

AN ANALYSIS OF GRAFFITI FROM BIKITA-MATSAI SECONDARY SCHOOLS

by

ZIMUTO NYASHA CEFAS

Submitted in accordance with the requirements for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

in the subject of

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

Promoter: Professor D.E Mutasa

Joint Promoter: Professor M.L Mojapelo

JULY 2021

DECLARATION

Name: **ZIMUTO NYASHA CEFAS**

Student number: **61000728**

Degree: **Doctor of Philosophy in Languages, Linguistics and Literature (90041)**

AN ANALYSIS OF GRAFFITI FROM BIKITA-MATSAI SECONDARY SCHOOLS

I declare that the above thesis is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I submitted the thesis to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.



SIGNATURE

04 July 2021
DATE

Acknowledgements

I am greatly thankful to my supervisors, Professor D.E Mutasa and Professor M.L Mojapelo for their tolerance, tireless guidance and brotherly love. This work is a product of their immeasurable sacrifice. I also want to thank the University of South Africa (UNISA) for awarding me the Masters and Doctoral Bursary. The funding has enabled me to effectively carry out my study. To all my colleagues, too, many to mention, I say, thank you. This work has come to fruition because of your encouragement, positive comments and criticism. Special mention goes to my wife and children. You inspired me a lot. The sleepless nights that you spent encouraging and entertaining me during the course of this study have paid dividends. My parents Aleck and Lucia, you inspired me to be determined and never quit in whatever I dreamt of in life, thank you for the support. To the Bikita-Matsai Zone H secondary schools cluster, I say, thank you for your support and cooperation. Several people have also contributed to this thesis, though I cannot mention them all by their names due to time and space constrains, I say, this study is a product of your efforts. God bless you all. Last but not least, my sincere gratitude is extended to all those that completed questionnaires and participated during interview sessions. It has been a pleasure working with you. To God be the glory.

Dedication

To my late mother **Lucia Zimuto**

Abstract

There are many studies on graffiti and these studies mainly focus on the functionality of graffiti in conveying messages. There is no study known to this researcher that focuses on the functionality of graffiti with regards to the emotions embedded in the words of the graffiti writers. However, at the beginning of each and every term, secondary school teachers in most schools are asked by the authorities to help learners clean the walls of graffiti which would have been inscribed during the previous term, during the closing weeks or during the holidays. Regardless of the warnings by the authorities to the learners directing them to stop the illegal practice, graffiti is always found on the walls. By merely looking at the words on the walls one might conclude that the words on the walls depict various moods of the authors. The current study, as a result, analysed graffiti from Bikita-Matsai secondary schools in a bid to establish the relationship that exists between affective states and the choice of words by graffiti artists with the hope of establishing and resolving the learners' grievances. Historical-Philological Semantics theory was used as a launch pad in this study. The theory was very vital as it emphasises the importance of contextual study of texts. This theory has many branches; however, for the purpose of this study the psychologically oriented Historical-Philological Semantics theory was adopted. The psychological aspect helped the study give emphasis on the emotional elements around the production of graffiti. The study made use of both qualitative and quantitative research methodologies. The discussions and analysis that were carried in this study through the use of aspects engraved in qualitative and quantitative methodologies led to the establishment of four major arguments about secondary school graffiti. The first was that, there is an interdependent relationship between words on walls and the emotions of the author. It was also established that, graffiti in Bikita Matsai harbours emotions. Major emotions that were unravelled in Bikita Matsai are; happiness, pride, love, fear, anger and hatred. The study brought to the fore the idea that, there is a great difference between graffiti by final examination classes and that of lower classes.

Key Terms

Affective states, Graffiti, Lexical choices, Lexicon, Emotions, Communication, Authorities, Victimisation, Art, Thematic analysis, Happiness, Pride, Love, Fear, Anger, Hatred

TABLE OF CONTENTS

Declaration	ii
Acknowledgments.....	iii
Dedication.....	iv
Abstract.....	v
Key Terms.....	vi
Table of Contents.....	vii
List of Tables.....	xi
List of Figures.....	xii

CHAPTER ONE: BACKGROUND OF STUDY

1.1 Background	1
1.2 Statement of the Problem.....	2
1.3 Aim of Study.....	3
1.3.1 Objectives.....	3
1.3.2 Research Questions.....	3
1.4 Justification.....	4
1.5 Significance.....	4
1.6 Definition of Key Terms.....	5
1.7 Literature Review.....	5
1.7.1 World Perspectives.....	6
1.7.2 African Perspectives.....	9
1.7.3 Zimbabwean Perspectives.....	9
1.8 Theoretical Framework.....	10
1.9.1 Research Methodology.....	11
1.9.2 Research Design.....	12
1.9.3 Research Instruments.....	12
1.9.4 Population and Sample.....	13
1.9.5 Data Analysis.....	14
1.10 Scope of Study.....	15
1.10.1 Delineation of Study.....	15
1.10.2 Chapter Layout.....	15
1.11 Ethical Considerations.....	16

1.12 Conclusion.....	16
----------------------	----

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction.....	17
2.2 Review of Related Literature by International Scholars on Graffiti and Language.....	17
2.3 Review of Researches by African Scholars on Graffiti and Art.....	31
2.4 Review of Researches by Zimbabwean Scholars on Graffiti and Language.....	35
2.5 Conclusion.....	36

CHAPTER THREE: THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Introduction	37
3.2 Theoretical Framework.....	37
3.2.1 Historical-Philological Semantics.....	38
3.2.2 Psychologically Oriented Historical-Philological Semantics.....	39
3.2.3 Applicability of the Psychologically Oriented Historical-Philological Semantics..	40
3.3 Research Methodology.....	41
3.3.1 Research Design.....	41
3.2.1.1 Qualitative Design.....	42
3.2.1.2 Quantitative Design.....	43
3.3.2.1 Research Instruments.....	44
3.3.2.2 Interview.....	44
3.3.2.3 Questionnaire.....	46
3.3.2.4 Camera.....	47
3.4 Population and Sample.....	49
3.5 Data Analysis.....	54
3.6 Conclusion.....	56

CHAPTER FOUR: RESEARCH FINDINGS

4.1 Introduction	56
------------------------	----

4.2 Camera Findings.....	56
4.2.1 Graffiti from Class Room Walls And Trusses.....	57
4.2.2 Graffiti from Teachers’ Offices.....	61
4.2.3 Graffiti from Form Six and Four Chalk Boards.....	63
4.2.4 Graffiti from Non-Exam Classes’ Chalk Boards.....	71
4.2.5 Graffiti from Toilets Walls.....	74
4.3 Questionnaire and Interview Findings.....	75
4.3.1 The Learners’ Views on Graffiti and Affective States Embedded In It.....	76
4.3.2 The Teachers Views on Graffiti and The Affective States Embedded In It.....	77
4.3.3 The Academics Views on Graffiti Words and Their Implications.....	80
4.4 Conclusion.....	81

CHAPTER FIVE: DATA ANALYSIS AND DISCUSSION

5.1 Introduction.....	82
5.2 Thematic Analysis and Psychologically Oriented Historical-Philological Semantics.....	82
5.3 Location of Graffiti in Bikita Matsai secondary schools.....	83
5.3.1 Trusses.....	83
5.3.2 Office Doors.....	85
5.3.3 Chalk Boards.....	87
5.3.4 Toilets.....	88
5.4 Graffiti Producers.....	89
5.5 Affective States and Lexical Choices.....	90
5.5.1 Love and Fear in Bikita Matsai Schools Graffiti.....	91
5.5.2 Anger and Hatred in Bikita-Matsai Secondary Schools Graffiti	95
5.5.3 Happiness and Pride in Bikita Matsai Schools Graffiti.....	98
5.6 Academic Issues in Bikita Matsai Secondary Schools Graffiti.....	102
5.6.1 Academic Issues: Class Differences.....	102
5.6.2 Academic Issues: Globalisation Effect.....	105
5.6.3 Academic Issues: Administrative Effect.....	106
5.7 Conclusion.....	107

CHAPTER SIX: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction.....	109
6.2 Summary of Findings.....	109
6.2.1 Graffiti: A Functional Establishment	109
6.2.2 Graffiti Location.....	110
6.2.3 Findings Elicited from Teachers and University Academics.....	111
6.3 Conclusions.....	111
6.3.1 Graffiti and Emotions in Bikita Matsai Secondary Schools.....	112
6.3.2 The Symbiotic Relationship Between Affective States and Lexical Choices.....	112
6.3.3 Major Emotions that Triggers Graffiti in Bikita Matsai secondary Schools.....	113
6.3.4 Difference and Similarities Between Lexical Choices by External Examination Grades and Junior Learners.....	113
6.4 Recommendations	114
6.4.1 Recommendation for Future Practice.....	114
6.4.1.1 Authorities.....	114
6.4.1.2 Learners.....	116
6.4.2 Recommendation for Future Research.....	117
References.....	118
Appendices.....	125
Appendix A: Questionnaire for Learners.....	125
Appendix B: Questionnaire for Teachers.....	128
Appendix C: Questionnaire for Academics	131
Appendix D: Interview Guide for Learners.....	134
Appendix E: Interview Guide for Teachers.....	135
Appendix F: Interview Guide for Academics.....	136

LIST OF TABLES

Table 1.1 Total Sample Size.....	14
Table 3.1 Participants	52
Table 4.1: Questionnaire Responses Receieved.....	75
Table 4.2: Views Elicited from Teachers.....	78

LIST OF FIGURES

Fig 3.1 Unclear Picture.....	48
Fig 3.2 Clear Picture.....	49
Fig 3.3 Participants in Percentages.....	53
Fig 4.1: DKD Imboko.....	58
Fig 4.2: Remember Pastor ETD.....	59
Fig 4.3: Elder Ane.....	60
Fig 4.4: Comrade's Office.....	62
Fig 4.5: <i>Chikoro Chotongwa Navaroyi</i> (The school is being run by witches and wizards).....	64
Fig 4.6: <i>Ungandidii Hapana</i> (You cannot do anything to me I am invincible).....	65
Fig 4.7: Fuck You Too.....	66
Fig 4.8: I Can't Compete With Others.....	68
Fig 4.9: Catch Them Young.....	69
Fig 4.10: <i>Tozeza Baba Ndivo Vanorova</i> (we are afraid of the father).....	70
Fig 4.11: Caricature Of People Kissing.....	71
Fig 4.12: <i>Mukadzi Wangu Ndi JK</i> (My Wife's name is JK).....	72
Fig 4.13: Graffiti Discussing Social Issues.....	73
Fig 4.14: Letter To The Headmaster.....	74
Fig 5.1: Remember Pastor ETD.....	84
Fig 5.2: Graffiti Discussing Social Issues.....	87
Fig 5.3: Catch Them Young.....	90
Fig 5.4 DKD <i>Imboko</i> (<i>DKD is a useless person</i>).....	92
Fig 5.5: <i>Mukadzi Wangu Ndi JK</i> (My Wife's name is JK).....	96
Fig 5.6: <i>Ungandidii Hapana</i> (You cannot do anything to me I am invincible).....	99
Fig 5.7: Elder Ane.....	101
Fig 5.8: <i>Tozeza Baba Ndivo Vanorova</i> (we are afraid of the father).....	103

CHAPTER ONE: BACKGROUND OF STUDY

1.1 Background

The study focuses on graffiti from selected secondary schools in Matsai, an area in the southern part of Bikita District in Zimbabwe. The study arises against the backdrop that, there is a vast number of unexplored graffiti on Bikita Matsai secondary school walls. In as much as graffiti may be viewed as an art and or a means of communication (Žuvela 2013), the study argues that, there is need to study graffiti in order to unravel the link between the lexical items on the walls and the emotions of the authors who, in this case are learners. As alluded to above, this work focuses on graffiti found in five secondary schools in the Bikita Matsai area in a bid to bring to the fore the symbiotic relationship that exists between an individual's affective state and the choice of words. The mainstay of the study was the learners' graffiti because learners fear to speak and face authorities to air their views. The study in consequence lays a potential foundation for the understanding of concealed learners' feelings and emotions that may be difficult to untangle through direct conversations.

The affective state field is a genre that has been greatly explored. Clore and Ortony (1988) discuss affective states and emotions separately. However, for the purpose of this study, these are regarded as a single entity since emotions are part of affective states in general. Clore and Ortony (1988) list happiness, sadness, anger, fear, being disgusted, pride, boredom, confusion and frustration as some of the emotions and affective states. This work, as a result, posits that, these states have a great influence on different individuals' choice of words. There is hence a great need to unravel the symbiotic relationship that does exist between these two aspects. The exegesis brings to the fore how different emotions trigger the use of different words. This is done through the analysis of graffiti by learners who in most cases speak back to the authorities through subtle methods which include wall writing.

There is a relationship between the mood of a person and how he/she behaves. Learners are no exception. The abundance of graffiti on the walls of many secondary schools in Matsai-Bikita has prompted the researcher to ask if there is a relationship between the words on the walls and the emotions of the person during the writing process. A person's mood has a great effect on retention (Singer and Salovey 1988). The above scholars argue that emotions are

central components in social behaviour. Anderson and Bower (1973) and Collins and Loftus (1975) concur aptly to the above argument. Accordingly, the relationship between the individual's mood and how other body faculties perform, especially the cognitive aspect, cannot be over stated. It might not be an academic misconception to assess how the mood of an individual may affect the way they choose their lexicon basing on graffiti.

Graffiti wherever and in whatever form is functional (Mangeya 2014, Rahn 2002). It is not just vandalism per se, but there is a reason that motivates the author to inscribe words or drawings on the walls. There is ample evidence from the study by Daly (2013) that graffiti is as old as human kind. The history of graffiti proves beyond any reasonable doubt that it is a part of human life which warrants exhaustive studies to unravel important aspects around its use. It becomes imperative to focus on this precious, human aspect to try and deduce the relationship between the emotions that trigger one to 'illegally' write on different surfaces and the words on the walls. It is therefore, vital to move from the functionality aspect of graffiti to looking at the source that causes people to write different words on the walls "without permission" (Rahn, 2002).

1.2 Statement of the Problem

At the beginning of each and every term secondary school teachers in most schools are asked by the authorities to help learners clean the walls of graffiti which would have been inscribed the previous term, on closing weeks or during the holidays. Regardless of the warnings by the authorities for the learners to stop this 'illegal' practice, graffiti is always found on the walls. The cleaning exercise has become a routine in most secondary schools. By merely looking at the words on the walls one might conclude that the words on the walls depict various moods of the learners. In carrying out this research the researcher aimed at bringing to the fore the relationship between the choice of words and the affective state of the author. Equally important is the fact that the Zimbabwean updated 2013 curriculum put much emphasis on counselling as a pillar in the learning process of a learner. However, learners hide their emotions from the authorities. They only divulge their emotions through means that evade victimisation. There is no way one can get the emotions of the learners towards issues that trouble them on a daily basis, as expected by the updated Zimbabwean curriculum by merely

talking to them. Thus, this study recommends that the authorities find out from graffiti as a form of communication the affective states that learners imprint on the walls as various words.

1.3 Aim of Study

This study analyses graffiti from Bikita-Matsai District and establishes the relationship that exists between affective states and the choice of words in order to establish and resolve the learners' grievances.

1.3.1 Objectives

The objectives of this research are:

1. To analyse graffiti found in schools in Bikita-Matsai District in order to unravel the emotions of its authors
2. To explain the relationship between affective states and individuals' lexical choices deriving from graffiti
3. To unravel the major emotions that trigger different individuals to write graffiti
4. To explore the differences in nature between the lexical choices by examination classes and junior learners.

1.3.2 Research Questions

1. Which emotions do Bikita-Matsai school children as graffiti writers aim to release when writing on the walls?
2. What is the relationship between individuals' emotional state and the words they use when communicating through graffiti?

3. Which are the major emotions that trigger graffiti writing in secondary school settings?
4. What are the major differences between the lexicon use by examination classes (Forms four and six) and those of junior learners?

1.4 Justification

No one has carried out research on graffiti in Bikita Matsai schools, where, as alluded to, graffiti is prevalent. Thus, this study focused on an area that has never been explored. Graffiti in schools in most cases is viewed as vandalism. Mangeya (2014) posits that, graffiti is viewed as having a binary function in different communities. He reiterates the fact that, some view it as vandalism while some view it as a channel of communication. This study takes the view that graffiti in schools is a form of communication. The choice of words by the author, can be viewed as being influenced by individuals' affective states. Thus, this work becomes vital as it acts as lenses through which parents, learners and teachers may get to know the emotions of those who would have written different graffiti. The gist of the study is to shift the viewing of graffiti as vandalism to seeing it as a way different individuals relay their emotions.

1.5 Significance

This work will be of paramount importance to the counselling departments of Zimbabwean schools as it untangles the learners' affective states through graffiti. The emotional categories in which different lexical icons are placed makes it possible for the Zimbabwean education counsellors to quickly detect and diagnose different emotional states before they deteriorate into delinquency. The schools' authorities also are likely to benefit as this study attempts to persuade them to view graffiti writing as a means of emptying emotions and not as another form of juvenile delinquency.

1.6 Definition of Key Terms

- **1.6.1 Affective states** -emotions or anything that is valence or is positive or negative in value (Clore and Ortony, 1988). In this study affective states will be referred to as psychological aspects that trigger an individual's actions whether positive or negative.
- **1.6.2 Graffiti** - A form of art involving painting text or images in public places (Whitehead, 2004), for that reason, the study takes the notion that, graffiti is any form of 'illegal' surface writing regardless of the type or item used to paint.
- **1.6.3 Lexical choices**- The choice of words one uses when communicating one's emotions. This is a conscious choice of words, the decision on the selection of words. It is also referred to as diction. (Brown and Levinson: 1978). The use of various words under different affective states is thus, going to be regarded as lexical choices in this study. **Lexicon**- this is a list of words (Brown and Levinson: 1978). The above definition is consequently used in this study to refer to words written on the walls
- **1.6.4 Emotions**-Clore (1988) refers to emotions as "internal mental states that are primarily focused on affect, where "affect" simply refers to the perceived goodness or badness of something." Thus, the scholar takes the view that these are feelings/affections that are embedded in graffiti.
- **1.6.5 Communication**- "Two-way process of reaching mutual understanding, in which participants not only exchange information, news, ideas and feelings but also create and share meaning." (Business dictionary 2018) The above definition postulates that, communication involves feelings, thus, the study argues that graffiti is a form of information exchange charged with emotions.

1.7 Literature Review

This section is an exposition of related literature. It unravels the major works which gave impetus to this study. Literature is reviewed under the following three sub-headings: world perspectives, African perspectives and Zimbabwean perspectives.

1.7.1 World perspectives

Graffiti is found on different surfaces in many communities. These range from private property walls to public buildings. In secondary school set ups it is found on the classroom walls as well as on all the other buildings in the school yards. There are also various writers and reasons for graffiti. Werwath (2013) lists a number of graffiti writers and his list includes young adults and the misunderstood. To him, these categories write on the walls because they do not have other ways to express themselves. The postulation by Werwath (2013) becomes relevant in this study as it helps this scholar to view graffiti as a communication tool by learners who do not have other methods of communicating their feelings due to the school environments in Matsai Area.

Lachmann (1988) avers that graffiti writers are introduced to the practice by those whom they associate with. To him graffiti writing is done by gangs. These gangs illegally write on the walls due to a deviant subculture that would have developed in a community. However, this study takes a different stance with regards to the labelling of graffiti writers. They are viewed as learners who are creative and innovative and would communicate although circumstances offer them a few choices. The learners have feelings which they might be willing to express. These feelings are thus, regarded as the affective states in this study. A person's affective state has a great effect on retention and social interaction (Singer and Solevey 1988). The above scholars argue that emotions are central components in social behaviour. Accordingly, there is a relationship between the individual's mood and how other body faculties function.

The study by Singer and Solevey (1988) clearly indicates that emotions have an influence on human life. The current study, as a result, borrows that aspect in order to prove that, linguistically, lexical choices are affected by emotions. It becomes very vital then to study graffiti in order to, find out the emotions of the learners in Matsai during the writing process and how that can be linked to the different lexical items used

Campbell (2008) argues that, graffiti creates a poor impression of the community in which it is found. To her, graffiti is illegal and should be avoided because it costs authorities time and money. However, this study takes the view that, graffiti is a result of certain affective states and should be taken seriously especially when it is from learners. The study, as a result

untangles the different affective states which are associated with different words on the walls. There is need for graffiti analysts to take graffiti as a product of aspects such as boredom.

Pardos, Wang and Trivedi (2012) and McQuiggan, Robinson and Lester (2010) say that boredom as an affective state has an adverse effect on the learning processes of learners. The above scholars reiterate the idea that; the learner's performance is affected by the teaching methods employed by the teacher. If the lesson is boring and dull, the learners will find it difficult to grasp the main concepts. This finding has encouraged this scholar, as a linguist, to look at these affective states and bring to the fore their effect on vocabulary choices.

The fact that boredom affects learning may mean that it also affects the way one thinks and, as a result, affects the choice of words of the learners. There is a need to find out the binary relationship between lexical choices and the affective states. Against the given background, this study avers that graffiti in schools is the most appropriate factor to study due to the fact that, it views it as art that is produced by learners whose emotions would have been bottled up for a long time due to the operational aspects of the education system. It becomes clear from the postulation by the above scholars that affective states affect the learning process and thus, this study looks at affective states like boredom and bring to the fore their effect on lexical choices of the learners.

Marr (2015) posits that traditionally, graffiti was used to make declarations of love, hate, and individuality. The postulation entails that, traditionally there were certain words that were used to show these affective states. The walls were used to tell the world about the writers' feelings. This work as a result posits that learners in Matsai secondary schools are no exception when it comes to self-expression. The research consequently studies graffiti in order to bring to the fore the relationship between the choice of words and the affective states of the writers.

Clore and Ortony (1988) list emotions and affective states. In their list they include happiness, sadness, anger, fear, disgruntlement, pride, boredom, confusion and frustration. The above listing helped this scholar realise that the list of affective states varies in most cases due to the field under study. Some would group emotions and affective states under different categories. This thesis as a result groups these emotions as positive and negative. Positive emotions will be regarded as those emotions that trigger the positive choice of words like love words and the negative is regarded as those which cause the use of hate speech and derogatory terms among others. The listing by Clore and Ortony (1988), in consequence,

becomes a launch pad and a point of departure for this thesis. This study focuses on Bikita-Matsai learners' emotions and highlights how they affect their choice of words as they write illegally on the walls.

Nicholls (2012) has it that, graffiti in schools is often conversational. However, he further notes that graffiti is also triggered by resistance emotions. This argument leads to the assumption that, the learners in Matsai might be communicating amongst themselves and to the authorities through graffiti. The words in graffiti might be telling a story about the feelings and resistance by the learners. Griffin (2002) posits that feelings can converge to affect the word selection. If the proposition by Griffin is anything to go by, then it is very vital to study graffiti in secondary schools in order to make an exposition of the influence that emotions have on the choice of words by learners. There might be a relationship between anger and speaking, since some people stammer when they are angry. All these facts point to the fact that affective states and lexical choices: an analysis of graffiti from Bikita Matsai Secondary Schools is a study worthy. The current study focuses on different affective states of the learners and aims to unpack their relationship with the words on the walls of Bikita-Matsai secondary schools.

Halsey and Young (2002) postulate that, graffiti is both crime and art, they further argue that graffiti must be authorised in order to enable graffiti artist to express themselves. The postulation led to the realisation that, the environment under which graffiti is produced is directly related to factors that trigger it. Bikita Matsai secondary school learners learn under strict school rules. These rules make it almost impossible for learners to fully express themselves through normal channels. The learners thus, turn to the illegal practice to communicate their emotions.

Bateman and Wanner (1990) have it that lexical choice during text formation is greatly affected by context. The environment in which a text is produced determines the diction of the author. There are different registers for different situations. This change of register in relation to the context points to the fact that lexical choices are influenced by many factors. This thesis informed by the above proposition brings to the fore the idea that graffiti words are greatly influenced by the environment under which they are produced. The environment under the spotlight includes the emotional make-up of the learner. The current study focuses on the words imprinted on the walls of secondary schools and highlight how they are symbiotically related to the emotions of the learners.

1.7.2 African perspectives

The African author of graffiti does not produce art for art's sake. Achebe (1988) reiterates the fact that in Africa, there is no art for art's sake. Rahn (2002) argues that the author of graffiti aims to educate his/her peers. Thus, graffiti emanates from the human didactic instinct. It is an expression of a need to communicate. The current study, hence, moves a step further and attempts to unravel the force behind graffiti. That urge to communicate and how it influences the choice of words. This study posits that the choice of lexical items is influenced by the emotional state of the author and that there is the need to study different words and evaluate whether they mimic different affective states. The hub of this study becomes the exposition of different affective states that trigger the learners to write on the walls in order to recommend proper counselling methods.

Foolen (2012) has it that, emotions influence how one uses language. They influence all aspects of the language from phonetics to lexical choices. Lindquist, Satpute and Gendron (2015) argue that language certainly communicates emotions. The researcher has found it imperative to study graffiti in Matsai secondary schools and find out how it is affected by the emotions of the author. According to Žuvela (2013), South African graffiti communicates opinions that are not addressed by the powers that be in totality; these may also be social grievances. Thus her postulation is in tandem with the above arguments which posit that any form of communication is functional and is triggered by certain forces. In a bid to communicate, learners empty their emotions on the walls. The focus of this study was thus, to highlight those emotions and different form of words associated with each emotion.

1.7.3 Zimbabwean perspective

Mangeya (2014) argues squarely that, graffiti serves a purpose in a society in which it is found. He found out that graffiti is used to communicate political, social and economic issues. Thus, Mangeya is of the view that graffiti in Zimbabwe is not another form of wall decorations but, is functional as it is triggered by surrounding forces. The force is what this thesis aims to unravel. The thesis argues that the different lexical items on the walls are related to the emotions of the learners who write them. The author analyses graffiti in Bikita-Matsai secondary schools in order to highlight its relationship with the affective states of the learners. The study is premised on the idea that graffiti is another form of communication and communication emanates from emotions.

Mangeya (2018) posits that graffiti is a communication channel that learners use to converse issues that they cannot communicate in other forums. He reiterates the fact that learners may fail to communicate certain issues and the only way they can relay their views is through graffiti and, to him, the bathrooms are part of the informal channels of communication in education. Bikita Matsai secondary schools bathroom walls are awash with writings. A tour around a secondary school in Matsai during the holidays or opening days makes one come to terms with the reality that learners communicate through writings on surfaces. The argument by Mangeya becomes of paramount importance as the current study investigates the emotions that may force someone to ‘illegally’ communicate. It becomes vital for the current study to expose the various emotions that give rise to graffiti since it is a phenomenon that is common in secondary schools and is found in places that are visited by everyone, including the bathrooms.

1.8 Theoretical Framework

The work is premised on the historical-philological semantics theory. There are many branches; however, this research is informed by the psychologically oriented historical-philological semantics theory. The tenets from the founding scholars Hecht (1888) and Bréal (1897) are used as the main ideas. Hecht (1888) argues that, this is an approach that views the conception of meaning as psychological. Bréal (1897) concurs by arguing that, under this theory “the linguistic phenomena under study are seen as revealing characteristics of the human mind.” (Bréal 1897) Thus, words and their meanings are regarded as psychological aspects. Language is accordingly linked to cognitive capacities. The study uses the psychologically oriented historical-philological semantics theory to understand the meaning of graffiti. Graffiti at this juncture is produced in a subtle way to evade victimisation. This theory as a result enabled the researcher to view graffiti as a production of the intricate human mind. There are high chances that the state of the human mind influences the type of words that are written on the walls. The meanings that are attached to the different words might also differ from the everyday meaning basing on the emotional state of the person using the words. Consequently, the above theory becomes relevant as it enables the scholar to comprehensively study graffiti and affective states

1.9 Research Methodology

This section focuses on research design and methods. It explores the population under study, the sample, data collection, instruments and presentation methods.

1.9.1 Research Design

The study used the triangulation method. The quantitative and qualitative research methods were used interchangeably although the research used the qualitative approach as the main method. This became vital since the study is under sociolinguistics, which has some aspects like emotions, which cannot be quantified. Quantitative aspects were only used when the need to use numbers arose.

1.9.2.1 Qualitative design

Soy (2009) postulates that; qualitative study aims to understand social aspects using descriptions. The understanding of social aspects renders this method more appropriate in this study. The affective state and lexicology fall under sociolinguistics and the qualitative approach becomes relevant. The fact that the qualitative design allows descriptions made it possible for the researcher to use descriptions when presenting data on emotions which might be impossible to quantify. Joubish (2010) has it that qualitative methods are there to unravel the opinions. Thus, the opinions of the learners, teachers, and the parents are discussed in order to find out the relationship between the choice of words and different affective states. The phenomenological aspect embedded in qualitative research was also used in order for the researcher to find empirical data without disturbing the fabric of the secondary schools' community

1.9.2.2 Quantitative design

The Quantitative design was used to find quantities relating to data in a scientific manner (Cassell and Symon 2004). The frequency of certain opinions and words were tabled and quantified. Charts were also drawn with quantities in order to make a clear discussion on the different affective states and the words they are associated with. The methods are complimentary as shown by the above discussion and hence the combined use.

1.9.3 Research instruments

The research made use of varied instruments in gathering data. The researcher employed questionnaires, interviews and observations due to the type of the sample.

1.9.3.1 Interview

The interview was used as the main data collecting instrument. Marsh (2013) posits that an interview entails a passing relationship between the researcher and the participant. This relationship built trust and hence generated empirical information. A strong bond was created between the participants and the researcher. Graffiti is regarded as illegal in schools and hence the interviews ensured that the respondents spoke freely without fear of being identified and victimised as the case with group discussions. The researcher was accordingly assured of getting authentic data on the affective states and the words that are written on the walls because of different emotions that would be bottled in the authors. Brain and Clarke (2006) argue that a face to face interview involves the researcher asking the participants prepared questions on a face to face situation. Participants and the researcher sat down and discussed the questions prepared by the researcher. This also enabled the researcher to probe and read between the lines as well as the body language of the participants. The interviews were also recorded using recorders and the interviewer analysed the discussions. The interviews were semi structured in order to give the participants the freedom to add their personal views on the open-ended questions.

1.9.3.2 Questionnaire.

Joubish (2010) on questionnaires argues that; these are economically designed questions in terms of time and printing costs that are sent to the participants so that they respond. This instrument was in consequence used in this research due to the economic aspect. The scholar designed questions that enabled the participants to give the required data for clear analysis. The questionnaires were sent through mail to the academic group since these people have busy schedules. This method enabled them to answer the questions when they had time. They questionnaires were also short in order to save the time of the participants.

1.9.4 Population and Sample

Raj (2005) has it that sampling involves selecting a part to focus on from the larger population. To Rossouw (2003), a sample is a part selected from a larger group to represent the whole. Neuman (2009) argues that sampling involves systematic processes. According to him, a sample is a part that would have been selected from a larger population using systematic methods. Thus, sampling techniques were used to select the participants from Matsai Secondary Schools and the academics that provided technical information on graffiti and affective states. There were one hundred participants in total. The researcher selected five academics. The remaining participants were selected from learners and teachers from five secondary schools, namely; Mashoko, Chizondo, Cheninga, Odzi and Tabudirira. Nineteen participants were selected from each school.

There are different sampling methods and these were applied in this study taking into consideration the merits of each method on different categories. The random systematic sampling was used to select the learners' sample since this group is very big and calls for a method that avoids biased selection. Raj (2005) has it that; under this method there is need to start at a random starting point and then follow a fixed interval in selecting the next participant. The method enabled the research to generate authentic results. The researcher tried and struck a gender balance by dividing each school's sample into two equal parts of male and female.

Academics were selected using the purposive sampling method. Babbie (2001) has it that purposive sampling is when the researcher selects the participants decisively basing on their knowledge of the topic under study. The academics were selected on merit. Their areas of specialisation were considered before they were selected as members of the sample. This method almost made it impossible for the researcher to find a balanced sample in terms of gender. However, the researcher deliberately chose a sample that is balanced in terms of gender. The table below shows the proposed number of participants.

Table 1.1 Participants

School	Female	Male	Totals
Mashoko	9	9	18
Tabudirira	9	9	18
Odzi	9	9	18
Cheninga	9	9	18
Chizondo	9	9	18
Academics	2	3	5
Teachers	3	2	5
Grand Total	50	50	100

1.9.5 Data Analysis

Document analysis, conversation analysis and thematic analysis were used to analyse data in this study. However, thematic analysis was the main method in this study. This is due to the fact that it is easy to understand and it allows for the logical arrangement of data and information (Douglas, 2000). Graffiti pictures were grouped into themes that were then used to identify different emotions embedded in the different categories. All this was done in a procedural way that helped the researcher decode information from the given data as

propounded by Brain and Clarke (2006). Data was presented in terms of pictures, charts and descriptions according to the Brain and Clarke (2006) thematic analysis model.

1.10 Scope of Study

The delimitation of the study is as follows:

1.10.1 Delineation of the study

The study was on graffiti, focusing more on affective states and lexical choices. It was premised on the analysis of graffiti from Bikita Matsai Secondary Schools in order to find its relationship with different human emotions. It was a three-year research in Bikita Matsai Secondary Schools. Historical-philological semantics theory was used as the theoretical framework. The case study was used as the design with post-modern approach being used on the research methods. Qualitative and quantitative approaches were fused.

1.10.2 Chapter layout

The thesis was divided into five chapters each aimed at giving an authentic exposition on the affective states and how they impinge on the choice of words as found in high school graffiti. Chapter one was an introductory chapter. Related literature was reviewed in chapter two. Chapter three was on research methodologies. Data presentation, analysis and discussion were done in chapter four. Analysis was done following the thematic analysis process. The last chapter gives the summary of findings, conclusions and the recommendations.

1.11 Ethical Considerations

Lo (2009) argues that; the morality aspect of any type of research is paramount in the production of quality, authentic information. The researcher accordingly took note of UNISA research ethics. Informed consent was sought from all the participants during this research. This enabled the research participants to contribute willingly without fear or pressure from the researcher. They were also informed that, they were free to withdraw at any time if they felt they could not continue. The researcher gave the participants a chance to choose whether they wanted their identities to be covered or be revealed. Participants were also allowed to verify their contributions to ensure that they were captured correctly before the production of the final document. This helped in making sure that all the information that was generated was authentic.

1.12 Conclusion

Chapter one has unravelled the background to the study, statement of the problem, aim and objectives of the study, significance, research questions, research methods, the definition of key terms, literature review and the theoretical framework of the study. It highlighted the fact that affective states have been found to be influential in many areas of human life, including the cognitive aspect. The chapter raised the fact that it is important to take the same argument and analyse graffiti in secondary schools in order to assess the relationship between the words used and the effective state of the author. In order to reach at empirical evidence the chapter projected the use of thematic analysis and historical-philological semantics theory on data analysis.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Chapter one has elucidated on the background of the study, the problem statement, aim and objectives, significance, research questions, research methods, the definition of key terms, literature review and the theoretical framework of the proposed study. The chapter acted as the background to the analysis of graffiti from schools in Bikita-Matsai District. The subsequent chapter is a review of related literature that has given impetus to this study. The chapter is divided into subsections. Literature is studied using the funnel approach, that is, the researcher is going to review literature from the world at large followed by African literature and finally the Zimbabwean literature on graffiti, language and art.

2.2 Review of Related Literature by International Scholars on Graffiti and Language

Graffiti has been a subject of study in many parts of the world. There are also many studies on the places where graffiti is found in human communities. Halsey and Young (2002) in their study of graffiti in Australia found out that it is found on street walls, train lines and on trains. These scholars were focusing at unravelling the places where graffiti is mostly located. To them no specific place in Australia may be labelled as the domain of graffiti. Graffiti to them is a common feature in cities and towns. The places in which this form of art is found range from hidden place to walls in the city centres. Graffiti writers write where ever they feel their message will be seen. Halsey and Young (2002) posit that graffiti is functional; and hence the writer will be communicating. The writer thus, puts his work where he/she thinks his intended audience will see it. Thus, graffiti is regarded a common feature found in almost all human habitats.

Halsey and Young (2002) found out that there is graffiti on almost every place in Australia. This proposition gave impetus to this study since the researcher analysed graffiti in secondary schools. The proposition has enabled this researcher to look at schools for this common feature in human communities. In Zimbabwe, graffiti is also found in all communities, schools included. The presence of graffiti on Zimbabwean roads and buildings also entails that this feature is not an unusual phenomenon in this community. The current study, as a result, acknowledges that it is a fact that graffiti is found everywhere in human communities, however, it shifts from the unravelling of the places where graffiti occurs to the analysis of the emotional and affective aspects found in graffiti as a language.

Zolner (2007) concurs aptly with the propositions by Halsey and Young (2002) when she argues that graffiti is found on almost every public building in most of the European cities and, to her, this is emanating from the hip hop culture. She reiterates the fact that graffiti is not confined to public property only; there is graffiti on the privately owned property as well. Gune, Serkan and Gulsen (2006) are also in tandem as they postulate that, "Graffiti is typically placed on public property or private property adjacent to public space". The above scholars argue that graffiti is found in different parts of human communities. Zolner has it that graffiti writers do not have specific places where they paint their art. Every blank wall is a potential medium of expression to them. She reiterates the idea that graffiti acts as the public sphere (Habermas 1964) where citizens behave as a civic body when they converse in an unrestricted manner with the guarantee of freedom of writing and the freedom to express their opinions. Thus through graffiti on the walls of different buildings the dominated of each and every society pours out their emotions. The previous studies prove that graffiti, wherever it is found, is functional. This study takes the idea that if graffiti is found in various parts of the world and has been studied and proved to be functional (Gune et al 2006), there is need to look for functionality in form of emotions in the type of words each writer chooses to express self.

The research is in agreement with the fact that graffiti is purposeful. However, it tries and wades the focus from just studying graffiti to prove that it serves a communicative purpose to bringing to the fore the cognitive aspects that give birth to this form of art. Accordingly, the occurrence of graffiti in schools is not taken as a misnomer as the Bikita-Matsai school authorities would like to label it. The finding by Zolner (2007) that graffiti is found on almost every part of the cities was taken to be synonymous to its occurrence in every part of Bikita

Matsai schools. This is because schools may be regarded as the microcosm of the macrocosm. The current study hence brings to the fore the emotions of the writers which was not done by Zolner (2007) who only focused on the communicative aspect of graffiti in European communities.

Rahn (2002), Young (2004) and Vall, Kofford and Morales (2010) contend that graffiti is found in universities. The trio argue that graffiti can be used by both learners and lecturers as a method to effective teaching and communication. Lindsay (2014) also talks about graffiti walls that may be used by history teachers as teaching aids. She reiterated the fact that graffiti in learning institutions is found on both hidden and open spaces. The writers of graffiti print wherever they feel their intended audience will read the art. Rahn (2002) found out that Canadian learners printed joyfully when they were asked to do so. The learners were happy to find recognition. Vall, Kofford and Morales (2010) have it that graffiti at San Diego State University is mainly communicative and is found in many places including the restrooms and the lecture rooms. The themes in graffiti paintings were also found to vary from place to place. Different places were found to be harbouring different themes. The toilets were found to be a place to communicate aspects such as hygiene and sexuality. This proposition enabled the current researcher to realise the fact that learners wherever, communicate different aspects through graffiti and it is not a new phenomenon and a peculiar aspect relating to Bikita Matsai schools. The above contentions prove the fact that learners world over communicate through graffiti since it is one of the subtle ways learners may communicate to themselves and to the authorities. The postulation that art may be used for teaching and counselling has also given impetus to this study as it takes the view that there is a lot authorities may learn from the writings on the walls. The research thus analysed the words on the walls in order to bring to the fore the fact that graffiti may be used as both a teaching aid and a source of counselling information in schools. The above scholars have stimulated the researcher and thus the research seeks to enable the authorities in Bikita Matsai to shift their labelling of graffiti as vandalism to viewing it as a means of communication by analysing graffiti from local schools.

Young (2004) has it that graffiti is a way through which learners express themselves when they do not find listening ears. Youths, to him, chose the walls as a place to express their strongly felt internal experiences. The fact that youths the world over express themselves through graffiti was borrowed in this study in order to find out the emotions that are

embedded in the words that the youths write on the walls in a bid to express themselves. The study by Young enables this study to opine that the only way the school authorities may find out about the emotions is through the study of graffiti. The current study is hence on the unlocking of emotions of the youths who converse through graffiti. The unlocking of the different emotions which trigger one to write on the walls may only be achieved through research and talking to graffiti writers about what they would be feeling when writing on the wall which is the domain of this study.

Suliman (2014) and Lannert (2015) argue that learners, as graffiti writers, feel compelled to do so. They argue that the communication found in the toilets and classrooms is not voluntary. The writers find themselves writing on the walls because those are the only available spaces that they may print their messages. They posit that writers do not voluntarily write on the walls but there is a certain force that pushes one to write. Emotions that are generated when individuals interact with their environments are the ones that force them to write on the walls. The above point of view helped this study to view graffiti as a production informed by some internal forces. However, that force may only be unravelled by the meticulous study of graffiti on the walls. Thus the force that compels one to write on the walls is the main focus of this study.

As artists, graffiti writers have their environment as the trigger of certain emotional aspects that compel them to write as postulated by Suliman (2014) and Lannert (2015). This view becomes important in this study which is about graffiti by school learners whose activities may be easily influenced by the environment. The finding will also help the current research to try and harness the energy that is triggered by the environment before it deteriorates into deviancy. The school environment is one of the major contributing factors to the writing of graffiti. Dufour (2000) cited variables that make up the school environment, and these are safety, healthy relationships, engaged learning, teaching and school improvement efforts. He reiterates that continued improvement or deterioration in school amenities influences the life of the learners in general. The availability or unavailability of learning aids plays a huge role in the teaching and generation of different emotions in learners which may end up on the walls as graffiti. The above proposition is equally important in this study as it enabled the researcher to view the Zimbabwean schools situation, in the contemporary economy as an impediment for the authorities to effectively provide for the learners' needs especially those at boarding schools. The research has been enabled by Dufour's variables in schools'

environments to view the schools environment in Zimbabwe as not safe and not consisting of healthy relations.

All the five schools under study are rural schools. This study has been prompted by the above postulation. The tragedy with rural Zimbabwe is that the environment is affected by the political situation as well as the type of leaders and the community surrounding the schools. The study as a result looks at learners as the victims of these circumstances. Graffiti was studied as a way learners release emotions in an oppressive environment. Learners resort to graffiti writing in order to get recognition. The current quest now becomes finding out whether this environment has a bearing on the learners' choice of graffiti words since it was found out by previous researches that the environment generates different types of emotions in learners.

Ezewu (1988) argues that a positive school environment is based on "patterns of people's experiences of school life and reflects norms, goals, values, interpersonal relationships, teaching, learning practices and organisational structures." Different scholars hence reiterate the fact that there are four essential areas of focus in a school environment. These are safety, relationships, teaching and learning. Safety is concerned with the well-being of the learners and the rules and norms that govern their conduct. Relationships deal with how individuals interact in the school community and how each respects the other's integrity and diversity. Teaching and learning majors on how the learners and teachers interact during lessons and how that is related to the end product of teaching which is leaning results. Ezewu argues that once a learner feels safe in the school environment the chances of deviance become slim. The postulation impinges on this study in that, the current research seeks to establish a learner friendly environment in Bikita Matsai schools through the study of an aspect which is rife in schools. The establishment of learner friendly environments can only be done through the study of aspects such as graffiti which is the domain of this research.

Astor (2001) has it that, some high school learners are terrified about going to school because of the violence and victimisation most of them experience at school. He discovered that learners sometimes play truancy because they will be afraid of what happens to them at school. The emotions that bar learners from going to school as postulated by Astor are the main focus of this study. Not all learners absent themselves from school because of the emotions that are created by different school environments. Some will find their way to school but will seek to communicate their emotions through subtle language (graffiti). It

becomes imperative, as a result, to use graffiti as a window through which the authorities may read various emotions that are created in learners by the defunct school environment that is being adversely affected by the economic meltdown in Zimbabwe. This study was thus given impetus by the quest to discover whether the school environment that is found in rural schools is a factor that has adversely affected the cognitive makeup of the learners. The study aims at unravelling different words that are linked to different learners' emotions. The study undertakes to find out if graffiti found in schools is closely related to the feeling of the learners.

School environments in Zimbabwe are characterised by leadership that uses the traditional authority which is based on dominant power that is not individualistic (Mbiti 1989). This dominant power's dominance is maintained by the status quo. The heads of schools implement the ideology of the rulers that is passed down to the schools through the Curriculum Development Unit. The learners find themselves recipients without the power to decide on what is included in their curriculum. As a result, this work tries to use graffiti to unravel the avenues that learners create on their own to shake the shekels of oppression and dominance by the authorities. Graffiti on the walls is thus unpacked in a way that brings to the fore the emotions of the learners.

Halsey and Young (2003) argue that, graffiti is both a crime and an art. The proposition points to the idea that it is possible for graffiti to be art to a certain group of people and vandalism to the other. To them it is also possible to have two types of graffiti. The one which is aimed at vandalising the wall on which it is printed and the other one which may be functional and aims at communicating a certain message. Thus there are two categories of graffiti artists. There are artists who vandalise public and private properties by engraving different kinds of graffiti and there is a second group that does not aim to destroy but to portray emotions. The above propositions have enabled this research to realise that there are two types of graffiti writers in Bikita Matsai and there is need to study both. The work by Halsey and Young has made it possible for the current study to focus on the Zimbabwean school authorities in order to find out how they are labelling these two different groups. The findings by the above scholars have triggered this scholar to research in order to find out whether graffiti is art or vandalism to the authorities. Thus the current study was done in order to analyse graffiti and have a clear picture of the forces that give birth to such a strong genre. This was done in order to correctly label the practice which is prevalent in this community.

Zolner (2007) says,

While graffiti might be discussed as art or crime, it is much more than both and is an indicator of important groups and subcultures that operate amongst us on a daily and ever-increasing basis.

The above postulations point to the fact that graffiti might be labelled art of a certain subculture in a society. The current study was as a result given impetus by the recognition that graffiti is an indicator of the existence of a certain group which has its own way of life in a society. The current study hence becomes imperative as it studied graffiti in order to unravel different emotions that are related to different words that are inscribed on the walls by a subculture.

On the study of subcultures and their art forms Hall (1972:66) posits that:

Culture must be studied within the social relations and systems through which culture is produced and consumed, and that the study of culture is intimately bound up with the study of society, politics and economics.

Basing the arguments on Hall's proposition; this study further analysed graffiti in Bikita Matsai Schools as art which represents a certain group of people (learners). Thus the proposition has enabled this study to aim for the analysis of the social relations through which graffiti is produced and the targeted audience of the discourse.

Whiting and Kollor (2007), in their study of graffiti as a language, propound that graffiti, just like any other language, has dialogues. They argue that there are structures inherent in male constructs of graffiti. To them there are social functions that are linked to graffiti as a language which is equivalent to the spoken languages. The two studied graffiti comparing it to spoken languages. The comparison by these scholars made it possible for this work to view graffiti as a language par excellence. Thus this study uses linguistic theories to analyse the words chosen by graffiti writers. The duo argue that since graffiti has dialogue just like any other language, it is very possible to make discourse analysis on graffiti texts. Each graffiti speech community is fully aware of the rules of use and the meanings of graffiti signs in their speech community. This work therefore takes the idea that graffiti is a language and its analysis must be linguistically oriented. The research uses the rules and norms that apply in

the study of languages as it analyses graffiti from Bikita Matsai secondary schools. This is done in order to fully elucidate on the various sociolinguistic aspects that are embedded in graffiti as a language. The study has been enabled by the findings to opine that like any other language, graffiti is a carrier of a certain culture of people who print it. Consequently, if graffiti is a carrier of culture, it is very vital to look at various words and what they represent in terms of the emotions of the people as they struggle with everyday aspects of their lives.

Nilsen (1998) argues that there are grammatical rules that govern the production of graffiti. He argues that it is possible to study the grammar in graffiti. According to him, graffiti has laid down rules which range from phonetics to syntax. The study of the influence of emotions on the choice of lexicons found in graffiti becomes relevant due to the fact that graffiti like any other language has all the linguistic qualities. However, this work shifts from the study of graffiti as pure linguistics as was done by Nilsen to its study as a sociolinguistic genre. The current study agrees with the above scholar on the fact that there are rules that govern the production of graffiti. However; it goes a step further and puts emphasis on the cognitive aspects of the production of graffiti. This is done in order to fully understand the basis in which graffiti is premised. The current study is on the words on the walls and their link to the human minds that produce them which is of paramount importance considering the fact that it is done in schools with learners who are still growing mentally and physically.

Bouchard (2013) and Hudson (1996) have it that language is a means of communication. Bouchard (2013) reiterates the idea that “a language is a method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way.” To him, in each and every language, there is form and meaning. A language is thus determined by three determinants, it is human, it might be spoken and thirdly it consists of words. The notion that languages consist of the above three determinants has made it possible for this research to categorise graffiti as a language. According to Bouchard and Hudson, for an entity to be labelled a language, it must meet the above set parameters. The proposition has helped this study to view and aim to analyse graffiti using linguistic tools due to the fact that graffiti consists of written words, signs and symbols. The elements that constitute a language are all found in graffiti. In this analysis, graffiti is thus analysed using linguistic theories due to its close resemblance of languages.

Sapir (1982) concurs aptly with Bouchard (2013)’s argument that languages are purely human ways of communication. She argues that this communication is done through the use

of words, signs and symbols. Sapir, however, on her definition of a language went on to add the fact that languages do communicate but in most cases they will be communicating emotions. She reiterates the idea that languages communicate ideas and emotions. The above propositions point to the fact that the sole purpose of a language is to communicate but that communication is aimed at letting the recipient in the communication channel know the emotions of the sender of the message. Sapir (1982) has it that human beings have ideas and emotions which they would want to pour out at a certain point in life. They are allowed to do this by the creation of words and symbols that they use to convey what they would have conceived cognitively. Thus, to her, languages are symbols and words which are used to convey meanings. She posits that languages are therefore signs that are given meaning by a community in order to communicate its ideas and emotions. The proposition has enabled this work to uphold the idea that graffiti is a form of language which consists of words and symbols of communication. The idea that languages are used to convey emotions is used as a launch pad from which this study analyses graffiti. The research views graffiti as a language used to convey certain emotions by the oppressed. The study uses the above postulations to advocate for the recognition of graffiti in schools as a form of language.

John and Cosmides (1990) loosely define a language as a collection of all efforts humans use to communicate. They go on to posit that a language is a system. Thus to them languages are systems of communication used by a particular community. Their proposition is in tandem with what Bouchard (2013) says. The authors postulate that a language as a system is dynamic, has dialects, sociolects and idiolects. The above proposition elucidates the idea that each and every language mutates and changes as it comes into contact with other languages or as it faces communication challenges. The aspect of a language having dialects was imported into this current study. This study focuses on graffiti as a language which is dynamic and capable of having changes in meanings as the writers try to evade detection and punishments that follow.

The aspect of dialects is of great use in this study as it focuses at schools as different regions which are capable of producing different graffiti dialects although the meanings of the words and the drawings may be the same. Lafon and Webb (2008) define a language as a sum total of varieties found in certain vicinity. They argue that a dialect is a separately identifiable variety of a language. The duo's proposition entails that the minor variations in a language are called dialects. To them the variations are an indication of the geographic locations and

the interface the language users may have with other groups forming a continuum. Speakers from a certain geographic location may understand speakers from nearby locations. However, the greater the distance and the difference in cultures the greater the likelihood of the writers failing to understand each other. The fact that languages have dialects is at the helm of this study. The study takes the view that graffiti in Bikita Matsai being a language, may show these dialectical differences. Mashoko High is a boarding school while the other five schools are day schools. This difference on its own may create different graffiti dialects. It is possible graffiti at Mashoko is different from the other four schools because Mashoko High participates in boarding school competitions and events. The fact that it has students from different parts of the country also affects the dialects. The students are also from wealthier families and therefore are more exposed than students at day schools. As a result, the meanings of graffiti at Mashoko were treated as a separate entity in order for the study to fully grapple with issues that graffiti found at Mashoko communicates. Schools that are close to each other may have the same words for expressing certain emotions while those far off may end up having their own words to express different emotions.

Lane (2015) concurs with Elkartea (2010)'s argument that, all the languages are socially constituted. The main thrust of the propositions is the fact that, languages are affected by society from which they emanate. The two argue that social stratifications affect the use and choice of words by different individuals in a community. To them, certain words and sentence constructions are linked to certain social groups. It is very possible to detect the level of education of a person basing on the choice of words and how they construct sentences. They argue that different occupations may result in different sociolects. The notion of sociolects has given momentum to this study. Lane's arguments were based on conventional languages. This study imports these propositions to the study of graffiti. Sociolects are thus taken to be relevant aspects in the study of graffiti in Bikita Matsai secondary schools. The fourth objective of this study focuses on the difference that is there between graffiti by examination classes and that of non-examination classes. Thus the issue of sociolects is used to fully scrutinise graffiti in order to bring to the fore any discrepancies that might be found to be emanating from different classes.

Lane (2015) reiterates the idea that one cannot discuss dialects and sociolects without making mention of idiolects. Thus different language users have their own peculiarities that are unique to them. This proposition has enabled this study to view scratching on the walls as unique resemblance of individuals' emotions. Thus the study focuses on graffiti as art

produced by individuals. Each individual's choice of words may differ as put forward by Lane's argument on idiolects. His proposition was used in this study as the study searched for idiolects in graffiti. Each and every learner faces challenges which are peculiar to their level and character. The study assesses whether the choice of words is also affected by different emotions and psychological aspects of each individual. His argument is very vital as this research views graffiti as a language with idiolects. Therefore, it is important to focus at each symbol as an individual production which must be studied autonomously. It is very possible through thematic analysis to establish recurring themes. However, the themes were treated as emanating from different idiolects.

The emergency of different alphabets in linguistics is closely related to the need by various communities to communicate. Elkartea (2010) posits that

Each language is different and its sounds are likewise different. Each speech community has to adjust and adopt the written code to its needs giving rise to the different alphabets

Elkartea opines that different alphabets entail that human beings innovate when there is an urge to release emotions. To him alphabets are created to represent different speech sounds in different communities. Elkartea's arguments were based on 'pure' languages. However, these arguments were used to view graffiti as a language with its own sounds and different signs and symbols that are created by graffiti writers to represent their emotions. In this study, learners were taken to be finding voice/s through graffiti. Different learner groups may create various symbols to represent different emotions. Elkartea reiterates the fact that alphabets arose due to special community needs. This study, as a result, borrowed the concept of necessity being the source of language inventions and study graffiti in order to find out whether it is the adaptation by learners as a speech community to the victimisation by the authorities. The symbols on the walls are a creation that may be equivalent to an alphabet. The joining of different signs and or symbols may result in the creation of words and coded sentences that sometimes may be understood by the members of the graffiti community only.

Chomsky (1969) has it that the study of language can be linked to psychology and the study of human cognitive structures. To him the production of language is linked to the cognitive aspects of a human being. There is a link between linguistics and psychology since both deals with what the human mind is capable of doing. Chomsky reiterates the fact that it is very vital

to link any study of languages to the cognitive aspects of human beings. The morphology and syntax of any given language is an innate aspect in the human minds of the native speakers. He posits that it is also vital to note that human emotional constituencies are cognitive formations. The emotions are created in the human minds and there are various ways of releasing them. Language is one such gateway.

Gattico (2001) concurs with Chomsky's argument that language study can be linked to psychology. He argues that cognitive development refers to processes people use to gain knowledge and transfer it. To Gattico, cognitive development includes language, thought, reasoning, and imagination. Gattico argues that as learners mature and gain experience with their world, these skills (language, thought, reasoning, and imagination) develop. He argues that language and thought are a result of cognitive processes. These two skills are closely related. Both are needed for human beings to function in a social setup. The thoughts that are formed in the human mind can only be heard or read if they are released as a language. However, learners may voluntarily or involuntarily chose to use a certain language to express themselves. The above arguments enabled this work to analyse graffiti as a language that is closely linked to the learners' minds and its analysis hopefully results in a better understanding of the feelings of the learners.

On language and cognitive development, Demetriou (2010) upholds the view by Chomsky (1969) and Gattico (2001) that cognitive development concerns the mental changes that occur during an individual's lifetime. Demetriou (2010) has it that cognition refers to all activities, processes, and products of the mind. The above postulations point to the idea that cognitive development is a process that has products which include language. In this process people gain knowledge as they develop mentally. The knowledge is gained through a language and at the same time language is used to express the emotions in the minds of the growing learners. The arguments have helped this researcher to be acquainted with the fact that there is a symbiotic relationship between a language and the human mind where emotions are generated. This study, as a result, focuses on the interface of language and emotions. It is primarily concerned with the study of graffiti as a language of the oppressed and how different lexical signs represent human emotions. The study follows the descriptive view to the study of language as encouraged by Demetriou (ibid) as opposed to the prescriptive view. The study uses the descriptive views to unpack the various emotions embedded in graffiti from Bikita Matsai secondary schools.

Jean (1994) talks about a language being a component that connects human thoughts and emotions which one can neither hear nor see with the sounds, letters and signs which can be heard and seen. He talks about discourse in languages which means that languages are deployed for a purpose. The only way one's thoughts and emotions may be heard and seen is through a set language. In order for human beings to engage in a certain discourse there is need for a medium which at this juncture are signs, words or symbols that are used to convey certain meanings. To him, communication becomes successful when the sender of the message manages to clearly express self in a manner that is understood by the receiver. The emotions and thoughts are released and made public by the use of a language.

Jean's proposition has made it possible for the researcher to view graffiti in Bikita Matsai schools as a language through which thoughts and feelings of students are made public. The suggestion has enabled the current study to view graffiti as a language that is functional. There was thus a need to analyse this language in order to bring to the fore emotions and thoughts that trigger its production. Jean (1994)'s arguments were on 'pure' languages. However, this work is on the signs on the walls through which the learners will be making public their emotions. There is thus a shift from the main stream linguistics to study of artistic language productions. The study thus documents and analyses graffiti in order to show its relationship to different emotion of writers.

Wilce (2009) studied what he termed the 'feelingful' language. He argues that in every language there are feelings that are conveyed by different words. Emotions are therefore found on social, personal and local levels of language communication. The study points to the idea that languages are embodiments of human feelings. There are various feelings that are generated in the human body and these are prompted by various circumstances. To him human language is affected by the environment in which it is produced. In order for one to show and make known his/her emotions, s/he makes use of words and sentences. Various words in each and every language are linked to emotions such as anger and happiness. The current study further elaborates this standpoint by analysing graffiti from Bikita Matsai secondary schools. The study unveils data on this aspect though basing the arguments on graffiti which is a bit different from Wilce's study which was based on "pure" languages. The study stands guided by Wilce (ibid)'s view that languages are 'feelingful.' It consequently searches for feelings in graffiti a language of learners who cannot use the conventional

languages in communication due to the fear of being labelled and subsequent victimisation by authorities.

Brooks (2016) puts across the idea that languages are very important in emotion study due to the fact that they constitute both emotional experience and perception. The words in a language are socially bound. They tend to produce different meanings depending on the environment in which they are used. To Brooks, it is also true that an individual may pour out his/her emotions through a language. By purposefully choosing different words individuals may let the world know what they feel inside. Thus a language has a binary function when it comes to the study of affections and emotions. The use of a language helps individuals to translate their feelings into words and symbols. Individuals search for adequate symbols and words for their predicaments. When an individual feels an emotion, the emotion may remain intrinsic up until that same individual makes use of a language to make known their predicament. Brooks found out the binary function of language in the study of emotions which becomes a foundation on which this work is hinged. This work moves a step further and locate this binary function of languages from graffiti in Bikita Matsai secondary school's walls. The finding by Brooks has a bearing on the current work on the basis that the scholar regards graffiti as a language that is used by learners to express their emotions. From his study this researcher realised that it is through graffiti that learners' emotions are aroused to act in certain ways. There is thus a need to study the words on the walls and group them into different emotion categories.

Johnson and Qately (1989) aver that there must be terms that refer to emotions. They argue that though the grouping of emotions is determined by individual choice, it is a fact that indeed emotions can be categorised. To them, emotions are mental states. This indicates that the study of emotions and their depiction in language is closely linked to psychology as put across by Chomsky (1969). Johnson and Qately (1989's work enabled this researcher to view graffiti as a production of the mental faculties of the learners. Johnson and Qately (1989) argued that it is possible to group different emotions into different categories and this study does so through graffiti analysis. The current study, however, takes a step further and engages in an in-depth study that looks at graffiti as a mental production and explores it to unlock the emotions that are locked in it. The study, as a result, groups different words that are found on the walls and groups them under different emotional categories. Johnson and Qately's study only advocated for the grouping of emotions in languages. However, the current study groups

and further recommends the proper use of the groupings in counselling processes. Johnson and Qately (1989) posit that there is a difference between affects and emotions. Affects to them are those feelings that are positive and emotions are negative feelings. All these are listed and categories in this work.

2.3 Review of Researches by African Scholars on Graffiti and Art.

Zakareviciute (2014) has it that in Egypt, during the Islamic awakening revolution, graffiti was used by the protesters to speak to fellow protesters and to the authorities. He reiterates the idea that graffiti during protests was used to usher in new ideas which were confronting old established perceptions. Zakareviciute posits that graffiti during this era was used to protest against the regime, the army and lastly the Moslem Brotherhood. To him graffiti during this period was resistance art. It acted as a public sphere where different individuals discussed contemporary issues. It was also used to fight back against oppression during the three revolutionary stages. The argument that graffiti may act as a public sphere has given rise to this study. The study thus views graffiti as a tool in the public sphere as propounded by the above scholar. However, it goes on to research on the emotions entrenched in this resistance art. The research agrees with Zakareviciute's view that graffiti acts as a public sphere platform in dominated communities. Against that backdrop, it analyses graffiti with the full knowledge of the fact that it is art that is from a people's public sphere. The analysis is thus skewed in the direction of unravelling the cognitive aspects embedded in such type of art.

Mwangi (2012) propounds that learners use graffiti to communicate. This form of communication to him is used when learners feel all the other communication channels have been blocked by the leaders. Thus Mwangi is of the view that graffiti is the last option in learner communication. Graffiti is a subtle way which learners use to draw the attention of a society which shows no love for them. Although the method is subtle Mwangi (ibid) posits that it is loud and clear. The postulation that learners will be searching for love and recognition through graffiti has captured the attention of this researcher. The current research as a result analyses the words from the walls in order to find out whether there is an emotional element that crave for love.

Mwangi (2012) goes on to argue that graffiti has an influence in the learning of English. Thus the words on the walls become part of the learning environment which may affect the

learners. This proposition has enabled this research to address graffiti in Bikita-Matsai walls as part of the environment in the learning process. However,, instead of focusing on the influence that environment has on the learning process the current study moved on to look at how that environment influences the learner's emotions and to what extent the creation of that environment is influenced by the emotional make-up of graffiti artists.

Kutulu (2009) has it that graffiti is a common feature at teachers' colleges. He argues that it is all about self-expression. Student teachers express themselves through graffiti. He found out that graffiti is part of the hidden curriculum. Wolff (2011) reiterates the idea that although graffiti is found in schools and colleges, the authorities take it to be vandalism. There is stigmatisation and criminalisation of graffiti production. Those who print graffiti are viewed as criminals who need to be punished. To the authorities graffiti is destruction and the perpetrators must be brought to book. Hughes (2009) is of the same mind. He argues that graffiti is viewed as both an art and nuisance by the authorities. There is hardly any effort on the part of the authorities to find out the reason behind the vandalism. The current work as an analysis of graffiti in Bikita-Matsai Secondary Schools searches for the reasons why school authorities label graffiti vandalism. Although it is a fact that graffiti is criminalised in schools the study shifts focus from viewing graffiti as vandalism and proposes that it be viewed as art. The work views graffiti as art and graffiti writers are viewed as artists who must be given an opportunity to talk about their art. They know and understand their art better than any other outsider and hence this study provides graffiti writers an opportunity to untangle what they feel when they write on the walls.

Labelling graffiti as art in an African society draws one towards the views by Jegede (1993) and Achebe (2009) that, there is no art for art's sake in Africa. To them Africans produce artistic pieces not only for entertainment, vandalism or for aesthetic values. In the African community, artists produce art that aims at adding value to the sum total of the African's way of life. The above proposition has led the current research to view African art as functional in whatever form it is found. As a result of the fact that the current study is on the authors of graffiti and their emotions, it analyses graffiti in order to bring to the fore the culture that is represented by the writings on the walls. To do that the study investigates the imprints on the walls in order to unravel the meanings of the inscriptions. Jegede and Achebe's propositions have enabled this research to view art on the walls of Bikita Matsai secondary schools as a carrier of the learners' culture which includes words and emotions.

This study therefore, scrutinises words on the walls in order to find out the emotions of the authors when they write. The above points of view have made it possible for the researcher to shift from structuralism to functionalism as he unravels different aspects of school graffiti. The propositions have made it possible for the researcher to realise that it is very crucial to recognise graffiti as a representation of a certain group of people in the high school community.

Against this setting, the study searches for the recognition of graffiti as art in order to give voice and expression to the learners. The work seeks to enable learners to gain visibility. It helps learners to have their works included in the search for permanent guidance and counselling solutions which are not prescriptive but emanate from the learners' emotional make ups. Realisation of the feelings and emotions of learners can only be attained through documentation of their activities. This work thus, documents graffiti that is found on almost every wall in the schools' vicinities. By so doing the researcher brings to the fore the idea that graffiti in schools harbours the emotions of the artists who create it. Hence the study acts as a catalyst which aids the production of learner centred policies in schools.

Ngugi (1997 and 1998) and Amuta (1989) concur on the idea that art is the mirror of the society. It reflects the ideas and the life of the community it emanates from. Art is therefore part of the history of the people as it tells the stories of the life from a realistic point of view. To them art is a weapon used by the masses to challenge the status quo. It gives the people from which it emanates a weapon with which to fight the oppressor. The producers of art merely make public their feelings and thoughts through it. Graffiti, as a form of art, is found on the walls of the five schools under study. The view by Ngugi and Amuta that art is a mirror of the society made it possible for this research to view the words on the walls as a mirror of the emotions of the learners. The arguments brought the researcher to the realisation that it is not the aesthetic values of the words and the drawings that must capture the eyes of any reader but the affective states that learners imprint on the walls as words.

The view by Ngugi and Amuta that art is a mirror of the society informed this graffiti analyst in carrying out this study. The words on the walls were viewed as true reflections of what is within the minds of the learners. This form of art was thus viewed not as sabotage but as a way the learners try and challenge the status quo. If a learner openly challenges the authority s/he may face victimisation thus the view of art as a mirror calls for the viewing of graffiti as a subtle way of reflecting self in the same way evading victimisation. Graffiti, in that way,

provides each learner with a measure of anonymity, thereby lowering the risk of being victimised personally for any action or word that is found on the walls (Scott, 1990). Graffiti in this study is thus recognised as a weapon and a mirror through which the oppressed (learners) express their emotions about their day to day lives. The view that art is a weapon to fight back the agents of oppression becomes relevant.

p'Bitek (1973:22) has it that, "Literature [Art] is the communication and sharing of deeply felt emotions. The vehicle of this communication is words." According to p'Bitek, literature is there to express human emotions through a language. Affective and emotional states of individuals are parcelled out to the world through a medium which can be understood by that community and to him this may be literature. For an individual to fully comprehend the feelings of a community there is need to focus on that community's art. The notion that literature or art in general is the skill of sharing emotions is of paramount importance in this work. Graffiti is viewed as communication and the words on the walls are pregnant with meaning and emotions.

The current study posits that as opined by p'Bitek there are emotions which trigger one to write on the walls just like other authors are triggered. The current study shifts from the study of literary texts and argues that for learners' to communicate they find avenue on walls as graffiti. Accordingly p'Bitek's assertion acts as a launch pad to this work as it focuses on graffiti inscribed on the walls as a form of communication of learners' emotions. This is premised on the idea that in most schools, the communication channel is only top to bottom and there is no bottom to top channel of communication. This renders the learners powerless and incapable of speaking back to the leaders. The only way to circumvent this predicament is through graffiti. The study takes the view that erasing graffiti each and every term from the walls will not bar the writers, it actually encourages them to write more. The only positive way of handling graffiti is through its analysis by counselling and language experts in order to bring to the fore the meaning and emotions carried by the words on the walls. Graffiti is thus not art for art's sake but emotional art. In this work the learners are perceived as people who will be seeking attention through wall communication.

2.4 Review of Researches by Zimbabwean Scholars on Graffiti and Language

Iron (2007), Mangeya (2014) and Mangeya (2018) agree that graffiti is found on both public buildings and private buildings. Mangeya (2018) went on to analyse graffiti in schools and reiterates the fact that graffiti in schools is sometimes found in the toilets. The paper analysed graffiti and posits that in most cases graffiti from the toilets communicates various issues that range from sexuality to hygiene. It is vital to note that his discussion highlighted the idea that graffiti in schools may be found in restrooms. The pronouncement proves the fact that graffiti is not confined to any particular place in Zimbabwean schools. Accordingly, graffiti is a community aspect that is found on all the walls that the graffiti artist can reach and write as they try to pour out whatever they will be trying to communicate. The current study in consequence takes the view that graffiti is not only the domain of adults but learners are also capable of writing on the walls as indicated by Mangeya (2018). The learners paint on almost every wall as they speak back to the authorities. This research takes the position that graffiti on school walls in contemporary Zimbabwe needs to be analysed not to unravel its message, since that was done by Mangeya but to find out the cognitive states of the authors.

Just like Mangeya's work this study focuses on the functionality of graffiti found in schools. There is need to bring to the fore the functions of graffiti if ever the school authorities are to understand the emotions buried in the learners' minds. The current study, however, differs from Mangeya's in the sense that it focuses on different words written on the walls and deduces the feelings behind their choice while Mangeya focused on the messages embedded in the paintings. In order to fully implement the 2013 updated curriculum that calls for the counselling department to be at the center of the learning endeavour in all schools, there is need to fully understand the emotions of the learners. The study takes the view that graffiti is one of the most vital aspects to look at when one wants to fully elucidate on various emotions of the Zimbabwean learners.

Ngara (1985) posits that art must awaken the minds of the oppressed and empower them to fight against oppression. To him art is the voice of the voiceless. There is need to employ art in order to win against unfairness in the world and in Zimbabwe in particular. The system and the environment in general are lopsided and skewed in favour of those in power. Thus to Ngara, art acts as a double edged sword; it helps the oppressed to realise their status and at the same time speaks to the authorities castigating them. In so doing, art becomes a harbour of

the community's different emotions. In each and every set up, there are structures that are bent on oppressing those at the bottom of the ladder. Those at the top of the social ladder design apparatuses which perpetuate the status quo. It is through art that the oppressed express their pain and agony. The proposition by Ngara that art is a voice of the voiceless is borrowed into this study. The current study views graffiti as a voice of the voiceless. Just like in literature, in graffiti, the pain and agony is expressed through different words that may be categorised under different emotions as argued in this study. The proposition that there is a struggle between the oppressed and the oppressors is of paramount importance in this study. In Bikita Matsai set up, prefects and the administration at schools represent the ruling elite. They impose their system on the learners in most cases without the consent of the learners. This study, as a result, focuses on graffiti with the view that it is being produced by a group of people who are communicating their joys and sorrows springing from their surrounding circumstances. It is therefore necessary for one to study the words on the walls in order to establish different emotions embedded in the words.

2.5 Conclusion

This chapter focused on previous researches from the international, regional and national levels that gave impetus to this study. It has highlighted the fact that graffiti is found in almost all the places of the world. It has also brought to the fore the fact that graffiti is an art and a language that is found in most schools in Zimbabwe. The school environments have also been found to be the main triggers of graffiti writing since these affect the cognitive aspects of the writers. The work has, as a result of the analysis of different works by different scholars, concluded that it is vital to shift the focus of study from just looking at the messages that can be easily deduced from graffiti and focus on the subtle emergence of emotions in graffiti. This chapter has given a background to the answering of research questions which were designed to aid in the process of investigating the occurrence of graffiti in Bikita Matsai schools.

CHAPTER THREE

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

3.1 Introduction

The preceding chapter has discussed different works on which this work is hinged. The subsequent chapter focuses on the theoretical framework and the research methodology. The chapter brings to the fore various methods that were employed to gather and analyse data. The lenses through which the data was scrutinised are also presented under the theoretical framework section.

3.2 Theoretical Framework

In the field of research the theoretical framework introduces and explains the theory that explains the research problem and why it exists (Abend 2008, Swanson 2013). The two authors argue that theories are formulated to explain, predict and understand phenomenon. The postulation by these two authors points to the idea that, for research data to be understood and given meaning, there must be a world view that guides how reality is perceived by the researcher. The theory is there to enable the researcher to generalise certain phenomenon. This is because in most cases, theories emanate from empirical research findings. To clearly state the importance of theories in research, Imenda (2014) has it that the theoretical framework gives life to a research. The scholar did not overstate the importance of theories by referring to them as the life to research. The postulation is an important realisation of the pivotal role a theory plays in research. It is only through a certain world view that data may get meaning. Without a theory, one can never give a balanced and meaningful critique. It is of paramount importance to note that for a research project to be acceptable it must be based on a theory. Imenda (ibid) rightfully states that, the use of a theory will enable the generalizability of the research outcomes. Thus in Bikita-Matsai there is a recurrence of

graffiti on school walls each and every term. This feature calls for a deeper analysis. To explain and understand the phenomenon the researcher focused the preceding section on Historical-Philological Semantics theory. The section brings to the fore the major tenets of the theory which render it relevant in this study. The theory was singled out due to the fact that the study is premised on the cognitive products of learners and their ever changing meanings. These cognitive products' meanings have to be traced historically. Graffiti at this juncture is regarded as functional texts and art as highlighted in chapter two. The use of a lexical semantic theory enables the researcher to search for meaning in the words which is the domain of semantics.

3.2.1 Historical-Philological Semantics

Historical-Philological Semantics is a semantic theory that focuses on the meanings of words in context. Champelle (2012) traced the history of Historical-Philological Semantics to the nineteenth century. According to Champelle, during this period, the focus was on biblical texts and their historical meanings. However, she argues that in the twentieth century there was a great shift from historical meanings to human minds and meanings. The theory shifted its focus to the psychologically oriented view. During this era the theory was now concerned with the meanings that were conceived in the cognitive domain of individuals. Human beings produce what they will be thinking about as words, written or spoken. Chapter two has clearly highlighted the fact that art is a product of everyday life experiences of the individuals. Thus learners tend to release their emotions through art which at this juncture is graffiti. Graffiti words are cognitive products and thus their analysis is done using a theory that takes the human mind into consideration when analysing words.

The focus on human minds and meanings is very vital in the current study. Geeraerts (2009) posits that the historical-philological semantics falls under lexical semantics. Lexical semantics to him focuses on what words mean, why they mean what they mean to different individuals and how they are perceived by the speakers which manifest as different discourses and texts. The semantic approach to the study of words was pivotal in this study. There is need to perceive the meanings and the cognitive aspects that give rise to graffiti. Individuals make use of different words during different situations and it is very vital to

search for reasons why it is like that. Learners are speakers but they are speakers in a given context. The theory made it possible for the study to take cognisance of the environment of the producers of graffiti. The individualistic analysis avoided a blanket analysis of graffiti and that enabled the researcher to bring to the fore different individuals' affective states and their choices of words.

3.2.2 Psychologically Oriented Historical-Philological Semantics

Historical-philological semantics as a linguistic theory has many, branches. However, for the purpose of this study the Psychologically Oriented Historical-Philological Semantics theory was adopted. The psychological aspect helped the study give emphasis on the psychological elements around the production of graffiti. Hecht (1888) and Bréal (1897) as the founding fathers of this semantics theory, contributed immensely to the overall being of the theory; consequently their ideas were used as the main ideas. There are various contributions by various scholars to this theory; however, the contributions are expansions on the main ideas that are central aspects of the theory. Thus it was very vital to focus on the founding fathers' postulations since they are the undiluted aspects of the theory. The work uses the tenets as the main pillars that enable a balanced analysis ensuring results that could be generalised although the research is a case study.

To Hecht (1888) the concept of meaning is psychological. Hence; to him meaning emanates from the cognitive aspects of an individual. The human mind names and gives meanings to words. It is the mind that attaches certain meanings to certain words. Thus according to Hecht; in order for one to understand the meaning of words the focal point must be on the mental make-up that produced the words. Semantics cannot be separated from psychology. The base to an effective semantics study is psychology. As a result Hecht advocated for a study that deduces meaning of words from their contextual and psychological environments.

Bréal (1897) concurs aptly when he argues that, "...the linguistic phenomena under study are seen as revealing characteristics of the human mind". To Bréal the words uttered are a true replica of the mind of the person uttering them. As clearly put across under the analysis of Wilce's (2009) work in Chapter Two, languages are 'feelingful'. Thus the feelings or the affective states of a human being may be conceived in the words they utter. It becomes

imperative to focus on graffiti using a theory that recognises the importance of feelings in the choice of words. The theory makes it possible for the researcher to associate different feelings with different words. The results bring to the fore the symbiotic relationship that exists between affective states and the choice of words among high school learners.

3.2.2 Applicability of the Psychologically Oriented Historical-Philological Semantics

The current study as a result of the propositions by Bréal and Hecht, regards words and their meanings as psychological. The study argues that there is a great influence of the mind on the choice of words and graffiti is accordingly linked to cognitive capacities. Psychologically Oriented Historical-Philological Semantics theory was used to understand the meaning of graffiti. This is due to the fact that graffiti, which is found on Bikita-Matsai secondary school walls shows elements of emotional grief. The study opines that graffiti at this juncture is produced in a subtle way to evade victimisation. That prompted the researcher to view the scratching on the walls as a production of the intricate learners' minds. Chances are high that affective states influence the type of words that are written on the walls as graffiti. The meanings that are attached to the different words also differ from the everyday meaning basing on the emotional state of the person using the words. It is vital to note that the crux of the research is on bringing out the relationship between words and the minds that produce them. The Psychologically Oriented Historical-Philological Semantics theory helped the researcher to come out with different affective states and how these give rise to different words which emanates as graffiti on Bikita-Matsai secondary school walls. The Psychologically Oriented Historical-Philological Semantics theory provided this study with a base from which to launch a vibrant and comprehensive study of graffiti and affective states

3.3 Research Methodology

Lynch (2016) postulates that the methodology is “whatever you decide to include in the chapter where you discuss alternative methodological approaches, justify your chosen research method, and describe the process and participants in your study”. Irny and Rose, (2005) say that methodologies do not provide solutions. However, they argue that they offer the theoretical underpinning for understanding which best practices can be applied to specific cases. This section as a result focuses on the population under study, the sample, data collection, instruments and presentation methods. The section gives the methods through which the researcher came out with empirical data and at the end code information that can be generalised. This was done in order to effectively analyse graffiti in Bikita-Matsai schools.

3.3.1 Research Design

The research used the case study approach. Soy (2009) postulates that a case study gives a researcher an opportunity to study a certain subject in depth. This study is thus an in depth study of graffiti in Bikita-Matsai secondary schools. Bikita-Matsai secondary schools acted as the case from which data was gathered. To Soy (ibid) a case study may be qualitative or quantitative. Thus case studies may employ the qualitative design, the quantitative design or both. Taking the above argument into consideration, the current study used the post-modern approach in gathering, analysing and presenting data in this exegesis. The qualitative and quantitative designs were used as the research unfolded. Qualitative design aspects were used on lexical semantics aspects which are difficult to quantify; while the quantitative aspects were used on aspects that call for numbers such as the population and the sample. Meanings of words and various affective states may not be quantified. These, like any other social aspects which include values and beliefs, call for descriptions when analysing them. Triangulation became the only plausible approach to use in this study as it allows flexibility in terms of research design use. However, the use of research designs in the research is skewed in favour of the qualitative design due to the nature of the research and its pith.

3.3.1.1 Qualitative design

Young (2017) has it that; qualitative research is a “systematic collection, organization and interpretation of textual information”. He further states that it is an inductive approach to the formulation of fresh and new knowledge from phenomena that are difficult to quantify. His postulation entails that the qualitative approach is systematic. There are certain procedures that must be followed in order to come up with valid research findings. Procedures are necessary in bringing out new knowledge. Qualitative procedures are, however, aimed at bridging information on different niches in phenomena that cannot be analysed numerically. Soy (2009) also points to the fact that qualitative research gives a descriptive analysis of phenomenon. His postulation supports the idea that in order to fully explain ethnographic information; there is need for descriptions since these will enable the researcher to discuss facts that cannot be numerically represented.

This study focuses on affective states and their effect on the choice of words by different individuals as seen in graffiti. These aspects are very difficult to quantify. There is need to clearly describe graffiti as a phenomenon and why it is the way it is, using lexical semantics aspects. Word meanings cannot be quantified neither can one quantify affective states, thus, qualitative research design enabled the researcher to use descriptions which are embedded in this design. To Joubish (2010), qualitative methods unravel opinions. The research unpacks the opinions of the learners, teachers, and the parents in order to find the relationship between the choice of words (as presented in graffiti) and the affective states of the person who would have produced the work.

Phenomenology embedded in qualitative research was used as the pivot of this research as it allowed the researcher to gather empirical data without compromising the environment. The researcher is a teacher in the community and hence the need to skirt any suspicion by the learners. Graffiti as highlighted in chapter two acts as a public sphere through which learners discuss and make known their feelings. There was need to avoid any suspicion of them being victimised because of the outcome of the research. The subjectivity in nature and the examining and reflecting on non-tangible aspects as research subject embedded in the qualitative design was harnessed in analysing graffiti in Matsai. The values, attitudes and

perceptions were discussed qualitatively in order to unravel the subtle aspects that give rise to graffiti.

Young (2017) posits that although qualitative research can be easier to start due to the fact that it has no rigid laid down rules on methodology, it is often difficult to interpret and present the research findings from this type of research. The above proposition is one of the disadvantages of the qualitative design. Interpretation of findings is subjective and hence it becomes very difficult to reach concrete propositions. The fact that results from such studies may never be over generalised is another weakness of the design. However, the researcher incorporated some quantitative aspects where necessary, to guard against the loss of important data during the processing phase. The designs are complementary and hence their use in this study brought to the fore authentic and empirical information that can be relied on in as far as graffiti in Zimbabwean schools is concerned.

3.3.1.2 Quantitative Design

Braun and Clarke (2013) argue that quantitative research puts much emphasis on collecting and analysing statistical data. To them the focus is on measuring the scale, range and frequency of phenomena. From the above propositions about the quantitative design, it can be safely argued that; the quantitative design is a design that employs Pure Science techniques. The calculation of aspects such as the frequency, scale and range can only be done when carrying out a research that has participants as objects and not subjects in the research process. Thus the advantage of this type of research is that it is highly detailed and structured. As a result quantitative results can be collated much easier and can be presented statistically. Cassell and Symon (2004) clearly put across the idea that quantitative research is used to find quantities relating to data in a scientific way. The aspect of using quantities relating to data was borrowed in this research. There are numerous aspects that may be quantified for instance the number of vulgar words collected during the research process may be quantified. In consequence, this study collected data and the frequency of opinions and words was tabled and quantified. Tables and charts were drawn with quantities where necessary in order to make a flawless discussion on affective states and the graffiti words found on Bikita-Matsai secondary schools walls. Since this design is scientific, its tenets were not fully compatible

with the current research and hence its use only as a complementary design. The design provided with solutions to the shortfalls of the main design which is the qualitative design.

3.3.2.1 Research Instruments

Young (2017) when discussing research instruments argues that a research project must have in it empirical data that is sometimes referred to as primary data. He went on to list ways through which primary data can be gathered. His list includes one-to-one interviews, focus groups and interviews, participant observation and questionnaires as some of the instruments that may be used. For the purpose of this study the researcher made use of three primary data gathering instruments. Questionnaires, interviews and a camera acted as the main instruments due to the type of the sample and the nature of study. These three are explained in detail in the subsequent sections.

3.3.2.2 Interview

In this study interviews were used as the main primary data gathering instrument. Marsh (2013) has it that an interview entails the establishment of a passing relationship between the interviewer and the interviewee. The relationship is based on the objectives of the researcher which manifest as questions. The interviewer asks the interviewee questions face to face, telephonically or electronically. The relationship, just like any other human relationship, creates an atmosphere of trust. The trust is created by the continuous contact between the two research entities. As a result of this relationship, the research is bound to generate empirical primary data. The main strength of an interview is thus its ability to create an environment that enables the interviewee to participate in the research without fear or suspicion.

In gathering data for the current research, the researcher employed the interview method. Questions were drafted and were asked directly by the researcher to the respondents. The postulation by Marsh that interviews depend on relationships was of paramount importance in this research. The current researcher, in consequence created a strong bond between the participants and himself. This was done in order to create a conducive environment for data

gathering. At present, graffiti writing is regarded as a crime in schools. The use of interviews after the creation of a relationship ensured that students spoke freely without fear of being victimised. The bond also ensured that the researcher got authentic primary data on affective states and their relationship to graffiti on the walls.

Braun and Clarke (2013) group interviews into three main types. These three are the structured, semi-structured and the unstructured interview. To them a structured interview involves the use of interview guides which are based on predetermined and identical set of questions. The questions are then read by the interviewer in a way that will not influence the interviewee's response. However, in most cases the interviewee is given the answers and has to choose the most appropriate according to him or her. On semi-structured interviews he posits that the interviewer will be having themes and areas to be covered. In such a case, there may be some standardised questions. However, the interviewer is free to omit or add some questions depending on the situation and the way the respondent will be responding.

For the purpose of this study semi structured interviews were used. In this study the semi structured interview was used because of its flexibility. This interview type allowed the researcher to probe for more information and or read between the lines and come up with answers that were not given through words. Body language is, in most cases, at play during interviews. The researcher interpreted the body language for use during the data analysis phase. The research looks at graffiti which is produced by learners. Learners tend give certain answers to circumvent major aspects which are the domain of graffiti. The semi structured interview guide allowed the researcher to probe for more information and at the same time deduce meanings from the body language of the learners as they responded to interview questions.

These semi structured interviews were administered on a face to face basis. Braun and Clarke (2006) argue that this type of interview involves the researcher asking the respondents prepared questions face to face. The participants and the researcher are supposed to sit down for a set period of time to discuss the semi structured questions prepared by the researcher. In this research, the face to face method helped the researcher read between the lines and probe for more information. Unlike a telephone interview, the face to face interview enabled the researcher to read the body language of the learners and react accordingly. The participants were mainly learners and it was of paramount importance to read and react to their movements since this group of respondents is very versatile and needs subtle measures when

dealing with them. The face to face type enabled the researcher to record the interviews using recorders and decode as well as make analysis when time and the environment allowed. It was difficult to write the key points as they were spoken and thus the face to face type of interview allowed the researcher to also use a recorder. Recorded interviews acted as sources of empirical primary data. The interviews were used on all the different participant categories. This was done to complement other methods which were used in those categories.

3.3.2.3 Questionnaire.

This research also made use of questionnaires. Saunders, Lewis and Thornhill (2003) posit that questionnaires collect data by asking a sample of people to respond to the same questions. They say that these questions may be printed and or electronic. They list five types of questionnaire approaches and these are on-line, postal printed, hand delivery and collection printed, telephone electronic/printed and interview face to face printed. Guided by these five, this research made use of the hand delivery and collection printed approach. The researcher visited teachers and learners at different schools in person to deliver the questionnaires. This was because the schools are close and this ensured high return since the researcher was present at the schools when learners and teachers filled in the printed papers. On the advantages of questionnaires, Joubish (2010), says that questionnaires are economically designed questions. The economic aspect is found on the time they require to complete and administer and printing costs. The participants respond during their spare time when they feel like answering the questions. The researcher is not forced to be around when the questions are being completed. In this research, the researcher hand delivered the questionnaires and, in some instances, made the respondent suggest the date on which the researcher could collect the completed questionnaire. The economic aspect in terms of time made this instrument more relevant for teachers who have busy schedules due to the new curriculum activities. The scholar thus designed questions that were economic but enabled the participants to respond giving the required primary data on graffiti and affective states for clear analysis. The questionnaires were also sent to the academic group which, like teachers do have busy schedules. The questionnaires were short but concise enough to capture important aspects. That way, the respondents were not burdened and did not snub the interviewer.

Questionnaires do have disadvantages when it comes to returns. Because the researcher will not be present when the respondent answers questions or to remind him or her to answer certain sections, the chances are high that important sections are skipped. Some may not even bother to answer the questionnaires since there is no one to encourage them to answer. Thus questionnaire returns in most cases are limited. However, data from interviews complemented the questionnaire data since the same research categories were also interviewed for convenience's sake.

3.3.2.4 Camera

To capture images on the walls for data analysis the researcher made use of a camera. Braun and Clarke (2006) point the fact that authentic data gathering instruments give birth to authentic data and at the end authentic information. Graffiti on the walls was captured using cameras. The pictures were used as primary data for coding into information. The use of the camera availed authentic information to the researcher. It is of paramount importance to note that the interview questions and the questionnaire were based on graffiti on the walls. The pictures from the camera helped in enabling the researcher to have a referral point when talking about the texts on the walls. Thus the most convenient instrument for gathering primary data was a camera. There were challenges that were associated with the use of a camera such as the size of graffiti text and the instrument used to write on the wall, for instance, **Fig 3.1** below. The words are not clear. It was difficult to analyse such pictures.

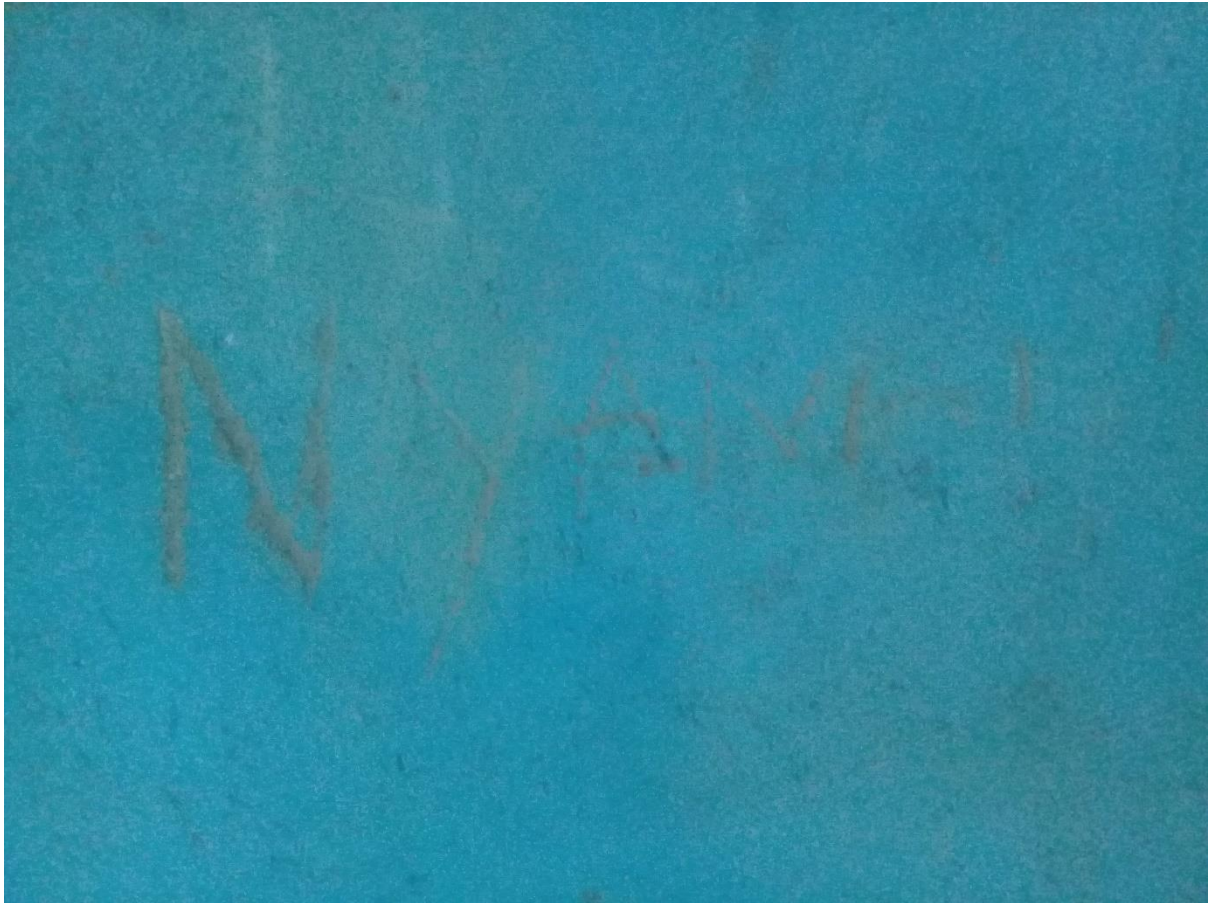


Fig 3.1 Unclear picture

The writer just scratched the wall using a hard object. However, this picture is very difficult to read. To circumvent this problem of pictures that are not clear, the researcher targeted clearer and bigger texts. The camera was used to capture pictures of texts that were clear. Those that were not so clear were discussed during the interviews. The **Fig 3.2** below is an example of a clear picture for data gathering and information processing from a camera.



Fig 3.2 Clear picture

The words on the picture are very clear and such pictures were used as sources of authentic data for analysis. The pictures were also used to support certain propositions with much ease as they acted as evidence of research and the basis of arguments.

3.4 Population and Sample

Henry (1990), argues that for a group of fifty people and below the researcher must not try to sample. The whole population should be selected for questioning. He argues that, “To elicit the views of larger groups, some form of sampling is usually necessary to attempt to gather opinions that are likely to be representative of the whole group” (Henry: 1990). The population under study in this research was well above fifty and thus the researcher employed sampling methods to find the appropriate sample for the study. Raj (2005) postulates that to sample is to select a section of the population to focus on. To Rossouw (2003), sampling is the choice of a part or the selection of a part from the population to represent the whole. From

the above definitions, one can say that the population is the whole and the sample is the section that the researcher chooses to focus on during the data gathering process. A sample is a subset of the total number of individuals in an area or location or social setup where the research is being carried out. To the above scholars, the sum total of the possible participants becomes the population under study.

Neuman (2009) posits that if one is to sample, there are certain procedures that are laid down that must be followed. He says sampling is a systematic process. Thus a sample is a part of the population that is selected through systematic means in order to represent the whole. The whole at this juncture becomes the population. Due to the size of the population the research used sampling methods to select participants who in turn gave data on the affective states and the choice of graffiti words in Bikita-Matsai secondary schools. The samples came from the learners in all the five schools, teachers and the university academics.

From the numerous thousands of students, teachers and academics, the researcher chose a sample of one hundred participants in total. This is due to the fact that these groups in most cases share same sentiments when it comes to aspects that affect them. It might be a mere waste of time to gather data from a sample bigger than that. Due to time constraints it was also not possible to gather large volumes of data and effectively analyse it. The researcher, as a result selected five academics. The remaining ninety five participants were selected from the learners and their teachers from the five secondary schools under study. However, the researcher selected five teachers from these schools and the remaining ninety participants were learners from the five schools. These schools are Mashoko, Chizondo, Cheninga, Odzi and Tabudirira. Eighteen learner respondents were selected from each school. The sample took cognisance of gender issues.

Due to the variations in the populations, different sampling methods were used in selecting a sample for each group. The random systematic sampling method was used on the learners' sample. This was due to the fact that the population was large. To avoid chances of getting a biased sample as well as trying to give each learner an equal opportunity to participate; random systematic sampling was considered to be the best sampling method. This probability sampling method ensures that participants are selected at random by the researcher at numbered intervals. Raj (2005), argues that when using this method, the researcher starts at a random starting point and then follows certain fixed intervals in selecting the next participant. The researcher started at a randomly selected starting point and then selected every tenth

person in the learners' population. When meticulously applied, this method is very effective since it enables the researcher to end up with a sample of participants whom he has selected randomly without favour or bias. The researcher tried and reached at gender balance by dividing each school's population into two equal parts of male and female. From these portions the researcher then selected the participants which then acted as the sample.

For the teachers category the researcher used the convenience sampling method. This non-probability method allowed the researcher to sample those immediately available. The head teachers who were assisting the researcher at each station were chosen for questioning. This made it easier for the researcher to get administrative views on graffiti. On the academic population, the researcher employed the purposive sampling method. University academics were selected using the purposive sampling method because this method allows the researcher to use his judgement on choosing people that are available and best meet the research's objectives. Babbie (2001) posits that under the purposive sampling method the researcher selects the participants consciously and decisively and this is done basing on the individuals' knowledge of the topic under study. The academics were chosen based on their knowledge of lexical semantics and graffiti. One's area of specialisation was an important factor in their inclusion in the sample. This helped the researcher find relevant and useful responses during interviews and on questionnaires. Although this non probability sampling method is very effective, it may prove to be very difficult to find a balanced sample in terms of gender. To correct the above anomaly, the researcher deliberately selected a balanced sample of the academics. However, on certain instances where gender balancing proved to be difficult or even impossible, the researcher concentrated on the knowledge of the participant only. Thus the above sampling methods ensured a useful relevant sample was raised in this study. The table below shows the total number of participants. The sample was categorised in terms of schools from which the participants came from as well as the groups which they belong to like in the case of teachers and university academics.

Table 3.1 Participants

School		Female	Male	Total
Mashoko	Learners	9	9	18
	Teachers	0	1	1
Tabudirira	Learners	9	9	18
	Teachers	1	0	1
Odzi	Learners	9	9	18
	Teachers	1	0	1
Cheninga	Learners	9	9	18
	Teachers	0	1	1
Chizondo	Learners	9	9	18
	Teachers	1	0	1
University	MSU	1	2	3
Academics	GZU	1	1	2
Grand Total		50	50	100

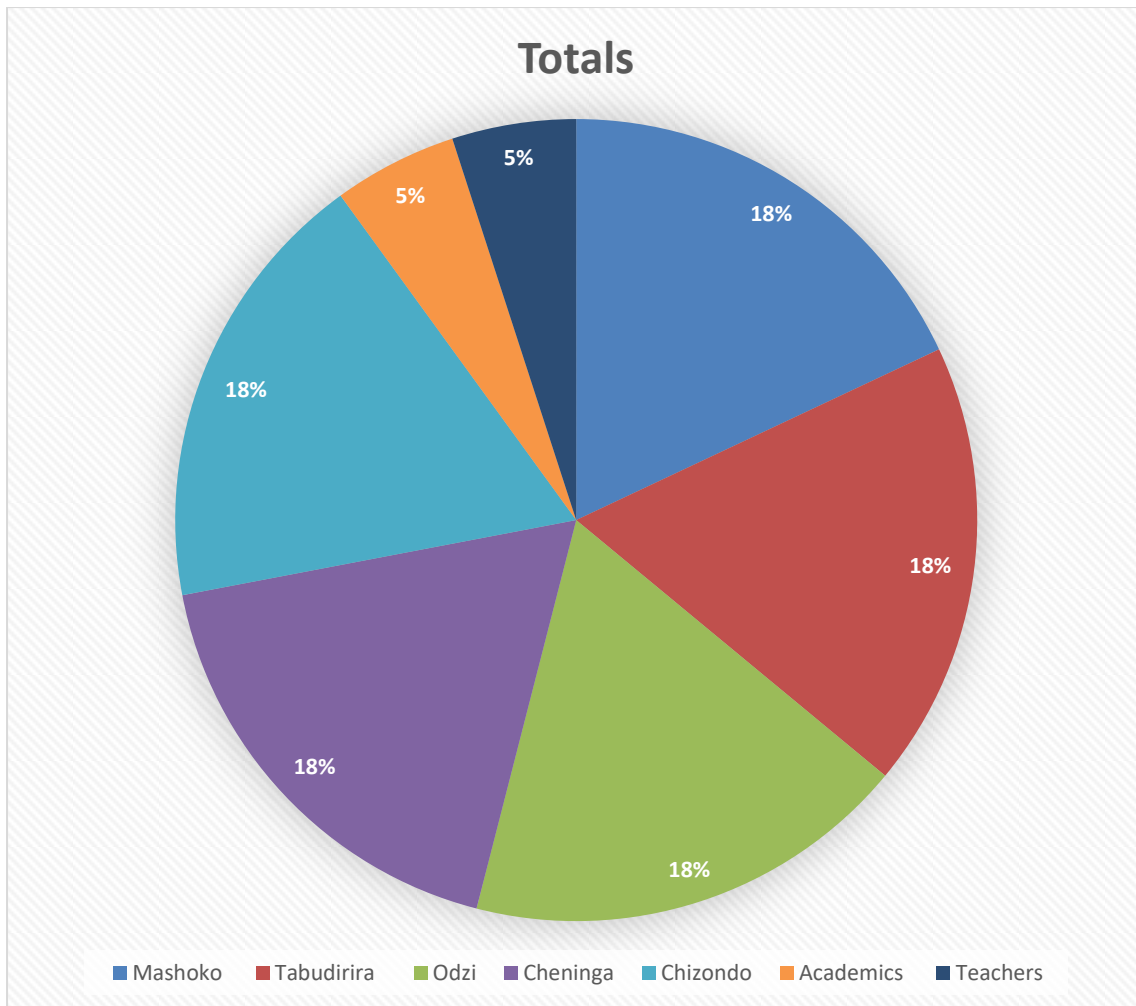


Fig 3.3 Participants in Percentages

The chart above shows the schools from which data was collected and the percentages each sample contributed to the overall sample. For the five schools, each contributed eighteen students which amounted to eighteen percent of the total population as shown on the pie chart above. The academics and the teachers' category contributed five percent amounting to ten percent if combined.

3.5 Data Analysis

Thematic analysis as well as document analysis and conversation analysis were employed as the researcher analysed data gathered through the above research instruments. However,

thematic analysis was used for the greater part of the research owing to its relevance to this type of research. The researcher used thematic analysis due to the fact that it is user friendly to the extent that it can be understood by academics (the technical) as well as general population (non-technical) (Young 2017). In defining this useful analysis method, Douglas (2000), describes thematic analysis as a way of detecting and at the same time a systematic procedure for coding qualitative data into information. Thus responses from the participants were first identified and then later on coded into themes that acted as a launch pad for data analyses. Braun and Clarke (2006) concur when they argue that this analysis process is the coding of information in a systematic way. The systematic aspect enabled the researcher to follow laid down procedures in coding information. The procedures as a result enabled the researcher to analyse graffiti using formulas that have yielded impressive results in other researches thus enhancing the chances of the current research bringing out valid and authentic findings. The research followed the laid down procedures by Braun and Clarke (2006:80) and the six pillars are as follows:

- (1) Familiarization stage. During this stage the researcher read and re-read the research data to familiarise himself with the themes that might be emanating from the data on graffiti.
- (2) Generating initial code. The generation of initial codes entailed that the researcher put marks/codes on certain data that had similarities
- (3) Searching for themes is the third pillar in this great process. The coded data was scrutinised for main themes that might have emanated from the coded graffiti data. The themes were listed down in order for them to be used in the next stage of the analysis process.
- (4) Reviewing themes. Under this phase the themes created, and the data were compared in order for the researcher to find out whether the themes generated and the data from data gathering instruments tallied. The researcher made use of three data gathering instruments; questionnaires, interviews and the camera. The researcher expected the data from these sources to tally with the themes. There was need to find out whether the data and the themes told the same story. This prevented the researcher's preconceived ideas being coded as main themes in this study.
- (5) Stage number five involved the naming of themes. Each theme was named giving it as a sub topic for analysis. The themes with the same orientation were grouped under

the same name. Thus graffiti data were categorised under different names that were generated from the themes.

- (6) The final stage was the report production stage. On this final stage the researcher selected vibrant, convincing extract examples from the data and these were included in the final document which was written in a descriptive way since this research follows the qualitative research design.

During this analysis process; data were presented using pie charts and tables. All these were extracted from the quantitative design. The research also made use of descriptions for aspects that could not be quantified as stipulated in the qualitative design. This was made possible by the triangulation method that this research adopted.

3.6 Conclusion

This chapter has elucidated on the theoretical framework and the researcher's methodology. Psychologically oriented historical-philological semantics has been used as the theory that informs graffiti data analysis in this study. Its advantages as a lexical semantics theory were highlighted. The idea that this theory allows the researcher to analyse texts basing on their history and the cognitive aspects that give rise to such aspects has made the theory relevant as shown above. The main tenets from the works of the founding fathers were also laid down as the mainstays of this study. The chapter has also delved into the research methodology. The triangulation method is given as the main method and thus the qualitative and quantitative research designs are used simultaneously. The relevant qualitative data gathering instruments were also highlighted. The advantages of these instruments were given. Thus this chapter was a guide to the researcher in carrying out the current research and it will enable future researchers who might want to repeat the same study to carry out the research from an informed point of view.

CHAPTER FOUR

RESEARCH FINDINGS

1.10 Introduction

The foregoing chapter has laid much focus on the theoretical framework and the research methodology. The chapter has brought to the fore various methods that were employed to gather and analyse data. The current chapter focuses on discoveries which were made using research methods mentioned in Chapter Three. Due to the fact that the study is biased towards the qualitative approach, findings are presented mainly in discussion form. Tables and graphs are also used where necessary. The chapter groups findings under different theme headings. The themes emanated from the pictures, questionnaires and interviews carried by the researcher.

The findings are presented in two different categories. The first category is on findings collected through the use of a camera and the second and last section is on findings from questionnaires and interviews.

4.2 Camera Findings

This section is on research findings which were collected through the use of a camera. These are going to be grouped on the basis of the location from which they were collected.

4.2.1 Graffiti from Class Room Trusses

In a school set up learners write wherever they think their targeted audience will read. Halsey and Young (2002), Zolner (2007) and Gune, Serkan and Gulsen (2006) concur on the idea that graffiti has no permanent location in various communities. Graffiti has always been found on all areas where the writer can reach. During the course of the research the researcher found out this postulation to be authentic. Thus in Bikita Matsai secondary schools it was found out that roof trusses are one common place where graffiti writers inscribe their messages. When asked if they have ever seen graffiti and the actual location where they saw it, seventy five participants of the ninety five who had their data analysed named classroom trusses as one place where graffiti is commonly found. Data gathered points to the fact that seventy nine percent of the sample whose data was analysed agree that trusses act as slat for graffiti writing.

In all the five schools, classroom trusses were decorated with various graffiti works. Of the five schools Odzi High School had the highest number of graffiti on trusses, with all classrooms having some form of graffiti on trusses. All the pictures have various messages which will be analysed in chapter five. However it is of paramount importance to note that, of the twenty pictures of trusses, fifteen of them contain names of various individuals. Due to the fact that this work upholds the UNISA research ethics, these pictures are not going to be displayed in this thesis although reference to their content is going to be made. Thus seventy five percent of the pictures contain names and only twenty five percent of the pictures had other words other than names. The research gathered data that point to the fact that, emotions are embedded in graffiti. All the names found on the trusses have titles and or other derogatory terms inclined to them. Below are some of the pictures that were from classroom trusses.

Fig 4.1 was taken from Tabudirira High School. The inscription reads *D.K.D Imboko*. The person only being identified as DKD is being insulted by the graffiti



Fig 4.1: D.K.D imboko (DKD is a useless person)

Fig 4.2 is from Mashoko High School. The writer is asking for the reader to remember a person identified only as pastor ETD. Like **Fig 4.1** the picture contains a name.



Fig 4.2: Remember pastor ETD

Fig 4.3 is another picture from a classroom truss. The graffiti reads, *Elder Ane*. Again the picture contains a name. Just like **Fig 4.2** the name is linked to a certain title.



Fig 4.3: Elder Ane

The researcher has found out that most of the names in truss graffiti are not just general names but they are accompanied by honorific titles. Titles like Pastor and Elder are some of the labels that were discovered. These titles in most cases are associated with honour in the community in which the research was carried. The titles or labels were mainly found in graffiti that was written using English language. Both **Fig 4.2** and **Fig 4.3** were written in English and both carry honorific titles. However it was also established that, there is another category of graffiti with titles that are derogatory. These derogatory names are associated

with the behaviour of the individual being referred to. Like in **Fig 4.1** most of the pictures in this category are in the local language (Shona). It is also of paramount importance to note that pictures gathered made it possible for the researcher to deduce the fact that, the title in graffiti can be used to tell whether the person was referring to self or someone when they scratched the truss. Graffiti writers tend to use honorific titles when referring to themselves and use derogatory terms when referring to other people. The word *mboko* (useless person) was used in **Fig 4.1** to refer to a person being referred to as DKD. Through pictures like **Fig 4.1** it was established that learners use derogatory graffiti when the graffiti is aimed at other people. When referring to themselves graffiti artists use titles like the one in **Fig 4.3**. The writer referred to himself/herself as Elder. All this was done in order to bring to the fore certain emotions. These emotions are going to be analysed in chapter five as this research unfolds.

It was also established that artists use chalk and pen to write on trusses. The use of hard objects to scratch the surface was not rampant. The chalk and pens were used to write words which in most cases are in capital letters. All the pictures presented above are in capital letters. The significance of capitalising words will be discussed in chapter five although it is important to state that, it is not accidental that these words are in capital letters. To add on to capitalisation, the research established that the words are mainly found on trusses that are in front of classrooms. Graffiti is also found on the side that face a certain direction. Truss graffiti in most cases face learners when they are seated in classroom. The research has found out that to view truss graffiti, one has to go to the back of the classroom. This proves that in most cases the target audience are fellow learners and not the school authorities. The learners will be in their own theatre making fun of authorities.

The pictures above represent the twenty pictures of graffiti on trusses from the five different schools. It has been found out that, these pictures are functional. These pictures are analysed in chapter five.

4.2.2 Graffiti from Teachers' Offices

Vall, Kofford and Morales (2010) found out that at San Diego State University, graffiti by students was found on many places including restrooms and classrooms. In Bikita Matsai, graffiti was also found on administrators' offices. Office graffiti is mainly found on walls and

doors. Gune et al (2006) argue that graffiti is functional. Thus this research found meaningful words that seem to be directed at certain individuals. The nature of words found on office doors is the same in all the five schools. The words are, in most cases, insults and obscenities. The pictures collected contain words that are mainly insults directed at teachers who use the offices. Thirty pictures from different offices were photographed and, out of the thirty, only ten do not have insults or obscenities as their content. Thus two thirds of the pictures contain insults and obscenities while the remaining third are labels and derogatory names that are given to teachers by learners. Below is one of the pictures from various offices.

Fig 4.4 is inscribed, *comrade's office*. The graffiti contains a nickname.



Fig 4.4: Comrade's office

The presentation on graffiti from offices shows that graffiti with insults is dominant. There is thus need to analyse these insults in order to come up with the affective states embedded in

these insults and vulgarities. It is also vital to note that office graffiti is in most cases directed to administrators who use these offices. The researcher found out that offices of junior members at all the schools are free from graffiti. Findings have brought to the fore the idea that insults on office doors are scratched using sharp objects. Sharp objects are mainly used to write on door frames. The paint on door frames is scratched as graffiti writers imprint words and drawings. Scratching using sharp objects brings in the fact that graffiti writers aim to have their work last longer. It is also important to note that, graffiti on office doors is found above the door handles. This finding entails that the positioning of office door graffiti is a calculated move. The eyes of the office user will be directly facing the art when opening the door. No graffiti was found below the handles and this calls for an in-depth analysis on the reason why graffiti writers make such an effort to make their works visible. The insulting words on office doors are aimed at the person who uses the office. They also range from insults that use the body parts of those in authority, their social life and behaviour to their health.

4.2.3 Graffiti from Form Six and Four Base Rooms

In all the five schools, the research found out that graffiti in external examination writing classes is rampant and is directed at both fellow learners and the administration. The pictures taken have words that are evidence of the two-pronged form of communication. Zakareviciute (2014) posits that, during the Egyptian Islamic awakening revolution, graffiti by protesters was for both the authorities and fellow protesters. Thus the finding in Bikita Matsai is not peculiar but is in tandem with Zakareviciute's observation. When asked about the intended recipients of graffiti messages one teacher, Participant E said...*some to the teachers but some to the administration*. The pictures which were collected also point to the fact that teachers and administrators are part of the audience of this form of art. However, half the graffiti on pictures was directed at fellow learners while the other half was meant for administrators. Pictures that point to the fact that learners speak to themselves through graffiti were also identified in Bikita Matsai.

In most cases words directed at authorities were in form of grievances and those directed towards other learners were a mixture of different views and emotions. One learner,

Participant A, when asked about the exact words that he wrote on walls said, *Pasi neoperation kukasira kuchikoro*. The Shona phrase means “down with operation you must come to school early” This graffiti was directed at school authorities and was written by a learner from Odzi High School. During the first term of 2020 the school administration had an operation code named *Kukasira Kuuya Kuchikoro* (Coming to School Early) under which those who came to school late were punished. The graffiti thus communicates a grievance against the operation. The researcher managed to select pictures from external examination writing classes with relevant data and these are presented below.

Fig 4.5 reads *Chikoro chinotongwa navaroyi*. The author is arguing that the school is being run by witches and wizards. These words were being directed at the authorities as well as other learners.

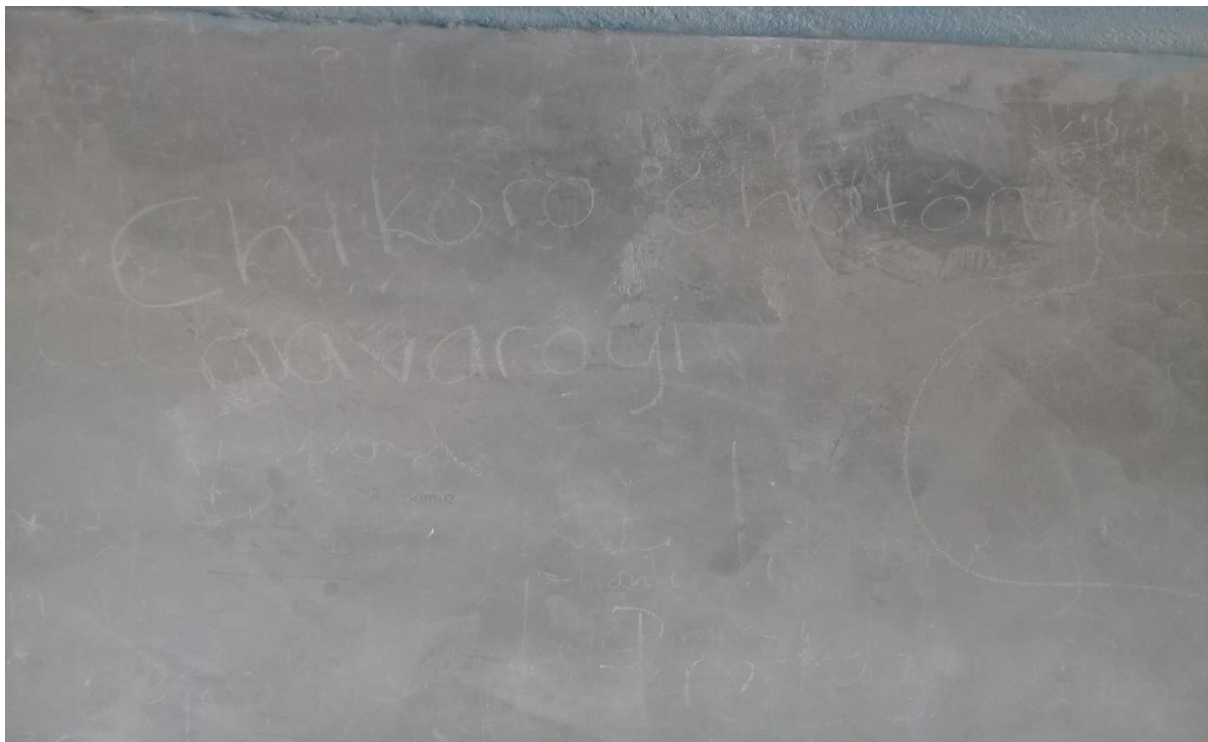


Fig 4.5: Chikoro chotongwa navaroyi (The school is being run by witches and wizards)

The researcher established that graffiti in the Form Four and Form Six classrooms is directed towards the authorities. The writers do not employ tacit methods that evade detection of insults by authorities. In **Fig 4.5** the graffiti artist directly attacked the authorities labelling

them witches and wizards. There is no element of trying to raise the grievances politely. Direct attacks are a characteristic that was found in all external examination writing grades in Bikita Matsai secondary schools. Writers use insults and words that are more direct as compared to words used by learners from other classes. Insults are clear and direct. They categorically state the recipients making it easy for the reader to match the words with the person being referred to. The artist who produced the graffiti above made it clear that he/she was referring to the authorities. The word *navaroyi* (by witches and wizards) clearly shows that the writer is not apologetic about his/her view on the authorities.

Fig 4.6 contains words which cannot be positively linked to a single category of recipients and one may say it is targeted at both the authorities and other learners. The words read *Ungandidii hapana* (You cannot do anything to me I am invincible)



Fig 4.6 *Ungandidii hapana* (What can you do to me? Nothing)

Fig 4.6 was collected from external examination writing grade base room. It has been established that this type of graffiti which can be equated to boasts, is rife on classroom

trusses. All the twenty pictures that were captured from trusses contain names with honorific titles and boasts. However, for the purpose of this discussion only a few representative pictures will be exhibited. In Bikita Matsai secondary schools, trusses are decorated by messages that praise the graffiti producer. These boasts are found at the back of the classrooms. In most cases they do not carry names of individuals although there are some with names. Of interest is the finding that, some boasts contain animal names. Animals that are used are those animals that are revered in the community for their distinct traits. There is reference to a cock in one of graffiti findings and this is discussed in chapter five.

Fig 4.7 is an example of graffiti which is directed towards other learners by the graffiti artist. The words read, *fuck you too*. This is an insult directed at a fellow learner.

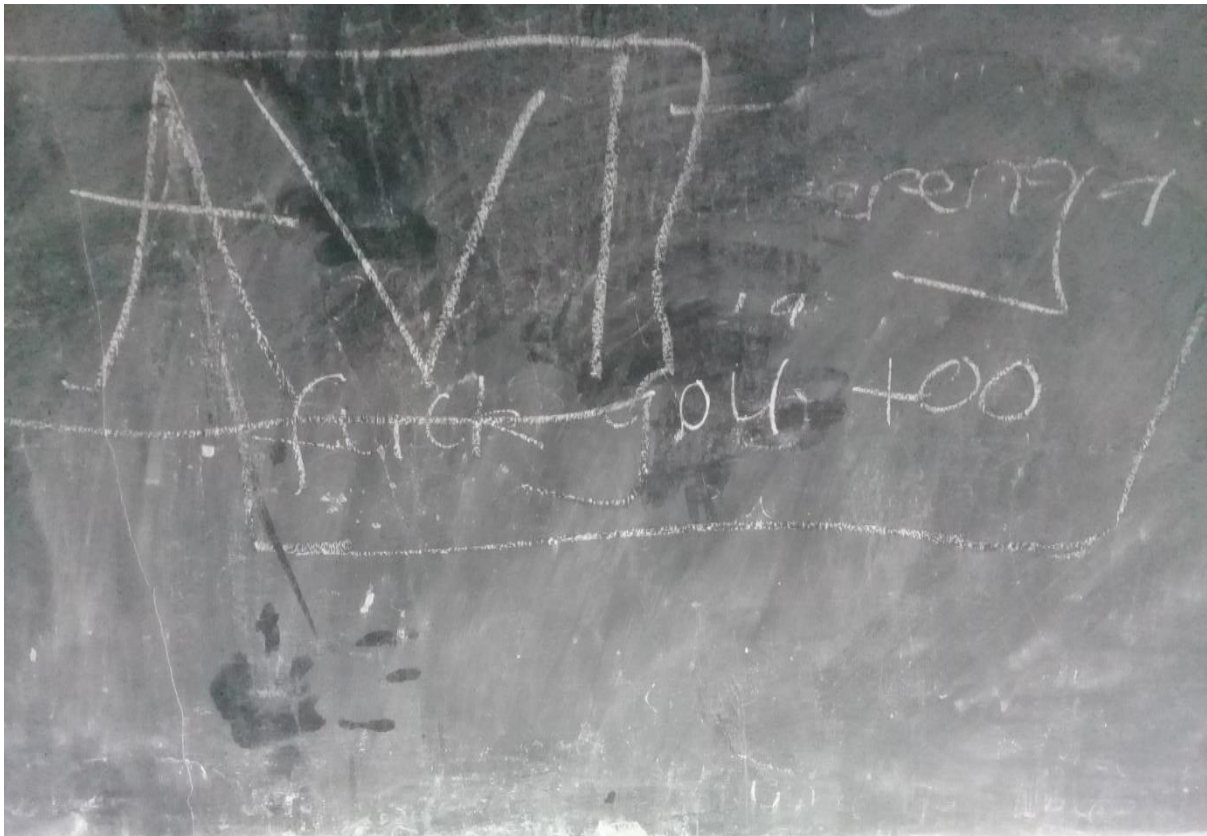


Fig 4.7: Fuck you too

The research has also established that insults in Bikita Matsai secondary schools are not only directed at teachers but also at fellow learners. **Fig 4.7** is one such example. The graffiti producer insulted another learner using explicit words. Insults with vulgar words were also gathered. It has been established that learners enjoy insulting each other using genitalic

words. These insults were rife in classrooms used by Form Fours and Form Sixes. There were no elements of using subtle methods in their attack of those whom they would be having conflicts with. It was found out that, just like in the contemporary social media community, learners use graffiti to express feelings in words that they cannot articulate in face to face interaction with their rivals. In the contemporary society where social media has become the basic mode of communication, people now find it easier to insult those whom they feel are deviants. People insult each other on Facebook, Twitter and WhatsApp. Social media has become a cover blanket for free talk. The words they use are in most cases taboo in the Zimbabwean community.

Fig 4.8 is a soliloquy type of graffiti. The writer is talking to him/herself. The statement reads, *I can't compete with others*. The words were inscribed on a desk used by a Form Four learner at Chizondo High School.

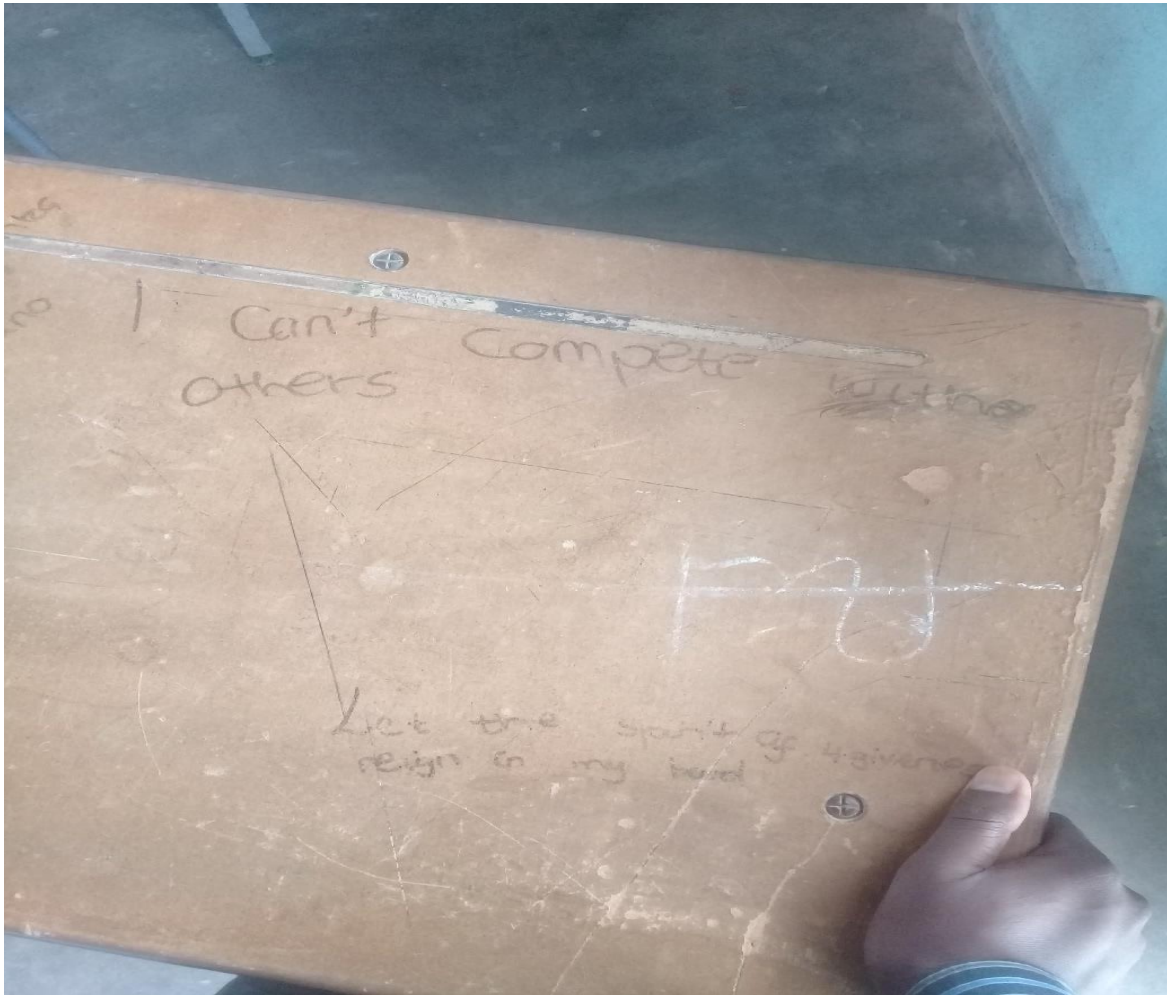


Fig 4.8: I can't compete with others

Soliloquy was also unravelled in the data gathered in Bikita Matsai. **Fig 4.8** is one such example. Data gathered shows that there are times when the graffiti artist produces graffiti that is not directed at any person but at the producer. This type of graffiti was mainly on desks, especially on the desks of those learners who would have been shifted from slow learners' classrooms to gifted learners' classrooms. In the cluster there is a tendency of screening learners according to performance. As a result when learners proceed from form three to four teachers hand pick some learners whom they believe can produce good results and relocate them to those classes with gifted learners. In most cases these learners go back to their classrooms of origin within days. Those who are forced to stay end up writing on desks. The words in most cases are a form of encouragements or, in extreme cases, show signs of distress. Graffiti on form four desks was thus established to be mainly monologues.

Some pictures from form four and six base rooms contain love issues. **Fig 4.9** is one such example.

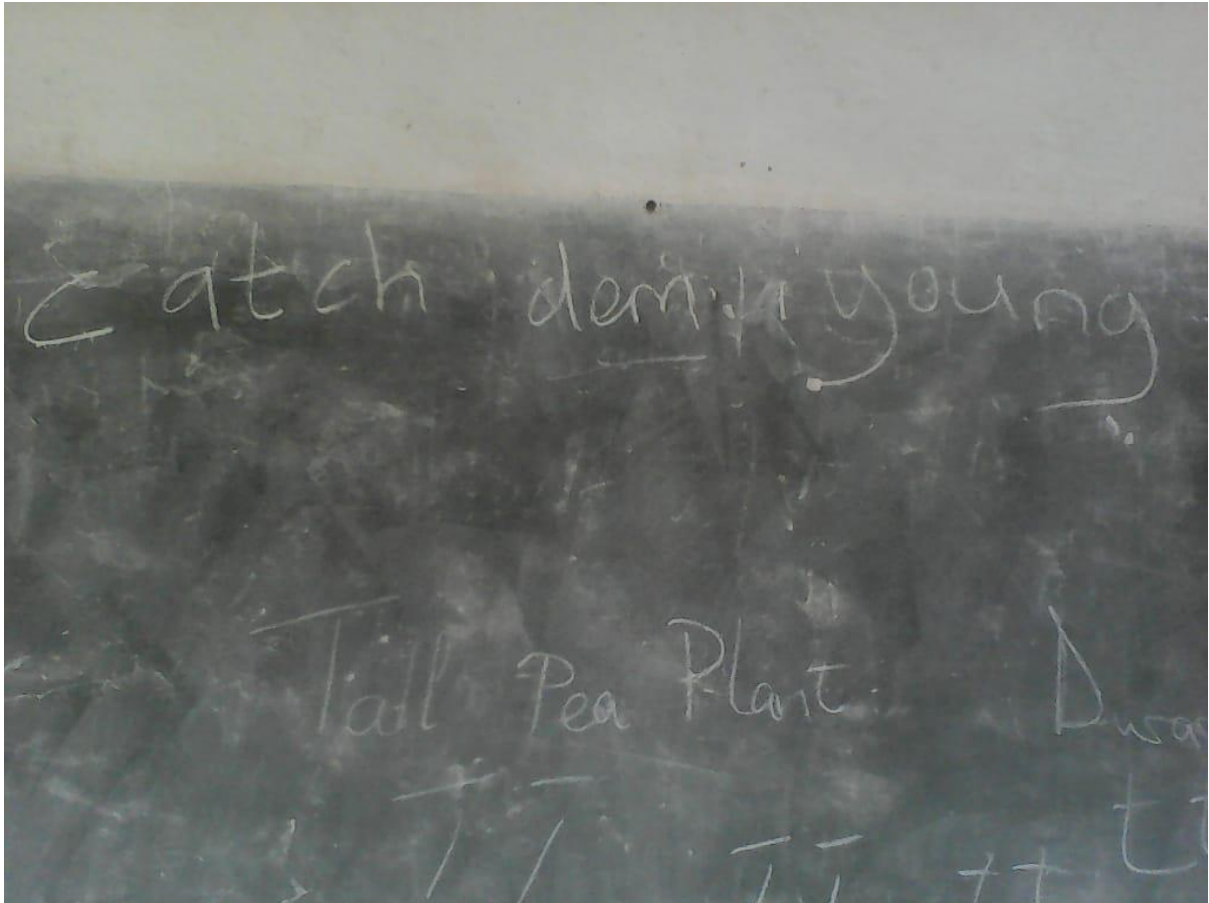


Fig 4.9: Catch them young

It was established through the data collected that love issues are part of graffiti in Bikita Matsai secondary schools. Learners write about their love life. It was also established that love issues from external examination grades show maturity. There is adult content. **Fig 4.9** is one example of graffiti that has adult content. The writer talks about aspects that are discussed in the community as a whole. The graffiti carries community view connotations. However, it is also important to note that the data shows that learners in upper grades use *chibhende* (metaphoric language) when discussing love issues.

Fig 4.10 is a picture that was taken from a form four base room screen bar. The words were directed at the school authorities.



Fig 4.10: *Tozeza baba ndivo vanorova* (we are only afraid of the father because he is the only one who beats us).

Fig 4.10 is another direct confrontation with the school authorities by the external examination writing grades. The picture points to the view that external examination writing classes are at liberty in their attack of the authorities. The graffiti shows that learners deliberately choose whom to respect at school. They have their reasons why they do not respect certain individuals at school.

The pictures were gathered from the five schools under study and have words on them directed to self, school authorities and other learners. The pictures are from base rooms used by external examination writing classes. The words on these pictures are analysed in chapter five and the emotions embedded in them untangled.

4.2.4 Graffiti from Non-Exam Classes' Chalk Boards

When asked if he can associate certain type of words to a certain class, one teacher, Participant G had this to say *...some of the information shows a sense of maturity and even the handwriting shows maturity...the senior classes who have been here for long are the ones who write on the walls*. This information points to the fact that senior classes are in most cases thought to be producers of graffiti. However, the researcher through observations found out that in junior classes, graffiti is also prevalent although it is different in form and structure from that found in senior classes. Out of the twenty pictures taken from non-exam classes seventeen were about love affairs. They talk about the different aspects of love and love life in high schools. Only three address academic and social issues. Thus eighty five percent of the pictures are on love affairs while fifteen percent address academic and social issues.

Fig 4.11 is an example of a picture that discusses love issues in high schools. The picture was taken from a form one base room at Odzi High School. The graffiti contains a caricature of individuals kissing.



Fig 4.11 Caricature of people kissing

Data gathered brought to the fore the idea that love graffiti from form one and two classes show lack of maturity. The graffiti is in most cases caricatures without words. The pictures are found on chalk boards. There is no adult content in this type of graffiti. However, names have been found to be dominant in those works where words are part of graffiti.

Fig 4.12 is another picture that discusses love aspects. The picture was captured on a chalk board in a Form Two base room at Chizondo High School. It reads *Mukadzi wangu ndi J K* (My wife's name is J K)

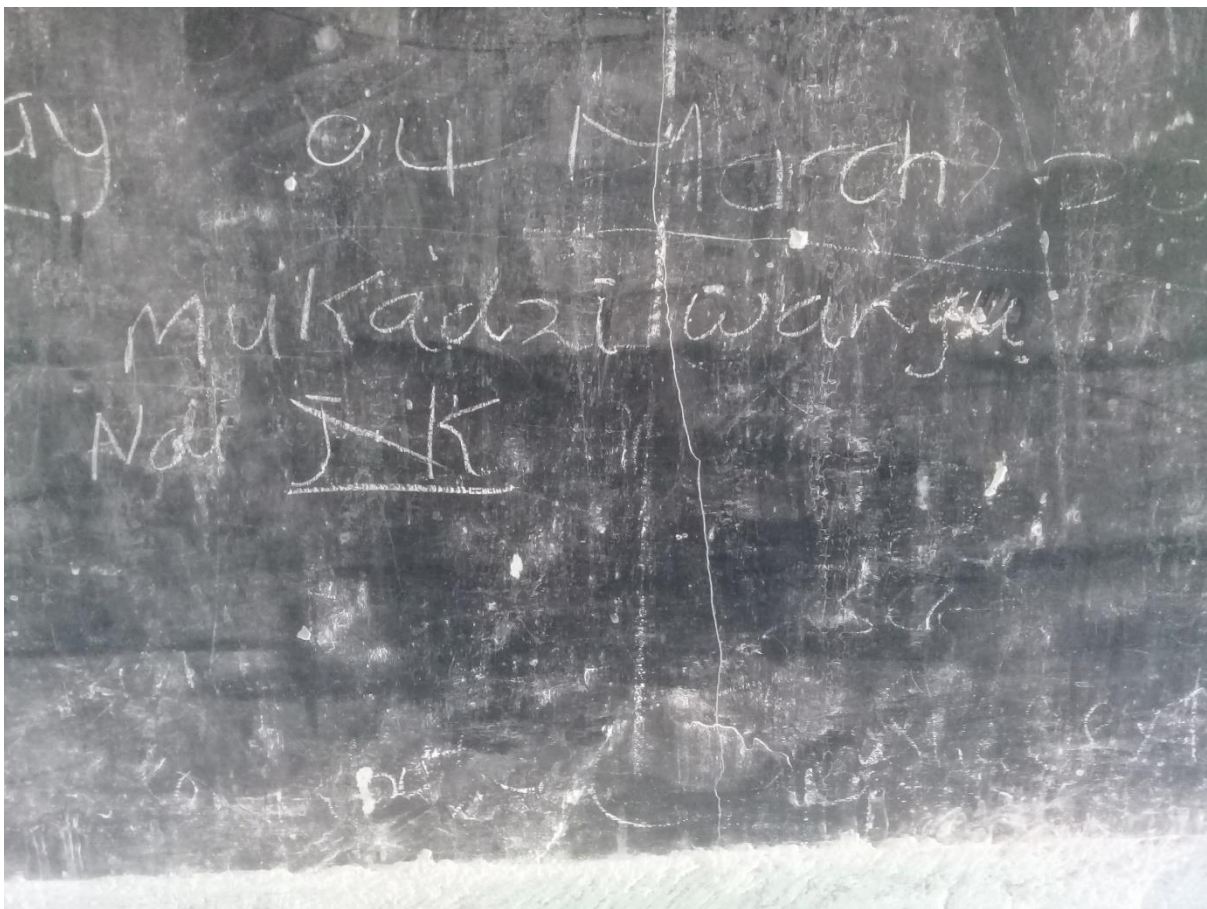


Fig 4.12: *Mukadzi wangu ndi J K* (My wife's name is J K)

The graffiti producer is making an announcement about his lover. The research found out that these announcements are only found on lower grades chalk boards. Half of the graffiti that introduces couples does not contain full names. The names are abbreviated or the name is written without the surname. In **Fig 4.12** the writer states that his wife is JK without writing

the name in full. These abbreviations were found to be meaningful in schools since the learners could correctly link the initials to the person being referred to.

Fig 4.13 is from Form One base room at Cheninga Secondary School. The graffiti contains both a caricature and some words. The picture is focused on social issues.

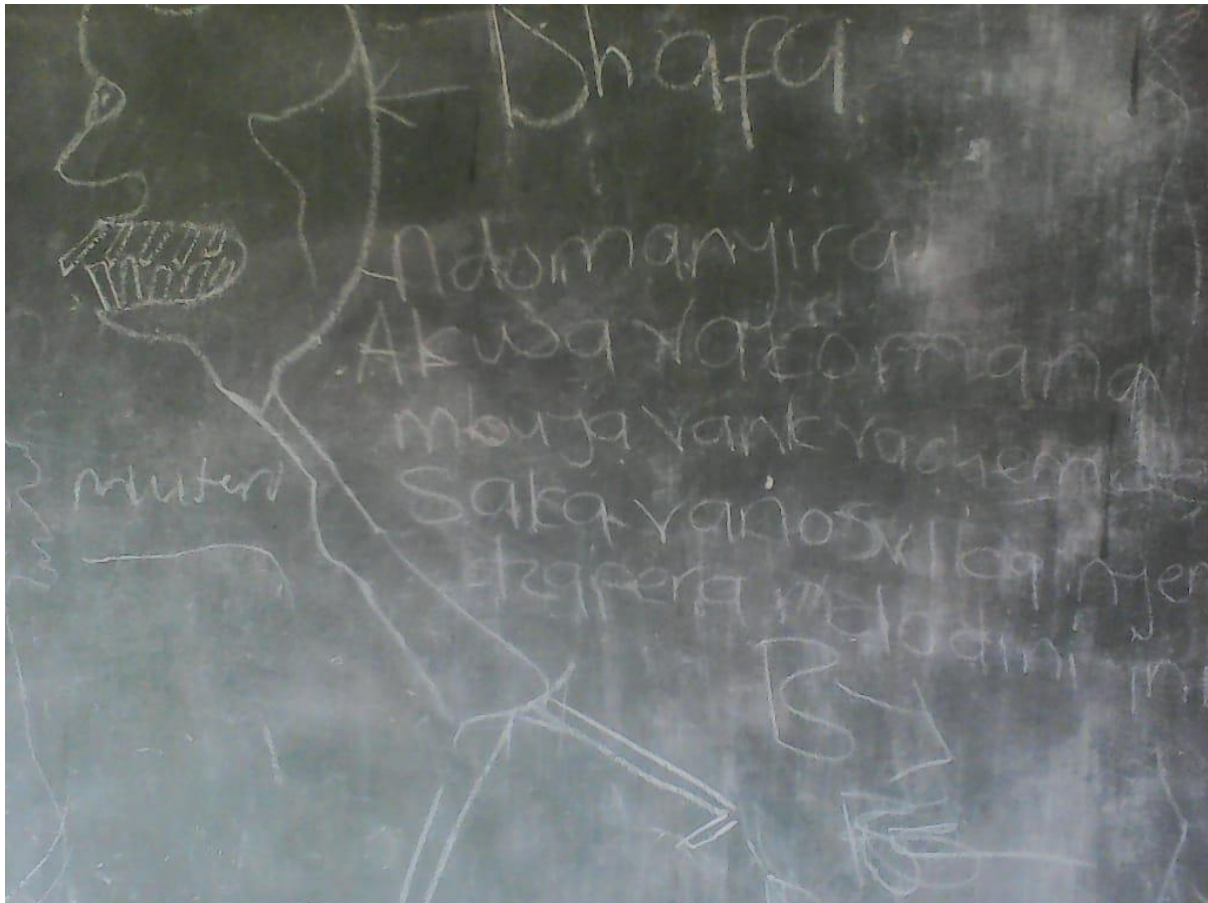


Fig 4.13: Graffiti discussing social issues

Social issues were also found in graffiti that was gathered. It was discovered that learners write about their day to day lives on chalkboards. **Fig 4.13** discusses food distribution issues in the community. This picture points to the fact that there is no aspect of learners, lives that is not found in graffiti. The caricature and words also point to the fact that the producer of this type of graffiti is from lower grades. Learners in lower grades tend to use caricatures more often in graffiti.

Fig 4.14 is a letter that was found in a Lower Sixth classroom. The letter is addressed to the headmaster. The learners are asking for a crop science teacher after they had spent two terms

without one. This letter is part of the three pictures from non-examination classes that address academic and social issues.

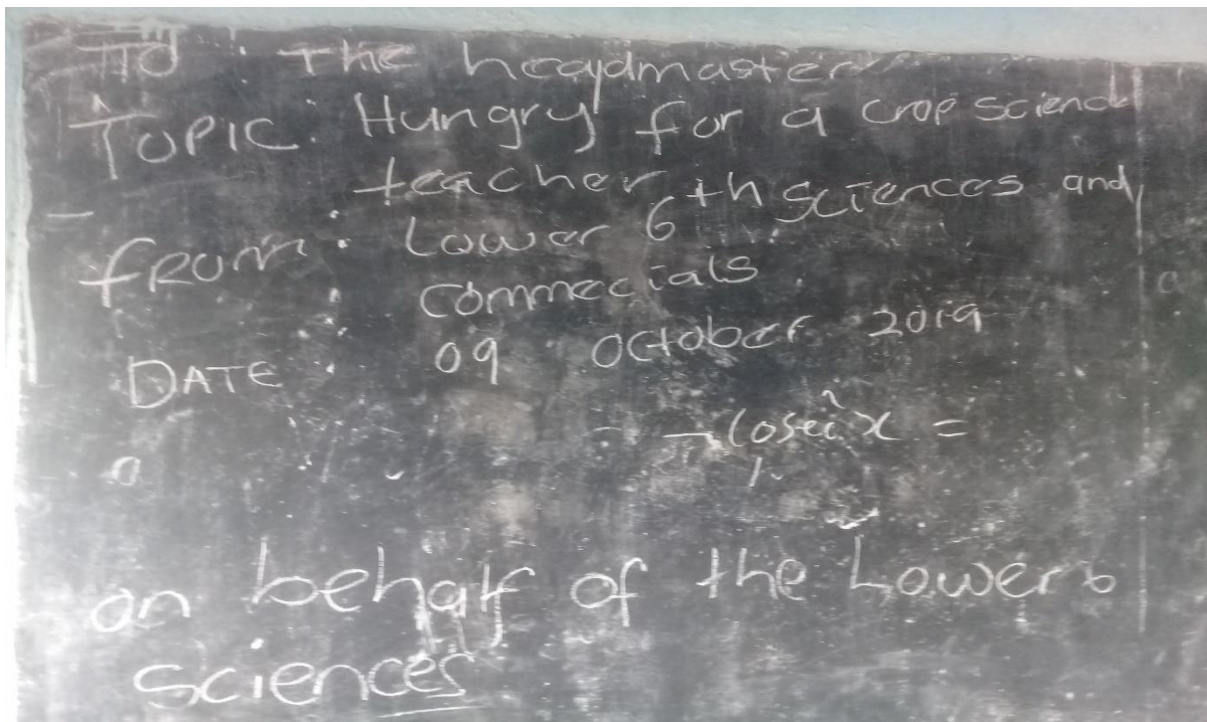


Fig 4.14: Letter to the headmaster

The letter shows the difference between methods used by external examination grades and non-external examination writing grades. The researcher found out that non examination classes use polite ways in their confrontation with the administration. They avoid direct confrontation or direct attacks. There is also a difference between graffiti from lower sixth grades and graffiti from form one. Graffiti from lower sixth base rooms shows maturity. The learners seem to have acquired communication skills and hence they tend to use them in graffiti. Unlike form ones and twos, Lower Sixth learners tend to use English. Most of them would have passed the subject at ordinary level and hence, it has been found out that using the language is easy for them.

4.2.5 Graffiti from Toilets Walls

Mangeya (2018) says that, graffiti which is found in toilets at schools is functional. He argues that this form of graffiti addresses issues of hygiene and sexuality. Just like Mangeya, this

researcher also came across graffiti in school toilets. However, unlike Mangeya, graffiti that was found in Bikita Matsai toilets is mainly directed at school authorities as insults. Where graffiti is found not attacking the authorities it emanates as obscenities. Six of the ten pictures taken from toilets were obscenities while four were insults targeted at authorities. This points to the idea that sixty percent of the total collection were obscenities while forty percent were insults targeted at school authorities.

4.3 Questionnaire and Interview Findings

The preceding section is on presentation of findings which were gathered through the use of a camera. The next section focuses on findings which were gathered through questionnaires and interviews. The researcher distributed ninety questionnaires and carried out ten interviews to the one hundred participants. Out of the ninety questionnaires the researcher managed to recover eighty five and he managed to carry out all the ten interviews as per schedule. The overall recovery rate for interviews and questionnaires becomes ninety five percent as shown in Table 4.1.

Table 4.1: Questionnaire Responses Received

Item	Number	Percentage
Questionnaires recovered	85	85%
Questionnaires not recovered	5	5%
Interviews carried out	10	10%
Total	100	100%

To Hubber (2002) for a research to be said to be practical and authentic, the response rate must be above seventy five percent. The results of this study can thus be relied upon since the response rate is ninety five percent.

4.3.1 The Learners' View on Graffiti and Affective States Embedded In It

Learners were each asked about eleven questions. However, pertinent questions and responses were selected for use in this study. Each question is consequently presented below juxtaposed to responses from learners. The responses were taken according to their usefulness to the current study.

When asked if they had ever written on walls, thirty out of the ninety participants in the learners category said they had. The numbers point to the fact that thirty three percent of learners had on one occasion written on walls. The thirty three percent who answered yes to have had written on walls named various places where they had written and these include chalkboards, classroom walls, doors, trusses and in toilets. One participant: Participant A said, *There is no specific place I can say I normally write... I just write wherever whenever I feel I want to write something.* Participant B said...*in boys' toilets ...stones and even on chalkboards and walls.* Consequently the information points to the fact that learners do not have specific places where they write graffiti.

On the question which required one to write the exact words they wrote on walls, only twenty two out of the ninety wrote the exact words. Many were afraid of victimisation although the researcher explained that the research was an academic study which had nothing to do with authorities. However, one participant: Participant B, wrote insulting words that were directed towards a teacher. The other respondent, Participant C wrote, *Munhu akandibira uchakaura* (The person who stole my belongings will suffer the consequences). Participant A wrote *Uri pfambi* (You are a prostitute). The words from all the questionnaires had some connotations in them.

When asked what gave them the urge to write, eighty of the ninety participants which is eighty nine percent of the total population argued that they wanted to communicate a certain message and let people know how they feel about certain aspects. The remaining ten, which is eleven percent, argued that they felt they had to speak out their minds because they had no

other means of letting their feelings out. This research found out that graffiti is triggered by certain emotions. The ten percent who talked about speaking their minds, bring to the fore the idea that graffiti is a production of the cognitive aspects of a human body.

There were three main responses to the question, were you happy/sad/angry when you wrote those words? Fifty of the ninety participants which is fifty six percent of the total sample said they were angry when they wrote on walls. Thirty of the participants which is thirty three percent said they were happy while the remaining ten, eleven percent argued that they wrote on walls just for the sake of writing. Participant B said, *I was totally angry.... someone had disappointed me.* Thus the research findings point to the fact that anger is one of the emotions that triggers graffiti. It is thus very vital to search for other emotions other than anger in Bikita Matsai graffiti.

When asked about the events which normally trigger one to write on walls, seventy eight which amounts to eighty seven percent of learners argued that they wrote on walls after they had been beaten by teachers. Five of the learners, which is six percent said they normally write when they had a fall out with fellow students. Seven of the participants, which is seven percent said, they write just for fun.

On what they think influences the choice of words on walls, Participant D said, *The anger in me during the writing process influences the choice of words.* Another participant, Participant E said, *The state of my mind influences the words I pick and use at a time.*

4.3.2 The Teachers View on Graffiti and the Affective States Embedded In It

There were five teachers in the sample. Three were female while two were male. Their responses to questions number two to four were tabulated in Table 4.2. The responses help in generating information on the way teachers view graffiti in schools.

Table 4.2: Views Elicited from Teachers

Question	Female			Male		
	Majority Response			Majority Response		
		Number	%		Number	%
Do you hold any leadership position at your station?						
	Yes	2	67%	Yes	2	100%
Have you ever seen graffiti on walls of your school?	Yes	3	100%	Yes	2	100%
If yes where exactly?	On every part of the school.	3	100%	On every part of the school	2	100%
What was your reaction to those words and the graffiti in general?	Asked the learners to delete and punished the culprits	1	33%	Asked the learners to delete and punished the culprits	2	100%
Have you ever inquired from students the reasons why they write on walls?	No	3	100%	No	2	100%

The majority of teachers who were interviewed said they held leadership positions by the time they were being interviewed. Four out of the five participants answered yes to the question; “do you hold any leadership position at your station?” Thus eighty percent of the interviewees are administrators in different schools. All the five participants agreed to have seen graffiti in every part of the school. However, female participants seem to be reluctant when it comes to reacting to graffiti when it is found on walls. One female respondent amounting to thirty three percent of the total sample said she asked the learners to delete and punished the perpetrators. Both of the male participants (one hundred percent of the male sample) said they made sure graffiti was deleted and then punished those accused of writing on walls. On consulting learners about graffiti writing, one hundred percent of the teachers’ category participants unanimously said that, they did not consult learners on why they write graffiti.

Teachers were also asked their views on what they thought could be done to graffiti writers. One teacher, Participant E, has this to say, *Those who are caught doing it must be punished or even be expelled for a certain period so that others see the gravity of the offense and desist from following suite.* Participant F said, *Learners should learn that graffiti is a sign of cowardice. They should be bold enough to present their issues since some information can go unnoticed by the intended recipients (admin) but some learners might take them seriously which might affect the tone of the school.* The teachers thus feel obliged to punish those whom they catch writing graffiti. All the five participants see punishment as the only possible solution to graffiti writing. When asked if they have ever realised which classes normally write on walls, all the five teachers highlighted the fact that graffiti is prevalent during the third term and accordingly, they attributed graffiti writing to external examination writing classes. However, one of the female teachers, Participant F, who constitutes twenty percent of the total sample said, *Graffiti is found in all classrooms, however, I normally see it in those classes with brilliant students.* Thus the teacher associates graffiti writing with gifted students. The findings point to the fact that there are mainly two sections in every school that are thought to be the main participants in graffiti writing; the external examination writing classes and the extroverts’ classes.

On the events which normally trigger learners to write, three of the teachers who make up sixty percent of the total sample, argued that learners normally write during sports galas. The

remaining two (forty percent) said graffiti was mainly visible after a certain encounter involving the writer and the school authorities or the writer and other learners. Participant F said, *Desire to communicate a message but no room or space to do so. Others resort to graffiti because of boredom. Other people have desire to cause damage and lack of respect, they do not respect public property and property of others.* The participants agree that learners do not just write but they write after something has happened.

4.3.3 The University Academics' View on Graffiti Words and Their Implications

Raj (2005) has it that, sampling is selecting a subdivision of the population to zero in on. The researcher chose a sample of five academics from the almost infinite population of linguists. These linguists gave expert information because of their knowledge of graffiti. When asked if there is any link between affective states and the choice of words, Participant G said, *Languages emanate from the human cognitive faculties...* He went on to say *...it is only prudent, reasonable and soothing to conclude that affective states affect the words one uses to communicate under different conditions.* Participant G's postulation is in agreement with what Chomsky (1969) and Gattico (2001) say about languages. These two argue that language study cannot be separated from psychology. The aspect of a language being a tool of communication is also in tandem with the views by Bouchard (2013) and Hudson (1996) who say languages are a means of communication.

On the question whether graffiti can be studied as texts, all the five participants agreed that graffiti can and must be studied as texts. Participant H said, *We must not talk about graffiti being studied as text but we must say graffiti texts must be studied as a linguistics sub-genre.* Thus all the respondents agree that graffiti is text. They argue that, the same parameters that are used to study other linguistics texts must be used in studying graffiti.

The academics reiterated the idea that graffiti is an art. Four of the five participants making up eighty percent of the sample said that graffiti is art par-excellence. They emphasised that graffiti writers are artists just like novel writers. However, one of the participants, Participant H was a bit different. He said, *personally I view graffiti as both art and vandalism. Some learners destroy property in the name of graffiti while others do it in a subtle way thus showing some element of aesthetics.* Participant H went on to add on the 'any other comment'

section and reiterated the idea that graffiti is both an art and vandalism. He said, *Debate on this issue is ongoing. Graffiti can be regarded as an artistic expression and impacts on the society positively. However, in most cases graffiti is illegal because people scribble on walls or spray walls without permission from property owners.* This is in agreement with Hughes' 2009 supposition that graffiti is both an art and a nuisance.

4.4 Conclusion

This chapter presented research findings. These were grouped according to the instrument that was used to collect data. This was done in order to make the data analysis process easy. Research findings collected through the use of a camera were presented under different subheadings that clearly showed where the data was collected. These locations included the toilet walls, office doors, trusses and chalk boards. Data were presented and percentages were given, where necessary, to show the authenticity of the data presented. Pictures were presented to enhance the finding presentations. Tables were also created to present data that had similarities. All this was done in order to lay a stanch foundation for the analysis and discussion in chapter five. Findings from interviews and questionnaires were grouped under different subheadings. These were categorised according to the sources of the data, that is, teachers, learners and academics. Data presented from interviews and questionnaires were chosen using the coding system rooted in the thematic analysis approach. Direct words were incorporated in the presentation of findings in order to authenticate the findings. The findings presented in this chapter will be analysed and discussed in the succeeding chapter.

CHAPTER FIVE

DATA ANALYSIS AND DISCUSSION

5.1 Introduction

Chapter four has presented the findings that were obtained from field research. The current chapter (Chapter five) thus analyses these findings laying a foundation for conclusions and recommendations in chapter six. The data is analysed using the thematic analysis approach. The Historical-Philological Semantics theory informs the perspective from which data is analysed. Themes are going to be created from the findings. Due to the fact that this research focuses on establishing the relationship that exists between affective states and the choice of words, different thematic subheadings which include emotions that emanate from the data are going to be used as main topics. These emotions include love, hatred, happiness, sadness, anger, fear, pride, boredom, confusion and frustration. In order for the research to be a clinical study the views by students, teachers and the university academics are also going to be analysed under subheadings generated from different affective states found in graffiti. This is done so as to bring to the fore the emotions in graffiti, relationship between affective states and individuals' lexical choices, and to explore the difference in nature between the lexical choices by examination classes and junior learners.

5.2 Thematic analysis and Psychologically Oriented Historical-Philological Semantics

Gibson (2006) argues that researchers do not operate as 'isolated individuals' in their interpretive actions. He posits that researchers share certain interpretations with groups of people. Thus thematic analysis is greatly anchored in the cultural setup of the researcher and the group of people being studied. These aspects embedded in thematic analysis help the researcher to make an informed and authentic analysis. According to Gibson (ibid) ,under thematic analysis, language is a prominent aspect of the ways in which researchers make sense of the experiences of the world. Thus graffiti, as a language aspect, is going to be used to make sense of and infer meanings from the research data. Themes are going to be created

within the Psychologically Oriented Historical-Philological Semantics parameters. The meanings of words are contextualised. This helps the research to distinctly bring to the fore the meaning of different words according to the context in which they are used and cognitive aspects around their production, regardless of their dictionary meanings. Graffiti is thus analysed as a cognitive production by students.

5.3 Location of Graffiti in Bikita Matsai Secondary Schools

From the data gathered and presented in chapter four it is very vital to note that graffiti in Bikita Matsai secondary schools is found on almost all surfaces within the school perimeters. The data presented shows that graffiti is found on roof trusses, office doors, chalk boards and toilet walls. This finding concurs with Iron (2007) and Mangeya (2018) that graffiti writers do not have a specific place where they write. Thus producers of graffiti in these secondary schools are ‘normal’ human beings who intend to use graffiti to achieve certain goals.

5.3.1 Trusses

The resurgence of graffiti each and every term after its erasure during the start of terms and its location shows that, when teachers and the authorities rub-off graffiti from surfaces that can be easily reached, learners tend to evade this challenge by writing on surfaces such as trusses. These, in most cases, are not easy to clean; making graffiti on these surfaces last longer. One participant, Participant B, alluded to the idea that, graffiti is found on trusses due to the fact that writers see it as a place where authorities find it difficult to erase. There is also an observation that graffiti on trusses is in most cases names of learners, current and former. Learners write their names on trusses so that they last longer and they will have immortalised their names in the history of the school. **Fig 5.1** is one such example.



Fig 5.1: Remember pastor ETD

The person who only identified himself or herself as ETD is asking the whole school to remember him or her in future. This clearly shows that the use of classroom trusses is a calculated move to make the message last longer. A closer look at gathered data points to the fact that learners write on trusses because they want to be remembered as legends, predecessors and/or founding members of the school. The picture collection shows that most of truss graffiti pictures contain legendary names. The study thus concludes that, because learners are at their prickly stage, which is characterised by emotional and mood swings, they write in order to make their feelings known. The researcher has also inferred that there is a relationship between this need for recognition in graffiti and in the contemporary Zimbabwean dance hall music where popular pseudo titles like *Chibaba* (the greatest of them all) is used. In this case artists boast about their musical skills using the title, *Chibaba*.

The words in most cases are in capital letters and in the front part of the classroom. The capitalisation of words may be linked to the need by the author to make his/her graffiti visible. Artists will be seeking recognition and visibility and hence the need to use capital

letters that are easy to read. The location of these capitalised words also shows that the writer wants the graffiti readers to see his/her work as soon as they enter the classroom. Capitalisation may also be linked to the importance of the message to the writer. Data gathered from interview discussions on why there is a recurring presence of capitalised words indicated that, by capitalising words, the writer is illustrating that the information in the graffiti is of paramount importance. It is the habit of most teachers in the zone to capitalise topics and important subheadings when writing notes on chalkboards. It might not be far from reality to assert that writers attach value on their works. The stress brought about by capital letters in notes is the same effect that graffiti authors would want to draw.

The writing of names thus shows how subtle and creative learners can be in trying to make themselves remembered in school vicinities even long after they have left school. The issues written on trusses are rarely academic or grievance messages. This proves the point that trusses act as notice boards replica of those in halls of fame. In schools, there are notice boards made of wood on which names of former head teachers, prefects and those who would have done outstanding deeds like scooping many 'As' during external examinations are engraved. The notice boards are there for everyone to see, remember and emulate the esteemed deeds by those whose names would have been engraved. Those who fail to have their names remembered through the 'right' channel create their own notice boards and these are trusses and the engagement emanates as graffiti. The learners creatively develop their own notice boards that run parallel to official notice boards. The effect is the same. The names on boards will be remembered for a long time in the history of the school. Roof trusses in Bikita Matsai thus create a contrasting image of the official hall of fame notice boards.

5.3.2 Office Doors

There is rife evidence as presented in chapter four of the fact that graffiti is a common feature on teachers' office doors. The interviews held proved that these locations are chosen for easy recognition by targeted audience, who, in most cases, are teachers with administrative posts. It was found out that on junior teachers' offices graffiti is minimal. This is not accidental. The research has found out that, this is due to the fact that, learners see junior teachers as part of them. It is interesting to note that teachers who do not hold any leadership positions are not attacked in graffiti because they are seen as victims of the same system that oppress learners. Learners view leaders as oppressing to both junior teachers and learners and thus, there is an

almost insignificant number of graffiti articles printed on junior teachers' offices. Location of graffiti points to the fact that the 'enemy' according to the learners is not the teacher in general but the teacher who holds a position that enables him/her to make administrative decisions. These decisions are the ones that are perceived as adversely affecting learners in their day to day learning lives. In consequence the graffiti on office doors is targeted at administrators.

Words on the doors are, in most cases, insults and derogatory names given to teachers. **Fig 4.4** is one such example. The user of the office is given the nickname Comrade. The use of office doors is a way of making the office user see and read the message as soon as they reach their office. Insults are made in order to pass a message that learners are not happy with the way the office bearer is administering his/her duties. It is of paramount importance to note that in most cases this form of graffiti is written using sharp objects. The objects are used to scratch deep marks into the door. These markings are very difficult to erase thus making the insult last longer, giving a sense of satisfaction to the writer that the 'pain' the office bearer is inflicting in his/her life is also being compensated by the pain the office bearer endures by continually reading the insult on the door.

Administrators are attacked by the writers because, in most cases, they themselves view learners as problem children even when learners will be trying to make their views known. Data gathered in Chapter Four demonstrates that teachers punish students who are thought to have produced graffiti. All the five teachers who were interviewed (one hundred percent of the total sample) reiterated the idea that perpetrators must be punished. **Table 4.2** has the responses. Administrators believe that punishing learners will deter would be offenders. Punishment is seen as a corrective measure. However, this is done without even consulting learners about the reasons why they write on walls which makes graffiti resurface again and again on school walls. Graffiti is also erased without taking into consideration the message that is contained in the graffiti. Thus office doors are full of insults because learners fight back by writing more graffiti attacking teachers/administrators. There are no clear cut communication channels and graffiti is regarded as a crime in schools. Participant E, said, *Those who are caught doing it must be punished or even be expelled for a certain period so that others see the gravity of the offense and desist from following suite.* The tit for tat bases under which school authorities and learners operate result in insults on doors.

5.3.3 Chalk Boards

The graffiti that was found on classroom chalkboards was, in most cases, directed at fellow learners. **Fig 4.7** in Chapter Four is one such example. Findings point to the fact that learners communicate amongst themselves through graffiti. There are certain issues that they feel cannot be openly mentioned and they use graffiti as one subtle way of conveying messages that they might be having in their minds. When asked about any other comment on graffiti aspects Participant E said that chalkboards are used as public spheres due to the fact that every morning, after getting into the classroom, the next thing a learner does is to look at the chalk board. This, according to the participant, makes the chalk board a convenient surface for graffiti that is targeted at other scholars. Those who write on chalk boards do not expect their messages to last long since these messages are erased in the morning when the first lesson commences. Hence, graffiti on chalk boards is, in most cases channelled, towards other learners and is not there to last for a longer period as compared to trusses graffiti. **Fig 5.2** is one such example

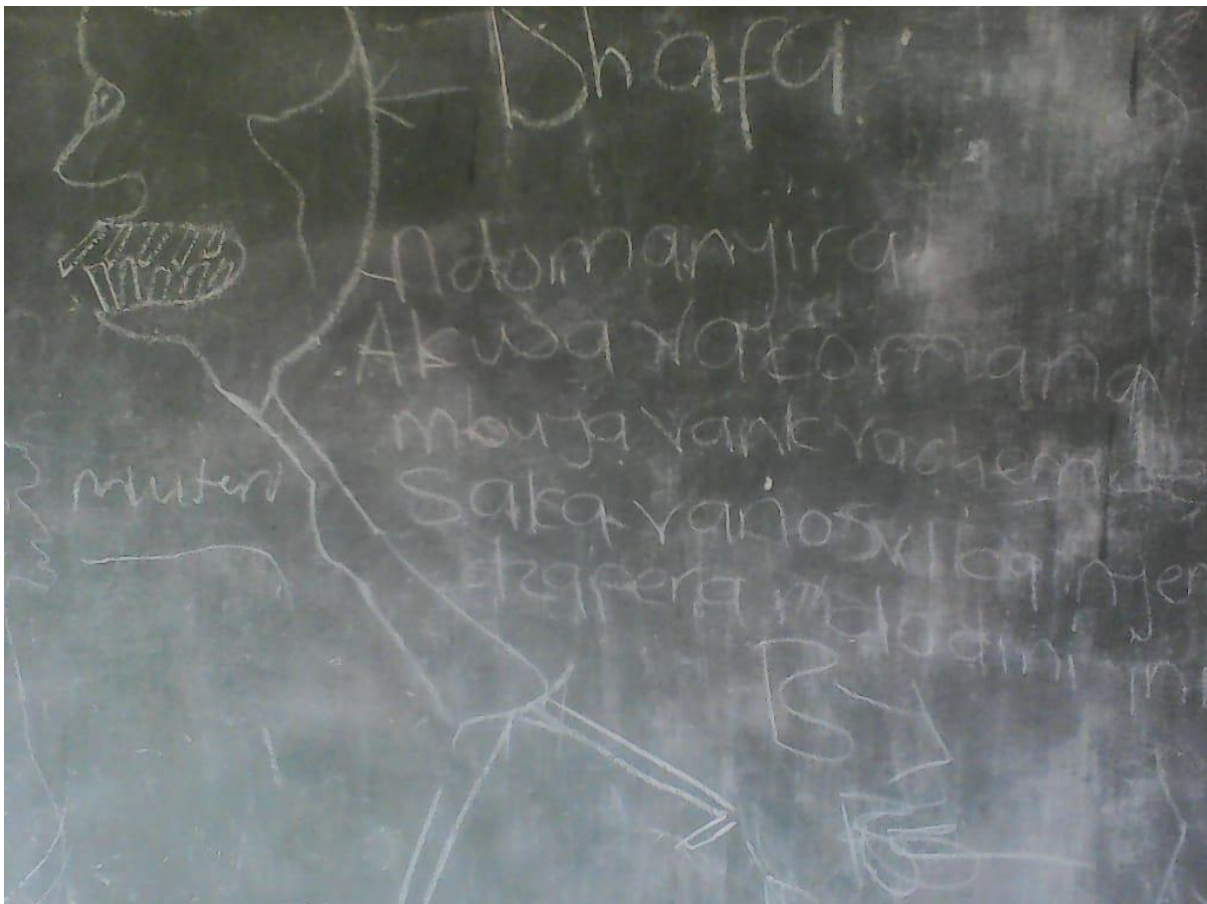


Fig 5.2: Graffiti discussing social issues

The graffiti producer in **Fig 5.2** responds to current affairs in the local community. In the community within which the particular student resided, there was a donor who was donating food to vulnerable families. The writer was telling his friends that he was rushing to the ward centre where distributions were being made. He was afraid that since his grandmother was then too old to walk quickly, she would get there late and miss the portions. The family might thus fail to get food. The graffiti is sarcastic. Those who were given food by donors were in most cases chided as the poor of the community by their fellow learners. The head and teeth of the person in the graffiti show that the producer of this graffiti aimed at mocking the person in question. In response to this scornful graffiti those who received food might also boast about their receiving food as a sign that their parents are clever. The author was mocking those who asked for early dismissal in order to go and attend donor meetings. The conversation is not very serious and does not warrant a place where it can last long. Thus the target audience would have read the message by the time the first teacher got into the class.

5.3.4 Toilets

Bikita Matsai schools toilet walls are also overflowing with graffiti. As noted in Chapter Four, these are, in most cases, insults. There has not been found a notable difference between graffiti from male toilets and female toilets as noted by Mangeya (2018). In this research, the only difference was that of the quantity of graffiti found; the girls' toilets had less imprints. In one of the toilets, the researcher found these words, *Zidzoro rahead rinemvura* (the head of this school does not think straight). The insults are again directed at school authorities including those directed at their health. The contents of graffiti in toilets shows that learners are not selective in the words they use to attack the administrators. They choose aspects they think are more painful when used as insults. These insults may be linked to a Shona register *kunemerana* (jeering), popular ridicules, an aspect of language in the Shona communities. There is nothing that people cannot talk about during *kunemerana*. Almost every aspect of a person's life is used to score points during the play. However, it is very difficult to associate certain words to a particular school, class or grade. The insults have words that show that all classes write on toilet walls whenever they get an opportunity to write on these walls.

5.4 Graffiti Producers

The data presented in Chapter Four proved that all classes wrote on walls. There was graffiti on trusses in almost all classrooms. There was also graffiti on almost all chalkboards. However, there was a difference in the contents of graffiti. When asked about classes that usually wrote on walls, Participant F, said, *Graffiti is found in all the classrooms, however, I normally see it in those classrooms used by brilliant students.* This postulation points to the fact that graffiti is found in all classrooms although there might be differences in the content of the graffiti. These disparities are then affected by the level of the learner and the aptitude of learners too. **Fig 4.11** and **4.14** also prove that graffiti contents differed with the grade or class level. Graffiti from Form One classes is by juveniles who use caricatures in most cases. **Fig 4.11** is one such example. The drawings show less complexity in the writer's cognitive faculties. In general those drawings are found in Form One classes because they find it difficult to express themselves in English which is the official language in Zimbabwean schools. Thus graffiti from different locations can be linked correctly to classes that produced it due to its content and the complexity embedded in each graffiti work.

Learners from gifted learners' classes tend to write on walls as indicated above by Participant F. This again justifies the idea that those who can use English as a language of communication find it easy to write on walls because they have the language. Those without the language cannot and will try to express themselves using drawings. Those drawings in most cases are associated with lower classes and those classes with introverts while words are associated with extroverts and examination classes. There are also certain messages that are associated with upper classes like the one on **Fig 5.3**. The writer who seems to be in an upper class is talking about 'catching' girls when they are still young.

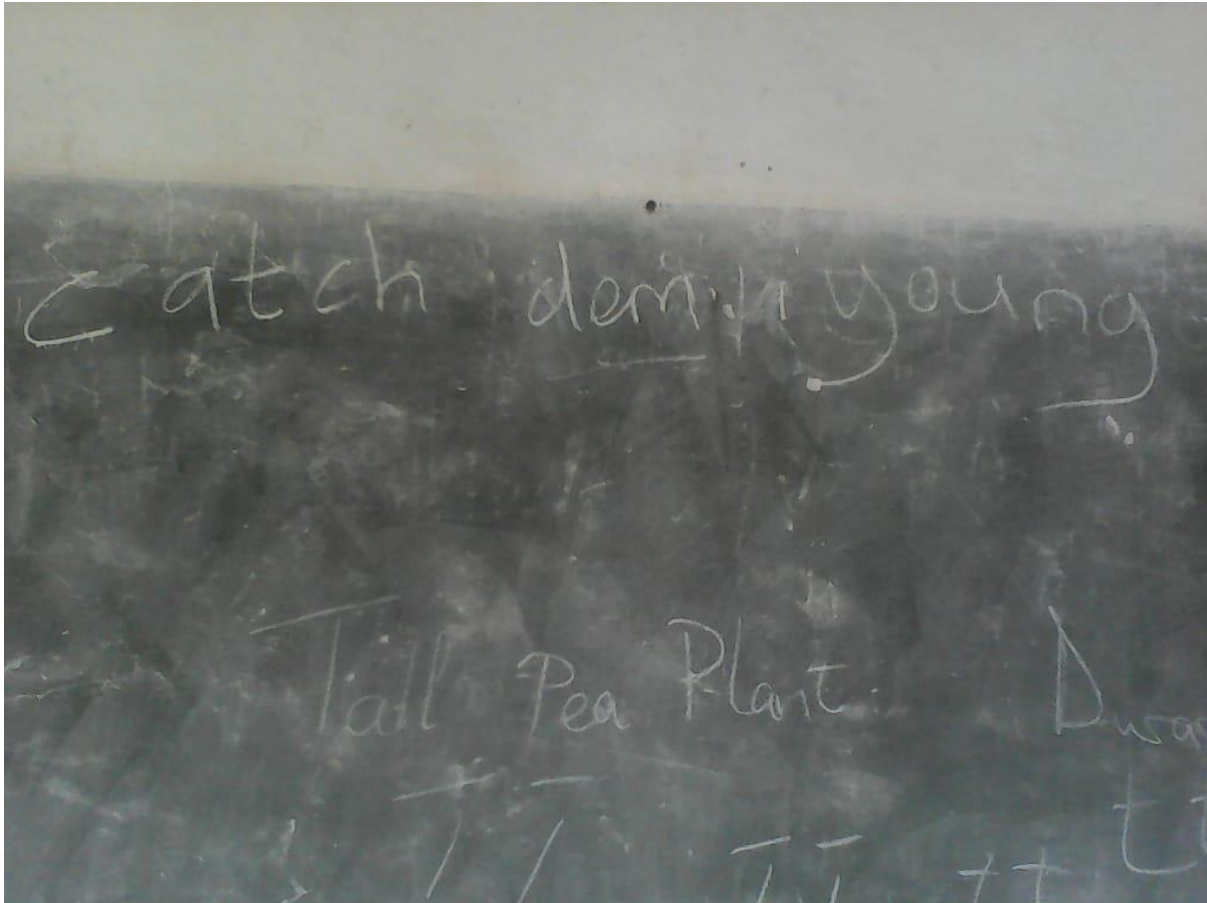


Fig 5.3: Catch them young

The idea is embedded in African philosophy where men are supposed to marry younger women. Graffiti from upper classes points to the fact that they are fond of proposing love to form one girls while that from lower grades is a defence of their territory as shall be discussed below. Learners from upper grades would have matured and hence they are in a position to propose love for the purpose of marriage. Marrying young women resonates well with the philosophy of the community in the area where the research was carried out. Thus upper classes graffiti producers produce graffiti that has adult content and conversations show a sense of maturity.

5.5 Affective States and Lexical Choices

This section unravels words that are found in Bikita Matsai graffiti. The words are linked to different emotions and an analysis is made with regard to the link words have to emotions. The analysis is done taking into consideration context as provided for by the Psychologically Oriented Historical-Philological Semantics theory on which this study is grounded.

5.5.1 Anger and Hatred in Bikita-Matsai secondary schools graffiti

Gune et al., (2006) allude to the idea that, graffiti serves specific purposes in the community in which it is found. The current study therefore adopt the idea that graffiti, as a language production in Bikita Matsai is functional. The study recognises that there might be different functions that may be linked to different types of graffiti. Through the foregoing discussions, it has been found out that; learners who produce graffiti aim at achieving a certain goal because of the location and words in these works of art. The study posits that goals are manufactured by certain internal forces that are recognised as emotions. Johnson and Qately (1989) talk about language being linked to the mind of the person producing it. The idea of psychological aspects being the core of linguistics is also emphasised by Chomsky (1969). Data in chapter four proves that, learners sometimes write on walls when they are angry. Thus anger becomes an internal force that triggers learners to write on walls. When asked about what made her write on walls Participant B said, *I was totally angry... someone had disappointed me*. The above response proves the point that learners write because they are emotional. Be that as it may, there are certain words that were found to be prevalent in toilets and office doors. These words were in most cases vulgar and insulting. They were targeted at authorities. One participant who said had once written on a teacher's office door acknowledged that he wrote about the size of the teacher's head. Another participant, Participant A wrote, *Uri pfambi* (You are a prostitute) when asked about the exact words she wrote on walls. Those words were found by the researcher in girls' toilets at one of the schools. The foregoing discussion points to the fact that anger makes learners use vulgar words and insults as contents of their graffiti. When angry learners use insults as a way of fighting back the person who would have offended them. The insults are a way of releasing anger that would have bottled up in the psychological make-up of the graffiti writer.

Bemb-Nowaska and Joško-Ochojska (2015) argue that, there is an increasing level of stress associated with school and education expectations. This postulation points to the fact that the pressure that is mounted on students sometimes results in anger that bursts out as vulgarities on school walls. The current study has established that when learners cannot achieve what they are expected to achieve, they tend to insult those whom they perceive to have set the goals for them. **Fig 4.5** in chapter four reads, *chikoro chotongwa navaroyi*, (This school is being run by witches and wizards). The graffiti artist skilfully equated school authorities to

the destructive element that is well known in Zimbabwean culture (witchcraft). In the Zimbabwean culture, being a witch is the most resented aspect. Those who are proven to be witches through traditional custom are sometimes chased away from the villages. That is how evil the Zimbabwean people perceive *kuroya* (witchcraft) aspect. By equating school authorities to such a practice the writer is showing the depth of his/her anger towards authorities. The writer thinks school authorities are as evil as witches and wizards because he/she has failed to toe the line expected of him/her. The anger of the learner was hence channelled out as an insult which at that point in time was in the form of graffiti.

Fig 5.4 is another example of an insult. Just like **Fig 4.5**, the artist directly attacked the person being identified as DKD only.



Fig 5.4 DKD Imboko (DKD is a useless person)

It is not clear whether the artist was referring to someone in administration or another learner. However, from the research findings it is clear that such insults are in most cases directed at teachers. According to the graffiti producer DKD has botched administration strategies. The

way he/she is presenting himself/herself to students is questionable and hence, the learner insults him/her by depicting him/her as useless. The learner who produced this type of graffiti could be a victim of certain operations at school and is angry.

Bemb-Nowska and Joško-Ochojska (ibid) aptly reiterate the fact that, "...more than two times oftener depressive symptoms affect young people playing the role of the offender ...". The insults (graffiti) on walls can thus be linked to failure of counselling system in schools. Learners, as a result, became 'offenders' according to authorities. A teacher labelled as Participant F in chapter four had this to say,

Learners should learn that graffiti is a sign of cowardice. They should be bold enough to present their issues since some information can go unnoticed by the intended recipients (admin) but some learners might take them seriously which might affect the tone of the school

The above extract points to the fact that graffiti writers are seen as affecting the tone of the schools by authorities. Graffiti is, as a result, viewed as malpractice by authorities. Another participant, Participant H, a university academic, avers that,

Personally I view graffiti as both art and vandalism. Some learners destroy property in the name of graffiti while others do it in a subtle way that shows some element of aesthetics.

Although there is a debate on categorisation of graffiti, this study takes the idea that, these insults are found on walls because learners are angry and in the extreme cases depressed. The offences in most cases act as attention seeking activities. The supposition by Hughes (2009) and Wolff (2011) that, although graffiti is a common feature in schools and colleges authorities view its producers as offenders is supported by the data gathered in this study as shown by the response by Participant F. Nevertheless this work takes the notion that graffiti is a skilful way that learners use to speak back to authorities.

The idea by p'Bitek (1973:22) that, "Literature [Art] is the communication and sharing of deeply felt emotions" is regarded as pivotal in any endeavour aimed at understanding graffiti art in schools. Labelling of graffiti as art in schools then draws us towards the views by

Jegade (1993) and Achebe (2009) that, art in African context is functional and there is no art for art's sake. Graffiti writers use insults to achieve certain goals and these goals tell us more about the affective states of the producer. There appears to be so much anger in schools such that graffiti may be used as the mirror through which one may view and try to understand learners. Ngugi (1997, 1998) and Amuta (1989) concur on the idea that art is the mirror of the society. The current study is in tandem with the postulation and posits that graffiti from toilets and doors which in most cases are insults to teachers is a production of learners who will be angry. The words which, in most cases, are vulgar, are mirrors through which we can deduce the affective states of learners. From the data gathered one may thus postulate that, when Bikita Matsai learners are angry, they produce insults and vulgarities.

Closely linked to anger is hatred. The data presented in chapter four proves beyond any reasonable doubt that learners produce insulting graffiti when they are angry. It has also been observed that learners target authorities as recipients of these insults. The researcher has observed that due to anger, which, in most cases, degenerates into hatred, learners end up dropping subjects which are taught by administrators when given a chance. Participant C said *Ngavanyorwe pazvioffice zvavo vanoonererwa vanondibhohwa*. (They show off that is why their offices have graffiti, I hate them). The learner clearly shows that she is not sorry about insults found on offices because she hates the office holders. Vulgar graffiti on offices is thus a result of hatred that is brewed over a long period of clashes between learners and school administrators. Dropping and dodging of lessons by learners entails that, after continued clashes learners end up disliking the teacher and the subject. It is therefore vital to state that traditional authority which teachers possess is the cause of clashes. Adeyemi (2003) argues that traditional authority that is associated with teachers (which many of the administrators would like to implement and maintain) presents a monster like personality to learners. The authority advocates for a dominant personality which goes against the learner centred approach being advocated for by the updated curriculum. Under this type of authority the leader, in this case the teacher, is someone who depends on established tradition or order. Gyekye (1988) concurs aptly by arguing that while this leader (teacher) is also a dominant personality, the prevailing order in society gives him/her the mandate to rule. Thus traditional authority results in hatred that manifests in graffiti targeted at administrators. Vulgar words can hence be linked to hatred.

The foregoing discussion has highlighted the fact that anger and hatred are closely linked to words that appear on toilet and office walls in Bikita Matsai secondary schools. As a result, it

calls for an evaluation of secondary school counselling programs. The data points to the fact that learners write as a way of releasing emotions. There is no three tire counselling evaluation in secondary schools. These three aspects are program evaluation, personnel evaluation, and results evaluation. All this is needed in schools to establish the effectiveness of the counselling processes and activities of the counselling process itself. In consequence, it might not be far from reality to assert that, counselling is lacking in schools. Evaluation is also a fundamental aspect of secondary school counselling process if the process is to produce desired results. Graffiti on Bikita Matsai walls shows that learners lack attention which they look for through other means. Anger and hatred are subsequently closely related to vulgar and insult graffiti.

5.5.2 Love and Fear in Bikita Matsai Schools Graffiti

Fear is one of the prevalent affective states in Bikita Matsai graffiti. There are words and pictures on walls that can be linked to fear. However, for the purposes of this study fear and love are combined as these affective states have been found to be closely linked during the coding of graffiti words performed under guidance of the thematic analysis approach method. **Fig 4.11** in chapter four is the most elaborate example of a picture that ushers love issues in high schools. When they are in love, learners tend to enjoy writing on walls. **Fig 5.5** is also an inscription of an author who wants to inform the audience about his lover.

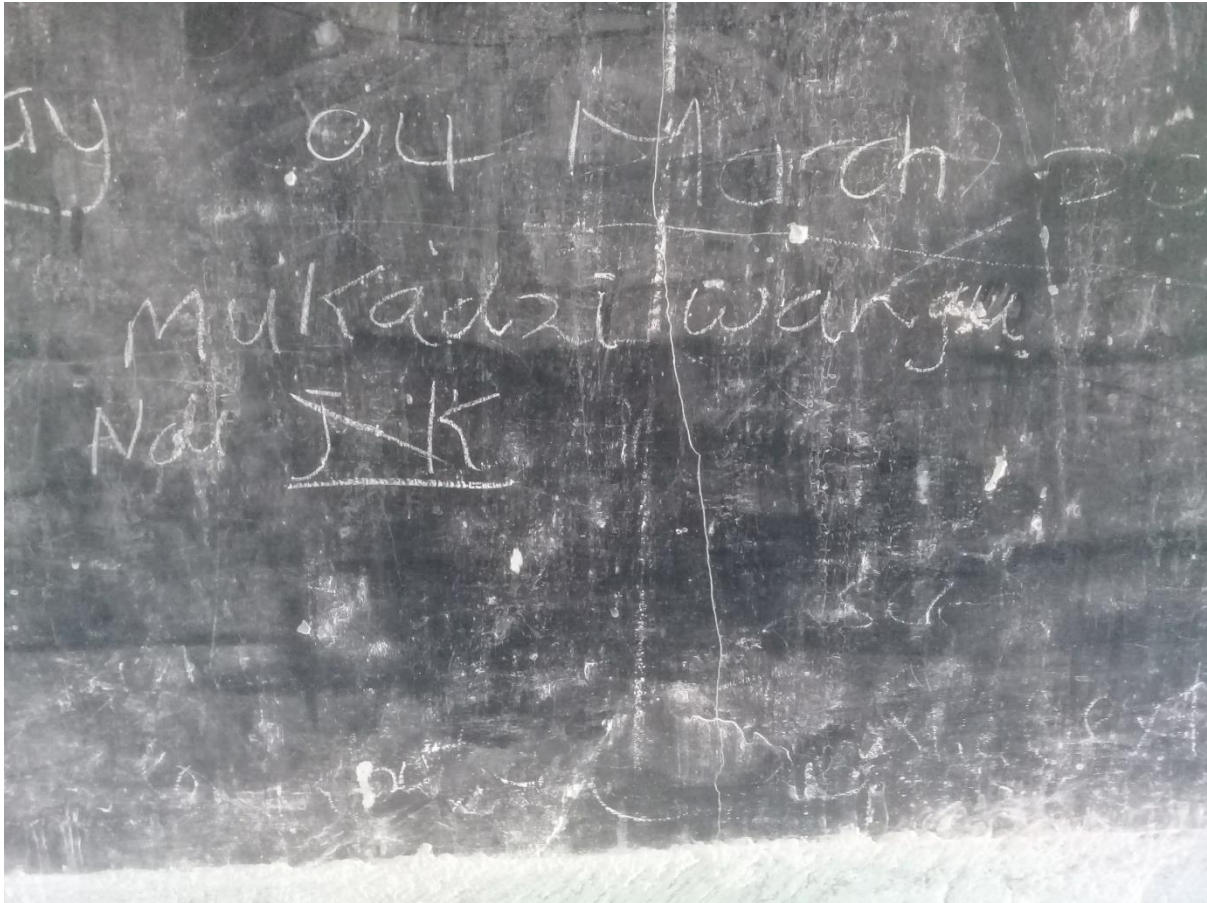


Fig 5.5: *Mukadzi wangu ndi J K* (My wife's name is J K)

The graffiti reads, *Mukadziwangu ndi JK*. (My wife's name is JK). The writer presumes that readers know the person even through those initials and it is an announcement. It is aimed at either stopping other competitors from approaching her (fear) or it is just a boast. The learner is showing off his new found love. Hodza (2013) reiterates the fact that a boy can say or do anything to lure a girl and in the process maintain the affair. Hodza (ibid) argues that,

Veduwe-e, chakanaka chakanaka; imbwa haihukure sadza. Mukomana, kana asvika pamusikana, inenge imbwa isisina meno mukanwa. (There is no one who does not appreciate something good. When a boy approaches a girl he pretends to be a nice person.)

According to Gombe (1986), the boy has to show off his best attributes during courtship. However, the challenge posed by other male counterparts makes the boy act in defence of his territory. The elucidation above therefore shows that graffiti is used to depict love emotion which might be a new found love affair or a nasty breakup. Learners bring to the fore their love emotions through drawings and statements on walls. **Fig 4.11** contains a caricature of individuals kissing. The drawing points to the fact that the author would have kissed his or

her girlfriend or someone caught two learners who were in love kissing each other. Either way, this caricature points to the idea that, love manifests as graffiti in schools. There are, however, different types of graffiti for different states of love. What is crucial to note is that love is depicted in graffiti. When they are in love, learners show it by drawing, when their colleagues are in love or breakup, they do the same.

This 'love' graffiti in most cases is accompanied by inscriptions of names of people who are said to be in love. The names in most cases are those of learners in lower grades (females) and those of their (male) counterparts being in upper classes. A significant number of these names were found in lower grade classes. Generally, boys in those grades were implicated in the production of graffiti art. Human beings just like any other animals, are fond of defending their territories. The finding has resulted in the study concluding that, fear is linked to this practice of naming those in love by boys from junior classes. When learners feel threatened, they are bound to react accordingly. The boys feel their age mates belong to them. The coming in of those from upper grades poses a threat to their egos. There is thus fear that girls will opt for upper grade boys. Thus writing names on chalkboards is a way of trying to name and shame girls so that they stop the affairs with learners from other classes. Non-examination learners feel threatened by external examination writing learners and they want to defend their territory.

It is the fear of losing potential girlfriends that leads learners to write names of other students on walls. Thus fear can be linked to production of names that appear on chalkboards and desks. The names and drawings are also a sign that the producer is afraid of standing up to face perpetrators directly. Learners accordingly hide behind the cover of graffiti anonymity to evade victimisation. Graffiti at this level acts as a public sphere through which learners hide in a group and attack their perceived enemy without being identified as individuals.

Jean (1994) talks of discourse in languages. His postulation points to the idea that languages are organised in such a way that they serve a certain purpose. Language is thus the first and foremost assertion of being. Fear in the learners makes them realise that they may be victimised but that does not stop them from using language to assert their beingness. The 'taking' of girls of their age to a certain extent denudes them and leave them without the dignity of being. Taking away of 'their' girls by upper grades is tantamount to denying them existence. Thus the fear of being taken as useless people makes learners write names on the chalkboards and this form of graffiti acts as a symbol of their existence at the same time

calling for recognition. Graffiti as an art helps learners to express and reveal themselves and at the same time it is used by learners to speak back to domination and foster recognition. The fear of losing their potential girlfriends and losing their beingness accordingly emanates as graffiti in form of names, love statements and drawings.

5.5.3 Happiness And Pride In Bikita Matsai Schools Graffiti

Data that was found in Bikita Matsai secondary schools proves that when learners are happy about certain events or when they are proud of themselves or their achievements, they print on walls. Jegede (1994) and Achebe (2009) both agree there is no art for art's sake in Africa. Thus graffiti was found to be functional. It has been brought to the fore that learners write when they are happy. **Fig 5.6** is one such example. The learner was telling whoever the learner had tricked that he/she would never be able to revenge since the author viewed himself/herself as cleverer than the person he/she had wronged. The art is on a roof truss meaning the author was so happy about the events that he/she wanted the memory to last for a long time. Hence happiness is closely linked to the production of boasts in graffiti.



Fig 5.6: *Ungandidii hapana* (You cannot do anything to me I am invincible)

The words which are in form of a boast may be linked to Shona praise poetry. When the Shona people are happy, they recite praise poems. In the Shona community totem poems are full of praises. Totem poems are in most cases boasts. The person is boasting about certain traits which are associated with the clan. For instance the Ngara clan totem praise poem includes sentences such as

....*Vakafura ibwe nomuseve rikabuda ropa...*

(The ones who shot a stone using an arrow and it bled.)

Ngara ancestors are being praised for their prowess. Those from the clan are also believed to carry the same traits in their genes. Gombe (1986) argues that, these praise poems bring to the fore the history of the people, animal revered and praise names of those who founded the clan. He says,

Munhetembo idzi munobuda zvinotevera:

□ *Nhoroondo dzeupenyu hwedzinza iroro.*

- *Mhuka, chipukakana chinhuchinoerwa chacho.*
- *Mazita emadzitateguru akavamba dzinza (Gombe 1986)*

(From these poems we find the following

- The peoples history
- The animals revered
- The names of the founding members of the clan)

Through historic events and the animal traits the Shona boast about their past, and present achievements. As a result boasts are a common phenomenon in the African context. The production of boasts as graffiti is thus not a misnomer. The African context which calls for meaningful works of art (Achebe 2009) enabled the writers to use the boasts which are found in their totem praise poems to show their happiness and at the same time exhibiting elements of pride in what one would have done or achieved. When something good happens in an African family, the people concerned normally shout out about it. In the school setup a truss has been observed to be one good location on which learners boast.

Praise poetry boasts have been observed to be a great influence in graffiti that is printed when learners are happy. The words in this type of graffiti included names of people praising themselves and the achievement made. This is similar to what is found in totem praises. The clan name and the animal traits are used to praise the person who would have done something good. One inscription on the chalk board reads, *Ndini Jongwe renyu muno* (I am the leader of this territory.). Like in praise poetry, the writer equated his/her abilities to those of an animal. The person was boasting about his/her academic results pointing to the fact that he/she was the highest performer in the class. The similarity that is drawn between the highest performer and the cock is language borrowed from Shona praise poetry. The person being praised is likened to a certain animal. The affective states happiness and pride can thus be linked to the production of boasts in graffiti from Bikita Matsai secondary schools.

There is also a relationship between boasts and traditional Shona folktales in which there are trickster characters. In **Fig 5.7** the writer calls himself/herself 'elder'. The praise name is part of the boasts. However, the term elder is associated with the contemporary Pentecostal church leaders. These leaders are regarded as clever and endowed with the wisdom from God and hence the reverence term 'elder'



Fig 5.7: Elder Ane

By referring to him/herself as an elder, the writer was taking the folktale aspect of the trickster who is always cleverer and more knowledgeable than all counterparts in all the aspects of life like what the elders in Pentecostal churches are purported to be. The hare (*tsuromagen'a*) in most of the stories, is regarded as the cleverest animal. The graffiti producer in **Fig 5.7** used graffiti to show that he/she was a trickster. There was nothing the victim could do about it save to accept their fate of being on the receiving end of the intelligence of the writer. This can also be equated to events in most of the African folktales.

The above exposition has unravelled the fact that, two affective states which are happiness and pride result in boastful words in graffiti. Works of art (graffiti) in these secondary schools accordingly captures day to day experiences of learners as they take their four year and six year course journeys.

5.6 Academic Issues in Bikita Matsai Secondary Schools Graffiti

Graffiti in Bikita Matsai shows some aspects of academic discourse. The section below will untangle such issues.

5.6.1 Academic Issues: Class Differences

There are two distinct aspects of graffiti from external examination writing grades and that from lower classes. The first and most distinct aspect is that graffiti from external examination classes is direct in its attack of the administration. The second aspect is that lower classes talk about academic, social and love issues. The researcher found out that insults and vulgarities are in most cases associated with examination writing classes. These classes seem to be free to write whatever they want because they feel they are about to leave the school system. To them school authorities no longer hold any authority over them. They freely discuss and reflect their emotions on walls. This type of graffiti thus acts as a mirror that is reflective of learners' affective states. **Fig 5.8** is one such example.



Fig 5.8: *Tozeza baba ndivo vanorova* (we are only afraid of the father because he is the only one who can beat us).

The graffiti reads, *Tozeza baba ndivo vanorova* (we are only afraid of the father because he is the only one who can beat us). The art producer was referring to the head as the father of the institution. He/she was saying that they were only afraid of the head since he was the only person they believed had powers to beat learners. The learner in question seemed to have been talking about new developments in the education sector that prohibits teachers from using corporal punishment. Although the writer seemed not to be aware of the fact that the head is also not allowed to beat learners or the head of this institution is still using the forbidden method, the words are functional. The words bring to the fore the idea that learners were used to corporal punishment to such an extent that any other method that teachers might have tried to use would not deter them from doing what they wanted. To the learner the lash was the only method that would make him/her toe the line. This research established that the implementation of demands of the Zimbabwean 2013 constitution is a challenge. There are misconceptions on both the learner and the teacher. These two participants are at loggerheads with regards to the implementation of the constitutional provisions.

On the other hand, content of graffiti from non-examination grades is mainly centred on social, academic and love issues. This might be as a result of the fact that these learners are afraid of victimisation since they will be at school for a long time or they believe they must push the administration into providing them with resources they believe are necessary in their academic journey. **Fig 4.14** is a letter that was found in a lower sixth class. The letter is addressed to the headmaster. Learners were asking for a crop science teacher after they had spent two terms without one. This letter is part of the three pictures from non-examination classes that address academic issues. The words used show the void created by the situation and hopelessness on the part of learners. Learners were emotional and felt betrayed. The words, *hungry for a crop science teacher* in the picture show that learners had been waiting for a long period. By equating their situation to hunger, learners wanted the administration to realise that they were literally starving them academically by not doing their duty of sourcing for teachers for learning areas. It also showed how the situation in the country was affecting learners. They were supposed to have a teacher but the government was employing fewer teachers, most of whom were allocated to schools that were regarded as ‘key’ in the districts.

Fig 4.8 is a soliloquy type of graffiti. The writer was talking to him/herself. The words read, *I can't compete with others*. These words were found inscribed on a desk at Chizondo High School in a base room used by a Form Four class. It may not be far from reality to propound that the learner was probably a depression victim. The words show that there had been pressure that had been exerted on him/her to be like others. The pressure might have come from parents or teachers. In most cases, parents and teachers give learners mammoth tasks. They want them to be like other people or to compete and beat other learners in the academic race. This challenge is mainly found when learners in external examination writing classes are forced by teachers and their parents to register certain subjects in order to compete with learners from their class. In most cases, those who will be forced to follow certain carrier paths feel they belong to a different carrier altogether. It has been established through the analysis of this type of graffiti that when they are depressed due to the academic pressure, learners bring out their emotions through graffiti on walls.

5.6.2 Academic Issues: Globalisation Effect

Globalisation is one aspect that cannot be left out when discussing contemporary education. Learners in most cases exhibit signs of succumbing to pressure which manifests itself as depression. The pressure may also be blamed on the globalisation aspect that is forcing learners to be globally upmarket. The process of globalisation has had not only widespread economic and political consequences, but also socio-cultural ones. The socio-cultural effects have an impact on education. Sociologists such as Castells (1996) have emphasised the power of cultural and informational interchange in creating a global society based upon a dense network of exchanges and affiliations in a world where time and space are compressed. The villagisation of the globe has resulted in those having access to knowledge exercising greater power in societies. Consequently, at secondary schools, those who come from well up families have an upper hand in all the activities at schools. It is a common aspect at secondary schools to see those who are regarded as technologically up to date being given leadership roles. The art producer in **Fig 4.8** who faced this pressure and decided to write about it seems to have been affected by the fact that his/her fellow students came from well up families. By accepting that he/she could not compete with others, the art producer was trying to tell a story about her failure to have material possessions that his/her fellows had. In this global technological village where gadgets are valued the most, pupils no longer receive equal opportunities but are grouped according to their social status.

Castells (1996) posits that, the other general effect of globalisation for schooling is that the quality of national education systems is increasingly being compared internationally. There is too much focus on science subjects and English as a subject. Those who are not technical in the school system may as a result see themselves being forced to follow carrier paths that are difficult for them to master. In the Zimbabwean scenario, the Ministry of Education introduced the five pathway system titled Science, Technology, Engineering, Arts and Mathematics (STEAM) programme which places more emphasis on science subjects. All this is done to suit global standards. However, this is done at the expense of other subjects. Moreover the use of English as *THE* language has resulted in cultural erosion in Zimbabwean Secondary schools. The learners thus face identity crises and, at the end of the day they write on desks. Languages are vehicles through which culture is transported. The moment local

languages are side-lined and English is regarded as *THE* language, there is bound to be cultural erosion which results in secondary school pupils who have identity crises. Hence soliloquy is also a part of graffiti that is found on walls in Bikita Matsai. This type of graffiti comes out as learners try to express their deep feelings about the pressure that they feel is exerted on them when they are about to write their final examinations.

5.6.3 Academic Issues: Administrative Effect

There are administrative measures that are put in place by different school administrations in Bikita Matsai to achieve quality results. These measures usually face resistance from learners since they regard them as too extreme and selfish on the part of the administration. Learners believe that administrators aim for personal glory to such an extent that they force learners to do things that are not sustainable. Participant A in chapter four wrote, *Pasi neoperation kukasira kuchikoro* (Down with operation early coming to school). The participant was answering the question that calls for exact words that he/she once wrote on walls. Although this comes from lower grade learners who do not feel that they are now behind time in as far as reading is concerned, the words clearly show that learners abhor many administrative measures that are aimed at producing 'quality' results

Communities in Bikita Matsai are taking various measures in order to define standards that they think must be met by their schools. Even teachers are being forced to upgrade themselves professionally in order to remain relevant. The purpose of these standards is to develop and maintain high quality teaching and learning for quality results. In the Zimbabwean context at large, there are teacher professional standards that are encouraged by the ministry. All this is done because there are expectations by the society on what the educational managers must and must not do. Learners are hence at the receiving end of all these expectations.

Bray and Stephens (1986) has it that leadership is the process of influencing a group towards achievement of goals. However, not all leaders necessarily have capabilities or skills of effective managers. The fact that an individual can influence others, does not tell whether or not he or she can also plan, organize and control (Bray and Stephens 1986). Management that

established the operation referred to above failed to take into consideration certain aspects that were factual in their vicinities. That only shows and supports the argument by Bray and Stephens (1986) that not all administrators carry the leadership skill. Learners are expected to be at school early regardless of the distances they travelled from their home areas. Words written by the learner show that learners were against the operation. Instead of being helpful to learners, the operation was doing the opposite. Learners viewed it as a form of punishment and thus the resistance affected results which authorities thought they were shaping.

In a bid to try and produce positive results in their learners, Bikita Matsai secondary school administrators gave learners unnecessary pressure. Instead of leadership playing an important role in managing quality education, they did the opposite. Research has shown that there is a strong relationship between the type of leaders at a school and the quality of education (Combs 1995). In Bikita Matsai thus managerial behaviour of leaders really matters for it affects the quality of teaching and learning processes. This clearly shows that education managers must respect learners in order to create a good working environment that encourages learners to put their maximum effort.

5.7 Conclusion

The foregoing chapter has analysed the research findings that were presented in chapter four. Findings from the camera as well as questionnaires and interviews were analysed. This was done taking into consideration the thematic analysis approach as well as the theory informing this work, the Psychologically Oriented Historical-Philological Semantics theory. The Psychologically Oriented Historical-Philological Semantics theory was used as the lenses through which data was interpreted. This theory helped the researcher to contextually analyse data and to link it to the affective states of the producers. The chapter has laid bare the main aspects and these are: there are differences in the content and structure of graffiti from external examination writing classes and that from non-examination classes, the words which learners inscribe as graffiti can be linked to emotions such as anger and hatred and lastly, the location of graffiti can be used to determine the function as well as determine the producer of the same. Thus graffiti has been found to be functional and full of connotations. It is art that has meaning in context and is influenced by the psychological condition of its producer.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

Chapter five analyses and discusses data that was presented in chapter four. It acted as the main section in which arguments were raised and discussed. The foregoing chapter answered questions that were put forward in chapter one as research questions. Research findings and conclusions that were reached through the discussion in chapter five are thus summarised in the current chapter. Chapter six focuses on summary of findings, conclusions and recommendations. These aspects are elucidated under different subtopics that clearly illuminate the aims and objectives of the current study.

6.2 Summary of Findings

This section summarises research findings that were presented in chapter four and discussed in chapter five. Findings are going to be categorised in order for the discussion to be logical and easy to comprehend.

6.2.1 Graffiti: A Functional Establishment

Findings in chapter four point to the idea that, graffiti in secondary schools is functional. There are findings that show that learners speak back to authorities, converse with other learners and also soliloquise through graffiti. The pictures and interview extracts clearly show that graffiti in Bikita Matsai secondary schools is functional. When learners feel the urge to communicate certain illicit aspects, they turn to graffiti.

6.2.2 Graffiti Location

The data gathered clearly proves that there are mainly four locations where graffiti is found in Bikita Matsai secondary schools and these are chalk boards, office doors, toilet walls and roof trusses. Be that as it may, it has also been found out that graffiti content on these spheres are different.

Graffiti on offices was found to be containing mainly insults to people who use these offices. The insults contain vulgar words and obscenities. There were also some words that insulted leaders using their nicknames. It has also been established that office graffiti is found on offices that belong to administrators. Graffiti on these offices was mainly imprinted through the use of sharp and hard objects. Hence graffiti on offices was mainly from learners and was aimed at administrators.

Graffiti on classroom trusses was found to be in capital letters. The actual location being in front of classes. There has been a finding that, this form of graffiti is found on the side of the truss that faces learners when they are seated in their classrooms. Names were found to be the main contents of truss graffiti. In most cases names were found being accompanied by titles and honorific words.

Toilet graffiti was found to be a common feature on both boys' and girls' toilet walls. It has been brought to the fore that graffiti on these walls is in most cases insults and vulgarities. The target audience are fellow learners as well as school administrators. The research has found out that, this type of graffiti even uses health statuses of the officials as insults.

Chalkboards were also found to be awash with graffiti. The work has also unravelled that learners write on chalkboards. Graffiti found on chalk boards was mainly directed at fellow learners and in some instances, school administration. The works were found to contain graffiti that has no 'serious' issues. Issues on chalkboards included love and social community activities. The research has also established that there are changes in the content of graffiti in different grade base rooms. There are differences in content and complexity between graffiti from lower grades and graffiti from upper grades. It has also been established that non examination classes produce graffiti that is different in content and target audience from graffiti produced by external examination writing classes.

6.2.3 Findings Elicited from Teachers and University Academics

Findings that emanate from interviews and data gathered from teachers' category show that teachers take graffiti to be an offence and teachers feel that those graffiti writers who are caught should be punished. Teachers, as a result, do not take graffiti as serious art. They believe graffiti is vandalism and hence the need to punish the 'victims'. Teachers believe that graffiti must be deleted whenever it emerges and perpetrators should be punished. On whether they consult learners about graffiti writing, teachers unanimously put across the idea that they do not consult learners on why they produce graffiti.

From the university academics' point of view, graffiti can be safely categorised under art. However, there were also indications that there are on-going studies about graffiti and hence there are bound to be additions and subtractions with regards to the categorisation of graffiti. The research found out that graffiti study as a phenomenon is work in progress. The review of literature in chapter two also proves that in Zimbabwe there are few researches that were carried out on graffiti.

6.3 Conclusions

Chapter one has objectives on which this study is premised. All the foregoing chapters have attempted to bring to the fore various aspects around these objectives. As a result the current section makes conclusions related to these objectives basing the arguments on research findings and data analysis that was carried out in chapters four and five. Conclusions are going to be lop-sided and skewed towards the tenets of Psychologically Oriented Historical-Philological Semantics theory. This theory which informs the current study, is used as the launch pad from which conclusions are drawn.

6.3.1 Graffiti and Emotions in Bikita Matsai Secondary Schools

The first and most elaborate objective of this study was to analyse graffiti found in schools in Bikita-Matsai District in order to unravel the emotions of its authors. Through research findings and data analyses, it can be safely concluded that graffiti in Bikita Matsai harbours emotions. Findings have brought to the fore the fact that learners use graffiti to speak back to school administrations. In all the five schools' vicinities, the researcher came across different forms of graffiti that range from drawings to words. These words and drawings carry emotions. Interview data shows that learners produce graffiti when they are angry, happy and even when they are afraid. Words in graffiti such as vulgarities and insults were analysed and the research concludes that, these are cognitive productions that are produced when learners have emotions. It is the affective state of the learner that pushes him/her to produce graffiti. Thus graffiti in secondary schools cannot be separated from the emotions of the artist who produced it.

6.3.2 The Symbiotic Relationship between Affective States and Lexical Choices

It was also the domain of this study to explain the relationship between affective states and individuals' lexical choices deriving from graffiti. Data analysed points to the idea that there is an interdependent relationship between words on walls and the emotions of the authors. The research found information that shows that, graffiti language productions like insults, vulgarities, drawings, names with titles and monologues are all linked to the emotions of the producer. As a result this study concludes that when learners are angry they produce graffiti in form of insults and vulgar words. The vulgar words are in most cases linked to the reproductive body parts.

When they are happy learners produce boasts. These boasts are associated with contemporary titles of respect in the community. Learners also show love or lack of it through graffiti. The study concludes that drawings found in lower grade classes are there because learners will be trying to converse their love life. The names on walls and trusses were also linked to fear in the learners. One may therefore link fear to the production of graffiti in the form of names of

fellow learners. Thus affective states can be said to have direct links to the words and drawings that one sees on walls of Bikita Matsai secondary schools. There is a direct link between the feelings of an individual and the graffiti the learner produces.

6.3.3 Major Emotions That Trigger Graffiti in Bikita Matsai Secondary Schools

There was also a quest to unravel major emotions that trigger different individuals to write graffiti. From the findings, it can be concluded that the major emotions that this research came across in Bikita Matsai are; happiness, pride, love, fear, anger and hatred. Notwithstanding the fact that there may be other emotions that may be deciphered from the findings, the researcher found these six more elaborate in Bikita Matsai graffiti. These emotions were found to be interrelated and it has also been found out that the emotions are connected to the adolescence period under which most of the graffiti producers fall. Love and fear were found to be related with fear being displayed mainly in graffiti from lower grades. Happiness and pride are also related given the fact that in the African context when someone is happy they show it through boasts. From these boasts emanates pride as an emotion. Anger and hatred were also found in the data collected. Learners tend to be angry because of the way school authorities handle disciplinary issues and the day to day running of schools in general. The anger in most cases degenerates into hatred of the school administrators. Thus one may conclude that there are six major emotions that can be said to be existent in Bikita Matsai secondary schools' graffiti and these are; happiness, pride, love, fear, anger and hatred

6.3.4 Difference and Similarities between Lexical Choices by External Examination Grades and Junior Learners.

The research also aimed to explore the difference in nature between the lexical choices by examination classes and junior learners. Through findings it may not be far from reality to conclude that there is a great difference between graffiti by external examination grades and that of lower grades. Graffiti from upper and external examination grades shows maturity and deals with aspects that are not found in graffiti from lower grades. It is also vital to note that graffiti from lower classes lacks complexity. The graffiti from form one and two classes is in most cases drawings. Drawings show that the mind of the producer is still developing and has not mastered certain language concepts that are seen in upper grades graffiti There is also the

conclusion that examination grades graffiti differs from that of non-examination classes in that it confronts authorities. Graffiti from external examination classes is direct in its attack and opposition of standing orders from authorities.

6.4 Recommendations

This section presents the recommendations of this study. These are going to be categorised according to the target audience. Recommendations are grouped under two categories and these are recommendations for future practice and recommendation for future research. Recommendations for future practice are grouped into two, those relating to authorities and those for learners. Authorities under this section refers to those who are responsible for the development, implementation and evaluation of the education curriculum. Learners refers those who attend Bikita Matsai secondary schools as formal and/or non-formal students.

6.4.1 Recommendations for Future Practice

This section expounds and explicates how this research contributes in educational circles and educates stakeholders.

6.4.1.1 Authorities

Research findings have unravelled the idea that graffiti is an emotional production. Secondary school learners in Bikita Matsai produce graffiti which is influenced by affective states. Therefore, one cannot effectively discuss graffiti in secondary schools without talking about the affective state of its producer. The link between the art on walls and the cognitive aspect of the producers made it possible for this study to conclude that, counselling is key to unlocking hidden aspects in graffiti. Graffiti being a subtle way by learners to make themselves visible, calls for the spirited implementation of the counselling programme in

schools. The Zimbabwean updated curriculum puts counselling at the center of the learning process. However, in all the five schools, there is no qualified counselling teacher. In those schools where it is taught, it is taught by teachers who are not qualified. The subject is used by authorities to 'fill in' their time tables. Most of the counselling lessons are not attended to. The researcher never saw a lesson observation document of a lesson which was observed while the teacher was teaching guidance and counselling. The above findings point to the fact that, counselling is not done in Bikita Matsai secondary schools. Counselling is not being upheld both as a process by the disciplinary committees and as a subject. The research as a result recommends a deliberate effort by authorities to implement counselling in schools. Graffiti has to be studied together with the emotions of its producers during counselling sessions. Instead of punishing graffiti producers, authorities need to harness the art at their disposal and try to deduce various emotions that may lead to fatal incidences like suicide if left unchecked. The existence of different types of graffiti may help authorities to tailor make syllabi that address affective states issues in schools

The research also recommends the introduction of functional suggestion boxes in schools. In many cases, suggestion boxes are simply dumped for view by schools inspectors. Sometimes learners have no option other than writing on walls because they would have found no other option to make their views known. Learners have grievances that range from academic to social. The availability of suggestion boxes may help learners convey their messages in a more 'formal' way. Suggestion boxes will help learners converse burning issues without fear of being victimised. Suggestion boxes will provide a sense of security and cover the learners from being directly linked to certain words.

Directly linked to the introduction of suggestion boxes is the erection of public blackboards. These may be erected in play fields and act as public spheres for learners to express themselves freely without scratching walls. Learners will, as a result, be allowed to write on these black boards. As learners write they will be fostering their visibility. The visibility of learners in schools is seriously threatened due to the lopsided Zimbabwean education culture that was inherited from the colonial masters. Learners and their perspectives on education and life in general are seen through the lenses of teachers and the responsible authorities. There is the top to bottom approach in the implementation of strategies in schools. Learners are not consulted on matters that affect their day to day lives. The public boards will therefore democratise school environments and give voice and expression to learners. Bikita Matsai learners appear to be saddled with a vast number of behaviour challenges emanating from

poor management of counselling processes by authorities. Thus the research recommends the establishment of play field blackboards that will act as a mirror into the lives of learners and help counsellors in establishing emotions embedded in graffiti. The black boards will be used as graffiti rallying pedestals through which different emotions may be gathered for counselling processes.

Establishment of graffiti competitions may also help alleviate destructive graffiti. In most cases graffiti becomes vandalism if the author feels compelled to write by inner feelings but has no place to write. Establishing graffiti competitions is tantamount to recognising the existence of the artists and their art. This will enable the artists to realise that authorities are keen to hear what they want to say. Learners will thus pour out their emotions 'legally'. Through these competitions the binomial relationship between graffiti and affective states will be harnessed for the good.

6.4.1.2 Learners

This study recommends that learners must desist from practising destructive graffiti and shift to productive graffiti. The production of graffiti that does not threaten defacement of school buildings will earn learners recognition by authorities. The visibility of the graffiti producers' art faced with years of stigmatisation in Bikita Matsai secondary schools' vicinities is only possible if the art producers themselves embrace the positive graffiti practices. The research has unravelled instances of destructive graffiti in Bikita Matsai secondary schools. These have been found to be the root cause of the negative attitudes towards graffiti by the authorities. By shifting their effort from destructive to productive graffiti, learners create a good working environment between themselves and teachers. Teachers will be compelled to look at graffiti differently if learners themselves value their work of art and start treating it as their best method of expressing themselves.

In Bikita Matsai secondary schools there are disciplinary committees in all the five schools. These committees oversee issues that have to do with discipline including disciplinary hearings and counselling processes. These committees are also supposed to be the listening ear of the schools. Learners are encouraged to talk to panellists in these committees if ever

they have challenges. The study as a result posits that learners should use this and other ways to express themselves when they have grievances since graffiti may go unnoticed. Graffiti on classroom chalkboards may be erased when lessons commence. When graffiti is erased the target audience sometimes would have not found an opportunity to read the message targeted at them. It is also possible that school authorities may never have time to read graffiti messages. Graffiti artists may thus make use of other ways to make themselves heard. There is need to compliment graffiti with other communication channels.

6.4.2 Recommendation for Future Research

Graffiti has been found to be a carrier of emotions. The study consequently recommends for research on the possibility of implementing graffiti based counselling programmes in schools. There is need to fully explore graffiti as a concept in schools to fully establish how best it can be used for the betterment of the learning process as a whole.

There is also need to focus on the relationship between graffiti writing in schools and adult graffiti. There is graffiti in almost every building in Zimbabwean major towns. It might be of interest to find out whether the producers are those who once wrote on school walls when they were still of the school going age.

Graffiti has been linked to different emotions in this study. However, it is very important to note that some of these emotions are linked to depression. The researcher recommends that studies be carried out on the link between graffiti writing and mental challenges. There is need to investigate on the chances one has of suffering depression if he/she is a graffiti artist.

References

- Abend, G. A. 2008. "The Meaning of Theory" *Sociological Theory* 26: 173-199.
- Achebe, C. 2009. *The Education of a British-Protected Child*. London: Penguin Books.
- Achebe, C. 1988. *Hopes and Impediments: Selected Essays*. Doubleday: Anchor Books.
- Adeyemi, M. B. 2003. The Principles and Content of African Traditional Afrocentric Cosmology, in *The African Aesthetic: Keeper of Traditions*, edited by Kariamuw Welsh Asante, London: Praeger
- Amuta, C. 1989. *The Theory of African Literature: Implications for Practical Criticism*. London: Zed Books.
- Anderson, J.R. and Bower, G.H. 1973. *Human Associate Memory*. Washington D C. Winston and sons.
- Astor, R. 2001. Elementary and Middle School Students' Perceptions of Violence-Prone School Sub-Contexts. *Elementary School Journal*.10 pp23-78.
- Babbie, C. 2001. *The Practice of Social Research*. Belmont: Wardsworth Press.
- Bateman, J. A. and Wanner. L.1990. Lexical Co-occurrence Relations in Text Generation, in Communicate Emotion? *Psychological Science* 2015, Vol (2) 99– 108.
- Bembnowska, M and Joško-Ochojska, J. 2015. *What Causes Depression in Adults?* Lublin: JL.
- Bouchard, D and Hudson, P. 2013. *Introducing sociolinguistics*. Edinburgh: Edinburgh University Press.
- Brain, C and Clarke, E. 2013. *Steps for Writing a Successful Grant Proposal*. London: University Press.
- Bray, C.P. and Stephens, D. 1986. *Education and society in Africa*. London: Edward Arnold.
- Bréal, M. 1897. *Essai de sémantique. Science des significations*. Paris: Hachette.
- Brooks, J .A. 2016. The Role of Language in the Experience and Perception of Emotions, *Social Cognitive and Affective Neuroscience*, 2016, 169-189.

- Brown, P. and Levinson, S. C. 1978. *'Universals in Language Usage: Politeness Phenomena'*. Paris: Leads.
- Business dictionary* .2018. Retrieved from [www.webfinance](http://www.webfinance.com/Correspondence-Management.html) Correspondence-Management.html. [Accessed on 27-09-18].
- Campbell, F .2008. *Good Graffiti, Bad Graffiti? A New Approach to an Old Problem*. Wigan: Environmental Campaigns.
- Cassell, C. and Symon, G. 2004. *Essential Guide to Qualitative Methods in Organizational Research*. London: Sage Publications.
- Castells, M. 1996. *The Rise of The Network Society*. Oxford: Blackwell.
- Champelle, C.A. 2012. *Lexical Semantics*. London: Backwell.
- Chomsky, N. 1969. *Language and Philosophy*. New York: New York University Press.
- Clore, G. L. and Ortony, A. 1988. Semantic Analyses of the Affective Lexicon. In V. Hamilton, *Kaleidoscope: Vol 9, Article 7*
- Collins, A.M and Loftus E.F. 1975. *A Spreading Activation Theory of Semantic Processing*. Oxford: Heineman International Publishing.
- Combs, B. 1995 *Successful Teaching-A Practical Handbook*. London: Heineman.
- Daly, C. 2013. Graffiti: Art That Plays by Its Own Rules Presented at the 2013 Belmonty Undergraduate Research Symposium "Creating A Culture of Discovery: The Excitement And Benefits Of Undergraduate Research", www.2013-scarlet.belmont.edu [Accessed on 06/08/2018].
- Demetriou, A. 2010. *The Development of Mental Processing*. Cambridge: Cambridge University Press.
- Douglas, J.D. 2000. *Existential Sociology*. New York: CP Press.
- Dufour, R. 2000. *The Learning Centred Principal: Educational Leadership*. Cambridge: Cambridge University Press.
- Elkartea, G .2010. *Language Standardisation. Basque Recovery*. London: Gertue Press.
- Ezewu, E. 1988. *Sociology of Education*. London: Longman Group Ltd.

- Foolen A. 2012. *The Relevance of Emotion for Language and Linguistics*. New Dehli: John Benjamin's Publishing Company.
- Gattico, E. 2001. *Jean Piaget*. Milano: Bruno Mondadori Press.
- Geeraerts, D. 2009. *Theories of lexical Semantics*. Oxford: Oxford University Press.
- Gibson, W. 2006. *A Companion to Qualitative Research*. London: Sage.
- Gombe, J.M. 1986. *Tsika DzaVaShona*. Harare: College Press.
- Griffin, Z.M. 2002. Recency Effects for Meaning and Form in Word Selection. *Brain and Language*, 80, 465–487.
- Gune, S. Serkan, Y and Gulsen, I. 2006. Understanding Graffiti in the Built Environment. *42nd ISoCaRP Congress 2006*.
- Gyekye, K. 1988. *An Essay on African Philosophical Thought: The Akan Conceptual Scheme*. Cambridge: Cambridge University Press.
- Hall, S.1972. *The Popular Arts*. London: Hutchinson.
- Halsey, M. and Young, A. 2003. The Meanings of Graffiti and Municipal Administration. *The Australian and New Zealand Journal of Criminology* Volume 35 Number 2 2002 pp. 165–186.
- Habermas, J. 1964. *Strukturwandel der Ofennthichdait*. Lutcheland: Newied and Beruin.
- Hecht, M.1888. *Psychology*. London: Longman Group Ltd.
- Henry, G.T. 1990. *Practical Sampling*. Newbury Park: Sage.
- Hodza, A.C. 2013. *Shona Registers Volume 2*. Harare: Prestige Books.
- Hubber A, C.2002. *Business Research Methods, Revised Edition*. Oxford: University Press.
- Hudson, R.A. 1996. *Sociolinguistics 2nd Edition*. Cambridge: University of Cambridge.
- Hughes, M. L. 2009. *Street Art and Graffiti Art: Developing an understanding*. Unpublished Thesis, Georgia state university.
- Imenda, S. 2014. Is There a Conceptual Difference Between Conceptual and Theoretical Frameworks? *Journal of Social Science*, 38(2):185-195 in Goody, E. N. (Ed) Question and politeness. Cambridge: Cambridge University Press.
- Irny, S.I. and Rose, A.A. 2005. "Designing a Strategic Information Systems Planning" *Methodology for Malaysian Institutes of Higher*

Learning Issues in Information System, Volume VI, No. 1, 2005.

- Iron, J. 2007. Spray Away: Making the Case for Legal Graffiti As A Legitimate Form Of Public Art In Sydney. *Elementary School Journal*.10 pp23-78.
- Jegede, D. 1993. Art for Life's Sake: African Art as a Reflection of an Afrocentric Cosmology, in *The African Aesthetic: Keeper of Traditions*, edited by Kariamuwelsh Asante, London: Praeger Publishers: 249-255.
- Jean, A.1994. *Words in the mind: An Introduction to the Mental Lexicon*. Oxford UK: Blackwell.
- John, T and Cosmide, L. 1990.Toward an Adoptionist Psycholinguistics. *Behaviour and Brain sciences* 13.4.760-63.
- Johnson, P and Qately, N. 1989. The Language of Emotions: An analysis of Semantic field. *Cognition and Emotion* 3:2. 81-123.
- Joubish, B. 2010. *An Introduction to Qualitative Research*. New Dehli: SCL.
- Kutulu, M .2009. A study of graffiti in teacher Education. *EAE journal of educational research* 36, 39-56.
- Lachmann, R. 1988. Graffiti as Career and Ideology. *The American Journal of Sociology*, Vol. 24(2) 99– 108.
- Lafon, M and Webb, V. 2008.The standardisation of African Languages. *IFAS* pp. 141.
- Lane, P. 2015. Minority Language standardisation and the role of users. *Cross Mark Language Policy* 2015. 14. 263-283.
- Lannert, C. 2015. The Perpetuation of Graffiti Art Subculture. *Butler Journal of Undergraduate research*: Vol 1. Article 5.
- Lindquist.K, Satpute, A. B, and Gendron. M. 2015. Does Language Do More Than communication. *Journal of Humanities* Vol. 24(2) 99– 108.
- Lindsay, B. 2014. *Bombing, Tagging, Writing: An Analysis of the Significance of Graffiti and Street Art*. Unpublished Masters Thesis. University of Pennsylvania, Philadelphia, PA.
- Lo, B. 2009. *Ethical Issues in Clinical Research: A Practical Guide*. Lippincott: Williams &Wilkins.
- Lynch, L .2016. *Writing Up Qualitative Research*. Newbury Park, CA: Sage.

- Mangeya, H. 2018. Graffiti as a site for cultural literacy in Zimbabwean urban high schools. *Journal of International Studies* 25(1) 1367-877.
- Mangeya, H. 2014. *A Sociolinguistic Analysis of Graffiti Written in Shona and English Found In Selected Urban Areas of Zimbabwe*. Unpublished Thesis. Unisa.
- Marr, A. 2015. "Beauty is in the Street." *The Evolution of Graffiti Practices in Melbourne, Australia*. Dunedin: University of Otago.
- Marsh, N. 2013. *Qualitative Research Methods: A Data Collector's Field Guide*. New York: Penguin Education.
- Mbiti, J. S. 1989. *Introduction to African Religion*. Oxford: Heinemann
- McQuiggan, S. W., Robinson, J. L., and Lester, J. C. 2010. *Affective transitions in Medical University of Lublin*. Lublin: University Press
- Mwangi, F. 2012. *Graffiti Writing and Its Likely Influence on English Language Learning In Selected Secondary Schools In The Larger Laikipia Easr District*. Unpublished thesis. Kenyatta University.
- Neuman, W.L. 2009. *Social Research Methods, Qualitative and Quantitative Approaches*. Massachusetts: Allyn and Bacon.
- Ngara, E. 1985. *Art and Ideology in the African Novel: A Study of the Influence of Marxism on African Writing*. London: Heinemann.
- Ngugi, W. 1998. *Pen points, Gun points and Dreams: Towards a Critical Theory of the Arts and the State in Africa*. Oxford: Clarendon Press.
- _____. 1997. *Writers in Politics: A Re-Engagement with Issues of Literature and Society*. London: James Currey.
- Nicholls, W. 2012. *Making "Counter Publics" Through the City: Networks, Exchanges and the Creation of Political Discourses. Creative Practice, Activism and Place-identities*, Bristol, UK. www.dol.nz/%5Cpdfs%5Clit-review-work-values.pdf. [Accessed 26-10-18].
- Nilsen, D.L.F 1998. *The Grammar of Graffiti American Speech, Organizational Research*. London: Sage Publications.

- p' Bitek, O. 1973. *Africa's Cultural Revolution*. Nairobi. Macmillan Books for Africa.
- Pardos, Z.A., Wang, Q. Y. and Trivedi, S. 2012. The Real World Significance Of Performance Prediction. In *Proceedings of the 5th International Conference on Educational Data Mining*, 192-195.
- Rahn, J. 2002. *Printing Without Permission: Hip Hop Graffiti subculture*. London: Bargin and Garvey.
- Raj, H. 2005. *Theory and Practice in Social Research*. New Dehli: Surjeet Publishers.
- Rossouw, D. 2003. *Intellectual Tools: Skills for Human Sciences*. Pretoria: Van Schaik.
- Sapir, Y. 1982. *Sociolinguistics*. Harmondsworth: Penguin books.
- Saunders, M, Lewis, P. and Thornhill, A.2003. *Research Methods for Business Students (4th edition)* Harlow: Prentice Hall.
- Scott, J. 1990. *Domination and the Arts of Resistance: Hidden Transcripts*. London: Yale University Press.
- Singer, J.A and Salovey, P. 1988. *Mood and Memory: Evaluating the Network Theory*. London: University Press.
- Soy, S. K.2009. The Case Study as a Research Method. Unpublished paper, University of Texas at Austin home page: <<https://www.ischool.utexas.edu/~ssoy/usesusers/1391d1b.htm>>[Accessed 06/06/2018].
- Suliman, N. 2014. *Critical Conceptions of Graffiti in Schools*. Toronto: University of Toronto Press.
- Swanson, R. A. 2013. *Theory Building in Applied Disciplines*. San Francisco: Barrett Koehler Publishers.
- Vall, F. Kofford, S and Morales, E. 2010. *Graffiti walls: Migrants students and the Art of Communicative Languages*. London: Bargin and Garvey.
- Werwath, T. 2013. *Urban Assault: The Culture and Politics of Urban Graffiti*. London: University Press.
- Whitehead, J. 2004. 'Graffiti: The use of the familiar'. *Art Education* 57 (6): 25-32.
- Whiting, S and Kollor, V. 2007. Dialogues in Solitude: The Discursive Structures and Social Functions Of Male Toilet Graffiti. Center for The Study Of Language In Social Life. *Working Paper Number 12*

www.dol.govt.nz/%5Cpdfs%5Clit-review-work-values.pdf

[Accessed on 24-04-19].

- Wilce, J.M. 2009. *Language and Emotion*. Cambridge: Cambridge University Press.
- Wolff, B. 2011. The writing on the Stall: Graffiti, Vandalism and Social Expression. *Kaleidoscope*: Vol 9, Article 11.
- Young, B. 2017. *Introduction to Qualitative Research Methods*. Liverpool: University Split.
- Young, A. 2004. *Judging the image Art, Value, Law*. London: Routledge.
- Zakareviciute, I. 2014. Reading Revolution on the Walls: Cairo Graffiti as an Emerging Public Sphere. *Hemispheres*. Vol 29'no 2, 2014.
- Zolner, T. 2007. *Concepts of Graffiti: Much More than Just Art*. London: Longman Group Ltd.
- Žuvela, S. 2013. Graffiti: A form of International Communication. *Journal of Social Psychology*, 4(133), 589–590.

Appendices

Appendix A: Questionnaire for Learners

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of filling in the questionnaire .The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

Age

.....

Sex.....

Class.....

Have you ever written on the walls?

If yes where exactly?

What are the exact words that you wrote?

What gave you the urge to write?

Were you happy/sad/angry when you wrote those words? ... If any other than those given above you may add the emotion.

To whom were you directing these words?

If you have never written, have you ever seen graffiti on the walls?

Have you ever realised which classes normally write on the walls?

Which words do you normally see on the walls?

Can you associate certain type of words to a certain class for instance Form fours?

From your own perspective which events normally triggers one to write on the walls?

What do you think influences the choice of words that you see on the walls?

Any other comment

Appendix B: Questionnaire for Teachers

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of filling in the questionnaire .The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

1. Sex-----

2. Position held at the station -----

3. Have you ever seen graffiti on the walls of your school?

4. If yes where exactly?

5. What are the exact words that were on the walls?

6. What was your reaction to those words and the graffiti in general?

7. Have you ever inquired from the students for the reasons why they write on the walls?

8. If yes are the reasons in any way related to the affective states like happiness/sadness or anger

9. What do you think influences the choice words that you see on the walls?

10. To whom were the words on the walls being directed to?

11. In your own view what do you think must be done to graffiti writers?

12. Have you ever realised which classes normally write on the walls?

13. Can you associate certain type of words to a certain class for instance Form fours?

14. From your own perspective which events normally triggers learners to write on the walls?

15. Any other comment

Appendix C: Questionnaire for Academics

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of filling in the questionnaire .The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

1. Sex-----

2. Qualification-----

3. What is graffiti

4. What are affective states?

5. In your own view is there any link between affective states and the choice of words?

6. From your own point of view can graffiti be studied as texts?

7. Is graffiti an art or vandalism?

8. What in most cases triggers graffiti writers to scratch the walls?

9. To whom is graffiti in schools mostly directed to?

10. What do you think influences the choice words by learners that are seen on the walls?

11. Any other comment

Appendix D: Interview Guide for Learners

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of responding this to interview .The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

1. Have u ever written on the walls?
2. If yes where exactly?
3. What are the exact words that you wrote?
4. What gave you the urge to write?
5. Were you happy/sad/angry when you wrote those words? ... If any other you may add the emotion.
6. To whom were you directing these words?
7. If you have never written, have you ever seen graffiti on the walls?
8. Have you ever realised which classes normally write on the walls?
9. Which words do you normally see on the walls?
10. Can you associate certain type of words to a certain class for instance Form fours?
11. From your own perspective which events normally triggers one to write on the walls?
12. What do you think influences the choice words that you see on the walls?

Appendix E: Interview Guide for Teachers

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of responding this to interview. The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

1. Sex
2. Position held at the station
3. Have you ever seen graffiti on the walls of your school?
4. If yes where exactly?
5. What are the exact words that were on the walls?
6. What was your reaction to those words and the graffiti in general?
7. Have you ever inquired from the students for the reasons why they write on the walls?
8. If yes are the reasons in any way related to the affective states like happiness/sadness or anger
9. What do you think influences the choice words that you see on the walls?
10. To whom were the words on the walls being directed to?
11. In your own view what do you think must be done to graffiti writers?
12. Have you ever realised which classes normally write on the walls?
13. Can you associate certain type of words to a certain class for instance Form fours?
14. From your own perspective which events normally triggers learners to write on the walls?
15. Any other comment

Appendix F: Interview Guide for Academics

Dear respondent

My name is Zimuto Nyasha Cefas, I am a PhD student with the University of South Africa in the Department of African Languages. My thesis topic is, “**An analysis of graffiti from Bikita-Matsai Secondary Schools.**” This study seeks to analyse graffiti from Bikita-Matsai District and establish the relationship that exists between affective states and the choice of words with the hope of establishing and resolving the learners’ grievances. I kindly ask for your contribution by way of responding to this interview. The information given here is for academic use only. The responses will assist the researcher to generate arguments during the study. The data given here will be treated in the strictest of confidence possible in the academic world. Your contribution will be greatly appreciated.

1. Sex
2. Qualification
3. What is graffiti
4. What are affective states?
5. In your own view is there any link between affective states and the choice of words?
6. From your own point of view can graffiti be studied as texts?
7. Is graffiti an art or vandalism?
8. What in most cases triggers graffiti writers to scratch the walls?
9. To whom is graffiti in learning institutions mostly directed to?
10. What do you think influences the choice of words by learners?
11. Any other comment