
6.	شرطة نينوى العيون الساهرة لخدمة الوطن.	Nineveh policemen are the watchful eyes to serve the country.	Commissives	Metaphor
7.	جيشنا فخرنا.	Our army is our pride.	Representatives	Rhyme
8.	بدماء جيشنا انتصرنا.	By our army's blood we win.	Representatives	Synecdoche
9.	الشرطة العين التي تسهر تحرص العراق.	Police are the eye which remains awake to defend Iraq.	Commissives	Metaphor
10.	الشرطة شوكة في عين الإرهاب.	Police are a thorn against terrorism.	Commissives	=

3. Vehicle Graffiti

Table (3) Vehicle Graffiti their English Translations, Speech Act Types and Rhetorical Devices

Vehicle Graffiti				
No.	Graffiti	English Translation	Speech Act Types	Rhetorical Devices
1.	عضة أسد ولا نظرة حسد.	A lion's bite is better than an envious eye.	Representatives	Hyperbole, Parallelism & Rhyme
2.	عضة حية ولا حب بنية.	A snake's bite is better than falling in love with a girl.	Directives	=
3.	عشقت السفر من غدر البشر.	I liked travelling due to human's disloyalty.	Representatives	Parallelism & Rhyme
4.	من زرع حصد ومن تخرج قعد.	He who sows reaps, and he who graduates remains jobless.	Expressives	Irony, Parallelism & Rhyme
5.	اثنين ما لهم أمان: البريك والنسوان.	Two things have no trust: a car brake and women.	Directives	Irony, Rhyme
6.	لا تمش سريع ولا تستعجل بالزواج.	You neither have to drive fast nor have you to marry early.	=	Irony
7.	احذر من ثلاث: الأسد اذا جاع والبحر اذا هاج وأبو السايه اذا ضاج.	Be aware of three things: a hungry lion, a stormy sea, and an angry Saipa driver.	=	Irony & Parallelism
8.	بر الوالدين أحسن من أمك وأبوك.	Being dutiful to your parents is better than your mother and father.	Representatives	Irony
9.	أعيش محروم ولا أخاوي الرخوم.	I would prefer being destitute rather than being a vulture's mate.	Directives	Parallelism & Rhyme
10.	ابتسم للحياة مهما عبست بوجهك.	Smile for life even if it frowns on you.	=	Irony, Personification & Oxymoron

4. Others

Table (4) Other Places¹ Graffiti, their Translations, Speech Act Types and the Rhetorical Devices

Others				
No.	Graffiti	English Translation	Speech Act Types	Rhetorical Devices
1.	القانون فوق الجميع.	Law is above all.	Declaratives	Metaphor
2.	واذا حكمتم بين الناس أن تحكموا بالعدل.	And if you judge between people, you judge with fairness (al-Halali and Khan, 1996: 127).	Commissives	None
3.	لا يؤخذ البريء بجريمة المذنب.	The innocent cannot be accused by the guilty's mistake.	Declaratives	=
4.	ترجع احلى.	It will return more beautiful.	Commissives	Personification
5.	بيدنه نعلمها.	By our hands we rebuild it.	=	Synecdoche
6.	من ذاق ظلمة الجهل أدرك نور العلم.	He who suffered the darkness of ignorance realized that knowledge is illumination.	Representatives	Metaphor & Parallelism
7.	طفولة أنفاس عذبة وسحائب ماطرة.	Childhood is a sweet breath and rainy clouds.	=	=
8.	الوقاية خير من العلاج	Precaution is better than medication.	Directives	Hyperbole
9.	حييت سفحك عن بعد فحييني، يا دجلة الخير يا أم البساتين.	I have distantly greeted your bank, so greet me back. Tigris, you are the source of welfare and mother of all farms.	Expressives	Metonymy, Personification and Rhyme
10	يمكن للإنسان أن يعيش بلا بصر ولكنه لا يمكن أن يعيش بلا أمل.	A man can live without sight but he cannot live without hope.	=	Hyperbole & Parallelism

¹⁾ For readers' knowledge, these places will be stated as follows: the first three ones are written on the Central Court walls of Mosul city. Number 4 and 5 are found on Mosul Municipality wall, while number 6 and 7 are written on Mosul Juvenile Prison. On the other hand, number 8 is written on al-Mosul General Hospital wall. Finally, number 9 is found on a building wall near al-Huriya Bridge, whereas number 10 is written on a ruined building wall in the old neighborhoods of Mosul city.