

**TEXTUAL GRAFFITI ARTS AS A METHOD OF COMMUNICATION IN  
PUBLIC SERVICE VEHICLES IN BURUBURU, NAIROBI COUNTY**

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## **DECLARATION**

This project is my original work and has not been presented for a degree award or any other award in any other University.

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## **DEDICATION**

This research project is a special dedication to my family especially my mother, father, sisters and brother, my children and my spouse. Thank you for being an encouragement and motivation when I needed it the most.

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I would like to recognize my family members for their encouragement throughout this strenuous course. I also acknowledge the hand of the highest God, for blessing me with good health and financial breakthrough during the research period. I warmly appreciate the fundamental role my supervisor played by providing guidelines that enabled the research to be successful. I also acknowledge the management of Kenyatta University for the significant contribution through the provision of resources and workforce to help me pursue a degree of Master of Arts.

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## **LIST OF ABBREVIATION AND ACRONYMS**

<b>NTSA:</b>	National Transport Safety Authority
<b>PSV:</b>	Public service vehicles
<b>CDA:</b>	Critical Discourse Analysis
<b>SFL:</b>	Systemic Functional Linguistics
<b>SPSS:</b>	Statistical Package for Social Sciences

## ABSTRACT

The use of graffiti in public service vehicles in Kenya has been evolving. Though the practice has existed for many years, it has recently been hyped in the advent of the millennial generation. Various studies discussed in this research paper have shown that graffiti in public service vehicles have majorly targeted the youth. However, the studies further show that people of different socio-demographics use public service vehicles; hence the way they receive graffiti messages is different. It is therefore, essential to examine textual graffiti art as a method of communication. The general objective of this study was to explore the textual graffiti arts as a method of communication in public service vehicles in Buruburu, Nairobi County. Specifically, the study sought to determine the various discourse, in the different graffiti messages in Buruburu, Nairobi County, to evaluate intertextuality in graffiti texts in public service vehicles in Buruburu, Nairobi County, to examine the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County and to analyze the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buruburu, Nairobi County. A descriptive research approach was used in this study, which included both quantitative and qualitative research methodologies. This study's target population comprised of matatu crew, graffiti artists, and passengers of matatu route numbers 58 and 23. A total of 87 respondents (21 matatu crew, 6 graffiti artist and 60 passengers) were involved. This study used purposive sampling to select 21 matatus and matatu crew. On the other hand, 60 passengers were selected, representing 10% of the target group and 7 graffiti artists. Data from observations and interviews were directly keyed in to a computer and evaluated using a statistical package for the social sciences (SPSS), analytic software. A contingency table of facts and recurrence rate was done, and then the statistics were presented using tables, percentages, and graphs. The study concluded that almost all the matatus in the Buruburu route have textual graffiti on them. In addition, the study findings revealed that the Matatu crew prefers Matatus with textual graffiti since they have more demand than the ones without textual graffiti. In addition, the Matatu crew showed that Matatus with textual graffiti make more money as compared to those without. In addition, the study concludes that the majority of the passengers frequently read the textual graffiti in the matatus that they board. Further, the study concluded that the most commonly used languages include English, Kiswahili, sheng, and vernaculars. However, English is the most favoured of the three languages. It is associated with a prestigious status compared to Swahili and Sheng, but this only happens in places associated with such situations. The study also concluded that the passengers are okay with graffiti being used in public places. From the findings, this study, therefore, recommends that the matatu owners in Buruburu route should ensure better graffiti in their matatus since they have a more substantial influence as far as boarding a matatu is concerned. In addition, the SACCO members should consider up-taking textual graffiti in their Matatus. Further, the Graffiti artists should ensure the message also use textual graffiti that is meaningful and of essence to the passengers. Graffiti artists should also be employed in public vehicles to pass important information to the target population.

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Introduction**

This chapter gives the background of the study, problem statement, research questions and objectives. Additionally, research assumptions, justification and significant of the study are presented.

### **1.1 Background of the study**

Graffiti is an expression used to allude to an engraving or cutting on surfaces of buildings, public transport, and other property. However, the term has been limited to the general vandalism employed by public and private property. The expression has been in existence for millennia. Different categories of graffiti exist, either in the form of a text, drawing or a painting. The tag is the most specific category where the artist only uses one colour and a unique label. Throw-up is a sophisticated label with multiple colours with bubble style-lettering. The third category is blockbuster, which uses block letters, covers a large area, and can be painted with rollers. The fourth category is wild-style graffiti, which is a highly put version of the blockbuster. It is difficult to read because it comprises arrows, curls, and spikes but is visually more engaging than other styles. Heaven is the fifth category, an artwork in a very hard-to-access place that implies that the artist succeeds in putting up transmigration from his fellow artists. Stencil graffiti entails spraying over a stencil to produce an intricate piece. The seventh category

is an abstract style whose primary goal is visual excellence (McAuliffe & Iveson, 2011; Baird, Taylor & John, 2010). Lastly, a masterpiece is a picture painted freely by hand containing at least three colours. The most common masterpiece graffiti include Alexamenos graffiti, Mayan graffiti, Famous (classical) graffiti artists, and Modern graffiti. The presently used graffiti is modern graffiti which several artists have adopted is textual graffiti. Textual graffiti opens people's minds to a glimpse of certain information being relayed. People read chosen sites outside of any relevant connection to the issue at hand, silently remark on the quotes, and react to their associates' comments through conversational dialogue. Graffiti art functions as a form of conversation. Obuchi (2008) asserts that this form of dialogue may have an initiation, a reply—Graffiti or feedback. Text graffiti has been used to connect with a group of people in discussing the content's topic or cases while keeping the exchange tied down to the content (McAuliffe & Iveson, 2011). Graffiti has been used in public service vehicles as a means of communication. Textual graffiti on public vehicles is an excellent means of featuring messages (Baird, Taylor & John, 2010). The feasible means by which graffiti passes on messages involve abbreviations, phonologically written graffiti, fragmented sentences and short words, ellipses, and lexemes (Oganda & Mogambi, 2015). Youth are in an excellent position to comprehend the type of message being relied on in graffiti form.

The nature of graffiti in public vehicles varies widely. This graffiti varies from pop culture, music icons, and contemporary topics that decorate the vehicles' sides. Vehicle graffiti practice has been embraced in most cities in Kenya, particularly in Nairobi, where several public service vehicles have it. From a survey point of view, one can conclude that if a public service vehicle (PSVs) in Nairobi does not have graffiti, then it will be hard for the vehicle to operate in the city (Mbasu aka Buddha Blaze, 2014). The owners of these vehicles have no problem having their vehicles with graffiti; they believe that graffiti is the only way passengers will board their vehicles. These vehicles include Kayole, Umoja, Rongai, Buru Buru, Westlands, Kileleshwa, and Githurai (Mbasu aka Buddha Blaze, 2014).

Previously, people had to complain about some types of graffiti design. These groups included passengers as well as the National Transport Safety Authority (NTSA). However, the president encouraged graffiti when he lifted the ban on vehicles with graffiti after the NTSA had banned the activity. The president indicated that it was a way youth could showcase their talents that are not appreciated. The NTSA had no choice but to comply with the president's order stating that the graffiti ought to cover just 50% of the vehicle's surface and keeping the original colour as indicated in the books of registration of NTSA (Ombati, 2015). Additionally, the graffiti should not cover the name of the Sacco, which ought to be displayed at all times. The graffiti should not be that which

incites people or discriminate against the other person. The reaction of interviewed people using vehicles with graffiti is limited within Nairobi.

The people's attitudes towards these vehicles vary as some people prefer these types of vehicles while a fraction of the population do not like them. Most youth opt to use vehicles with the graffiti designs of hip-hop due to the loud music being played in these vehicles. This study, therefore, explored the discourse domains of graffiti used in public vehicles and the kind of communication perceived by their users.

## **1.2 Statement of the problem**

Graffiti use in PSVs in Kenya has been evolving. Though the practice has existed for many years, it has recently been hyped in the advent of the 21<sup>st</sup> century generation. There has been general condemnation of certain forms of textual graffiti from a section of the public, where they have been described as immoral, divisive, or even disrespectful to specific quotas of the people. At the same time, other people see nothing wrong with particular domains of graffiti. Owing to the differences existing in the Kenya population; characterized by socio-demographics, social-class, and occupations, the interpretation of textual graffiti used in public transport vehicles has raised debate from the media, the government, and the general public, and raises questions on the kind of textual graffiti that is universally acceptable.

For instance, Agnes, Dave, and Wahiga (2014) reported that graffiti in public service vehicles targeted the youth. The report further indicated that people of different socio-demographics use PSVs; hence, the way they receive graffiti messages is other. It is, therefore, essential to examine textual graffiti art as a method of communication and establish whether it passes the intended message to additional quotas of the population.

Few linguistic studies have been conducted on graffiti; the literature review found limited information regarding graffiti in public service vehicles. This study delved into textual graffiti by considering the inter-textual references like allusion, quotation, plagiarism, translation, and parody that invite conversational dialogue. It also focused on the language and language variation in textual graffiti used in public service vehicles. Moreover, the researcher also discussed the discourse domains used in textual graffiti in PSVs.

### **1.3 Research objectives**

Running a qualitative and quantitative data analysis makes the study address three analytical points. The study looked at these issues by analyzing the data using a post-structuralist discourse analysis framework, which is detailed in the next section. This study sought to;

- i. Determine the various discourse domains of graffiti used in PSVs in Buru Buru, Nairobi County.



- ii. Evaluate inter-textuality in graffiti texts in PSVs in Buru Buru, Nairobi County.
- iii. Examine the forms (language and language variation) used in discourse domains in PSVs in Buru Buru, Nairobi County.
- iv. Analyze the socio-demographic differences in interpretation of textual graffiti among PSVs in Buru Buru, Nairobi County.

#### **1.4 Research questions**

This study was guided by the following research questions;

- i. Which discourse domains of graffiti are used in PSVs in Buruburu, Nairobi County?
- ii. How do intertextual references invite dialogue in graffiti texts in PSVs in Buruburu Nairobi County?
- iii. What forms (language and language variations) in textual graffiti in PSVs in Buruburu, Nairobi County?
- iv. What are the socio-demographic differences in interpretation of textual graffiti among PSVs in Buruburu, Nairobi County?

#### **1.5 Assumptions of the study**

This study was guided by the following assumptions;

- i. The study also assumed that graffiti uses different discourse domains to communicate different themes via texts in PSVs.

- ii. Most graffiti texts in public service vehicles use intertextual references to invite conversational dialogue; artists use various graffiti art styles.
- iii. It was also assumed that different forms (language variations) are used in various discourse domains in public vehicle graffiti.
- iv. The study also assumed that people of different socio-demographic backgrounds interpret textual graffiti differently.

### **1.6 Justification of the study**

Graffiti art continues to evolve in the public transport sector without adequate research on its appropriateness. It is assumed that the linguistic aspects of graffiti art are used to communicate different themes via texts in PSVs.

Since the practice is used to communicate to target groups, it is crucial to examine how it invites intertextual dialogue in different discourse domains. This study is of significance to linguistics since graffiti art was analyzed regarding the discourse domains and forms (language and language variations) used by the artists to write graffiti texts. Furthermore, it examined the use of intertextual references in graffiti art, which invite conversational dialogues. The results of this research study are beneficial to analysts and sociologists in discourse studies. In addition, it leads to a better comprehension of graffiti messages by familiarizing translators, interpreters, and political analysts with cultural elements of languages.

### **1.7 Scope and Limitations of the study**

The study focused on graffiti texts in Buruburu routes 58 and 23 PSVs in Nairobi County, a representative sample of graffiti art on public service vehicles in Kenya. These routes were selected since over 70% of public service vehicles use these two routes. The study used face-to-face interviews with the graffiti artists and matatu crew, participant observation, tape recording, and note-taking. The study data was collected focusing on the graffiti discourse domains, demonstrating how intertextual reference is issued in graffiti art to invite conversational dialogue and show how language and language variation in text graffiti communicate in public service vehicles. The data consisted of graffiti texts only; the analysis of other aspects of graffiti artists, such as images, was beyond the scope of this study. This study was limited to graffiti art on PSVs and not private cars.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.0 Introduction**

Here, the researcher presents the literature reviewed in line with the study objectives. It focuses on relevant findings from previous research that can help the researcher establish the research gaps and the aspects that need to be given more concern in this study. The literature reviewed also covers textual graffiti, intertextual dialogue and graffiti, graffiti and communication, textual graffiti in Kenya, a summary from the reviewed literature, and theoretical framework.

#### **2.1 The concept of graffiti**

Graffiti is a phrase originating from the Italian word "graffito," which means "any type of writing or picture on the walls or faces of public structures, parks, bathrooms, buses or trains, generally containing some political or sexual content proposal, or filthy language." (Chiluwa, 2008:274). Several sociologists, including Kelling, and James Wilson, who introduced the broken window theory, have been in the limelight in the study of graffiti work around the world (Waldner & Dobratz (2013). These sociologists have different views on what graffiti entails. According to Waldner & Dobratz (2013), spray painting is a major sociological, criminological, and phonetic writing point.

Text graffiti usually delivers a message that is understandable to the broader population. The messages of linguistic graffiti are also meant to be seen by the general population. Graffiti like this is a linguistic output that uses written language. Graffiti has its own set of rules that are distinct from those that govern written languages. Written graffiti can be distinguished from normatively written texts in various central graffiti ways. Some graffiti intentionally interrupt basic norms.

Sebba (2003) and Jorgensen (2006) argue that graffiti disrupts orthographic norms and morphological norms. Few book-length meditations of different sorts of graffiti include labeling, posse spray painting, wall paintings, and 'bombings. However, political sociologists have considered them part of spray painting as an irritable governmental issue regardless of the reoccurring political nature of spray paint central.

Iron's (2009) findings show how graffiti continues to be recognized by professionals and citizenry to be used as a legal form of public art. The conclusions of the research conducted in Sydney show that a few specialists fear that if they enable spray painting to be lawful in a few places and let it stay illicit, the line between the two structures was obscured. More occurrences of illegal spray painting happened. In Iron's work, the management board of graffiti emphasizes preventing and removing illegal graffiti. However, they have not

provided a solution to the youth wishing to use graffiti to be creative and air their views.

The shifting borders, margins, and centres are inherent in the texts we consume and generate from street art as a product and process of socially dynamic relations (Leander & Sheehy, 2004). The two scholars look at how literacy practices evolve as a result of geographical considerations. Practices should look at how individuals make sense of and participate in areas, not only how more prominent structures affected them to designate them to street art (Moje, 2004). Space plays an intermediary or reconciling role in attempting to comprehend something or someone else (Simonsen, 2005).

Chmielewska (2007), for example, explains graffiti in terms of location. She examines the many sections through the lenses of text language and context with the various identity markers that appear. The crumbling walls and industrial outcrops are an excellent illustration. A significant amount of research has been done on tropical vestiges of gesture as a cultural language. It's also essential to address the spatial constructions of graffiti performance and the sensory alteration of these off-the-beaten-path locations (Chmielewska, 2007). The visual, semiotic, and identity-making affordances of an activity that connotes danger, resistance, and indifference, according to Chmielewska, are focused on the referential language and tactile surface of graffiti writing. The physicality of graffiti artwork

does need continued funding and consideration. On the other hand, facing graffiti head-on necessitates a new chance to investigate the spaces that graffiti has created via recurring and varied writing acts. These places may be physical, mental, or social.

Graffiti should be viewed as a result of attempts to stake claims to place rather than merely a record of human presence and social formation. The aim of graffiti is considered differently by Adams and Winter (1997). They claim a method of restricting area that is prevalent in academic writing and popular culture. Oral narratives from certain graffiti artists support graffiti as a marking technique, a type of trace, and a way of expressing one's existence and location in the world more broadly (Dew, 2007). Graffiti has been practiced for ages. It may also be more effectually affiliated with how people perceive, relate, and interact with their environment. How they pass through a place and how they signal possession and occupation. According to Blommaert (2012), gone are the days' sociolinguists could be seen walking around the world having filed notebooks in hand and even sound recorders. Researchers in sociolinguistics and other fields of applied linguistics has been more concerned about the "linguistic landscape," which encompasses all languages in the public domain.

These languages, he claims, contain every written sign seen outside private houses, from traffic signs to street names, stores, and schools. Shohamy and Barni

(2010) investigated Linguistic Landscape (LL), Linguistic Landscape refers to writing that is “visible and salient” to everyone in a given location, including public and commercial signage (Gorter 2006). Linguistic landscape, according to this real graffiti, is made up of tangible representations. Linguistic Landscape is a dynamic discipline that aims to understand the purposes, uses, ideologies, linguistic variations, and contestations of different kinds of languages as they appear in the public domain.

## **2.2 Graffiti and communication**

From the view of Titov (2015), central “Graffiti and Communication” indicates that although graffiti has been artificially set up, visual pictures can be a useful device for compelling correspondence. Titov’s study was focusing on the connection that exists between graffiti and hip-hop as well as punk music. It is also indicated that graffiti played a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication.

Ezema & Onuigbo (2010) highlight the challenges linked to inscription and signs written on vehicles signboards in Benue, Enugu, and Taraba State. Perception of inscriptions on engine vehicles and billboards in urban areas also, country zones in Benue, Enugu, and the Taraba States uncovers that a significant portion of these engravings contains a few blunders, and some others are semantically related. Prominent among the mistakes recognized amid the review done in the



three states mentioned above, incorporate the accompanying: Grammatical errors, omission errors, incorrect spellings, accentuation mistakes, and the utilization of non-existent words in English. As a rule, the essayists of engravings are most certainly not fluent in English and have no respect for standard articulations in dialect.

### **2.3 Various discourse domains of graffiti used in public services vehicles**

Graffiti portrayed on matatus is authoritative; it does not engage the prospective audience in a dialogic discourse. This is because the graffiti owners care less about how their message sound or is received, even though it is someone's message that has been plagiarized to deliver a different letter of art rather than the actual notice of the original (Agnes, Dave, B, &Waihiga, 2014). Although this is true, the fact remains that vehicle graffiti serves as a platform for social communication in various societies, especially the PSVs in multiple countries, including Kenya. Mwangi (2012) envision graffiti as a linguistic phenomenon that incorporates both content and form and uses discourse to mean something other than the graffiti itself. Therefore, it is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas. However, the impact of graffiti as used in each content has not been adequately investigated; hence the need for more studies that can definitively identify graffiti domains in public transport and categorize their effectiveness in delivering the intended message.

Over the years, more scholars have studied graffiti as a gendered discourse, a political discourse, or a discourse of religious identity (in the form of religious expressions) (El-Nashar & Nayef, 2016). Graffiti has also been studied as a discourse genre that can identify a specific gang or set the boundaries of the gang as a community. However, there is a need to explore the concept of discourse in graffiti beyond the closets of religion, gender, and politics to consider finer details such as education. Vanderveen and van Ejik (2015), study states the uniqueness and differences of graffiti and how they inspire different discourses. In public vehicle graffiti, the possibility of the writer being known is higher as they are in public places than in private graffiti. Public transport graffiti falls under public graffiti. Therefore, as indicated by some of the respondents in this study, graffiti displayed in public places may sometimes be conflicting. The audience does not always agree with what they see in public areas, such as walls in the streets. However, there was a need for more studies to clearly show how the differences in the types of graffiti affect each other or influence them towards the achievement of goals of each type.

#### **2.4 Language and language variation used in discourse domains in public service vehicles**

Graffiti is always dependent on the language used because different audiences have different tastes and preferences; hence, an artist must first consider the audience's language before embarking on graffiti. It's, however, necessary to

understand the reason why we have fixed languages used in different places and why each language is unique to each place. This is explained by various studies conducted in line with language use in graffiti. For instance, in Egypt, the diglossic language used is Arabic, which has three variations (El-Nashar & Nayef, 2016). These three variations include Classical Arabic, Modern Standard Arabic, and Vernacular or colloquial Arabic, commonly used in conversations. In the study conducted to explore language use in graffiti, the researcher chose to use either of these languages or involve code-switching between two to pass their message. It was observed that language use in graffiti varies significantly, with some places using one of the languages more than the other. However, the reasons behind each language used in a specific place have not been adequately investigated, leaving a window for more studies that can explore these reasons in detail.

In a similar study conducted in Ghana, Gyasi Obeng (2010) ascertained that graffiti writers use code-switching and code-mixing to effectively pass their message as they are bilingual in most cases. This enables the graffiti artist to convey controversial messages and could be hard to understand. Therefore, a message can be quickly passed on to the intended audience, bypassing a specific segment of the intentionally left out population. This study explains that a language can be manipulated to suit the interests of a particular artist with a

particular target audience. However, this does not show that this goal can be achieved since a specific target does not selectively use public transport.

The experience above has also been practiced locally as various studies indicate that specific languages and code-switching are used variably. For instance, according to a survey conducted by Oganda & Mogambi (2015), public transport across the country uses a bilingual set in most cases, using a mixture of two languages among English, Kiswahili, and sheng. According to the researchers, some of the graffiti texts are ambiguous and can only be understood by the target audience. However, English is the most favoured of the three languages. It is associated with a prestigious status compared to Swahili and Sheng, but this only happens in such situations. On the other hand, Sheng is mainly preferred in urban settings, especially in the middle- and low-class settings, while Swahili is most preferred in places where the language is used exclusively. The intended message has not been yet established to ascertain which language is the most effective.

## **2.5 The socio-demographic differences in interpretation of textual graffiti among users of public service vehicles**

Based on inherent differences in social demographic attributes, there is a significant variation in how different textual graffiti can be interpreted in public service vehicles, as evidenced by various studies. For instance, Ankara, Turkey, Barkan and Gulsen (2016) explored the concept of understudied graffiti,

observing that different environments predict how different types of graffiti can be interpreted. While there is no specific target audience for graffiti in public places, graffiti is understood differently by different audiences. Therefore, when an urban planner, an artist, a criminologist, a psychologist, an anthropologist, or a socialist put up graffiti, it targets a specific population whose demographic characteristics have meaning to the graffiti. As a result, demographic characteristics define how graffiti is written and how it can be understood and interpreted.

However, whether it is possible to reach all social classes with the targeted demographics through public transport is a factor that has not been investigated. Similarly, there is a need to explore and ascertain whether such challenges are only experienced in textual graffiti, or the problem can also affect other forms of graffiti. This is to determine whether some different types of graffiti can be more effective than others based on socio-demographic characteristics that vary from one target population to another.

While exploring the use of language in the Matatu industry in Meru town, Lithumai (2010) noted that language used between the crew and passengers varies just like the type of writings placed on the walls of these matatus. For instance, the researcher observed that the language used is quite specific, predominantly using English Kiswahili and Kimeru as the most common languages used by

passengers, the crew, and graffiti in these matatus. This is evidence of the sensitivity of the target population, whereby the use of Kimeru as a language denotes the ability to understand the unique demographic characteristics of the target audience. However, there is a need to ascertain whether such sensitivity to the social demographics affects the interpretation of textual graffiti in public transport. Further, there is a need to investigate whether the socio-demographic differences inherent in different populations affect how the intended audience perceives the intended message. This is because there is a possibility that the same message can be perceived differently in a diverse population due to several factors inherent to the intended audience. However, this concept has not been exhaustively explored in similar studies, calling for more research.

## **2.6 Textual Graffiti in Kenya**

Oganda and Mogambi (2015) studied graffiti on Kenyan Public Service Vehicles (PSVs) using a Pragmatic Lexical Structure. The survey's main goal was to look into and assess the linguistic aspects of graffiti on Kenyan PSVs. The study's goal was to see how effective communication and purpose are in reading graffiti on PSVs and see if the Lexical Pragmatics method can evaluate graffiti on PSVs. According to the findings, the Lexical Pragmatics theory adequately accounts for the productive analysis of graffiti on Kenyan PSVs. The results also revealed that in graffiti, successful communication is dependent on context for the helpful

statement. The data also demonstrated that graffiti could be studied in any multilingual setting, including English, Kiswahili, and Sheng.

The graffitists would, to a great extent, use both standard and non-standard dialects in their works. Most spray paintings had a compelled style of composing an ellipsis, utilization of shortened forms, withdrawals, acronyms, short words, divided sentences, and rich phonetics and phonological components. It was observed that essentially all spray paintings had an element of obscurity. Furthermore, the findings show that the language in graffiti on Matatus contains some natural language attributes. Graffiti is an arrangement of frameworks whereby it has differentiated etymological levels of sound, word structure, and importance. The dialect is straight displayed, composed from left to right. However, sometimes not to be noticed so clearly.

This approach was valuable as it guided in identifying, describing, and examining the dialect utilized as a part of every graffiti. And it verbalized the worries of the spray-painting scholars. According to them, Mwangi, Gathumbi & Bwire (2012) highlights that, with the cultural and linguistic utilization of the term Con Safos inside the group in Laikipia County, according to them, the etymological investigation is best when utilized with logical data from the group where the spray painting is found. The spray paint linguistic research is best used with appropriate data from the group where the graffiti is located. This method proved

helpful for the study of spray paint. It guided the pupils to discern proof and depict the correspondence of the message in their spray composition in the Laikipia district.

## **2.7 Conclusion**

The studies reviewed in the literature sections above focused on the young people while the elderly group has been ignored. Yet graffiti art has also impacted the lives of the elderly. Similarly, it is vivid that there are no specific laws that govern graffiti art from the studies. People have the freedom of writing or drawing what interests them.

Various studies have been conducted on graffiti art as a method of communication. However, they have only targeted the impact of graffiti art on the general public. The studies also identify some of the errors that graffiti writers make while communicating. The errors include grammatical errors, poorly communicated messages, and unlawful graffiti arts. These errors have brought about a negative impact on the general public as well as the graffiti writers. To fill the highlighted gaps, this study sought to determine graffiti as a form of communication in Buru Buru, Nairobi County.



## **2.8 Theoretical Review**

This section presents a theoretical review in relation to textual graffiti arts as a method of communication in public service vehicles in Buru Buru, Nairobi County. The section reviews two models which are critical discourse analysis model and Fairclough (1992) offers five Propositions that frame CDA.

### **2.8.1 Critical Discourse Analysis Model**

Data analysis was done in the framework of the post-structuralist discourse analysis approach, according to Fairclough (1995). Fairclough (1995) takes discourse beyond the conventional, spontaneous, and natural 'language in use' (Brown and Yule, 1983) and an instrument to comprehend the speaker's purposes (van Dijk, 1985) to become a social activity in and of it (Chiluwa, 2008). Discourse's goal as a political and social agency is to win over and dominate other political and social organizations. Discourse is two-fold in that it is both a component of and a product of social practice. Vehicle graffiti in Buru Buru was investigated as a social activity and discursive and other activities in society at both the individual and institutional levels in this study. In the hands of their authors, such writings are seen as conversational facilitators, the product of a complex system of social and institutional activities that generate and recreate them to ensure their continued existence (Fairclough, 1995). These graffiti inscriptions provide a vivid image and profound knowledge of society's diverse political and social developments, serving as a discursive social activity.

Fairclough's CDA primarily examines the relationship between two assumptions regarding language usage. First, language usage is socially modelled or made. Fairclough employs Halliday's systemic functional linguistics concept (SFL). To operationalize the theoretical assertion that texts and discourses are socially formative, Fairclough uses the multifunctionality notion of language in texts:

Fairclough (1995) claims that language usage is always accompanied by social uniqueness, social connections or interactions, and knowledge and belief systems. Language's ideational function generates knowledge systems, while the interpersonal process develops social subjects or identities and their relationship and the textual function.

Fairclough argues that language is both socially constitutive and socially formed. Individuals' socialization is a complicated process. Because several forms of discourses may coexist in the same institution, this is the case. Furthermore, there isn't always a clear link between language use and basic rules and norms. The term "mediation" is frequently used to define the relation between language usage and society, implying that language and culture are not mutually exclusive (Fairclough, 1995a). Fairclough provides an analytical framework (Fairclough, 1992a, 1995a) to operationalize these theoretical issues, drawing on the notions of intertextuality, interdiscursivity, and hegemony (the supremacy in and dominance of a society's political, ideological, and cultural domains) (Fairclough, 1995a). Each discursive event has these three aspects, according to him. A discursive

event, according to Fairclough, involves text, discursive activity (including the production and interpretation of texts), and social practice all at once. The three components of Fairclough's analysis are description, interpretation, and explanation. Data analysis was done in the framework of the post-structuralist discourse analysis approach, according to Fairclough (1995). Fairclough (1995) takes discourse beyond the conventional, spontaneous, and natural 'language in use' (Brown and Yule, 1983) and an instrument to comprehend the speaker's purposes (van Dijk, 1985) to become a social activity in and of it (Chiluwa, 2008). Discourse's goal as a political and social agency is to win over and dominate other political and social organizations. Discourse is two-fold in that it is both a component of and a product of social practice. Vehicle graffiti in Buru Buru was investigated as a social activity and discursive and other activities in society at both the individual and institutional levels in this study. In the hands of their authors, such writings are seen as conversational facilitators, the product of a complex system of social and institutional activities that generate and recreate them to ensure their continued existence (Fairclough, 1995). These graffiti inscriptions provide a vivid image and profound knowledge of society's diverse political and social developments, serving as a discursive social activity.

Language, according to Fairclough, is both socially constitutive and socially formed. Individuals' socialization is a complicated process. Because several forms of discourses may coexist in the same institution, this is the case. Furthermore,

there isn't always a clear link between language use and basic rules and norms. The term "mediation" is frequently used to define the relationship between language usage and society, implying that language and culture are not mutually exclusive. Language or discourse is just a vehicle for expressing societal values, ideas, customs, and standards. In critical discourse analysis, the relationship between language use and broader social and cultural systems is explored. The relationship between a single communicative event, such as newspaper coverage of an event, and the entire system of an order of discourse is referred to as a communication system in Fairclough's terms, as well as changes to the order of speech and its constituents (genres, discourses) in Fairclough's terms (Fairclough, 1995a).

To operationalize these theoretical difficulties, Fairclough (Fairclough 1992a, 1995a) proposes an analytical framework that draws on the notions of intertextuality, interdiscursivity, and hegemony (the supremacy and dominance of a society's political, ideological, and cultural domains) (Fairclough, 1995a). According to him, each discursive event consists of these three components. According to Fairclough, a discursive event is a combination of text, discursive activity (including the production and interpretation of texts), and social practice that occurs at the same time. The three components of Fairclough's analysis are as follows: description, interpretation, and explanation (or explanation). A description is given of the relationship between discursive practice's creative and

interpretative processes and the texts being understood, and the relationship between discursive practice and social practice (Fairclough, 1995a). In this way, Fairclough intends to develop a systematic technique for exploring the relationship between text and its social context.

### **2.8.2 Fairclough (1992) offers five Propositions that frame CDA**

First, society influences discourse, and then language evolves depending on the environment and circumstance. Second, language aids in forming and modifying knowledge, social interactions, and social identity: how the d is used in language influences how the world is portrayed. Third, power relations affect future discourse and investment in ideologies: the concept of standards must be problematized in its application. Fourth, power disputes influence how speech is shaped. CDA's fifth goal is to explain how society and discourse influence one another. Language usage is not a neutral phenomenon; it is associated with the formation of new practices and conventions, which in turn contribute to social liberation and justice.

According to Fairclough and Wodak, there are eight essential concepts for CDA (1997: 271-280). They include the following: CDA is a non-profit organization that works to solve social issues. Discursive power relations exist. Society relationships and culture are built on discourse. Discourse does ideological labour (representing, building community, and repeating uneven power relations); it is

historical (related to past, current, and subsequent discourses); and it mediates links between texts and society. To comprehend these connections, a socio-cognitive approach is required. Discourse analysis is interpretative and explanatory, and it necessitates a systematic approach and context research.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter includes the study target population, sampling methodologies, data gathering processes, data processing, and ethical concerns in the research design.

#### **3.1 Research design**

A descriptive research approach was used in this study, which included both quantitative and qualitative research methodologies. According to Crosswell (2013), qualitative research design consists of collecting data through conversation, often using interviews and other forms of discussion, while quantitative methods include collecting data using questionnaires and document analysis. In this study, the quantitative aspect involved data collection and tabulating the inter-textual references that invite dialogue in graffiti art, the discourse domains and language variations in graffiti texts that communicate different themes in public service vehicles, and socio-demographic aspects of choose structured interview according to the opinion of public vehicle users. The qualitative element was applied in gaining respondents' views regarding textual graffiti in PSV.

### 3.2 Area of study

Buruburu, a prominent middle-class residential neighbourhood in Nairobi's Eastlands, Kenya, located in Makadara Sub- County, was the study area. Buruburu Estate comprises five areas with various matatu stops involving matatu routes number 58 and 23 (see attached). The region has many PSV registered to different Saccos. The data for this study was collected from the matatu crew who operate in Buruburu route 58 and 23 Nairobi County and the graffiti artists. This area is accessible and offers all types of graffiti, inter-textual in graffiti, and graffiti's linguistic aspects.

### 3.3 Target population

This study's target population comprises matatus, matatu crew, graffiti artists, and users of matatu route numbers 58 and 23. The target population for this study included a sample of these matatus, matatu crew, graffiti artists, and passengers, as illustrated in the table below.

**Table 3.1: Target population**

Category	Frequency	Percentage
Matatu crew	21	3
Graffiti artists	6	1
Passengers	60	96
Total	87	100



### 3.4 Sampling techniques

This study used purposive sampling to select matatus, matatu crew, and graffiti artists. Purposive sampling is a non-probability sampling approach that allows a researcher to select instances that contain the information needed to meet the study's objectives (Mugenda & Mugenda, 1999). A survey by Kombo and Tromp (2006) points out that during purposive sampling, the investigator purposely targets a group of people whom he trusts to have the required information and who are reliable for use in the study.

The strength of purposive sampling lies in the careful selection of information-rich cases for in-depth engagement and analysis related to the critical issues under study. Subjects were, therefore, hand-picked because they were informative. In selecting passengers, the researcher used 10% of the target population, as recommended by Orodho (2013). The sample size was, therefore, 60 passengers, 6 graffiti artists, and 21 matatu crew. The total number of respondents was 87.

**Table 3.2: Sampling techniques**

<b>Category</b>	<b>Frequency</b>	<b>Percentage</b>
Matatu crew	21	24
Graffiti artists	6	7
Passengers	60	69
Total	87	100

### **3.5 Data collection procedures**

The researcher conducted structured interviews. Kombo and Tromp (2006) argue that this interviewing approach involves subjecting every informant in a sample to the same stimuli as asking similar questions.

A structured interview, according to Mugenda and Mugenda (1999), utilizes structured questions with categories and replies, and the interviewer merely verifies the respondents' responses. Answers are not followed up on in organized interview schedules to gather a deeper depth of information. During the interviews, tape recorders were utilized to allow for data analysis and evaluation. (Mugenda and Mugenda, 1999).

Mugenda and Mugenda (1999) point out that a researcher uses an observation list to record what he observes in data collection, providing insight on behaviours and not necessarily depending on what the interviewed say. Participant observation was also used. The data collection instruments were a tape recorder and an observation notebook. The tape recorder collected the interview responses, whereas the notebook was used to note the linguistic aspects of graffiti art on the wall of vehicles.

### **3.6 Data analysis**

The coding of the recorded graffiti writings was part of the data processing method. In the statistical package for social sciences computer programs, a code sheet was created (SPSS). The information gathered from the observations and interviews was instantly input into the computer and analyzed with SPSS. Data and frequencies were cross-tabulated, and all data were presented using percentages, graphs, and tables.

All of the graffiti was examined using Hall's Processes. Then, described the language features on which the graffiti writings were applied, and choose the most and least expected. Hall (1980, pp. 235-238) claims that graffiti writing involves linguistic characteristics and specifies linguistic aspects of graffiti. The varied language features utilized to express distinct topics were investigated in the recorded graffiti texts. To evaluate all of the gathered graffiti texts, the researchers used a qualitative technique. The study looked at how linguistic elements and intertextual interaction are displayed in graffiti texts from public transportation cars.

The researcher demonstrated that intertextual allusions in the texts rely on public knowledge, linguistic conventions, political (ethnic) ideals, social conditions, cultural values, and historical processes in their interpretation. The study also looked into how text-based attitudes may or must be viewed in conjunction with

other texts. The researcher also evaluated if the literary reference in question is an acceptance, an alternative, or a defiance of the others. Because the study was descriptive, the data was processed and published in an illustrative style.

### **3.7 Ethical considerations**

Ethical issues must be followed during data collection. Participants were made aware of the purpose of the study, how the findings were to be used, and who to have access to the results. Participants were also free to withdraw from their participation without negatively impacting their relationship with the researcher. The majority of the information for this study was gathered through tape recording and note-taking. The intention to record was communicated to the target respondents before the recording. Pseudonyms were used to safeguard the respondents' thoughts.

## **CHAPTER FOUR**

### **DATA PRESENTATION AND ANALYSIS**

#### **4.0 Introduction**

The chapter presents data presentation, analysis, and interpretation of the findings, which is done in line with the study objectives. The purpose of the study was to determine the role of textual graffiti arts as a method of communication in public service vehicles in Buruburu, Nairobi County. Specifically, the study sought to determine the various discourse domains of graffiti used in public services vehicles in Buruburu, Nairobi County; to assess inter-textuality in graffiti texts in public service vehicles in Buruburu, Nairobi County; to examine the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County and to analyze the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buruburu, Nairobi County. The study made use of Fairclough and critical discourse analysis.

#### **4.1 The Various Discourse Domains of Graffiti Used in Public Services Vehicles**

The study's first objective was to determine the various discourse domains of graffiti seen on public transportation cars in Buruburu, Nairobi County. In Buruburu, Nairobi County, respondents were asked to rate their degree of agreement with several assertions pertaining to distinct discourse domains of

graffiti utilized in public service vehicles. One represented strongly disagree. Two represented differ, three represented neutral, four represented agree, and five described strongly agree on a five-point Likert scale. As seen in Table 4.1, the outcomes were as expected.

**Table 4.1: The Various Discourse Domains of Graffiti Used in Public Services Vehicles**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>Mean</b>	<b>Std. Deviation</b>
Most of the public service vehicles operating within Buruburu are fitted with Graffiti	4.1	11.7	17.9	46.9	19.3	3.655	0.850
Graffiti that is portrayed on matatus is authoritative	6.9	6.9	22.8	34.5	29.0	3.717	0.658
Vehicle graffiti serves as a platform for social communication in various societies, especially the public service	9.7	10.3	8.3	40.0	31.7	3.737	0.974

vehicles							
Envision graffiti as a linguistic phenomenon that incorporates both content and form as well as make use of discourse to mean something other than the graffiti itself	11.7	12.4	13.8	34.5	27.6	3.537	0.928
Graffiti is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas	4.1	4.1	21.4	33.1	37.2	3.951	0.862
Graffiti is generally categorized into private or public graffiti	4.8	15.9	20.7	34.5	24.1	3.572	0.859
In public graffiti, the possibility of the writer being	5.5	8.3	24.1	30.3	31.7	3.744	0.753

known is higher as they are done in public places as compared to private graffiti							
graffiti displayed in public places may sometimes be conflicting because the audience does not always agree with what they see in public areas, such as public vehicles	15.9	11.0	5.5	29.0	38.6	3.634	0.980

From table 4.1 above, the respondents agreed with a mean of 3.951(std. dv = 0.862) that graffiti is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas. In addition, as shown by the mean of 3.744(std. dv = 0.753), the respondents agreed that in public graffiti, the possibility of the writer to be known is higher as they are done in public places compared to private graffiti. Further, the respondents agreed that vehicle graffiti, especially the public service vehicles, serves as a platform for social communication in various societies. The average value was 3.737(std.dv =0.974). These remarks are in line with the findings of Vanderveen



and van Ejik (2015), which suggest that, generally, two forms of graffiti, including private and public graffiti, are recognized. The chance for the writer to be identified is greater in public graffiti than in private graffiti.

From Table 4.1, the respondents agreed that graffiti that is portrayed on matatus is authoritative. This is shown by a mean of 3.717(std. dv = 0.658). Further, with a mean of 3.634(std. dv = 0.980), graffiti displayed in public places may sometimes be conflicting because the audience does not always agree with what they see in public areas such as public vehicles. In addition, the respondents agreed that graffiti is generally categorized into private or public graffiti. This is supported by a mean of 3.572(std. dv = 0.859). The respondents also revealed that they envisioned graffiti as a linguistic phenomenon that incorporates both content and form and discourse to mean something other than the graffiti itself. This is supported by a mean of 3.537(std. dv = 0.928). These results concur with the findings of Mwangi (2012), who revealed that envision graffiti as a linguistic phenomenon that incorporates both content and form and makes use of discourse to mean something other than the graffiti itself. Therefore, graffiti is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas.

El-Nashar & Nayef, (2016) argue that graffiti portrayed on matatus is authoritative as it does not engage the prospective audience in a dialogic discourse.

The respondents were further requested to comment on the various discourse domains of graffiti used in public services vehicles in Buruburu, Nairobi County. The respondents revealed that the majority widely uses public transport, so having textual graffiti in these vehicles increases the chances of reaching a broad audience. In addition, the respondents revealed that textual graffiti decorates the matatus and tries to draw the passengers' attention; hence they have convincing power to the passengers.

#### **4.2 Inter-Textuality in Graffiti Texts in Public Service Vehicles**

The study's second objective was to assess the intertextuality of graffiti writings in public vehicles in Buruburu, Nairobi County. Respondents were asked to indicate their degree of agreement on different assertions about inter-textuality in graffiti texts in public service vehicles to collect data for this aim. One represented strongly disagree. Two represented differ, three represented neutral, four represented agree, and five represented strongly agree on a five-point Likert scale. The outcomes are listed in Table 4.2.

**Table 4.2: Inter-Textuality in Graffiti Texts in Public Service Vehicles**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>Mean</b>	<b>Std. Deviation</b>
Although graffiti has been artificially set up, visual pictures can be a helpful device with regards to compelling correspondence	8.3	11.7	11.0	44.1	24.8	3.655	0.809
Graffiti plays a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication.	6.9	9.0	11.0	52.4	20.7	3.710	0.805
Text graffiti typically conveys a message that the general public can	13.8	11.7	11.0	33.1	30.3	3.544	0.789

interpret							
The messages of linguistic graffiti are also envisioned for public consumption	8.3	13.8	17.2	29.0	31.7	3.620	0.785
Some graffiti intentionally interrupt basic norms	9.7	12.4	7.6	37.2	33.1	3.707	0.905
Referential language and tactile surface of graffiti writing focus on the graphics, semiotic, and identity-making affordances of an activity that connotes risk, resistance, and indifference	2.8	9.0	27.6	41.4	19.3	3.655	0.981

From the results, the respondents agreed with a mean of 3.710 (std. dv = 0.805) that graffiti plays a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication. In addition, as shown by a mean of 3.707 (std. dv = 0.905), the respondents agreed that some graffiti intentionally interrupts basic norms. Further, the respondents agreed that although graffiti has been artificially set up, visual pictures can be are useful for compelling correspondence. This is supported by a mean of 3.655 (std. dv = 0.809). These statements are in line with the findings of Titov (2015), who revealed that although graffiti has been artificially set up; visual pictures can be a useful device for compelling correspondence.

As indicated in the results, referential language and the tactile surface of graffiti writing emphasize the graphics, semiotic, and identity creating affordances of an activity that connotes danger, resistance, and indifference. A mean of 3.655 (std. dv = 0.981) demonstrates this. The respondents also agreed that the messages of linguistic graffiti are intended for public consumption, with a mean of 3.620 (std. dv = 0.785). Furthermore, the participants felt that written graffiti usually delivers a message that the general public can understand. A mean of 3.544 (std. dv = 0.789) backs this up. These assertions are consistent with the findings of Ezema & Onuigbo (2010), who found that referential language and the tactile surface of graffiti writing focus on the graphical, semiotic, and identity-making affordances of an activity, which connote danger, resistance, and indifference.

The respondents were further requested to comment on the inter-textuality in graffiti texts in public service vehicles in Buru Buru, Nairobi County. The respondents revealed that text graffiti typically conveys a message that the general public can interpret. Language graffiti inscriptions are also foreseen for public consumption. Such graffiti is a written language product. The standards for such graffiti vary from the usual standards for written languages. Jorgensen (2016) indicates that graffiti interferes to a certain extent with orthographic standards and morphological standards.

#### **4.3 The Forms of Language Used in Discourse Domains in Public Service Vehicles**

The third specific objective of this study was to examine the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County.

The respondents were requested to indicate their level of agreement on various statements relating to the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County. The results were as presented in Table 4.3. A 5-point Likert scale was used where 1 symbolized strongly disagree, two shows that graffiti disrupts orthographic norms, and symbolized disagree, three symbolized neutral, four illustrated agree, and five symbolized strongly agree.

**Table 4.3: The Forms of Language Used in Discourse Domains in Public Service Vehicles**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>Mean</b>	<b>Std. Deviation</b>
Graffiti is always dependent on the language	13.1	9.0	20.0	31.7	26.2	3.749	0.823
Different audiences have different tastes and preferences; hence, the need for an artist to first consider the language of the audience before embarking on graffiti	15.2	11.0	6.2	49.7	17.9	3.641	0.722
There are languages used in different places, and each language is unique to each	4.1	6.2	34.5	40.0	15.2	3.558	0.963

place							
Language use in graffiti varies significantly, with some places using one of the languages more than the other	5.5	8.3	18.6	40.0	27.6	3.758	0.813
Graffiti writers use code-switching and code-mixing to effectively pass their message as they are bilingual in most cases	9.0	9.0	14.5	48.3	19.3	3.600	0.863
The use of codes enables the graffiti artist to convey controversial messages and can usually pass.	2.8	25.5	9.7	41.4	20.7	3.517	0.861



Through Graffiti, a message can be quickly passed on to the intended audience, bypassing a specific segment of the population that is intentionally left out	8.3	13.8	13.1	44.1	20.7	3.551	0.901
Public transport across the country use a bilingual set in most cases, using a mixture of two languages among English, Kiswahili, and sheng	4.1	9.7	29.7	34.5	22.1	3.606	0.862
Some of the graffiti texts are ambiguous and	8.3	7.6	17.9	33.1	33.1	3.751	0.927

can only be understood by the target audience							
Of the three languages, English is the most favoured as it is associated with a prestigious status as compared to Swahili and Sheng	5.5	4.1	20.0	40.0	30.3	3.855	0.973
Sheng is mainly preferred in urban settings, especially in the middle- and low-class settings	4.1	5.5	29.7	23.4	37.2	3.841	0.616
Swahili is most preferred in places where the language is used exclusively	9.7	10.3	6.9	55.2	17.9	3.613	0.979

From the results in Table 4.3, the respondents agreed with a mean of 3.855 (std. dv = 0.973) that of the three languages. English is the most favoured as it is associated with a prestigious status compared to Swahili and Sheng. In addition, as shown by a mean of 3.841 (std. dv = 0.616), the respondents agreed that sheng is mostly preferred, especially in the middle- and low-class settings. This is supported by a mean of 3.841 (std. dv = 0.616). These statements are in line with the findings of El-Nashar and Nayef (2016). They revealed that graffiti is always dependent on the language used because different audiences have different tastes and preferences.

As shown in the results, the respondents agreed that language use in graffiti varies significantly, with some places using one of the languages more than the other. This is shown by a mean of 3.758 (std. dv = 0.813). Further, with a mean of 3.751 (std. dv = 0.927), the respondents agreed that some of the graffiti texts are ambiguous and can only be understood by the target audience. In addition, the respondents agreed that graffiti is always dependent on the language. This is supported by a mean of 3.749 (std. dv = 0.823). Mangeya (2014) observed that language use in graffiti varies significantly, with some places using one of the languages more than the other.

From the results, the respondents agreed with a mean of 3.641 (std. dv = 0.722) that different audiences have different tastes and preferences; hence, the need for

an artist to first consider the language of the audience before embarking on graffiti. In addition, as shown by a mean of 3.606 (std. dv = 0.862), the respondents agreed that public transport uses a bilingual set in most cases, using a mixture of two languages among English, Kiswahili, and sheng. Oganda & Mogambi (2015) argued that English is the most favoured as it is associated with a prestigious status compared to Swahili and Sheng, but this only happens in such situations. On the other hand, Sheng is mainly preferred in urban settings, especially in the middle- and low-class settings.

As shown in the results, the respondents agreed that Swahili is preferred in places where the language is used exclusively. This is demonstrated by a mean of 3.613 (std. dv = 0.979). Further, with a mean of 3.600 (std. dv = 0.863), the respondents agreed that graffiti writers use code-switching and code-mixing to effectively pass their message as they are bilingual in most cases. In addition, the respondents agreed that there are languages used in different places, and each language is unique to each place. This is supported by a mean of 3.558 (std. dv = 0.963). With a mean of 3.517 (std. dv = 0.861), the respondents agreed that the codes enable the graffiti artist to convey controversial messages and could be hard to pass usually. In addition, the respondents agreed that through Graffiti, a message could code-mixing be quickly passed on to the intended audience, bypassing a specific segment of the population that is intentionally left out. This is supported by a mean of 3.551 (std. dv = 0.901). These statements are in line that with Oganda &

Mogambi's (2015) findings. These statements can be quickly passed on to the intended audience, bypassing a specific segment of the intentionally left out population.

#### **4.4 The Socio-Demographic Differences in Interpretation of Textual Graffiti among Public Service Vehicle users**

The fourth specific objective of this study was to analyze the socio-demographic differences in interpretation of textual graffiti among public service vehicle users in Buru Buru, Nairobi County. The respondents were requested to indicate their agreement with various statements relating to the socio-demographic differences in interpreting textual graffiti in public service vehicles in Buru Buru, Nairobi County. A five-point Likert scale was used where one symbolized strongly disagree. Two illustrated disagree. Three symbolized neutral, four symbolized agree, and five represented strongly agree. The results were as presented in Table 4.4.

**Table 4.4: The Socio-Demographic Differences in Interpretation of Textual Graffiti among Public Service Vehicles**

	1	2	3	4	5	Mean	Std. Deviation
Based on inherent differences in social demographic attributes, there is a significant variation in the manner in which different textual graffiti can be interpreted in public service vehicles	8.3	9.7	14.5	38.6	29.0	3.703	0.919
Demographic characteristics define how graffiti is written and how it can be understood and interpreted	5.5	8.3	13.1	55.2	17.9	3.717	0.832
The language used between the crew and passengers varies, just like the type of writings placed	5.5	8.3	14.5	41.4	30.3	3.827	0.920

on the walls of these matatus							
Social demographics affect the interpretation of textual graffiti in public transport	6.9	6.9	8.3	36.6	41.4	3.986	1.084
The language in graffiti on Matatus contains some of the attributes of natural language	9.7	14.5	45.5	24.8	5.5	3.527	0.903
Different groups ensure cultural and linguistic utilization	15.9	12.4	4.1	44.1	23.4	3.569	0.889

The respondents agreed with a mean of 3.986 (std. dv = 1.084) that social demographics affect the interpretation of textual graffiti in public transport. In addition, as shown by a mean of 3.827 (std. dv = 0.920), the respondents agreed that the language used between the crew and passengers varies, just like the type of writings placed on the walls of these matatus. The respondents also agreed that demographic characteristics define how graffiti is written and how it can be understood and interpreted. This is supported by a mean of 3.717 (std. dv =

0.832). Lithumai (2010) revealed that individual characteristics affects the interpretation of textual graffiti in public transport is highly influenced by demographic characteristics.

As shown in the results, the respondents agreed that based on inherent differences in social demographic attributes; there is a significant variation in how different textual graffiti can be interpreted in public service vehicles. This is shown by a mean of 3.703 (std. dv = 0.919). Further, with a mean of 3.569 (std. dv = 0.889), the respondents agreed that different groups use different cultures. In addition, the respondents agreed that the language in graffiti on Matatus contains some of the attributes of natural language. This is supported by a mean of 3.527 (std. dv = 0.903). These statements are in line with the findings of Barkan and Gulsen (2016). They revealed that based on inherent differences in social demographic attributes; there is a significant variation in how different textual graffiti can be interpreted in public service vehicles.

The respondents were further requested to comment on the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buru Buru, Nairobi County. The respondents indicated that when an urban planner, an artist, a criminologist, a psychologist, an anthropologist, or a socialist put up graffiti, they have a specific target population whose demographic characteristics have meaning to the graffiti. As a result, demographic



characteristics define how graffiti is written and how it can be understood and interpreted. Lithumai (2010) noted that language used between the crew and passengers varies, just like the type of writings placed on the walls of these matatus. For instance, the researcher observed that the language used is quite specific, predominantly using English Kiswahili and Kimeru as the most common languages used by passengers, the crew, and graffiti in these matatus.

**CHAPTER FIVE**  
**SUMMARY OF FINDINGS, CONCLUSIONS, AND**  
**RECOMMENDATIONS**

**5.0 Introduction**

This chapter discusses a summary of the research findings, conclusion, and recommendations. The general objective of this study was to examine textual graffiti arts as a method of communication in public service vehicles in Buru Buru, Nairobi County. Specifically, the study sought to determine the various discourse domains of graffiti used in public services vehicles in Buru Buru, Nairobi County, evaluate inter-textuality in graffiti texts in public service vehicles in Buru Buru, Nairobi county, examine the forms (language and language variation) used in discourse domains in public service vehicles in Buru Buru, Nairobi County and analyze the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buru Buru, Nairobi County properly.

**5.1 Summary of Findings**

This chapter outlines the summary of the results of the study's purposes. The study, therefore, examines the outline of the results about textual graffiti arts as a method of communication in public service vehicles in Buruburu, Nairobi County.

### **5.2.1 The Various Discourse Domains of Graffiti Used in Public Services Vehicles**

The study found that Graffiti is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas. In addition, findings revealed that in public graffiti, the possibility of the writer being known is higher as they are done in public places than in private graffiti. Further, it was found that vehicle graffiti, especially the public service vehicles, serves as a platform for social communication in various societies.

The study found that graffiti portrayed on Matatus is authoritative. In addition, it was found that graffiti is generally categorized into private or public graffiti. The study also established that envisioning graffiti as a linguistic phenomenon that incorporates both content and form and discourse to mean something other than the graffiti itself. Further, the study revealed that graffiti displayed in public places may sometimes be conflicting because the audience does not always agree with what they see in public areas such as public vehicles. Findings revealed that most public transport is widely used, so having textual graffiti in these vehicles increases the chances of reaching a broad audience. In addition, the study found that textual graffiti decorates the matatus and tries to draw the passengers' attention possibly be; hence they have convincing power to the passengers.

### **5.2.2 Inter-Textuality in Graffiti Texts in Public Service Vehicles**

The study found that graffiti plays a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication. In addition, it was revealed that some graffiti intentionally interrupts basic norms. Further, the study established that although graffiti has been artificially set up, visual pictures can be helpful for compelling correspondence.

Findings revealed that referential language and the tactile surface of graffiti writing focus on the graphics, semiotic, and identity-making affordances of an activity that connotes risk, resistance, and indifference. Further, it was found that the messages of linguistic graffiti are also envisioned for public consumption. In addition, the study established that text graffiti typically conveys a statement that the general public can interpret. The study revealed that text graffiti typically means a message that the general public can interpret. Language graffiti inscriptions are also foreseen for public consumption. Such graffiti is a written language product. The standards regulating such graffiti diverge from the usually written language standards.

### **5.2.3 The Forms of Language Used in Discourse Domains in Public Service Vehicles**

The study found that English is the most favoured of the three languages as it is associated with a prestigious status compared to Swahili and Sheng. In addition, it was found that Sheng is preferred chiefly, especially in the middle- and low-class settings. The study established that language use in graffiti varies significantly, with some places using one of the languages more than the other. Further, findings revealed that some of the graffiti texts are ambiguous and can only be understood by the target audience. In addition, the study found that graffiti is always dependent on the language.

The study findings revealed that different audiences have different tastes and preferences; hence, artists need to first consider the audience's language before embarking on graffiti. In addition, the study found that there are languages used in different places, and each language is unique to each place. It was found that public transport uses a bilingual set in most cases, using a mixture of two languages among English, Kiswahili, and Sheng. The study found that Swahili is the most preferred in places where the language is used exclusively. Further, it was found that graffiti writers use code-switching and code-mixing to effectively pass their message as they are bilingual in most cases. In addition, the use of codes enables the graffiti artist to convey messages that are controversial. In addition, it was found that through Graffiti, a message can be quickly passed on to

the intended audience, bypassing a specific segment of the population that is intentionally left out.

#### **5.2.4 The Socio-Demographic Differences in Interpretation of Textual Graffiti among Public Service Vehicle users**

The study found that social demographics affect the interpretation of textual graffiti in public transport. The study found that demographic characteristics define how graffiti is written and how it can be understood and interpreted. In addition, it was revealed that the language used between the crew and passengers varies, just like the type of writings placed on the walls of these Matatus.

The study established that based on inherent differences in social demographic attributes; there is a significant variation in how textual graffiti can be interpreted in public service vehicles. In addition, findings revealed that other groups use different cultures. Further, the study showed that the language in graffiti on Matatus contains some of the attributes of natural language.

The study also established that when an urban planner, an artist, a criminologist, a psychologist, and anthropologist, or a socialist put-up graffiti, there is a specific target population whose demographic characteristics have meaning to the graffiti. The study findings also revealed that demographic characteristics define how graffiti is written and how it can be understood and interpreted.

### **5.3 Conclusion**

The study concludes that graffiti that is portrayed on Matatus is authoritative. Further, the study revealed that graffiti displayed in public places may sometimes be conflicting because the audience does not always agree with what they see in public areas such as public vehicles. In addition, it was found that graffiti is generally categorized into private or public graffiti.

The study also established that envision graffiti as a linguistic phenomenon that incorporates both content and form as well as make use of discourse to mean something other than the graffiti itself.

In addition, the study concludes that graffiti plays a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication. In addition, it was revealed that some graffiti intentionally interrupts basic norms. Further, the study established that although graffiti has been artificially set up, visual pictures can be multilingual compelling correspondence.

Further, the study concludes that of the three languages, English is the most favoured as it is associated with a prestigious status as compared to Swahili and Sheng. In addition, it was found that sheng is preferred, especially in middle- and

low-class settings. The study established that language use in graffiti varies significantly, with some places using one of the languages more than the other.

The study also concludes that social demographics affect the interpretation of textual graffiti in public transport. The study found that demographic characteristics define how graffiti is written and how it can be understood and interpreted. In addition, it was revealed that the language used between the crew and passengers varies, just like the type of writings placed on the walls of these Matatus.

#### **5.4 Recommendations for Further Studies**

This study focused on examining textual graffiti arts as a method of communication in public service vehicles in Buruburu, Nairobi County. Since the results of this study were confined to Buruburu, Nairobi County, they cannot be generalized in local regions in Kenya. The study, understanding, therefore, proposes future investigations on textual graffiti arts as a form of communication in regional public service vehicles.



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## APPENDICES

### Appendix I: Questionnaire

This questionnaire is designed to collect data on textual graffiti arts as a method of communication in public service vehicles in Buruburu, Nairobi County. In the Likert questions, five indicates strongly agree, four indicates agree, three indicates neutral, two indicates disagree, while one shows strongly disagree. The research will uphold confidentiality. Kindly answer the questions appropriately.

#### Discourse Domains of Graffiti

1. Please indicate your agreement level on various statements relating to discourse domains of graffiti used in public services vehicles in Buruburu, Nairobi County.

Statement	1	2	3	4	5
Most of the public service vehicles operating within Buruburu are fitted with Graffiti					
Graffiti that is portrayed on matatus is authoritative					
Vehicle graffiti serves as a platform for social communication in various societies, especially the public service vehicles					
Envision graffiti as a linguistic phenomenon that incorporates both content and form as well as make use of discourse to mean					

something other than the graffiti itself					
Graffiti is a form of communication beyond the normal scope of reflected and observed texts or images in public transport and other areas					
Graffiti is generally categorized into private or public graffiti					
In public graffiti, the possibility of the writer being known is higher as they are done in public places as compared to private graffiti					
graffiti displayed in public places may sometimes be conflicting because the audience does not always agree with what they see in public areas, such as public vehicles					

2. Please indicate other various discourse domains of graffiti used in Buruburu, Nairobi County?

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### Inter-Textuality in Graffiti Texts

3. Please indicate your agreement level on various statements relating to inter-textuality in graffiti texts in public service vehicles in Buruburu, Nairobi County.

Statement	1	2	3	4	5
Although graffiti has been artificially set up, visual pictures can be a helpful device with regards to compelling correspondence					
Graffiti plays a role in influencing the visual vernacular using music notes, films, and fashion, among others, as a means of communication.					
Text graffiti typically conveys a message that the general public can interpret.					
The messages of linguistic graffiti are also envisioned for public consumption.					
Some graffiti intentionally interrupt basic norms.					
Referential language and the tactile surface of graffiti writing focus on the graphics, semiotic, and identity-making affordances of an activity that connotes risk, resistance, and indifference.					

4. Please comment on inter-textuality in graffiti texts in public service vehicles in Buru Buru, Nairobi County?

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**The Forms (Language and Language Variation) Used in Discourse Domains**

5. Please indicate your agreement level on various statements relating to the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County.

Statement	1	2	3	4	5
Graffiti is always dependent on the language					
Different audiences have different tastes and preferences; hence, an artist must first consider the audience’s language before embarking on graffiti.					
There are languages used in different places, and each language is unique to each place.					
Language use in graffiti varies significantly, with some places using one of the languages more than the other.					

Graffiti writers use code-switching and code-mixing to effectively pass their message as they are bilingual in most cases.					
The use of codes enables the graffiti artist to convey controversial messages and can usually pass.					
Through Graffiti, a message can be quickly passed on to the intended audience, bypassing a specific segment of the population that is intentionally left out.					
Public transport across the country use a bilingual set in most cases, using a mixture of two languages among English, Kiswahili, and sheng.					
Some of the graffiti texts are ambiguous and can only be understood by the target audience.					
Of the three languages, English is the most favoured as it is associated with a prestigious status as compared to Swahili and Sheng.					
Sheng is mainly preferred in urban settings, especially in the middle- and low-class settings.					
Swahili is most preferred in places where the language is used exclusively.					

6. Please comment on the forms (language and language variation) used in discourse domains in public service vehicles in Buruburu, Nairobi County?

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**The Socio-Demographic Differences in Interpretation of Textual Graffiti**

7. Please indicate your agreement level on the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buruburu, Nairobi County.

<b>Statement</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Based on inherent differences in social demographic attributes, there is a significant variation in the manner in which different textual graffiti can be interpreted in public service vehicles					
Demographic characteristics define how graffiti is written and how it can be understood and interpreted					
The language used between the crew and passengers varies, just like the type of writings placed on the walls of these matatus					
Social demographics affect the interpretation of textual graffiti in public transport					
The language in graffiti on Matatus contains some of the attributes of natural language					
Different groups ensure cultural and linguistic utilization					

8. Kindly comment on the socio-demographic differences in interpretation of textual graffiti among public service vehicles in Buruburu, Nairobi County?

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**Appendix II: Buruburu Area**



### Appendix III: Time Frame

Activity	YEAR 2018 to 2019			YEAR 2021			
	Jan to May	June to Dec	Jan to Dec	Jan to June	July to Sep	October	November
Concept paper							
Objectives and literature review							
Methodology							
Corrections							
Defense							
Data collection							
Data analysis							
Report writing							
Submission							

#### Appendix IV: Budget

Item/activity	Quantity	Total (Ksh)
Internet and purchase of research materials	-	14000
Laptop	1	42000
Stationery	10	5000
Travelling to the university	10 days	10000
Travelling to collect data	8 days	8000
Research assistants	3	15000
Miscellaneous	10%	8000
Total		102,000

## Appendix V: Kenyatta University Research Authorization



**KENYATTA UNIVERSITY  
GRADUATE SCHOOL**

E-mail: [dean-graduate@ku.ac.ke](mailto:dean-graduate@ku.ac.ke)

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Tel. 8710901 Ext. 57530

Our Ref: C50/CE/25382/2014

DATE: 30<sup>th</sup> August, 2021

Director General,  
National Commission for Science, Technology  
and Innovation  
P.O. Box 30623-00100  
**NAIROBI**

Dear Sir/Madam,

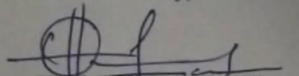
**SUBJECT: RESEARCH AUTHORIZATION FOR JENIFFER N. MBOLONZI- REG. NO. C50/CE/25382/2014**

I write to introduce Ms Jeniffer N. Mbolonzi who is a Postgraduate Student of this University. She is registered for M.A degree programme in the Department of Literature, Linguistics and Foreign Languages.

Ms Mbolonzi intends to conduct research for a M.A Project Proposal entitled, "Textual Graffiti Arts as a Method of Communication in Public Service Vehicles in Buruburu, Nairobi County".






Any assistance given will be highly appreciated.

Yours faithfully,

  
**PROF. ELISHIBA KIMANI**  
**DEAN, GRADUATE SCHOOL**

EK/enj

## Appendix VI: NACOSTI Research Permit

 REPUBLIC OF KENYA	 NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION
Ref No: <b>849509</b>	Date of Issue: <b>12/November/2021</b>
<b>RESEARCH LICENSE</b>	
	
<p>This is to Certify that Miss.. Jeniffer Mbolonzi Nduku of Kenyatta University, has been licensed to conduct research in Nairobi on the topic: <b>TEXTUAL GRAFFITI ART As A METHOD OF COMMUNICATION IN PUBLIC SERVICE VEHICLES IN BURUBURU, NAIROBI COUNTY</b> for the period ending : 12/November/2022.</p>	
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