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**A Multimodal Discourse Analysis of Rural Graffiti in
an Algerian's Amazigh Community and How it
Mediates Cultural and Linguistic Identity**

A Dissertation Submitted in Partial Fulfillment of the Requirements for the
Degree of Master in Linguistics

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Dedication

I would like to dedicate this thesis to

My loving parents *Fadia* and *Yahia*: thank you for your prayers, love, sacrifice, and support all along my studies, without you this journey would not have been possible.

To My lovely sisters, *Sabrina* and *Ryma*, and to my unique brother *Said* who stood emotionally by my side during my time of pressure.

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Abstract

This study examines Algerian graffiti using a multimodal discourse analysis and explores how this art mediates cultural and linguistic identity in the Kabyle community, namely in the rural walls of Ath Djemhour (Bejaia). The current research aims to interpret and decipher the meaning of both linguistic and visual elements. It also seeks to find the ways Amazigh identity is demonstrated by comparing the interpretations of the participants and those suggested in the visual grammar framework of Kress and Van Leeuwen. This qualitative research employed photographs for the corpus and interviews with four local artists. Hence, the visual grammar framework was adopted for the data analysis, relying on its three meta-functions (representational, interactive, and compositional). In addition, a thematic analysis of the interview which enables the artists to address their insights and their perceptions. The results revealed that the members of the Amazigh community tend to use graffiti as a medium to communicate and mediate their identity by illustrating the Amazigh representative colors and symbols. Furthermore, the artistic creations were not used only for aesthetic aims; rather, they addressed various messages about pride, resistance, and identity defense. Finally, the analysis of the participants was distinct from the analysis adopted in the framework, therefore they provided general interpretations regarding the images. That is to say, the artists did not take into consideration all the elements when drawing or writing. The study implied that the creators of graffiti used only French and Tamazight to expose their ideas, focusing exclusively on the tagging style.

Keywords: Amazigh, graffiti, identity, street art, rural spaces.

List of Abbreviation/Acronyms

B.C: Before Christ

B.C.E: Before Christian/ Common Era

C.E: Common/Current/Christian Era

DNA: Deoxyribonucleic Acid

MDA: Multimodal Discourse Analysis

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General Introduction

1. Background of the Study

Graffiti first emerged in ancient times as a powerful medium of communication (Ragazolli, et al., 2018). Nowadays, this practice is perceived as vandalism in society (Opeyemi Ojo, 2019; Hafidi, 2024). However, it has gained attention and recognition, since it is an effective communicative means of visual and written expression that encourages individuals to express their inner thoughts and emotions (Sifer & Tahakourt, 2019; Ta'amneh, 2021).

Across Bejaia, graffiti is a phenomenon that arises among marginalized communities by communicating messages or asserting identity (Zoughebi & Kasmi, 2020; Haddour & Guermache, 2021). For graffiti artists, it is a tool that serves multiple functions, whether personal, political, or social (Sifer & Tahakourt, 2019; Ali-Bencherif, 2019; Haddour & Guermache, 2021; Hafidi, 2024). This practice permits them to select various symbols, drawings, and expressions that reveal their hidden frustrations, thoughts, or aspirations (Haddour & Guermache, 2021). The Algerian graffiti tends to incorporate a mix of languages, especially in Bejaia (Arabic, Kabyle, French, and English) due to the linguistic and cultural diversity of the region (Sifer & Tahakourt, 2019; Zoughebi & Kasmi, 2020).

Besides, the drawings made on the rural walls do not only serve political purposes. Thus, graffiti serves as a mirror of society that helps to indicate a sense of cultural heritage and belonging (Opeyemi Ojo, 2019; Haddour & Guermache, 2021). As a result, we observed that Kabyle artists tend to reflect upon their identity, culture, and history through wall art. Therefore, the investigation of graffiti within the Kabyle region motivated us to explore the artists' manifestation of Amazigh identity and how they mirror their culture on public walls.

2. Statement of the Problem and Research Questions

Despite the significance of graffiti as a means of self-expression among Amazigh artists, there is a critical lack of understanding of how this verbal and non-verbal medium actively communicates and construct Amazigh identity. This lack of multimodal discourse analysis, constrains Kabyle graffiti's potential as a tool of culture and identity reclamation within a multimodal context in Algeria. This prevents a clear understanding of the complex way in which it contributes to the ongoing cultural and political discourse surrounding Amazigh heritage. As a result, this investigation of the multimodal representation of identity is crucial to bridge this gap of knowledge.

Concisely, the dissertation endeavors to answer the research questions below:

- How does rural graffiti contribute in expressing Amazigh identity and culture among Kabyle community?
- What are the different interpretations of the visual and textual representations?
- Do the interpretations of the selected corpus based on the Visual Grammar framework, or differ from the perspectives of the graffiti artists themselves?

3. The Purpose of the Study

The main aim of the present study is to analyse Algerian graffiti within the Amazigh community to find evidence about identity representation. The research also aims to examine and interpret the meaning of each symbol and element used. Besides, it seeks to find how do artists contribute to express their identity through this art.

4. The Significance of the Study

The present study holds significance in addressing the role of graffiti in reflecting Amazigh culture and identity in the village of Ath Djemhour. Through the findings, this research will enable students and prospective researchers to understand this and gain new insights into this subject area. Besides, this paper offers new perspectives on how individuals use different methods and techniques to communicate and show their identity in a multilingual context. Accordingly, this research is among the fewest studies conducted in the Department of English at the University of Bejaia about the examination of Amazigh identity following a multimodal approach. As a result, this work will eventually serve as a reference for those interested in similar topics.

5. Assumptions of the Study

In the present study, we assume the following:

1. Identity expression is primarily manifested on the rural walls of Ath Djemhour.
2. Graffiti artists deliberately incorporate semiotic elements when they write or draw.
3. The presence of Amazigh, Arabic, French, and English were the most prominently used languages in the graffiti.

6. Research Methodology

The current thesis follows a qualitative descriptive design. It is a case study that focuses on Ath Djemhour village. The data are collected using a corpus of graffiti images and a structured interview with 4 graffiti artists. Data were selected using a purposive sampling. Moreover, they were analysed using visual grammar framework for the images, and a thematic analysis for the interviews.

7. The Structure of the Study

This paper opens with a general introduction that aims at providing background information on the investigated subject. Then, the organization of this work is structured into two main chapters. The first chapter delves into the theoretical part and it is made of two sections. The first discusses the theoretical background and research variables, and the second introduces the theoretical concepts of the framework and the review of empirical studies. The second chapter includes three sections; the first describes the study methodology by explaining the usage of design, tools, and procedures of data collection, whereas the second section covers the data analysis and interpretation of both the corpus and the interview, in addition to the presentation of the key findings. Following that, the third section deals with the discussion of the results. Finally, the dissertation ends with a general conclusion highlighting the implications, the limitations and addressing some recommendations for future researchers.

Chapter One: Theoretical Background & Empirical Studies

1.1. Introduction

The first chapter seeks to review and discuss the study's key concepts and issues as dealt with in the literature by various scholars and researchers. It includes two main sections. The first one aims to introduce graffiti in general, then focuses on the Algerian context, after which it deals with the notions of culture and identity. The second section focuses on defining the approach and its concepts, and the empirical studies.

1.2. Section One: Theoretical Background

Today's human societies use multiple sources for communication, like social media, television, and newspapers...etc. Graffiti is commonly observed as an additional form of expression based on writing and drawing. In fact, this art permits people's freedom of speech. This section provides detailed information about the key elements of graffiti, with a particular focus on graffiti within the Algerian community and the affirmation of Amazigh identity. It also highlights its connection to notions of identity and culture.

1.2.1. The Concept of Graffiti

1.2.1.1. History of Graffiti

The origin of the phenomenon of graffiti can be traced back to the existence of human beings in the world before humans' paper fabrication (Clark, 2013). Hence, Ragazzoli et al. (2018) stated that ancient civilizations tended to leave traces of their writings and paintings on rocks and cave walls by drawing some letters, signs, and symbols. Similarly, Clark (2013) reported in his book that archaeologists discovered this form in an ancient Roman city called "*Pompeii*", in which people at that time used it not as an aesthetic painting but as a form of communication with individuals. He added that another early similar paper material known as "*Papyrus*" was back created by ancient Egyptians in which their *Hieroglyph* was seen as the most complex and detailed form of wall art and writing in history. Moreover, "During ancient times, it was utilized for a number of purposes that ranged from indication of hidden brothels, proclamations of love, or expressions of political discontent" (Olmert, 1996 as cited in White, 2018, p. 2-3), in other words, the art of graffiti served various intentions in the past.

Accordingly, the researcher Bates (2014) summarized the historical evolution of this practice as she argues that modern graffiti originated in Philadelphia (Pennsylvania) by the style of tagging "signatures" in which people wrote their names in public areas that were pioneered by Darryl McCray "Cornbread" in the late 1960s. Additionally, Clark (2013) said

this exploded in New York City (1960s) where street gangs popularized this type of wall markings to claim their territories. Since the widespread attention of graffiti “tagging” in New York essentially appeared after The New York Times published a review about a graffiti artist *Taki 18*, people and artists started to create their calligraphical script and designs to be distinguished from the tag styles of other individuals (Clark, 2013). Then came another style “Bombing” that was crafted in walls and subways and “Pierces art” was introduced in subway cars as a way to be seen and known by the city (Clark, 2013). After that, the emergence of Hip Hop in the 1970s marked the movement of graffiti art that became the new form of visual representation (White, 2018). Thus, Ragazzoli et al. (2018) indicate that graffiti art has a long history that was once viewed by the artists as criminals and the practice as unsophisticated; however, in the modern perspectives, it was appreciated and recognized for its aesthetic and authentic expressions. They highlight that graffiti art plays an important part in the art world.

We can conclude that the origin of this variant of writing and art serves as a bridge between the past and the present, allowing humans to construct history as a tool for communication that continues to be used nowadays. This practice has enabled the world to understand various aspects of both ancient and modern cultures.

1.2.1.2. Definition of Graffiti

The term graffiti is viewed from different perspectives by scholars. From the social point of view, Obeng (2000) announced that graffiti refers to a medium of “egalitarian” to permit marginalized people to expose their hidden thoughts. This means that through this art, all people are equal, therefore, they have the right to express their thoughts that they do not dare to say aloud. Furthermore, from the artistic and linguistic perspective, Monopoly (2021) perceived graffiti representations as a range of expressions, signs written with spray paint in which the identity of the artist may be mentioned or anonymous. Mazreku and Rasimi (2023) also share the same idea; they defined it as “different and colorful genres, which often contain only text or symbols displaying the message and words addressed to a society.” (pp. 46). That is to say this practice is consisted of symbols, texts, and drawings that tend to transmit a certain message to society. Besides, Ta’amneh (2021) declared that graffiti serves to public communication in order to deliver a message that may reveal an individual’s identity as well as ideology and beliefs concerning a specific issue. Even though graffiti is illegal, they represent the public voice and should not be rejected or marginalized.

The concept of graffiti is defined in different ways by different researchers but it may refer to street art since they share many features.

1.2.1.3. Definition of Street Art

Recently, Street art has become a recognized art in society as it occupies large public spaces. It encompasses many forms and styles and uses also many techniques. The meaning of street art has changed throughout time. It means any picture or form designed in urban spaces. According to Monopoly (2021), Street art does not refer to one specific art, however, it consists of many types of art such as graffiti and sticker art. Similarly, for Wanjiku (2024) street art is a form of visual communication that refers mainly to drawings. Kotatko (n.d) declared that street art is a style of art drawn on the street that does not belong to any commercial origin and it is an original form of art that is not sold for profit. That is to say, street art belongs only to the person who made it. So, street art is considered original since it encourages creativity and self-expression.

1.2.1.4. Difference between Graffiti and Street Art

According to El Sayegh (2021) both street art and graffiti are drawn in public spaces, however; they differ in terms of purpose, features, and many other aspects. He declared that street art is an academic term for multiple artistic activities, whereas other researchers refer to it as “graffiti”. That is to say, graffiti is made in public walls and their types differ according to the message that taggers want to transmit.

(Lewisohn, 2008. p. 15) explains the difference between the two concepts:

“Street art is more about interacting with the audience on the street and the people, the masses. Graffiti isn’t so much about connecting with the masses: it’s about connecting with the different crews, it’s an internal language, it’s a secret language. Most graffiti you can’t even read, so it’s really contained within the culture that understands it and does it. Street art is much more open it’s an open society.”

(as cited in Di Brita, 2018).

In addition to this, Kimvall (2018) argues that street art is viewed as a beautiful art that attracts individuals; however, it is perceived as ugly and not attractive at all by others. Moreover, he added that graffiti and street art differ in terms of their sociocultural status and in the way that they address their messages to the audience. The street art aims to engage the public with the drawings for an aesthetic purpose. In contrast, graffiti aims to use letters, and expressions to convey messages for various purposes such as political and social purposes. Graffiti is seen by the authorities as an illegal act, act, and vandalism; However; street art is accepted and allowed as long as it does not harm public spaces.

Street art aims to address and engage the audience with a specific language because the artists tend to use specific symbols and specific language that is hard to decipher by people, they call it a secret language.

1.2.1.3. Significance of Graffiti

Even though graffiti suffered from misjudgments across cultures; it emerged and has been appreciated in many countries. According to Ghani (2023), graffiti hides a deeper meaning in a society that serves artists to express themselves and address the government.

Furthermore, Lukach (2021) finds that graffiti is essential and plays a paramount role in our society and our lives. Additionally, he argued that some types of graffiti are classified as gang graffiti rather than art since artists or gang teams create messages between them in an indirect manner, which may lead to fear within a neighbourhood. He also mentioned that graffiti has an influence on business: for example, promoting or advertising products through graffiti in order to captivate a large audience. Furthermore, this art represents the social and cultural situation of a society; so that it helps individuals to gain an understanding of the identity and culture of the community. Graffiti may connect people to the artists when they deal with societal or cultural issues. Finally, he declared that graffiti may be even beneficial for students since it raises their perception and awareness about their surroundings, it also opens the window of inspiration to self-expression. (El Sayegh, 2021).

1.2.1.4. Styles of Graffiti

The styles and types of graffiti are categorized according to the techniques and materials used to make them considering also the content that they discuss. In other words, if graffiti consists of a text and another one consists of a drawing, of course, they would not belong to the same category.

There are many styles of graffiti, however; the common ones are:

1. **Throw-up:** It is also called “Throwie”. This kind of graffiti is defined by El Sayegh (2021) as the most complex style but can be easily made. It contains expressions written with two or more colours. They might be: letters, symbols, short words, or abbreviations. Guilbaud (2024) argues that throw-up needs a good choice of colours and volume while drawing because the letters should be large and big-sized. Mainly throw-up takes the name of the artist (identifier) in the form of bubbles.
2. **Tagging:** a graffiti artist’s signature, pseudonym, or logo written in one colour on a public surface. City (2021) defined tagging as the simplest form of graffiti, and easy to make which is why is present in most cities.

3. **Heaven:** “Is a tag or artwork in a place that is extremely difficult to get”. (El Sayegh, 2021, pp. 47). In other words, this style is made by highly skilled graffiti artists since it is hard to do it by simple individuals.
4. **Wild style:** Opeyemi Ojo (2019) defined wild style as “a style in which there is difficulty in understanding or reading it because the letters are blended, it is mostly found in Europe” (P.22). In brief, wild style seems complicated due to its form.
5. **Piece:** According to City (2021) a piece refers to a “masterpiece”. It is complicated because it is characterized by its use of different colours and its focus on details such as 3D. This style requires an experienced writer or artist.
6. **Blockbuster:** According to Opeyemi Ojo (2019) Blockbuster are letters that are written in large spaces, they are characterized by space between each other.

In short, every graffiti style is unique and distinctive from the other. Each one has its purpose.

1.2.1.5. Characteristics of Graffiti

Even though, graffiti expressions and drawings exist in many countries, they still share some common purposes such as self-expression, including several features. Chen (2023) mentioned three main characteristics of graffiti which are:

1. **Informality:** It refers to the style used by graffiti artists, they do not consider the social norms; therefore; they express their style using informal language, simple vocabulary, abbreviations, and common codes. Even mix up different languages or language varieties in their writings.
2. **Anonymity:** Most graffiti artists prefer to hide their identities; thus, they use an anonymous manner to convey their thoughts because this helps them to have freedom of expression and avoid any kind of punishment from the authorities. Anonymity also raises their self-confidence.
3. **Counter-Culturality:** This means that the artist is being against his own culture. It is about facing and challenging the sociocultural norms and breaking them. Graffiti artists tend to present their ideas without considering any factor as well as to show their independent thinking from any specific community.

1.2.2. Overview of the Algeria Linguistic and Graffiti Context

1.2.2.1. The Linguistic Situation in Algeria

The linguistic situation in Algeria is shaped by its richness being a plurilingual country, because of historical, political, and social reasons. Various scholars discussed this dilemma.

Bouhadiba (2010) declared that the linguistic situation in Algeria involves a mixture of languages and language varieties. Namely, Arabic, Tamazight, and French. The first is divided into standard Arabic, literal Arabic, classical, and educational Arabic. Every variety of Arabic differs according to the context used, for example, education, administration, or for informal purposes. The second, the Berber language or Tamazight which encompasses many dialects, for instance, Kabyle, Tergui, Chaoui, and Chleu. Hence, these dialects are spoken in many regions in Algeria. Lastly, French is mostly predominant and even integrated politically for many formal purposes, this is due to historical reasons such as colonization. To sum up, Bouhadiba concluded that the choice of these languages depends on the individual's needs as well as social and political contexts. Kerma (2018) shares the same idea as Bouhadiba concerning the presence of the three main languages. He pointed out that Arabic is the national and official language of Algeria. It emerged since its independence in 1962 then became gradually used in education and administration. French is the first foreign language in Algeria due to colonization. Today, it is mainly used in education, administration, and many other formal contexts. Berber or Tamazight language in the past was marginalized but nowadays, it has become a national language and is significant in the Algerian cultural and linguistic identity. Therefore, it is spoken in Berber cities such as (Bejaia, Tizi-Ouzou, Boumerdes, Bouira, Batna, Algiers...etc). On the other hand, Haddam (2022) considered the value and importance of English in Algeria as a result of globalization. He noted that in the 1993s French was the preferred language for students to learn and taught in primary schools; however; nowadays English become prominent and present in Algerian education as it transcends linguistic boundaries. To conclude, the linguistic situation in Algeria is complex due to its relevance to historical and political decisions.

1.2.2.2. Graffiti in Algeria

Originally, the use of writing and paintings on walls called presently "graffiti" was exploited by individuals and artists as a means of free speech, political expression, and public protest against the government and the oppression of the colonizers in North Africa during which murals were covered specifically with variant slogans and graphics that are found in

urban spaces (Salhia & Benouargla, 2024).

Furthermore, Ouaras (2018) noted this activity as a powerful form of protest in Algeria during key critical historical periods like the War of Liberation (1954-1962), the Berber Spring (1980s), the Black Decades (1988-2000), and the Berber Black Spring (2001). He pointed out that these events influenced the movements in which Algeria used graffiti not as a way to mark their territories but to express their frustrations in urban areas that were primarily controlled by the authorities. As a result, it became a means of expression of Algerian anger and resistance during the French colonialism. But it was also used to convey messages of the Berber culture and language recognition and identity protests. Ouaras also mentioned that the graffiti in the Algerian Black Decades expressed the ideological battles and the opposition of government actions. He added that in 2001, the writing on the walls was performed to gain cultural and political recognition, in fact, graffiti tagging or wall art in the times of Algeria symbolizes resistance, political change, government oppression, defiance, identity struggle, and cultural acknowledgment. That is to say, the act of scribbling or painting murals in public spaces by Algerians is a form of expression conveying all the frustrations they have endured.

During the Hirak period that took place in February 2019 in Algeria, the practice of street art was manifested in protest against the five (5) consecutive presidential of Abdelaziz Bouteflika. Indeed, Ali-Bencherif (2019) studied the voices of Algerians that were demonstrated in divergent walls that served as a platform to express discontent over political decisions and protest against the oppression of the Algerian system. Thus, the representation of the visual expressions seen in various quarters was more than an art; as wall expressions symbolized the reclamation of citizens in the streets.

Ultimately, graffiti has been the subject of numerous research studies (e.g., Haddour & Guemache, 2021; Hafidi, 2024; Ouaras, 2018; Sifer & Tahakourt, 2019; Zoughebi & Kasmi, 2020) as they emphasized the meaning of the messages, the perception of this practice and the various themes that construct this form of communication. Including the investigation of the different cities in Algeria such as Bejaia (Haddour & Guemache, 2021; Sifer & Tahakourt, 2019; Zoughebi & Kasmi, 2020), Algiers (Ouaras, 2018), and Constantine (Hafidi, 2024).

1.2.3. Culture and Identity

1.2.3.1. Definition of Culture

This term has a broad and multifaceted definition. According to Taylor (1920, p.1), “Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits

acquired by man as a member of society”. In other words, it encompasses various elements or habits that an individual of a given community has, such as knowledge, arts, beliefs, traditions, morals, and more.

Similarly, Eliot (1948) divided the concept of culture into two main perceptions, since he associated culture with the evolution of an individual of a group or class and a whole society. He argued that a person is shaped by the culture of a specific class or a community, as well as the culture of a specific class or group relies on the broader culture of a society as a whole. In other terms, a person is influenced by the group he or she belongs to, and at the same time, the culture of that group is also impacted by a larger society. Eliot added that the culture of a society is significant, thus it should be explored.

Likewise, Geertz (1973) recognized culture as a system of signs and symbols that individuals construct, thus it is not a scientific study of law but the interpretations of meanings behind social or cultural practices. He stated that culture is uncovered in our mind and heart and it is widespread. That is to say, culture describes how people through signs and symbols express how they think, behave, and interact in society.

Lastly, Erikson (2004) in his classification of some concepts in anthropology; explained that culture refers usually to society and pointed out that a single society may highlight two or varied cultures called “Multicultural society”. To summarize, it is noted that a specific society may have more than one culture. Erikson also declared that this concept is viewed differently by anthropologists as it is among the important and complex definitions. Likely, AL Kroeber and Clyde Kluckhohn (1952) argued that many anthropologists dispute cultural significance as this term evolved (as cited in Erikson, 2004).

Meanwhile, in a multicultural and multilingual society like Algeria, which embodies a rich heritage primarily shaped by Arabs and Amazigh communities. The inhabitants at Ath Djemhour in Bejaia embrace both Algerian and Amazigh cultures. Yet, graffiti emerges as a powerful means, allowing residents to inscribe their culture and traditions within public walls.

1.2.3.2. Definition of Identity

The word identity comes from Latin “idem”, which means ‘being the same person’. According to the Cambridge University Press (n.d.), identity is defined as the state of who we are as a person when it comes to document verification and other facts as qualities, etc. It is also referred to as a collective identity that is shared by a community commonly recognized by its history, practices, and lifestyles (Cambridge University Press, n.d.).

This term identity denotes distinctive signification in many domains and was initially

introduced by Erik Erickson's work in the 1950s (Feron, 1999). As described by Feron (1999), this concept is particularly used for two components: personal and social. Personal identity refers initially to the individual unique attributes that are usually permanent and perceived with respect and dignity. Social identity represents a kind of social category that relies on a label and membership criteria and which share common traits. In summary, identity can be personal referring to the individual traits and social bases on shared characteristics of a group. He provided many definitions by scholars in his book where Deng (1995, p.1) stated that "Identity is used in this book to describe the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture" (as cited in Feron, 1999, p.4). Therefore, he evokes that people and groups perceive themselves and recognize others through specific factors like their race, ethnicity, religion, language, and culture.

Similarly, individual and group identities were first seen as contrastive and unclear dichotomies, since personal identity is interpreted differently from social identity but a researcher argued that they influence and shape each other since identity links both individuals and society (Vignoles, 2017). To conclude, identity is a complex notion but it covers both personal traits and social features, which shape and influence other individuals or communities.

Ultimately, Amazigh identity is strongly manifested in the village of Ath Djemhour, as the mother tongue of the inhabitants is Tamazight namely the Kabyle dialect. The graffiti drawings and writings are observed everywhere demonstrating the closeness of the local community to the Amazigh culture as well as their strong awareness of their identity and heritage. Ordinary people who lack knowledge concerning culture or identity are not able to create such graffiti without understanding the real meaning behind each sign or expression. Hence, the artists seized the opportunity to showcase their aptitude for public graffiti art.

1.2.3.3. Culture and Social Identity

Halloran and Kashima (2006) mentioned that culture plays a role in maintaining social identities inside any society in which they share some elements of cultural knowledge (beliefs, social norms, values, and behaviors); therefore, the individual's cultural knowledge is formed according to his/her social identities. They explained that cognitive activities or practices in which a person relies on his/her daily lifestyle that is typically common within a society are called "shared knowledge" and are transmitted successively to future generations. Thus, it results in the particularity of a community linked by their similitude because they are related to a similar identity, which differs from other groups.

Inglis (2005) characterized the phenomenon of culture in eight (8) aspects as follows:

- Culture embodies the collective ideas, values, and beliefs that are unique to a specific group of individuals and reflect their feelings and ways of thinking since people are related to each other.
- Culture is a set of meanings, as it shapes how people understand, interpret, and respond to the world around them
- Culture varies from one society or group to another, as each one has its ideas, values, and beliefs.
- These ideas, values, and beliefs of a group drive people to behave in certain ways.
- Culture is represented through symbols (imagery or written language) or artifacts (concrete objects).
- Culture is learned because it is transmitted from one generation to the next which shapes culturally a given group of people.
- Culture is arbitrary as it is shaped mainly by human activities rather than by nature. Thus, it can be changed according to the group's conditions; that is to say that culture is dynamic, as it evolves.
- Culture and social power are interconnected. As Inglis (2005, p.9) brought up the perception of Marxism and Weberianism who demonstrate that “culture as always being shaped and influenced in one way or another by powerful institutions and groups in society, whether individuals in those groups are fully aware of this or not”. They declared that powerful societal groups or institutions play a prominent role in shaping how culture is formed, whether people realize it or not.

1.2.3.4. The Importance of Culture in Society

Devi (2023) noted the fundamental role of culture in shaping individual identity and belonging by stating that it is an essential part that influences people's lives, disregarding their background, ethnicity, age, gender, occupation, education, religion, and socioeconomic status. She recognized that culture plays a pivotal role in fostering social cohesion despite the differences among individuals. Devi also declared that elements such as knowledge, morals, principles, laws, arts, and behaviors are required to be engaged effectively within society. Besides, another major aspect is that regardless of cultural diversity and individual differences; the role of culture is here to encourage respect, tolerance, and unity among the distinctive backgrounds of people (Devi, 2023). For him, this phenomenon contributes prominently to improving an individual's quality of life and encouraging personal development. Overall,

culture plays an integral part in human evolution. Meanwhile, it fosters diversity and respect among people from different cultures or backgrounds.

Similarly, Saaïda (2023) demonstrates that culture plays a main factor in the transmission processes of practices, values, and beliefs, emphasizing the impact on society in terms of its preservation. He also mentioned two key terms that are language and identity, in which language holds a crucial role in cultural studies, since it serves as a medium for passing down traditions and cultural knowledge, as well as plays a significant part in shaping both individual and collective identities. In the same way, Devi (2023) pointed out the importance of cultural transmission in society in which culture serves as a vehicle to pass knowledge from family members or generation to the following. In sum, culture is one way of preserving the heritage and transmission of it to the next generation through language that influences self and social identity.

In brief, culture is central to shaping individual identities and promoting social unity across diverse groups, and also preserves traditions through the use of language.

1.2.3.5. Affirmation of Amazigh (Berber) Identity

The historical background of the Amazigh people was presented by Ahfir (2018) who reported that it dated back to 3000BC according to Ancient Egyptian writings and was likely referred to names given by different civilizations, such as *Moors*, *Mazyes*, *Numidians*, and *Berbers*. The term ‘‘Berber’’ is derived from the Latin ‘‘*Barbar*’’ used for non-Greek and non-Latin speakers. He also confirms that a theory of Amazigh being of Arab descent was refuted with genetic studies (DNA) that certify the identity and unique lineage belonging of Amazigh (Berbers) as indigenous people to North Africa (Ahfir, 2018).

Moreover, the Amazigh people speak several Berber dialects across North Africa. In Morocco, the main dialects are Tashelhit, Tamazight, and Tarrifit, while in Algeria, the primary dialects are Taqbaylit (also known as Kabyle) and chaoui, along with other small dialects, and some Touareg varieties. Besides, Tamazight is generally used to refer to the Berber language as a whole (Maddy-Weitzman, 2012).

Additionally, Maddy-Weitzman (2012) indicates that Berber history has been significantly shaped by the Amazigh (Berber) identity movement in North Africa, which sought the official recognition of its linguistic and cultural rights, as Berber culture was reduced to mere folklore in opposition to Arabization. He also notes that the movement gained some political legitimacy from North African governments which gave the right to demand change. This reformed phase of the Amazigh identity movement is offering new challenges and

opportunities for Amazigh people, especially with the rise of Islamist groups.

The affirmation of Amazigh identity is a complex process. It was characterized by their resilience against Arabization and the impact of different historical conquests that strived to erase the identity of the Amazigh people; however, they fought to preserve their language, cultural heritage, and place within the society (Ahfir, 2018). Although Islamists attempted to eradicate their identity, they ultimately failed, as the Amazigh people managed to preserve their language, resulting in the spread of a cultural mixture (Ahfir, 2018). In the early 21st century, Ahfir (2018) mentioned that the recognition of the Amazigh language and culture became more prominent, with the educational acknowledgment of the language and the celebration of the Amazigh New Year, “*12 Yennayer*” (12 January in English), as a symbol of their cultural pride and identity.

Overall, Berbers or Kabyles communities always fought for their culture and identity as they are distinctive Amazigh people with different languages, traditions, and values; their perseverance resulted in the acknowledgment of their people and their unique culture.

To summarize the section, we would say that graffiti plays a pivotal role in self and social expression and can be used as a weapon for advertising messages and history tracing. Hence, culture and identity are elements that embrace the identification and representation of a specific society through the use of graffiti.

1.3. Section Two: Theoretical Framework & Empirical Studies

The present section focuses on describing the theoretical concepts related to the multimodal discourse analysis (MDA) approach. It aims to understand the visual and textual meaning hidden behind each graffiti piece. Therefore, this section discusses the basic notions of semiotics, multimodality, and metafunctions.

1.3.1. Definitions of Semiotics

Semiotics was rooted in the Greek “*semeiotikos*” which means interpreting sign system. (Cobley & Jansz, 2012). In other words, how meaning is represented. Additionally, De Saussure defined semiotics as “the science that studies the life of signs within society” (p. 16). This definition illustrates that a sign cannot be separated from social context. Chandler (2007) considers semiotics as the study of signs, gestures, and images and how they interpret their meaning. To support the idea, he said “We learn from semiotics that we live in a world of signs and we have no way of understanding anything except through signs and the codes into which they are organized” (p.11). This approach makes people understand meaning via signs or codes.

1.3.3.1. Definition of Social Semiotics

Hodge and Kress (1988) implied that social semiotics is the study of signs that helps individuals understand how communication occurs in a social context. That is to say, this branch tends to study how the meaning is constructed in society. Furthermore, Gualberto and Kress (2018) characterized social semiotics as a “social theory about meaning and meaning-making in interaction, it examines the varieties of ways texts can be made” (p.1), this definition emphasized the function of this theory in making and transmitting meaning through semiotic resources in society. Hence, Social semiotics shapes meaning-making and seeks to figure out how this latter is created in daily life.

1.3.3.2. Definition of Sign

De Saussure believes that a sign is a form that is divided into a signifier and a signified. The signifier denotes any physical thing or object, the signified refers to what the signifier designates. Sebeok (2001) stated that a sign is “any physical form that has been imagined or made externally to stand for an object, event, feeling...etc (p.1). We mean by this that a sign includes everything that takes a form, something that can be touched, seen, or felt.

1.3.3.3. Types of Signs

Sebeok (2001) mentioned in his work the trichotomy of Charles Peirce in dividing the sign based on the relationship between the sign and its object, so the sign is divided into three components:

- **Index:** It is a sign that implies the existence of a specific thing or specific person regarding the time and place. For example, using technical jargon can be an index of expertise or profession. (Sebeok, 2001).
- **Symbol:** Peirce defined a symbol as “a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas which operates to cause the symbol to be interpreted as referring to that object”. In brief, a symbol is created by humans through convention and association to denote something. For instance, the Amazigh flag is a symbol because there is no connection between the word and the flag, therefore, is a result of human convention about the word.
- **The name:** Sebeok (2001) indicated the name as a sign that identifies a thing to which category it belongs such as a human name or the name of an object.

1.3.2. Definition of Multimodal Approach

The approach that we adopt in this research is Multimodal Discourse Analysis (MDA). The mid-1990s marked the rise of increasing methodological studies on multimodality

in academia as it became a shared area of interest (Jewitt, 2016), which stemmed from Michael Halliday's work, focusing on semiotic resources (modes) rather than just writing and speech (Adami, 2015). As explained by Adami (2015), Kress and Van Leeuwen (1996) *Reading Images: The Grammar of Visual Design* applied as Halliday's (1978) metafunctions, which examine how images and the text go along to create meaning.

A basic definition is suggested by Kress and Van Leeuwen (2001), for whom "multimodality" relies on the integration of multiple semiotic modes in the creation of a meaningful product or event, by focusing on how they work together, whether in enhancing or complementing the others. So, multimodality involves different forms of communication that are developed to make meaning. In the same way, for Jewitt (2009), multimodality expands the social understanding of language and meaning to encompass multiple forms of communication or semiotic resources such as images, writing, speech, gestures, gaze, and posture. Namely, this approach studies communication beyond language by combining distinct modes to explore how they are related and how they convey meaning within a culture.

1.3.2.1. Definition of Mode

The term "mode" is a significant notion in multimodality (Jewitt, 2009). Kress and Van Leeuwen (2001) describe modes (e.g., language, pictures) as semiotic resources that enable the discourse and a variety of interactions to occur at the same time. They added that modes function across media and communication contexts, appearing in different forms (e.g., language can be expressed through speech or handwriting) or combined with the same media (e.g., language and images can be expressed through painting). Specifically, to say that modes are employed by people to create meaning through various mediums whether visual, written, or else.

1.3.2.2. Definition of Meta-function

The theoretical notion of metafunction was first used in the work of Halliday (1978) to describe the communicative functions of language through fulfilling its realization by three meta-functions (Jewitt et al., 2016). To put it differently, this concept explores the ways language is used in social contexts. They also mentioned that this theory which treats meta-functions as a broad form of meaning rather than restricted to language, is adopted in a multimodal approach.

1.3.2.3. Types of Meta-functions

Halliday framework (1978) identifies three meta-functions, which are *ideational*, *interpersonal*, and *textual*. That later was adopted by Kress and Van Leeuwen (1996, 2006,

2021), which highlighted on the visual to complete semiotic modes in order to meet its communication needs by setting that ideational meta-function as representational (1), interpersonal as interactive (2), and textual as compositional (3).

1) Representational meta-function: This metafunction represents aspects of the world and its relationships involving a certain interaction, like using visual vectors for interactions. . It deals with:

- **The participants:** Refer to the people, places or things portrayed in the images.
- **Processes:** Represent the interpretation of the elements, extracting the main elements and actions or events from the depicted image.
- **Circumstances:** Deals with the setting, context in which the participants are represented.

2) Interactive meta-function: It is concerned with showing the relationship between the creator, viewer, and object using various ways to represent the interaction, and it is made of:

- **The Image act and gaze:** It is about the image and how it is addressed to the viewers, when the direct gaze is present, the figure is called a demand image, and when it is absent it is called an offer image.
- **Size of frame and social distance:** It is about the distance or relation between the represented elements or participants and viewers. That is to say, how the figure is seen by the viewers. For instance, close shot, medium shot, and long shot.
- **Subjectivity and perspective:** It deals with the selection of an angle either frontal or oblique.
- **Power and vertical angle:** The image can be taken from two angles high or low. The first explains the insignificance of the figure; however, the latter is generally used to make the image superior and important.
- **Modality:** How the image differs for the viewers, the different perspectives and visions of the viewers. The image may be real or genuine.

3) Compositional meta-function: It refers to the ability to create texts or complex signs that go together within the context, which can influence the whole meaning. It covers:

- **Information value:** this refers to the placement and the position of the elements for instance if they are placed on the top, bottom, left, right, center, or in the margin.
- **Salience:** It takes into account both representational and interactive meta-function, this system is about the attractiveness of the colours, how the shapes are formed in the image.

- **Framing:** refers to the constitutive elements of the image such as the lines, it seeks to explain the significance of each element used.

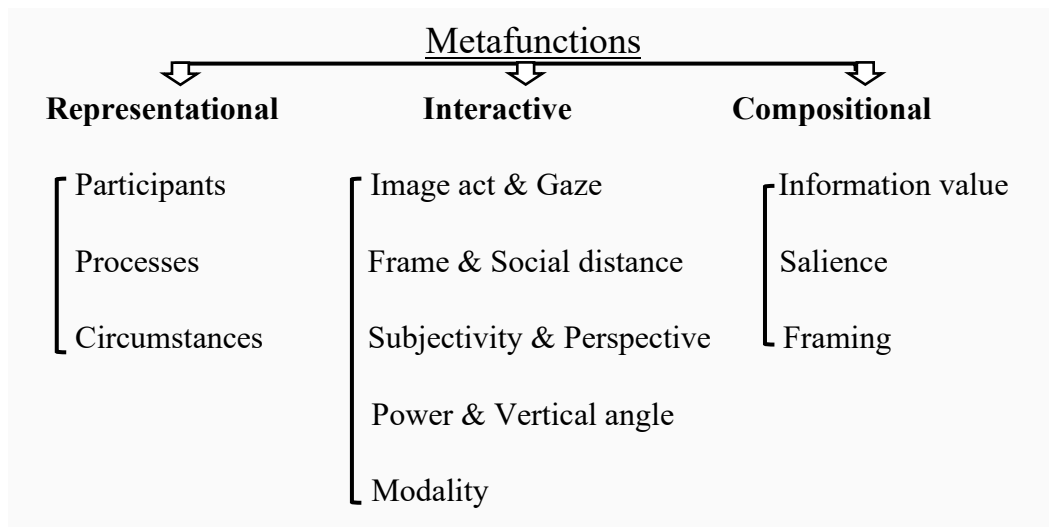


Figure 1: Kress and Van Leeuwen Metafunctional Framework (Note. Designed by the researchers)

To sum up, this section has outlined the prominence of adopting the visual grammar framework in examining the role of identity in Algerian graffiti. A multimodal approach facilitates by providing an overall understanding of the real usage of certain symbols and words in illustrating identity through different modes. That is to say, this approach enables us to acknowledge the contribution of textual, visual, and spatial elements in diffusing messages. The present inquiry tends to elucidate the multiple meanings of graffiti, shedding light on how it configures and shapes Amazigh culture and identity.

1.3.3. Empirical Studies

The present part delves into some previous research conducted to investigate further the role of the practice of tagging or paintings, likely called graffiti or street art. In the same way, these studies will provide us with the importance of identity expression.

The phenomenon of graffiti has been widely introduced in various continents and countries in the world. It is a worldwide significant medium that artists or members of a community use to serve their specific or personal purposes. This method is mainly transcribed in urban spaces but it is also found in other areas like floors, ceilings, cars, tables, toilets or academic walls, students' copybooks, etc. Several studies demonstrated the different aspects of the role of using graffiti, and the way it functions and is perceived by certain populations.

1.3.3.1. The Impact of Graffiti on People's Perception: Is Graffiti an Art or Vandalism?

Graffiti is perceived differently in one culture compared to another. It can be considered a tool of communication that allows artists or people to convey their intended messages. However, it can be witnessed as a crime or vandalism. Besides, graffiti may be a factor influencing public thought and their perception; therefore, certain societies encourage and promote this practice since they develop a positive perception toward it; however other social communities see it from a negative perspective.

On one hand, graffiti is a kind of street art that introduces themes and issues of a society that mirrors the social situation of any community.

In his article, Albaik (2023) studies the impact of graffiti written and painted in urban spaces on people's perceptions. The study aims to understand the significance of graffiti and to identify its cultural representations. The recording material is used by over 20 participants for the interview conduction; after that, they analyse 30 graffiti murals thematically. The results revealed that three main themes were present in the graffiti writings which are: refugee resilience, educational value for visitors, and themes related to the appearance of the neighbourhood and identity. Residents of Hashemi Shamali (Amman) developed a positive perception of graffiti and saw it as an art. This explains why graffiti artists and writers had better consider and focus on themes relevant to history, culture, identity, and social awareness in order to save the community's reputation and avoid any view of vandalism. According to the participant's point of view, graffiti has a connection with human well-being and mood. For that, the researcher advised artists to be aware while selecting graffiti murals.

Furthermore, Djuckic (2020) states that graffiti is an indicator of the urban identity crisis. In his study, he explores the status of the urban identity in the city of Banja Luka to find out people's attitudes towards graffiti. The researcher uses a questionnaire that performs a quantitative and qualitative survey (online and face to face) of 10 questions answered by 342 participants in Banja Luka city to determine public view on street art, as well as to indicate its status in Banja Luka. Despite this, two respondents did not fully complete their answers in the online survey. The results have shown that social origins and identity influence the perception of people towards graffiti. Moreover, graffiti serves as a medium for marginalized voices to reclaim public spaces. Furthermore, the study highlighted that people from rural social identity have a negative attitude toward graffiti, while people who belong to urban social identity have developed a positive attitude toward graffiti in Banja Luka and considered it as an act that has an aesthetic value.

On the other hand, graffiti is seen as vandalism and an illegal act in society.

Hence, Opeyemi Ojo (2019) explores the economic and socio-cultural impacts of graffiti in urban build areas in Prague. The study aims to identify the relationship between graffiti as an art and as a crime. The researcher conducts a qualitative method based on ethnographic research which tends to explore the cultural perception of people also their identity. Oral and written surveys as well as interviews are given to 30 participants from three major classes namely the government, public, and graffiti artists. The interview questions are based on participants' experiences and opinions. The findings illustrated that the majority of participants perceive graffiti paintings and writings as an illegal act and vandalism; since the artists and the writers do not ask for permission. Besides, these graffiti damage the public spaces and make them destroyed. Particularly, throw-up graffiti is seen by the residents of Prague as meaningless, because this kind is neither beautiful nor clear. In the view of the anti-graffiti program, graffiti is vandalism and influences public property; therefore; all the paintings should be removed and cleaned from the walls. Nevertheless; a minority of participants emphasized the importance of graffiti paintings in demonstrating the identity and history of a city or a community. Finally, the researcher recommended some suggestions to avoid graffiti for instance regulating the price of painting materials, so people will not have access to them as well as using anti-graffiti coating in order to reduce illegal painting.

This phenomenon of street art is often viewed negatively but it is permitted in some areas in order to serve aesthetic and functional or educational purposes without harming society and distorting the urban environment (Hafidi, 2024).

Accordingly, Hafidi (2024) investigates dialectical expressions and deformation of graffiti in Constantine City by analysing the causes, manifestations, and spread of this phenomenon. The author employs participant observation of neighborhoods in this city as an exploratory study to examine this wall writing. The findings of her observations demonstrated the different wall drawings and even writing styles in diverse places and subjects. This investigation proved that young people are the ones responsible for this phenomenon in some quarters where skull paintings or threatening texts are presented. Other findings showed the content diversity and expressions conveying various messages in terms of social, political, psychological, sexual, incendiary, and sports themes. As Hafidi argued, wall language is an attraction method for attention, distinction, and expression. These graffiti art pieces cause problems by damaging the visual pollution of public and private neighborhood walls that need to be eliminated. Thus, this study confirmed that graffiti art can be positive and negative.

Precisely, they can be employed without violating or distorting the visual image of the public or damaging the spaces and buildings. Lastly, the community most likely rejects this type of communication called graffiti, but it remains on urban walls.

1.3.3.2. Semiotic and Sociolinguistic Representation in Graffiti

Several papers were analysed in terms of semiotics and sociolinguistics by emphasizing the importance of graffiti in representing people's identities and desires.

In their work, Zoughebi and Kasmi (2020) investigate semiotically the urban graffiti in Bejaia city to explain the intended meanings, identify the languages used by Algerian writers and if they reflect their identity, and lastly explore if this practice is seen as art or vandalism. The study employs a qualitative method for a descriptive design in which they gathered a corpus of 30 Bejaia graffiti images from diverse quarters, besides an interview of 6 questions given to 15 people randomly selected in the town. Moreover, the study draws upon Pierce's theory of signs to analyze semiotically the corpus through the Triadic Semiotic. The findings reflected that writers most likely affirm their identity and origins through drawings and expressions. Politics, sport, and society themes are among the represented in those graffiti. Moreover, they reported that writers use figures of speech or even literary devices for the attractiveness and aesthetic of texts. In addition, the usage languages in Bejaia wall expressions were: French, Arabic, English, and Berber; therefore, French is the most dominant. As a result, code-mixing is present due to this diversity of languages in Bejaia. Finally, findings stated that some participants see graffiti as art but others as a crime and non-artistic phenomenon.

Another study by Sifer and Tahakourt (2019), who studied the graffiti writings during the political Hirak manifestation in 2019 at Bejaia; they do not aim only to find out how artists or taggers transmit their messages but also to determine the dominant languages used and themes tackled by artists during this period. A mixed method is used to conduct this research based on the sociolinguistic approach. A documentation tool is employed to collect a corpus of 15 political graffiti taken from different Bejaia quarters, and a questionnaire consisting of different questions to 30 residents and another to 4 Bougiote graffiti artists. The participants are 11 women and 19 men who belong to different social statuses. The findings revealed that the most common themes were about protestation and reclamation against the law. Tamazight (Kabyle), Arabic, and French languages were the most dominant languages. The writings were characterized by mixing more than one language in one graffiti in order to be understood by different social classes. According to this study, Political graffiti is a preferable medium for

artists to express their claim and to transmit indirect messages to the government.

1.3.3.3. Graffiti as a Form of Multimodality

Notably, graffiti can be a source of variant media through verbal or imagery visual that delivers a creative way by exhibiting this style of communication. Thus, it is said to be studied in multimodal discourse analysis by exploring the role and use of each model.

Therefore, Paudel and Neupane (2019) explore the linguistic aspects and content of graffiti in Nepal's Kathmandu Valley. They set out to interpret the significance of the graffiti found in the urban markings. In their study, they analyze thematically forty-four (44) verbal and imagery pieces that are captured with a phone from different public walls, streets, and buildings; in addition to an observation study tool through the application of a qualitative descriptive method based on MDA. The results portrayed that graffiti in Kathmandu presents a variety of subjects and issues along with culture, politics, gender equality, and women's violence. The graffiti selected exhibited various linguistic traits in terms of word choice, syntactic structure sentences, and rhetorical devices. The research also emphasized the creation of meaning where graffitists use multilingualism and a set of semiotic materials, including text, symbols, colors, and images. Indeed, by addressing distinctive issues, graffiti in Kathmandu was revealed to be a resonant vehicle for public expression.

Likely, Mohammadi (2020) examines the communicative role of graffiti during the Sudanese revolution of 2018-2019 by inquiring into its political and social messages. He strives to interpret the visual and verbal graffiti that represents the revolution, how it forms interactive meaning, and how interactive meaning is affected by its reproduction on social media. For that, he uses multimodal discourse analysis (MDA) of Kress and Van Leeuwen's (1996) Visual Grammar, to analyze the representation and interactive function of six graffiti, both visual and textual that was selected from digital media. The findings of this study underscored the importance of graffiti in the political revolutionary discourse of Sudanese protesters. Additionally, they revealed the incorporation of slogans, symbols, and cultural representation in which the graffiti was seen as a powerful political medium in the unification of protesters. Results also highlighted the communicative power of graffiti on social media, which contributed to the interaction of participants.

1.3.3.4. Role of Graffiti in Preserving Identity

Generally, artists or people utilize graffiti as an instrument to showcase their belonging and pride in their culture, which drive them to preserve their identity on public walls.

In this context, Haddour and Guemache (2021) deal with the semiotic and sociolinguistic investigation of urban graffiti features and how youth identity is manifested and expressed in Souq El Tenine (Algeria). They also explore the graffiti transcription, artists's motivation, and the code and content employed to understand this phenomenon. Based on a qualitative design that embraces a phone-call constructed interview with a male graffiti artist based on Alain Beitone and colleagues's technique of 13 questions and a corpus photographic analysis of 47 images collected in various Souq El Tenine districts, which are thematically categorized. The results proved that graffiti is multilingualism in which French and Kabyle are most commonly used. The results confirmed that Souk-El-Tenine graffiti serves as a means that express youth identity and social expression in urban areas through language and symbols. Thus, graffiti is represented in semiotic and sociolinguistic ways, as well as the diversity of content. The researchers concluded with the validation of previous hypotheses presentation proving the validity through both corpus and interview analysis that graffiti is a text, a testimony, and an act of practice that leaves a trace. Likewise, the youth of Souq El Tenine are responsible for this phenomenon as a way to mark their identity.

Additionally, Chen (2023) investigated the identity construction in campus wall graffiti. The researcher aims to investigate the ways and the content of identity illustrated in the walls. A corpus of 391 graffiti that contains both written and pictorial representations, it was extracted from the walls of the language university of Beijing (China), followed by a manual transcription. The study follows a marginal discourse analysis as a framework. The results highlighted that different types of identity were present in the graffiti including social and cultural identities. Additionally, they were anonymous, informal, and counter-cultural. Finally, the participants overused figurative language, especially metaphors and symbolism.

1.3.3.5. Graffiti as a Medium of Public Awareness and Resilience

Nowadays, the use of graffiti or street art become a pivotal element in public communication that can raise awareness and resilience over significant social or international subjects.

A recent study, by McEwan et al. (2022) explores the creation and role of urban graffiti public during the pandemic Covid-19 in East African countries, especially in Uganda, Kenya, Rwanda, and Tanzania. The study is based on a qualitative method using online interviews with artists who produced the works by keeping their confidentiality (16 artists from Uganda, Kenya, and Rwanda; 1 photographer; 1 curator, and an art gallery administrator via Zoom and WhatsApp) in which those discussions are analysed using themes and narrative patterns.

Similarly, they include digital search tools for Covid-19 picture analysis in which the data are collected from a range of online platforms. The results showed that embedded street art in urban areas was crucial in public formation for three reasons: by countering pandemic misinformation; responsabilizing people with health messaging illustrations encouraging wearing masks and hygiene; and promoting community resilience. Some results demonstrated that pandemic street art covered social justice movements as an emergence of empowerment projects. The researchers emphasized the importance of graffiti public making in informing and responsabilizing citizens, despite government restrictions and constraints. Above all, street art influences public organization and mobilization combat face to the pandemic.

1.3.4. The Contribution of the Present Study

Previous studies have explored urban graffiti in many ways. Our study aims to bridge the gap, as no prior investigation has been specifically conducted on the representation of Amazigh identity and culture within Algerian public graffiti. Moreover, past research has primarily focused on Bejaia city, using either a semiotic or sociolinguistic approach. However, we have adopted a multimodal approach, as our research tackles a precise valley region in Bejaia “Ath Djemhour”, which has not yet been examined, to highlight the presence of the Amazigh identity in wall graffiti. This exploration will contribute to further scientific research that can identify other artistic and communicative practices of Kabylie culture.

To sum up, this section lays on the essential concepts of the theoretical framework by exploring the main metafunctions that are crucial in the analysis of our data. Thus, to understand the function of graffiti within the case of our study. Moreover, it provides a thematic literature summary about graffiti to support the outcomes of the discussion.

1.4. Conclusion

To conclude, this chapter delves into the definitions of the main significant points of graffiti and covers the historical narratives of other elements, particularly in the context of Algeria, in addition to the significance of the concepts of culture and identity. Moreover, it also discusses the narrative inquiry by emphasizing the perspective of other studies. Hence, we are now ready to dive into the analysis and discussion, drawing on all the knowledge we have acquired.

Chapter Two: Research Methodology, Analysis & Discussion

2.1. Introduction

The second chapter aims to present the practical procedures and the analytical approaches used in this work. It comprises three (3) sections. The first section describes the research methodology, including the study design, data collection and data analysis procedures. The second discusses the analysis and general interpretations of the collected data. The third is devoted to discussing the main findings.

2.2. Section One: Research Methodology

The present study falls under a descriptive design. It aims to analyze the graffiti representations in Ath Djemhour village, as well as to interpret the hidden meanings they cover. The following elements describe the methodology, data collection, and analysis procedures.

2.2.1. Research Design

The present study adopts a descriptive qualitative research design, which mostly aligns with the objectives of the research that deals with the representation of the Amazigh identity and culture through graffiti. This design emphasizes the descriptive interpretation of the graffiti in Ath Djemhour, employing MDA to uncover the meaning embedded within the visual and textual elements. Moreover, it deals with a thematic analysis of the participants' interview responses, focusing on examining how they express their Amazigh identity within the local walls. This methodological approach is said to "provides information about the "human" side of an issue that is, the often contradictory behaviors, beliefs, opinions, emotions, and relationships of individuals." (Mack et al., 2005, p. 1). In other words, this approach ensures providing insights into people's thinking and opinions about specific issues through interviews or other tools. Therefore, we have designed a face-to-face interview to set up the point of view of some graffiti artists.

2.2.2. Sampling Techniques

To proceed with this study, a corpus of thirteen (13) graffiti images that embody textual and drawing content was captured from different districts in Ath Djemhour. Besides, a structured interview with open-ended questions was administered to four (4) Kabyle male graffiti artists who belong to the selected area and who accepted to answer the conducted interview. Because they are the only ones who accepted to be part of the investigation. Despite their different ages and backgrounds, they worked together to create some drawings of the

selected corpus. The contact with these artists was made as they are well known and recognized in this village for their work.

A purposive sampling was employed in the present study, which is a method of selecting non-random data used in qualitative research. Nikolopoulou (2022) stated that the purpose behind using purposive sampling is to select the cases or individuals that help the researchers to answer the research questions. This method was precisely chosen due to our research objectives in collecting data by focusing on the linguistic and cultural aspects of public Amazigh graffiti. It is a sampling method that permits us to select data that are relevant and reliable to this investigation and ensure that the corpus and participants involved would highlight the cultural and Amazigh identity expression through explicit urban graffiti found in the Kabyle community “Ath Djemhour”. As researchers, the use of multimodality makes it difficult to analyze a huge corpus.

2.2.3. Data collection Tools and Procedures

As mentioned previously, the current study requires a qualitative approach. Therefore, we have opted for qualitative tools to achieve the aims of the study. That is to examine the visual aspect of Amazigh graffiti to ensure identity and cultural representation by employing a photographic corpus of graffiti and a semi-structured interview. The interview targeted specific artists who work in the domain of craft art and graffiti in order to collect information on how they use this practice to represent their identity and culture.

For the data collection, we have used two types of methods. The first one is a set of graffiti that constitutes a corpus of 13 pictures including both written and painting creations. It was collected during the period of January-February 2025 in the village of Ath Djemhour from different quarters, such as “Agoulmim”, “Lehara Wadda”, and “Lehara Oufella”, where we used photography via a mobile phone (See Appendix A, p. 75).

Furthermore, we designed specifically an interview by adapting the questions to the three metafunctions (representational, interactive, and compositional) of visual grammar framework of Kress and Van Leeuwen (2006), which later was validated by a teacher who studied and published a paper using this approach. The interview (See Appendix C, p. 77) is structured into three sections (Personal information, Topic information, and Post-image questions) and it is composed of fourteen (14) open-ended questions. The first part is concerned with the personal information of the participants. The second part was based on making the participants answer some general yet important questions that highlight their perception of this art and the concept of Amazigh identity and culture. The third part involved the corpus by

showing the artists the graffiti selected and making them point out which were their crafting by asking them to furnish their interpretations of their work, as well as other images of their colleagues since they share the same knowledge about this practice within the village. For that, the interaction was translated and adapted to the mother tongue of the participants (Kabyle/Tamazight). Most of the participants accepted easily to be part of this work, as our environment is familiar to them. Along with that, the responses elicited during the interview were recorded, transcribed, translated into English, and then subsequently subjected to thematic analysis. Thereupon, this technique helped us to decipher the real meaning of some symbols and the expressions written on the distinctive murals in the quarters.

As it is proclaimed, “Interviews are an effective qualitative method for getting people to talk about their personal feelings, opinions, and experiences. They are also an opportunity for us to gain insight into how people interpret and order the world” (Mack et al., p. 30). Hence, the interview helped us to get information about the participants and get an overall understanding of the interpretation of the selected images.

2.2.4. Data Analysis Tools and Procedures

This study employed both a corpus and interviews for the data collection. These tools were used to ensure the validity of the research assumptions, which endeavors to investigate how different semiotic modes like visual and textual interact to create meaning. Additionally, it explores how Kabyle artists, through graffiti, lean toward manifesting their Amazigh identity and culture. For this purpose, the corpus analysis opted for a MDA framework, while the interview adopted a thematic analytical approach.

- **Multimodal Discourse Analysis Approach**

The corpus gathered was analyzed following the visual grammar framework of Kress and Van Leeuwen (2006). This model is notably suitable for our research as it provides an analysis on how text and image work together to make, construct, and communicate meaning. In applying this framework, we first captured the images in our case study by noting important information, such as the setting. Then, the corpus was interpreted and analyzed according to the three meta-functions (representational, interactive, and compositional) of the model of Kress and Van Leeuwen, following the criteria of each function. After that, we made a comparison between the interpretations and explanations collected from the artists concerning the pictorial graffiti and our analysis of the three meta-functions. With the intention of examining and observing whether the participants followed the same method of data analysis as it is in the model framework.

- **Thematic Analysis Approach**

In this study, a reflexive thematic analysis was opted to identify and interpret the participants' interview responses. This approach aims to understand the artists' perspectives and the identity expression in graffiti. Accordingly, Braun and Clark 2012 noted that it is considered a flexible method in analyzing qualitative data, since it enables researchers to identify themes within the dataset (as cited in Byrne, 2021). Therefore, the themes were generated from the interview to capture the essence in how the participants express their Amazigh identity and cultural belonging through graffiti.

2.2.5. Description of Ath Djemhour

Ath Djemhour is the case study used in this research to explore public graffiti and artists' interpretations within the village. This region also called "Bni Djemhour" or "Ijemhour" is a village located within the commune of Amalou Wilaya of Bejaia (dépeche de kabylie, 2017). Ath Djemhour is a multilingual region. The mother tongue of its people is Kabyle. However, they also speak French and Arabic due to the historical Algeria context and nowadays these languages are introduced in schools and other surroundings.

Graffiti or rural art was found within different quarters of Ath Djemhour like Agoulmim, Lhara ofella, and Lhara Ouadda. It is said that the young inhabitants of the village contributed to the aesthetics and drawings of pictorial images on walls and they have made it without any profit (l'expression, 2023).

This practice can be observed in this region where local men tends to express and transmit messages through texts and drawings. Mahrouche (2013) highlighted that graffiti serves as a form of visual communication that engages the community and the artists, since it acts as a mediator between the artists and their audiences (As cited by Zoughebi & Kasmi, 2020). Therefore, the local artists reported that they use graffiti or sculpting to show their traditions and heritage.

2.3. Section Two: The Analysis of Results

In this section, we introduce the analysis of the results of both the corpus and the interview responses. The interpretations of the graffiti are initially analyzed according to the criteria of the framework visual grammar of Kress and Van Leeuwen (2006). Then, the interpretations provided by the artists are presented in the subsequent table in order to compare the results and explore whether the artists explicitly manifest their Amazigh identity and cultural belonging in the case study of Ath Djemhour.

2.3.1. The Analysis of the Corpus

The different graffiti images below are described and explained following Kress and Van Leeuwen Visual Grammar framework of the three main meta-functions (Representational, Interactive, and Compositional). The analysis shed light on the elements of the meta functions, while omitting those deemed unnecessary. For instance, the gaze is not mentioned when it is absent in the image.

Graffiti N°1: The Free Man

Figure 2: Photographed 31/01/2025 at Agoulmim “Ath Djemhour” (Unknown Artist)



1) Representational meta-function

This picture is a drawing on a public rock wall portraying a symbolic figure of a man who stands lifting his arms with broken shackles in his hands. The graffiti paint is completed with a phrase in the French language, “La Liberté”, which refers to freedom or liberty. The chains reflect the history of the Berber people. For centuries, Amazigh people have been seeking their freedom, independence, and recognition because they were oppressed and marginalized by different civilizations (Ahfir, 2018). The creator of this graffiti used this static

image to relate it to the circumstances and conditions that the Berber community was suffering from.

2) Interactive meta-function

At first glance, people may be captivated by the text, but can also observe the drawing and colours. Since the message transmitted by the artist is clear and understood, the public can see that it is about liberation. The French language is used to reach a universal message. Hence, the visual tells a story of oppression and resistance that can be understood by the Kabyle society or the ones who are aware of the history of Imazighen. This image is particularly taken from the frontal view to cover both the drawing and the expression written below in red. Additionally, it is seen from a neutral angle which means there is equality between the viewer and the portrait. That is to say, there is engagement and solidarity. This graffiti is an offer image, it provides information and description about Amazigh community regarding identity and cultural recognition. It is also seen as long shot as it reflect the distance between the image and audience.

3) Compositional meta-function

The composition of the graffiti is made of a landscape drawing wall by focusing on the main subject in the center in order to emphasize the concern and recognition of Amazigh identity and culture, and free it from any type of restriction, racism, and prejudice. The phrase is emphasized in capital and bold format with a significant red color, which makes it attractive to the viewers. Additionally, the anchor expression is supported by the center visual (the no-face figure with broken chains) to describe and explain the meaning behind the man represented in the picture, also to understand the reason for those shackles. The use of colors is no random and possesses its signification of the Amazigh flag. The blue refers to the sky, green to nature, yellow to the desert, and the red for blood and sacrifice (Sache,2014). The artist presents it to demonstrate how the Berber community was finally liberated after its division in North Africa.

Graffiti N°2: Amazigh History and Identity

Figure 3: Photographed 31/01/2025 at Agoulmim “Ath Djemhour” (Unknown Artist)



1) Representational meta-function

The graffiti is found in a quarter in Ath Djemhour called “Agoulmim”. The picture represents a stable symbolic representation that combines both textual and symbolic elements. The text is written in the French language: “*Un peuple, une histoire, une langue, une identité*” means “a nation, a history, a language, an identity”. The expression transmits a certain ideological message to the viewer and tells a story of belonging; it stresses the importance of language, history and identity to recognize a nation. These elements are necessary conducive to form unity in society, since they are common between the Amazigh community; therefore, no one can ignore them. The big symbol presents the letter Z in Tifinagh “The Yaz or Ezza” (Sache, 2014) with the following words inside: “Liberté and Amaziɣ”, referring to Berber identity, individual and collective freedom. It is always associated with freedom and cultural pride in Amazigh culture. The symbol is drawn alongside other small Amazigh symbols with the use of the Amazigh flag colours to denote Amazigh/Berber identity. Using such symbols is

a powerful attribute, linking the graffiti directly to Amazigh people as specific cultural group seeking for recognition and aspiring freedom.

2) Interactive meta-function

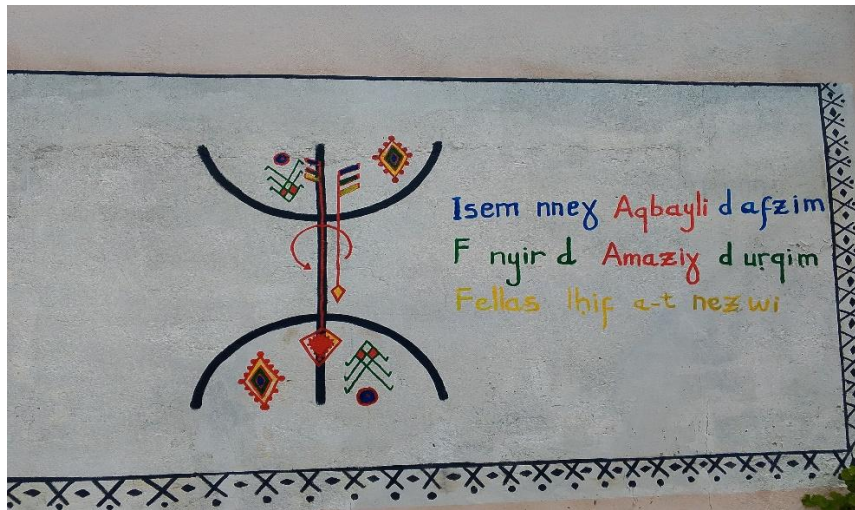
Regarding this meta-function, the present graffiti is an offer-type since there are no participants, as it leads viewers to figure out the real meaning rather than react directly. The artists used a larger shape of the Yaz symbol to attract the audience, especially with the colours that play a significant role in this graffiti, as they are recognized to be part of the Amazigh flag. The expression may engage the public in reflection, as it is captured from lower angle, so the drawing suggests its dominance and power over the viewer. The phrase is clear and can evoke certain emotions (pride, freedom, unity, memory, celebration, etc.) in the Amazigh community and something symbolic or picturesque in the village for outsiders. Using a close-up shot suggests a close social distance between the artist and viewers, which is used to highlight the shared concern of identity and inviting them to take part in the fight and create a direct sense of engagement. Besides, the use of French language reflects the choice of expression aiming more visibility in a multilingual urban context.

3) Compositional meta-function

The graffiti above is painted by the artist in a vertical mode and it is divided in two distinct sides within a black wall surface. The right side shows the text in white, and the left one contains an oversized and bold typographic drawing of the letter Z in Tifinagh alongside symbolic Amazigh signs, which puts emphasis on the attachment of Imazighen to their identity. That is the core of Amazigh identity and putting it on the left is to mean that Tamazight is its identity and origin that exists centuries before, and the text is put on the right to complete the missing message. However, the rest of information indicates symbolic Berber patterns. The organization of the visual and the writing is coherent and captivating to the viewers by displaying vivid colors, which make the graffiti attractive. Thus, the black background creates a sense of depth by contrasting other colours and makes the graffiti easily visible. The blue stands for the Mediterranean sea, green stands for the nature and land, yellow refers to the desert, and finally red symbolizes life and the martyrs blood (Sache, 2014). Moreover, the present elements of the picture are connected and related to each other, they form together a sense of unity and pride, there is no boundaries between them.

Graffiti N°3: Amazigh Identity Recognition

Figure 4: Photographed 27/02/2025 at Lhara Ofella “Ath Djemhour” (Participant N°3)



1) Representational meta-function

This piece of wall graffiti is written in the official and standard Tamazight language, “*Isem nney Aqbayli dafzim F nyir d Amaziɣ d urqim fellas lhif a-t nezwi*” that means, “ Our Kabyle name is resistance. The Amazigh flag is freedom. We will defend it against oppression”. The artist reflects on the cultural battles and recognition of their Amazigh identity. This Kabyle expression is followed by the drawing of the main Amazigh symbol, “The Yaz or Ezza” which characterizes freedom or a freeman as part of Amazigh people identity and is mostly found in the Berber flag (Sache, 2014). The Yaz symbol essentially includes other Berber visual elements in geometric and different shapes, outlining themes like identity, freedom, and protection of the Amazigh culture. The graffiti blends both written and painted mediums to present and manifest the resistance and even the pride that the community has over their Amazigh identity.

2) Interactive meta-function

As the graffiti is painted in an urban area, the piece is taken from a frontal angle to encourage involvement of a larger public who will have a deeper thought when looking at it, considering the Kabyle history. An eye level angle is chosen in the portrait by sharing the same struggles and showing unity with the Amazigh people by bringing up past experiences. Since the artist is interacting personally with the local settlers. For strangers or foreigners, it could be seen as an artistic work that outlines the Berber culture and identity. As Tamazight was employed by the creator to assert his linguistic resilience and cultural preservation. In addition, the visual Berber symbols and the specific colours related to the Amazigh flag are

familiar within the Kabyle society, which could make people feel certain emotions when seeing them, as well as make locals and outsiders learn more about the Amazigh heritage.

3) Compositional meta-function

The work of the graffiti is immaculate and placed in a large space, which reinforces its visibility. The graffiti is composed of a text on the right and visuals on the left side, which are organized by the artist so that people can read and see every element. Hence, the Yaz symbol is integrated in a big shape followed by the linguistic expression in Tamazight, emphasizing Amazigh colours (blue, red, green, and yellow) and repeated motifs that convey the coherence and cohesion between the text and the imagery.

Graffiti N°4: Berber King Massensen

Graffiti N°5: Berber King Jugurtha

Figure 5 & 6: Photographed 31/01/2025 “Ath Djemhour” (Participant N°4 with friend collaboration)



1) Representational meta-function

The picture (*Graffiti 4*) represents a sculpture or a coin portrait of a male figure who is the first Numidian Berber king “Massensen” or “Massinissa” born in 238-148 BCE (Deghrar, 2014) with a headband which symbolizes the kingdom reign. The head is contained by a circular frame and surrounded by some representational letters. The current letters written below the drawing sculpture are his name in Tifinagh. Hence, the material used by the craftsman to realize this artwork is cement in a plastered wall. The art represents a symbol of unity and Berber identity (Deghrar, 2014). Since Massinissa contributed a lot to shaping Amazigh identity by unifying Numidia after its division (Deghrar, 2014).

The right picture (*Graffiti 5*) shares the same characteristics as the first graffiti. However, the image portrayed a figure of “Jugurtha” or “Jugurthen” (160-104 BCE) who is

also a Berber Numidian king and the grandson of “Massinissa” (Nice, 2013) inside a coin shape. The additional letters are his name “Yugurthen” in Tifinagh. The person wore a headband, which is considered a symbol of reign and kingdom. Hence, the sculpture was made with cement. The art represents a symbol of resistance and Berber pride (Sylla, 2020). As for Jugurtha, who fought for Numidia and is perceived as an iconic model of resistance opposing external domination (Sylla, 2020).

2) Interactive meta-function

According to the interactive meta-function, both images can be counted as an offer image because the figures are looking to the right side; that is to say, the picture lacks elements of direct gaze and eye contact. The drawing shows only the top part of the person (the head), so it is a big close-up shot. Regarding the way the portrait is done, the illustrations show value and respect. In addition to the employment of bronze/orange color, we realize that it is genuine. The artist intentionally uses these characters to educate the public about the legendary and historical icons who fought for their country, remind the Kabyle community about them, especially future generations, and affirm their cultural identity and pride. Lastly, the Tifinagh language is used by the artist as a writing marker of linguistic heritage and to assert cultural and identity resistance toward the language.

3) Compositional meta-function

The images are composed of one main visual of two elements (the figure head and its letters). The sculptures are placed in the center of a plastered public wall; therefore, the main focus of the public will be directly on the profile. Besides, the painting presents a strong connection between the top part, “portrait” and the bottom one, “text”, creating a sense of cohesion and unity. The art is visible to the viewers due to the use of the bronze color, which seems vibrant and clear on the white wall. Lastly, both images capture the cultural attachment and Amazigh identity and the historical significance of the figures. Therefore, the use of the bronze color in the sculptures justifies the ancient Numidian coin shape.

Graffiti N°6: Historical Legacy of Chachnak

Figure 7: Photographed 29/01/2025 at Lhara Ofella “Ath Djemhour” (Participant N°2 & N°3 with friend collaboration)



1) Representational meta-function

The drawing graffiti above demonstrates two principal imagery sections. The first one on the right side features the mountains and the Amazigh flag with its vibrant colors. The other on the left portrays the symbolic figure of the Berber king Chachnak (945-924 BCE), known by the name “Sheshonq I”. He is originally the founder of the 22nd dynasty in Egypt and the ancient leader of the Amazigh population (Maghreb observateur, 2022). Also the Berber calendar started with the date of his accession of the Pharaoh throne (Maghreb observateur, 2022). The artist portrayed this figure as he plays a cultural, historical symbol of legacy and pride (Deghrar, 2014), as well as the emblem of Amazigh identity. Hence, the whole graffiti sheds light on the relatedness between the Amazigh heritage and the history of Chachnak. The hidden message behind such a depiction is to show their affirmation of their identity and culture by illustrating a historical figure that plays a role in the recognition of their Amazigh identity.

2) Interactive meta-function

The artist of the graffiti adopted a frontal angle to address viewers and it is adopted on purpose to get the audience involved and engaged, but it belongs to the offer-type since the direct gaze is absent in the illustration. In terms of social distance, the graffiti presents a long shot to intensify the high status of the king Chachnak. The creation is eye level which encourages the audience to engage with the hidden message and call the Amazigh community and by involving them in the establishment and recognition of Amazigh identity. Facing the portrayed Amazigh flag and the Berber leader, the artists let them acknowledge his contributions and assert historical pride through this representation. Hence, the creator

employed French when presenting the figure of Chachnak in order to acknowledge a larger public about who he is, as well as it is a language that is known in the village.

3) Compositional meta-function

The artwork is composed of two graffiti drawings surrounded by aesthetic stone wall elements. The graphic placed a landscape visual of the Amazigh flag on the right side, adding the black colour that symbolizes the mountains and indicates that the Kabyle region is known for its nature. Likewise, the following drawing contains the realistic figure of Chachnak, who is placed on the left side, followed on his right with a manuscript textual reference of who he is on a white surface. The figure is placed to be visible to the public. Besides, the colors incorporated in the right picture give the painting a sense of interest. Thus, the symbol of Z written in Tifinagh may be the most prominent one, since Amazigh people take that sign pattern as a mark of pride towards their identity. The organization of the two graffiti is coherent as the artist connects the Amazigh identity and the historical or ancestral legacy. He gives a concrete example about the Amazigh origin and the fact that is known about Tamazight, which plays a new fight to recognize it as part of the Algerian identity.

Graffiti N°7: Amazigh Flag Defense

Figure 8: Photographed 29/01/2025 at Lhara Ofella “Ath Djemhour” (Participant N°4 with friends collaboration)



1) Representational meta-function

The present graffiti is a drawing that depicts the Amazigh flag, in which the Amazigh “Yaz” red symbol is taken by a woman hand. The representation of this picture implies that Amazigh people seek to welcome and showcase their identity, since the drawing mirrors unity and cultural affirmation. The colors used are always associated with being part of the Amazigh flag, illustrating the emblem of Amazigh identity.

2) Interactive meta-function

The graffiti presented by the artist contains no figure face, only symbolic elements that the public can observe and reflect on. Which means that is an offer image because it encourages the observer to explore the message depicted from the drawing. When looking at the picture, the paint size makes the hand gesture visible and clear to the viewers. The creator uses the gesture to invite the audience to the concept of solidarity and compassion; also reflects the value of the Amazigh identity for Berbers in manifesting who they are and preserving their heritage. The emphasis on the symbol is intentional and features the importance and uniqueness of the Berber community and its culture.

3) Compositional meta-function

The drawing is composed only of two elements (the Amazigh flag and a woman's hand) on a spaced public white wall. The Amazigh flag is painted surrounded by black bold outlines in an aesthetic rounded shape. The woman's open palm hand is placed in the left position with a propositional and protective manner that can be seen as a symbol of unity and solidarity (Otieno, 2023). The artist also used bright and visible shades of the flag colours, which can have an impact on the observer. Hence, the choice of colours is based according to the Amazigh flag that symbolizes blue for the water/sky, green for mountains/nature, yellow for the Sahara and the use of red for blood (Sacha, 2014). Thus, this artwork highlights the collective power of Amazigh people in shaping their identity.

Graffiti N°8: Amazigh Flag Raised on Horseback

Figure 9: Photographed 29/01/2025 at Lhara Ofella “Ath Djemhour” (Unknown artist)



1) Representational meta-function

This piece is another drawing unveiling a man holding the Amazigh flag that contains the Tifinagh sign Z in red with blue, yellow, and green all over, while riding a brown horse on flat grass. The representation depicts a rebellious attitude by conveying the theme of liberty

and freedom all over the historical resistance during ancient Berber periods. Alongside that, the three elements (a man, a horse, Amazigh flag) play an integral part in the Amazigh history.

2) Interactive meta-function

The graffiti employs a long shot distance to make the viewers reflect upon the represented message, as there is no direct gaze, which makes it an offer type image. Besides, the low angle is adopted in the artistic work, which signifies that the society praise and respect the Martyrs. Considering that the painter is describing the liberation of the Amazigh community and engage the audience by declaring their identity, freedom and belonging in public spaces. The flag-dragging attitude along the horse attracts attention, conveying a sense of rebellion, force, and freedom and evokes historic battles (Michael, 2024).

3) Compositional meta-function

The main painting is placed in the middle of a large while wall area that is accessible to see for the public by framing a visual with the specific Amazigh flag colours, as well as realistic shades of the two participants. The composition of the elements (man, horse, flag, grass) is organized for a better impact and illustrates a coherent message. Moreover, these illustrated aspects portray symbols of power, a free man, Amazigh identity, resistance and cultural pride (Michael, 2024).

Graffiti N°9: Amazigh Cultural Signers

Figure 10: Photographed 31/01/2025 at Agoulmim “Ath Djemhour” (Unknown artist)



1) Representational meta-function

The graffiti above is essentially a drawing of patterns in a block of rock of the three most renowned figures, which are the main legendary Algerian-Berber singers. Matoub Lounes was among the singers who defended the Amazigh language and culture (Arkam, 2021). Idir

or Hamid Cheriet is a Kabyle singer who worked to make the Berber culture recognized all around the world, thanks to him Kabylia became known (Baudoin, 2020). Ait menguellet also contributed to praise and defend the Amazigh culture through his famous songs such as “A Taqbaylit”. These people are symbols of the Kabylie and its freedom by being among the ones who battled for the Amazigh culture and its language revendication by popularizing their songs like “*A Vava Inouva*”, “*lettre ouverte*”, “*A dughalen*”, etc. They used their songs to manifest their Berber identity, the beauty of their culture and language. The graffiti artist uses black and white colours to paint each one of them.

2) Interactive meta-function

The Present graffiti is an offer image, due to the absence of direct gaze between the portrait and the viewers. The portrait evokes emotions within Kabyle society, whether pride, admiration, nostalgia, cultural aspiration, Berber identity, and more. These people are painted in a large close-up size to emphasize their role within the Kabyle community. Moreover, to engage the audience with history by showcasing the Kabyle cultural legacy. Thus, to make the Kabyle community or outsiders remember the ones who expressed the Amazigh identity and who contributed in preserving Tamazight language and the Berber culture.

3) Compositional meta-function

The organization of the paintings was measured based on the space of the large rock, which was divided into three parts to combine the three prominent illustrations of the Kabylie community. The graffiti artist draws only their faces, showing a happy expression with their mouth smiling. The portraits were painted in black and white, adding only the name of “Idir” in the bottom right of its drawing. Since these personalities are portrayed as symbols of heritage, unity, and freedom of expression.

Graffiti N°10: Broken Chains

Figure 11: Photographed 29/01/2025 at Lhara Wadda “Ath Djemhour” (Participant N°4 with friends collaboration)



1) Representational meta-function

The picture above is a painted graffiti that presents the Yaz Berber symbol derived from the Tifinagh Z Alphabet, which is a signature that reflects the Amazigh identity and its recognition of the Kabyle community. The graffiti also represents a set of detached chains by combining two Yaz symbols to appeal to the liberty of Amazigh people and the freedom they have gained over all the resistance and oppression from past experiences.

2) Interactive meta-function

The subject is directly portrayed by the artist on showing pride and value over the Imazighen symbol feature and reflecting on Kabyle freedom. The long shot integrated in the represented graffiti indicates a close social distance between the viewer and the symbol. In such a way that it engages viewers by addressing a message that our country is free from historical oppression. This drawing is also a way for the artist to let people remember the roots they endured to become “free man” and how the Amazigh symbol flag is important for the Kabyle community.

3) Compositional meta-function

As it is obviously seen in the image, the artist has set his painting on a clean white wall surface where he draws a bold metallic symbol of the Imazighen along with a semi-Yaz, featuring detached chains in a large way to make it apparent. The use of the black colour symbolizes power and the sign (Yaz) symbolizes the free man and the Amazigh identity. Finally, the graphic emphasizes the motif by creating its shadow in black colour to attract people's attention.

**Graffiti N°11: Decorative Berber
Jewellery Design**

**Graffiti N°12: Decorative Berber
Jewellery Design**

Figure 12 & 13: Photographed 31/01/2025 at Agoulmim “Ath Djemhour” (Unknown artist)



1) Representational meta-function

The two craft arts are both two common types of Berber fibula jewelry comprising various motifs that are called in Tamazight “Tabzimt/Abzim/Afzim” that denotes chastity and pride, and that Kabyle women wear as decorative elements, whether by applying them in the hair or in the traditional Berber dress (Boudaakkar, 2023). These are not only accessories or signs but also play an important part in Kabyle society as symbols of historical and cultural heritage (Boudaakkar, 2023) left by Amazigh ancestors. Moreover, the idea of drawing these kinds of motifs is to represent Amazigh identity, Imazighen legacy, social values, traditions, and the beauty of their culture.

2) Interactive meta-function

The artist delivered a powerful close-shot image to the public by inviting them to observe closely the quality and aesthetic visuals with their attractive colours and symbols. Supplementally, it is taken from a low angle implying the power and value of the drawn objects. This art showcases a real image of traditional Berber jewelry by displaying cultural pride. When seeing all this decoration, outsiders will praise and admire the beauty of the graffiti, but for Kabyle people, it will be more meaningful than just aesthetic imagery, as it resonates with their traditions.

3) Compositional meta-function

In this situation, the artist used pieces of wood to paint these graffiti representations of Berber jewelry and placed them as central motifs in a supportive, decorated ancient wall made of rocks, due to the fact that it might be difficult to draw that type of piece on a block of rock surface. The use of colours is specifically chosen based on the jewelry fabric (silver) and the Amazigh flag (red, yellow, blue, and green), adding a black background to exhibit the symbolic and ancestral Amazigh jewelry. The arrangement is balanced with the colours and the geometric signs to make an impactful visual and create coherent cultural aesthetics for viewers. Each element has its cultural significance, as these fibula jewelry illustrate the emblem of purity and pride among Berber women (Boudaakkar, 2023).

Graffiti N°13: Decorative Amazigh symbols

Figure 14: Photographed 29/01/2025 at Lhara Wadda “Ath Djemhour” (Unknown artist)



1) Representational meta-function

The graffiti is a drawing typical of Amazigh culture and heritage commonly encountered in old houses and potteries. The image illustrates geometrical and repeated shapes (triangles, arrows, lines, and dots) centered within a big diamond square. These patterns represent the Berber cultural identity, with each having its own meaning. The design offers the audience unique traditional and decorative Amazigh motifs on which Kabyle and foreigners can reflect and search for further signification.

2) Interactive meta-function

The graffiti represents an abstract pattern, since there is neither direct gaze nor human feature. A frontal angle and eye level is adopted to depict the picture to show the close distance

between the viewer and the image, to symbolize the connectivity to Amazigh culture. It engages the public to admire Amazigh (Berber) cultural heritage and contemplate the harmonious shapes and patterns used by the artist. The bold shades increase people's attention to the position and the anchor structure.

3) Compositional meta-function

The graffiti is drawn on a white-spaced wall with balanced and symmetric geometrical symbols. The main prominent element is shaped as the center surrounded by the composition of a diamond and creating bold shadows of the boundaries in black. The use of repeated motifs (triangles, arrows, lines, and dots) and colours (white, black, yellow, and red) ensures the audience coherent visuals and attracts their attention, especially with the red and yellow shades. The diamond square or lozenge “symbolizes women hood and feminine fertility” (Abouzahra, n.d). The aries placed on the left and right side are considered as symbol of “physical power, strength, life and generosity” (Abouzahra, n.d) The symbols painted on the top and bottom of the graffiti represent the sun and the stars, mainly used for protection, fertility and love (Abouzahra, n.d). The artist blended harmoniously the colours.

2.3.1.1. Summary of the Metafunctional Analysis

The analysis of the corpus follows the Metafunctional analysis, based on the three metafunctions outlined in Kress and Van Leeuwen's framework. This analysis seeks to reveal how both linguistic and visual components work together to construct and create meaningful messages.

Through the representational metafunction, the graffiti presents the elements and context behind the graffiti. It also portrays themes of freedom, resistance, solidarity, recognition, heritage, pride, history, traditions, and cultural identity of the Kabyle artists within Ath Djemhour. Moreover, the interactive metafunction examines the relationship established by the artists and its audience through the use of graffiti, as it introduces the image gaze, size of frame, social distance, subjectivity, power, and modality. Hence, it addresses the viewers through symbols, direct expressions, and visual components to engage them in the reflection of the meaning. Lastly, the compositional metafunctions highlights the strategies employed to produce meaningful graffiti, and this by organizing the visual and textual elements to guide the viewers and enhance their attention. For that, it considers the graffiti position, salience, and framing.

2.3.2. The Analysis of the Artists' Comments on their Words (See Appendix C: Post-image answers, pp.79-90)

To complement multimodal analyses of the selected graffiti, studying the participants' comments and interpretations of their formerly produced artwork were analyzed using a reflexive thematic analysis.

The table below presents the interpretations of the participants' responses delivered about the graffiti images. Their answers were transcribed and translated into English (Appendix C: Post-image answers). *Graffiti N°6* and *N°14* were the only ones in which we did not get any information besides constituting important drawings in the Amazigh culture because they do not belong to the participants.

Table 1: Participants Interview Interpretations (Note. Table constructed by the researchers)

The Graffiti	Participant N°	The Interview Question	The Description of the Participants	The Analysis Comments
Graffiti N°1	01	Post-image : The 2 nd question.	A free man, he was sticked with shackles of his society, but he made an effort to attain his freedom).	The artist describes the graffiti in general, focusing only on the representational metafunction.
Graffiti N°2	03	Post-image : The 1 st question.	“ <i>Un peuple, une histoire, une langue, une identité</i> ” which stands for “a nation, a history, a language, an identity”. Normally, without telling a nation that ignores its history is condemned to relive it. This figure reflects also the essential elements for a community or a nation.	The artist describes the graffiti by focusing on the meaning of the expression and omitting the visuals. However, it lacks the interactive and compositional representation.
Graffiti N°3	03	Post-image : The 1 st question.	The sentence is written in Tamazight. It represents a metaphor in which the author compares the Amazigh name or	The artist presents the graffiti by focusing on its representational metafunction in describing the traditional jewellery, as well as he

			origin to an Amazigh jewellery. They are similar in terms of importance. Because jewellery in Amazigh culture has a value and the schmuck or “Afzim” in Tamazight is among the jewels that is always put on the head. The artist shows the place and value of Tamazight concerning colors, they are commonly used in most of the graffiti and each colour has its significance.	highlights the use of colours that enhances compositional meaning.
Graffiti N°4	01	Post-image : The 2 nd question.	This picture represents the Amazigh flag held by a protective hand. Which means that the Amazigh identity is under the protection of the Amazigh people.	The artist describes the graffiti symbolic representational functions, by describing the protection of Amazigh identity. The protective hand remains a small aspect of the interactive and compositional metafunction.
Graffiti N°5	03	Post-image : The 1 st question.	Massensen for long ago when Numedia was divided into two, the one who reunited and became a Unified Numedia is Massinissa, the King of Numedia unification. Long ago, there were two kings of Numedia and Massensen was the one who united them into the same banner.	Th artist represents the image in a narrative way by highlighting its historical figure of the Amazigh community. However, it remains limited by the interactive and compositional metafunction.
Graffiti N°6	/	/	Jugurtha sculpture	No description
Graffiti N°7	03	Post-image : The	When you see this picture, this culture of ‘Chachnak’ that we	The artist provide a rich and detailed representation of the

		1 st question.	can directly from where we start in our Berber Calendar, so when we speak about it, we directly go on Berber calendar, where we find where our numeration starts, at the same time before Jesus Christ and all. Then when you say “Chachnak” is history, not just that, not just anyone can go to Egypt and take the throne there, that is to say it is a long history. As we can observe here the Berber flag, this one is created as mountains, made of mountains that contain colours like Azur blue which is water, the green is our nature and all, the yellow is the Sahara, and the Z in the middle means free man, which makes you defined strongly our identity.	graffiti, linking historical figure with cultural symbol to Amazigh identity. He highlights the compositional aspect by describing the symbolic significance of the elements, such as the colours and Z. Though it lacks in the interactive focus and the structure.
Graffiti N°8	04	Post-image : The 1 st question.	This picture represents a horseman who took a flag in his hands, which signifies freedom and liberty.	The artist describes the representational symbol of the figure. Though the interactive and compositional aspects remain limited.
Graffiti N°9	02	Post-image : The 2 nd question.	Ait Menguellet, Matoub, and Idir are among the Berber artists singers, who sang about our identity and culture. They made efforts to estimate the value of Tamazight, especially	The artist provides the representational aspect by emphasizing the role of Berber artists in the cultural preservation of Amazigh identity. The description lacks both interactive

			Kabyle.	and compositional elements.
Graffiti N°10	02	Post-image : The 2 nd question.	Z Amazigh refers to the letter “Z” in Tifinagh and signifies a free man who seeks freedom. It looks like the shackles.	The artist offers a symbolic representational meaning of Z. However, it lacks both interactive and compositional metafunction.
Graffiti N°11	02+03	Post-image : The 2 nd question.	It is one among the Amazigh jewelry.	The description of this graffiti remain limited in the representational aspect. It also lacks both interactive and compositional metafunction.
Graffiti N°12	01	Post-image : The 2 nd question.	This one is a jewelry that a woman wears first, then when you find it you will always find it in silver, yet this one with colors is used in Tizi Ouzou. Berber Schmuck, recognized everywhere. The choice of colours is not random and even it is used by a specific category. Because in Kabyle community schmucks and jewellery are different, each one has its own significance and its reason to wear it.	The artists describes the image highlighting its representational symbolism of the Berber jewellery within the Kabyle community. The other metafunctions were briefly implied but remain limited.
Graffiti N°13	/		Diamond triangle shape	No description

2.3.3. The Comparison between the Analysis based on the Meta-functions of Kress and Van Leeuwen and the Artists’ Analysis

Based on the responses collected in the interview from the participants. It is observed that the interpretations portrayed by the artists differ from the analysis adopted that was founded on the theoretical framework of Kress and Van Leeuwen. Notably, most of their analysis interpretations lacked elements of the meta-functions, especially the interactive and compositional metafunctions. As their engagement was more focused on the imagery and

message transmitted. Moreover, the participants analyzed the images slightly as they appeared; they ignored the small details. For instance, in *graffiti N°8*, the respondent did not provide deep details, he described only what is visible by providing a general interpretation. Looking at the analysis of *graffiti N°5* and 7, the respondent analyzed the pictures based only on the representational meta-function, which is concerned with the overall description of the participants (people and objects), and emphasized more on the circumstances. Therefore, the approach used by the artists was rather established on narrating the “story” behind the pictures; however, they did not fully analyze the figures in terms of the whole meta-functions.

But on the other side, there is still a relationship between the analysis of the images and the participants’ interpretation, since they both focus on the hidden messages created by different elements of the metafunctions. Therefore, the illustrations above transmit the viewers clear and correct messages. For example, all figures introduce openly the background of Amazigh/Berber society. The use of specific colors, symbols, figures, and textual elements plays a role in making the audience understand the work created by the artist. That is to say, most of graffiti (4, 7, 8, 9, 10, 11, 12, 13) are drawings that rely only on visual prospectives, which can people understand the meaning behind the imagery but it depends on his/her cultural background. First, *graffiti N°7* delivers the emblem of the Imazighen flag along an important character showing a historical connection between the two sides. Second, *graffiti N°4* explicitly showcases the concept of unity in protecting Amazigh identity. Thirdly, *graffiti N°8* highlights the resistance and freedom of Imazighen. Fourthly, *graffiti N°9* illustrates iconic Kabyle singers who demonstrated their cultural support. Fifthly, *graffiti N°10* introduces a form of a broken chain carrying an Amazigh symbolic sign that features freedom. Sixthly, *graffiti N° 11 & 12* characterize symbolic Berber jewelry. Lastly, *graffiti N°13* demonstrates symbolic Amazigh motifs.

Besides, the pictures (1, 2, 3, 5, 6) are graffiti or sculptures embodying both linguistic and optical elements. The illustrations employ variant languages such as Tamazight, Tifinagh, and French. The choice of Tamazight language is limited in terms of universal recognition, as it can be interpreted only by the Kabyle speakers and else. However, French in *graffiti N°1 & 2* with the simplistic style can be universally interpreted even though it is still limited to unfamiliar readers. Therefore, the clarity of the message is settled by the artists but there is a large risk of misinterpretation from the viewer due to communicative ambiguities and the lack of cultural background of the Amazigh people and their history.

To conclude, the results revealed that the representational meta-functions was the most highlighted in the analysis of the participants. Since it is related to the physical image and how it is seen by the viewers, mostly attracting the attention of the audience. In contrast, the interpretation of the researchers (Kress & Van Leeuwen) draws a detailed analysis that aligns with most of the criteria of the meta-functions. Although some elements are left unmentioned. For that, the interpretation of the participants may appear limited in description, which can be attributed to the constraints and limitations of the interview format. This is also due to their lack of familiarity concerning the analytical framework adopted, as well as the artists' tendency to focus more on the message and meaning behind the image rather than the detailed elements that construct the graffiti itself.

2.3.4. The Thematic Analysis of the Participants' Comments (Appendix C)

The present study investigates how Kabyle artists express Amazigh identity and culture through graffiti. Therefore, this research opted for a semi-structured interview approach. Four male graffiti artists participated in answering 13 open-ended questions. Those questions were designed following Kress & Van Leeuwen Metafunctional framework, as an aims to explore their perspectives on the graffiti selected and the expression of Amazigh identity and culture.

This section provides a reflexive thematic analysis of the respondents answers during the interview. This analytical approach aims to understand the subject of graffiti in the Kabyle community. Consequently, this analysis generated three (3) main themes: (1) Motivational diversity in graffiti production, (2) Cultural symbolism versus individual aesthetic creation, and (3) Language choice between identity ideology and pragmatism

In this analysis, selected original statements of the respondents are presented in quotation marks and italic form. Utterances in Tamazight are transcribed phonetically and placed between slashes //, while the utterances in French appear between brackets () without their transcriptions. Additionally, the English translation is provided in parentheses ().

2.3.4.1. Motivational Diversity in Graffiti Production

This first theme aims to introduce the role of graffiti for the local artists of Ath Djemhour. It also provides the reasons behind their use of such messages and topics, and how this practice serves as a means of expressing their cultural identity.

Graffiti is employed by artists to serve both their personal and professional practices. It is recognized to be a form of expression on various topics "*C'est des dessins qui me*

permettent d'exprimer mes pensées sur différents sujets” (It’s drawings that allow me to express my thoughts on different subjects). As well as allow them to present it for the unfamiliar people “*ad d-nesbeyyen la culture n dagla-ney i win ur tyessinen ara*” /ʔdənsəbəjən (la culture) n daglanəy i win utisinən ara/ (to show our own culture for those who don’t know it). It is also reflected to be an art and inspiration in the field of design “*Graffiti-ayyi d l’art, inspiration deg le domaine n la décoration*” /(Grafiti) aji d (l’art, inspiration) deg (le domaine) n (la décoration)/ (Graffiti is art, an inspiration in the field of design industry) that permit to showcase the artist’s passion through drawing or sculptures. Hence, this phenomenon is seen as mean where they can blend their passion in expressing their ideas or thoughts and their artistic practices “*C’est une passion yur-i, essentiel yeskanay-d menhu-yyi. Seyyes I zemrey ad exprimiɣ les idées-inu s la décoration, dayen d ixeddim-iw*” /(C’est une passion) yuri (essential) jəskənəjəd mənhuji s jəs izəmrəy ad iksprimiɣ (les idées) jnu s (la décoration) dayən dixədimiw/ (This art is my passion, it is something essential for me which represents who I am. It allows for me to express my thoughts in an aesthetic way. In addition, that it is my profession). Ultimately, the artists use graffiti as a medium to communicate about their Amazigh identity and cultural legacy by illustrating aesthetic visuals. In general, the artists’ responses highlight the duality of the role of graffiti as it plays not only a potical and social means. However, graffiti provides a dynamic space where artists combine personal passion, professionalism, and cultural identity.

Moreover, when producing graffiti, the creators of mural art mainly approach subjects that reflect Berber identity and its cultural heritage preservation. The participants highlighted their commitment to the Kabyle culture and its social expression through Berber proverbs or motifs “*Xedmey yef leḥwayeḡ sociales meəna beaucoup plus leḥwayeḡ berbères comme les symboles et les proverbs*” /Xədməy yəf ləhwajədʒ (sociales) məəna (beaucoup plus) ləhwajədʒ (bərbères comme les symbols et les proverbs)/ (I create things related to society, but mostly I rely on Berber proverbs and symbols). Indeed, this type of art permits them to maintain their identity and promote their culture “*Nemal beaucoup plus yer la culture-ney iwaken ad tid-nesbeyyen*” /nəmal (beaucoup plus) yər (la culture) nəy iwakən ʔdtidnəsbəjən/ (We are deeply committed to our culture so we try to showcase and make it visible). Lastly, one of the participant prioritizes the aesthetic side by showcasing the beauty of his culture and legacy “*Ayen kan Iyeenan cbaḥa*” /ajən kan ijəənan ʃbaha/ (Only what is aesthetic). In summary, these insights suggest that artists promote topics regarding Amazigh identity and culture such as cultural identity and its recognition, cultural transmission, aesthetic expression of legacy and traditions, historical and social issues.

Furthermore, graffiti is regarded by the participants as a tool in preserving cultural heritage and identity. As they expressed their opinion in preserving their society's Amazigh identity "*Yesseḥbibir yef l'identité n taddart-iw akked d tmurt-iw*" /jəsəḥbibir yəf (l'identité) n tadarθiw akəð tmurtiw/ (It preserves my village's own identity and even the identity of my country). These artistic visual and expressions serves not only aesthetic purposes but also used to manifest their Amazigh identity, culture, history, and traditions so they will not disappear "*Ad-nesbeyen la culture-ney, l'histoire-ney*" /ʔadənsbəjən (la culture) nəy (l'histoire) nəy/ (to show off our culture and our history) or "*Ad issinen leḥwayej-ney amek mugen-t lasel-ney Ur ittruḥu ara . Même dayen pour le but n cebaḥa*" /ʔadisinən ləhwajədənəy amək mugənt lasəl nəy uritruḥu ara (même) dayən (pour le but) n ʃbaḥa/ (to recognize our traditions/customs or how our identity is or for not disappearing, even for the aesthetic purpose). Hence, the artists participate in promoting their pride and the beauty of their culture to foreigners and those who do not carry any knowledge about their history and the Tamazight language. In conclusion, the responses showed that the artists use graffiti for aesthetic creations, but an act to promote pride in their cultural identity, heritage, and traditions.

Finally, when designing graffiti, the interviewed artists highlighted in conveying cultural messages. One participant reflects on the importance of preserving his identity, culture, and language "*Ad nseḥbiber yef la langue maternelle-nney, l'identité akked la culture-nney iwakken ad tili tettwassen*" /ʔdənsəḥbibər yəf (la langue maternelle) nəy (l'identité) akəd (la culture) nəy iwakən ad tili tətwasən/ (Preserve our mother tongue, identity, and culture so it will be recognized/known). Additionally, another specifically expresses the value of their traditional objects and pride for the Amazigh identity and culture "*ad issinen la valeur n leḥwayeḡ traditionnelles, dayen ad zuxey s yidles-nney*" /adisinən (la valeur) n ləhwajədɣ (traditionnelles) dayən ad zuxəy s jidləsənəy/ (to educate people of the value of traditional objects, and also present my pride towards identity). Also, to demonstrate beautiful and interesting things through their art and writing pieces "*yezra-d leḥaḡa s wazal-is yerna tecbeḥ*" /jəzrad lhadɣa s wazalis jərna təʃbəḥ/ (he sees something interesting and beautiful). On the whole, this sub- element suggests that the message behind the creation of graffiti by the artists is conveyed by the desire to transmit cultural messages by sharing and asserting their cultural values and identity, as well as their artistic inspiration.

2.3.4.2. Cultural Symbolism Versus Individual Aesthetic Creation

This second theme aims to introduce the role of fixed cultural symbols and flexible artistic freedom, as well as their combination. It aims to show the importance of symbols and the artist's freedom.

First, the graffiti of the artists revealed to express their identity especially their Amazigh identity by manifesting it through distinctive colours and symbols “*Les dessins-ayyi sekanayen-d l'identité akked lašel-iw amaziɣ d'après les couleurs-ayyi*” / (les dessins) aji sakanajənəd (l'identité) akəð lasəliw amaziɣ (d'après les couleurs) aji/ (These drawings represent my own identity and my Amazigh identity based on these colours in the images). They do use specific colours (blue, yellow, green, etc), symbols or figures (Z, Chachnaq, Massinissa, Jugurtha, etc.), texts that represent and value their Berber/Amazigh identity through their writing and drawings “*Les symboles ney les dessins I xeddmən imaziɣen unique sekanayen-d kan lašel-nney surtout les couleurs*” / (Les symboles) nəɣ (les dessins) i xədmən imaziɣən (unique) sakanajənəd kan lasəl nəɣ (surtout les couleurs)/ (The symbols are unique and represents only the Amazigh identity, especially the colours). Moreover, a participant highlighted on expressing the heritage or legacy passed down by the ancestors “*Teksey-tid deg wayen I d-ğğan lejɗud-ney*” / təksəɣtid dəg wajən i dəɗʒan ləɗʒdud nəɣ/ (I took from what our ancestors left us). For instance, the elements that represent the artists identity are the use of familiar and repeated colours like blue, yellow, green, red, black, and white; each shade relates to something like the following: blue refers to the sky or water. Moreover, the use of Berber symbols such as the Amazigh flag, Tifinagh letters, the Berber schmuck jewelry, the Z letter in tifinagh that features a free man. Also, they mentioned that the significance of each symbol has its own meaning and are used in specific places so they are aware of their definitions and where is need to be drawn “*chaque symbole ad nexdem deg umtiq-is, sʒan ak lmeəna*” / (Chaque symbols) əθnəxdəm dəg umtiqis, sʒan ak lməəna/ (each symbol you use, need to be in his place, they do all have significance). In general, the graffiti portrayed by the creators refer to specific but yet repeated shades of colours, each characterizing its symbolic and cultural comprehension. The most used patterns are blue (the sky), yellow (desert), green (nature), red (blood) “*Azegzaw yeskanay-d igenni arebiɛi yeskanay-d la nature awray d ssehra azeggay d idammen*” / ʔazəgzaw jəskanajəd igəni ʔarəbiɛi jəskanajəd (la nature) ʔawray də səhra ʔazəgəy didamən/ (Blue to refer to the sky. Yellow: desert. Red: blood. Green: nature) along with white and black colours. These colours are particularly chosen and can be found in the Amazigh flag (red, green, yellow, blue). Similarly, the symbol Tifinagh letter “Z” is often included in this

type of artwork symbolizing a free man “*le Z homme libre*” (the Z Free man) or Amazigh jewelry like the Berber brooch and even the frequent geometric motifs. The symbols differ in meaning but they all belong to the Amazigh culture and are used to historical and cultural preservation. To conclude, the analysis demonstrated the importance of symbols and colours, which speak more than words. These elements are fixed and deliberately employed for their deep cultural meaning, often linked to identity preservation and history.

Furthermore, the concept of clarity in designing graffiti was expressed by most of the interviewed artists. They prefer to be direct and make the messages or the graffiti clear for the viewers and can be understood by the population “*Teḥibiy ad iliy clair leḥaḡa ad d-tili tettwafham*”. /thibiy adiliy (clair) lḥadza ad tili tətwaḥham/ (I like to be clear, to make them understandable). However, a participant tends to create graffiti that can people easily understand and some drawings that need more attention as he specifically stated “*Lant leḥwayeḡ ilaq ad ten-t xedmed iwakken cyel toujours ad as-teḡḡed une partie sombre*” /lant ləḥwajədɣ ilaq ad θənxədməd iwakən ʃyəl (toujours) aḥas θədɣəd (une parties ombre)/ (There are some aspects to do in order to always leave a dark space). Thus, he deliberately make some aspects unclear so that people will search for the meaning and understand better the graffiti itself. To conclude, this point highlights the interplay between clarity and ambiguity in graffiti, emphasizing the need to balance between them to provoke curiosity and involve viewers to reflect deeply on the meaning behind the graffiti.

Finally, while composing graffiti, the participants emphasized in following certain structure and ensure clarity within their work. The making of the graffiti is structured so it will attract people by the visuals “*J’écris en gras sexdamey les couleurs attirantes et même les mesures leḥaḡa amek ad d-teffey deg tlemmast pour attirer les gens*” /(*J’écris en gras*) səxdaməy (les couleurs attirantes et même les mesures) lḥadza amək aḥ tefəy dəg tləmast (pour attire les gens)/ (I write in bold, I use attracted colours also measures, the thing how it will be in the middle to attract people). Whether in the choice of colors, symbols, police, and position format, or even the graffiti measures which are important by making the piece art small or big. To summarize, the insights demonstrate the importance of structure in graffiti, as participants choose specific colours, arrangements, and font styles to ensure clarity and engagement.

2.3.4.3. Language Choice Between Identity Ideology and Pragmatism

This third theme aims to demonstrate the principle of language choice between identity ideology and pragmatism. It provides views on how Amazigh identity is expressed in society and their comprehension of it, in addition to the language choice in graffiti.

First, the concepts of Amazigh identity and culture are important elements for the participants. Their identity represents an immense part in their life by expressing who they are, as stated by a participant “*L’identité teqqar-d menhu id nek, temmal-d les origines-iw. Lḥaḡa importante deg ddunnit-nney*”. /*(l’identité) təqarəd mənhu id nək təmaləd (les origins) iw lhadza (importante) dəg duniθnəy/* (Identity represents who I am, it represents our origins. It is something vital in people’s life). Their answers revealed that the participants value and praise deeply their Amazigh culture and identity “*D laṣel-iw byiḡ ad zuxey seyyes*”/d laṣəliw byiḡ ad zuxəy səjəs/ (It is my origin, I want to present my pride towards it) by pointing out Tamazight language, the cultural heritage and traditions their ancestors left to them “*Tamaziyt ttina id sseḥ d idammen*” /tamaziyt tina idəsəh didamən/ (Tamazight is essential, it is the blood, origin). Even though one of the artists expressed his lack knowledge in it but yet the language plays an essential element for him. To summarize, the responses of the artists demonstrated their commitment by sharing about their culture through this man craft or graffiti because it plays a vital medium in their lives.

Additionally, when creating graffiti, the participants asserted that they take into consideration people's understanding and that their messages in Tamazight can be easily understood by their society. “*Asma ad xedmey les symboles berbères leebed ma yella d aqebayli ad ielem direct dacut*” /asma aḏ xədməy (les symbols berbères) ləəbəd ma jəla daqbajli adieləm (direct) daʃuθ/ (When I create Berber symbols, if someone is Kabyle, he can know directly what it is). However, the viewer comprehension might be limited to some from their culture or even when foreigners come to visit, the message do not resonate. For that, the creators tend to explain the meaning if they are asked or interested “*Tisewiɛin sefhamey-asen-d lmeena n les symboles-nni*” /tiswiɛin səfhaməyasənd lməna n (les symbols) ni/ (sometimes I explain for them the meaning of each symbol) as for visitors are curious and seek for the meaning “*teḥewwisən ad fehmen*” /təwəwisən aḏ fəhmən/ (they seek to understand). To conclude, the artists demonstrated their consideration for the viewers in understanding their messages.

Finally, Tamazight and French languages, since they are the most known within their community “*d tiyi i yettwafəhamen deg la société-nney*” /d tiyi ijətwafəhamən dəg (la société) nəy/ (these are the only languages understood by our society). Moreover, the use of English and Arabic are mentioned to be needed in nowadays for a larger visibility. To summarize, the participants’ choice of language depends essentially on the linguistic familiarity of their

community, but they also reflect on the need to communicate beyond the Kabyle context for broader visibility and comprehension.

To sum up, this section reveals that graffiti plays a powerful means of cultural expression by manifesting pride, resistance, and freedom in representing Amazigh identity within a multilingual urban context. Ultimately, the participants noted the importance of graffiti in spreading their Amazigh Affirmation and cultural heritage.

2.4. Section Three: Discussion

In this section, we focus on discussing the key findings of the study. This section summarizes and describes the main results. Further, it compares the results with the existing literature.

2.4.1. Discussion of the Main Findings

This study, “A Multimodal discourse Analysis of Rural Graffiti in an Algerian’s Amazigh Community and how Art Mediates Cultural and Linguistic Identity” aims to interpret and analyze the meaning of graffiti created in different urban murals, particularly in Ath Djemhour village (Bejaia); it also seeks to elucidate the role of graffiti in the expression of Amazigh identity through the lens of visual grammar. The emergence of street art in Bejaia, namely concerning the Amazigh identity and culture, embodies linguistic identity as well as cultural and social identity. The findings indicate that identity is explicitly expressed in graffiti creation in two different ways, such as paintings and writing, as well as through sculpture and decorative pieces. Second, each graffiti and wall art has a deeper meaning and conveys multiple messages. Lastly, the Amazigh symbols carry and are employed for specific reasons like the Yaz, which is the most used to manifest and affirm the Amazigh identity. Thanks to the visual grammar framework, we were able to interpret the meaning of each semiotic element. Ultimately, we conclude that the artists who took part in our case study use drawings, sculpting, decorative paintings, and written explicit messages to assert and demonstrate their Amazigh identity and culture.

In this research, the multimodal discourse analysis approach was used to analyze the mural visual data using Kress and Van Leeuwen’s visual grammar framework (2006). The interpretation was based on the three meta-functions (representational, interactive, and compositional), aiming to decode the messages communicated by visual and textual resources.

Through analyzing the interview with the graffiti artists, it can be revealed that graffiti is perceived positively by society and from an artistic perspective. Moreover, these artists' mural creations are used for both aesthetic and personal purposes, namely as a medium of self-expression, seeking to demonstrate their pride toward their Amazigh culture and identity. By examining the corpus and artists' answers, the findings highlight the fact that Tamazight and French are the most frequent languages used by the artists. Bilingualism is common within the Amazigh community due to the historical linguistic background. Makhoulouf and Rahmani (2023) supported this idea and declared that language and cultural diversity should be recognized in a community to ensure its preservation.

Upon the analysis, the findings reveal that graffiti is highlighted to be more common in Amazigh identity expression through visual as well as textual elements. Additionally, the graffiti in the village appears not only on public walls but also on rock surfaces due to the architecture of ancient times that is still present nowadays.

Furthermore, the results indicate that the artists' interpretation is different from the analysis adopted in the framework. Because of their emphasis on general elements and ignored the details. In other words, the participants were not aware of visual grammar framework, so they analyzed the pictures according to the significance of the symbols, the shapes, and the colors. However, they did not base on the relation between the figure and the viewer, namely the interactive meta-function and its elements.

Based on the selected images in the research, we notice that identity is strongly expressed in the artworks in both visual and textual forms. Additionally, the presence of semiotic resources constitutes an important feature to depict both visual and textual modes in their graffiti. Hence, to transmit their message and thoughts. The utilization of different symbols and codes exhibits the reinforcement of the ideological messages. These graffiti artworks reflect the pride and the attachment of Amazigh people to their culture, rooted in their origins. Finally, the artists made a careful selection of the colors and symbols while figuring out their graffiti or artistic pieces.

2.4.1. Comparing the main findings with the empirical studies

This part of the section contextualizes the current results and findings of this research by drawing a comparison with the previous studies reported. Hence, the results are discussed and analyzed in the light of our interpretations.

By investigating urban Kabyle graffiti and analyzing the experiences or insights of the interviewed artists. This research elucidates the Amazigh culture and identity expression by exploring the contribution of graffiti within the Kabyle community, concisely within the village of Ath Djemhour.

The primary result concerns the manifestation of multimodal aspects within the urban area of the village. The data reveal paintings and writings, including different materials such as symbols, colors, and decorative elements. Hence, Paudel and Neupane (2019) emphasize the use of semiotic materials (images, texts, symbols, and colors) in their importance in conveying messages. In the same way, Mohammadi (2020) highlights the fact of incorporating elements like slogans, symbols, and cultural representation in graffiti to create meaning. Besides, by examining the corpus photographed, the reported literature (Paudel & Neupane, 2019; Zoughebi & Kasmi, 2020; Chen, 2023; Hafidi, 2024) confirmed the appearance of two styles of graffiti, which are linguistic and visual pieces. Conversely, the corpus of this study showed the use of three artistic crafts: graffiti in terms of texts and drawings, painted sculptures, and painted decorative items. Despite this, it is identified that the artists from the Kabyle community have adopted graffiti as the dominant practice.

Another key finding from the analysis of the corpus and the perspectives of the participants is that graffiti is seen to be a form of communication that holds significant messages in expressing their personal and professional commentary, reflecting on identity, culture, history, and social belonging. In Zoughebi and Kasmi's (2020) study, which semiotically investigated Bejaia graffiti following Peirce's theory, they both express that Algerian artists tend to draw and write on public walls to affirm their origins and identity. Similarly, Haddour and Guemache (2021) approve of the communicative identity and social expression within public spaces; they also confirm that graffiti is an act for youth to mark their identity. Additionally, the researcher Chen (2023) investigates identity in Campus walls by employing a marginal discourse analysis to denote the diverse identities illustrated, which are revealed to be social and cultural. Lastly, the identity representation is manifested in the artists' creations, as they demonstrated the importance of spreading their identity and culture by being the representative designers in that Kabyle village.

Moreover, Bejaia is said to expose various languages (Arabic, French, Kabyle, and English) which engender multilingualism and code-mixing within urban graffiti as it is the case for Souq El Tnine in the thesis of Haddour and Guemache (2021) and Bejaia city in Zoughebi and Kasmi's (2020) work; however, the results in this study show the use of two prominent

languages (Tamazight and French) in expressing Amazigh identity and this can be explained by the fact that Kabyle society in the village of Ath Djemhour understand more these two languages due to the historical background of the city.

The prior literature (Haddour & Guemache, 2021; Mohammadi, 2020; Paudel & Neupane, 2019) underlines the role of using symbols in expressing certain ideas. Thus, the images and the artists' answers draw attention to the importance of symbols in conveying specific messages, and they point out the fact that such symbolic signs are employed in particular subjects, as each has its own significance.

In general, the existing studies highlight the importance of the communicative medium of graffiti and the multiple elements used to create the text and the imagery. The researchers demonstrate that graffiti is an approach that permits individuals or artists to manifest their origins, identity, and cultural belonging (Sifer & Tahakourt, 2019; Zoughebi & Kasmi, 2020). Hence, the present investigation supports the idea that street art contributes by reminding the Kabyle people about their Amazigh identity and culture, in addition to the history and legacy of their town. Since the expression of their social identity and cultural beliefs, traditions, and practices is crucial for the artists to show their pride and the beauty of the culture, but also to leave a trace for future generations.

2.5. Conclusion

After discussing and analyzing both the corpus and the interview, this chapter concluded by addressing the research questions. First, graffiti serves as a powerful medium to express the Amazigh identity through visual and textual modes, thereby highlighting the diversity of Amazigh culture. Second, the artistic creations convey multiple messages about resistance, Amazigh pride, and identity preservation. Finally, by comparing the theoretical framework analysis and the interpretations attributed by the participants, we observed a clear divergence between the two. Because the participants were not aware of the semiotic elements and the meta-functions involved in the multimodal discourse approach.

General Conclusion

1. Introduction

The closing chapter of this dissertation addresses the research findings, the implications and the limitations faced during the investigation, and the suggestions that may serve or guide future researchers in the theme inquiry.

2. Summary and reviews of the findings

The present study pursued an exploration on how graffiti contributes to constructing and mediating Amazigh identity within the Kabyle community, precisely in Bejaia (Ath Djemhour). Through the integration of visual as well as linguistic elements. The study set out objectives regarding the role of graffiti in communicating the Amazigh identity and also sought to interpret every code or symbol integrated into the murals, either in the form of a drawing or a written language.

In the current investigation, 13 images were analysed in the realm of visual grammar framework of Kress and Van Leeuwen (2006). Besides, a thematic analysis to interpret the interview and find out the insights and perceptions of graffiti artists concerning this practice.

The results revealed that identity is expressed within the murals through different artistic symbols. They also highlighted that the artists' interpretations are different from those suggested by the visual grammar framework. Moreover, every element incorporated has its own significance in the Amazigh culture and contributes to reflect the Amazigh identity.

3. Implications of the study

The findings uncovered that graffiti drawn and written in the Kabyle community is employed for both aesthetic purposes and cultural affirmation. That is to say, Amazigh specifically Kabyle graffiti or street art, appeared in Bejaia as an aesthetic and artistic work. Additionally, the research implied the presence of tagging rather than other types of graffiti such as throw-up or heaven. The results also implied that there is only two dominant languages which are French and Tamazight, as explained previously, due to historical and political reasons.

4. Limitations of the study

Our investigation was hindered by certain obstacles. The first includes the inaccessibility to academic resources discussing the Amazigh identity and culture in Algerian murals. Additionally, a minimal size of a corpus was used and limited to only one village, since the framework is time and space-consuming so we cannot deal with a large corpus. Another

challenge was the use of a small sample to conduct the interview, due to the inaccessibility of the artists. As we first intended to meet with an artist who made most of the graffiti, but we could not because of his unwillingness to participate. In addition to that, the interviews were conducted during Ramadan; as a result, it influenced the way the participants responded to the questions. Besides, they did not provide us a deeper analysis of the pictures since they are not the creators of all of them. Nonetheless, the participants' answers yielded important insights and contributed to conducting this research. Despite the limitations, the present investigation remains meaningful owing to the fact that it offers a significant analysis of graffiti in the Amazigh community, highlighting its contribution to demonstrating the Amazigh identity and its unique culture.

5. Suggestions for Further Research

Based on the findings of the current research about how Amazigh identity is manifested in Algerian graffiti. Future researchers may examine several particular themes integrated into Algerian graffiti. As they may inquire for further studies concerning:

- Comparisons of manifestations of identity in rural/urban graffiti in different cities in Algeria.
- Linguistic practices in graffiti.
- Artistic focus and styles.
- Meanings and interpretations of symbols and forms.

6. Conclusion

Graffiti plays a significant part in today's society. Namely, in Kabyle communities, it emerged as a practice that empowered marginalized voices to express themselves, make their presence, and assert their identity in public areas.

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Appendices

Appendix A: The Sample of the Pictorial Graffiti



Appendix B: The Phonetic Transcription (IPA)

Tamazight alphabet	Phonetic symbol (IPA)
a	/a/ /ʌ/ /a:/
b	/b/
c	/ʃ/
č	/tʃ/
d	/d/ /ð/
ḍ	/dʰ/
e	/ə/ /ɜ:/
ε	/ʁ/
f	/f/
g	/g/
ğ	/dʒ/
ȝ	/ʝ/
h	/h/
ḥ	/h/
i	/i/
j	/ʒ/
k	/k/
l	/l/
m	/m/
n	/n/
q	/q/
r	/r/
s	/s/
t	/θ/ /ts/
ṭ	/tʰ/
u	/u/
w	/w/
x	/x/
y	/j/
z	/z/

Note. Adapted from “Alphabet kabyle à l’usage des orthophonistes” [Kabyle alphabet for the use of speech therapists], by Dr A. IZEMRANE, 2016, URNOP.

Appendix C: The Interview Sample and Participants' Answers

This interview aims to explore how graffiti artists express their identity in their work (murals areas), and how their artwork can be expressed to their local community. Hence, these questions were addressed to the people belonging to our case study “Ath Djemhour” and were specifically adapted to their mother tongue “Tamazight/Kabyle” with the help of our guiding “prompt”, so they can easily answer the interview as they do not speak at all English. This interview is divided into three parts: personal information, topic information, and post-image questions.

1. The English Interview Version

1. Personal information

Gender: Age: Profession:

2. Topic information

- 1) What does graffiti and this practice mean to you personally?
- 2) How long have you been practicing this art?
- 3) Why did you use to write or draw graffiti? Is it for heritage and history or just for aesthetic purposes?
- 4) When creating, do you get inspired by someone or something, or do you make it up from your mind? From where did your inspiration come?
- 5) When you create graffiti, are you used to crafting about specific themes and messages or just focusing on one?
- 6) What do you know about Amazigh identity and culture?

3. Post_Image questions “Showing the images”

- 1) When looking at your graffiti, do you think that you represented your identity? How?
- 2) In your graffiti, what kind of symbols, colours or figures do you think most represent your identity and culture? Could you provide the significance for each colour or symbol?
- 3) Does your graffiti preserve your city’s cultural identity or does not add anything?
- 4) Do you prefer to create graffiti that are easily deciphered by society or do you hide their meaning by using semiotic elements?
- 5) Designing these pieces, did you consider how people may interpret it? Do you think that people will interpret your message/graffiti the same way you want it to be transmitted?
- 6) Is there any specific emotion or something you wanted to convey to people through these designs?
- 7) When creating a piece of graffiti, can you explain us how do you structure it to make your text and drawings clear to your audience?

- 8) What are the semiotic elements, expressions or languages that you consider while drawing or creating graffiti?

1. The Translated Interview Version

1. Talghut n yiman

Awla: L3amrik: Lxedma ynek (Taghellist):

2. Ayen ye3nan Ameslak

- 1) Dacu-t lme3na n graffiti-ayi yur-k?
- 2) Açal deg mi txedmed lfen-ayyi?
- 3) Acu ik- yessawden ad tketbed ney ad d-tresmed deg lehuyd? Iwakken ad tesbeyned amezruy , ney I cbaħa?
- 4) Ayen I tresmed akka t-inspirit-id yer hedd, deg lħaħa ney d kečč I ten-d-ixedmen weħd-k s uqerruy-ik? Sansa ig-d-tass l'inspiration ?
- 5) Asma ad d-snulfud graffiti-ynek txeddmed yef xirla les sujets, ney txeddmed yef yiwen kan?
- 6) Dacu tzemred ad d-inid yef yidles akked tayult n yimaziyen?

3. Tiseqsiwin f tugna n graffiti

- 1) Mi ara ad tezred l graffiti-ynek, tetthusud ney tettwalid belli tessekned-d idles akked tayult-ynek(culture et identité)? Amek akka?
- 2) G graffiti ynek, dacu-ten issekilen ney initen id-yeskanayen deg tugna-ayi idles ney tayult-ik? Tzemred ad ay-d-inid dacu lmeena n yal yiwen, yal lħaħa?
- 3) Graffiti-ayi tzerred-tid belli yessehbir yef l'identité akked la culture n taddart-ik ney ur as-d yerni kra?
- 4) Tetehibid ad tresmed graffiti I zemren leibad ad fehmen direct ney tettefred lmeena-n sen kra n usignet ney symbole?
- 5) Asma ad ten-txedmed, tessehšabed amek leibad ma zemren ad ten-fehmen? Tetthewised ad ten-fehmen akken ilaq ney akken I tebyid ad yawed le message-ik?
- 6) Tella akka tikti ney aħulfu i tebyid ad d-teğged ney ad yili yer leibad asma ad zren graffiti-ynek? Dacu-t?
- 7) Deg rsem (graffiti) am wa, tzemred ad ay-d-tesfehmed amek txeddmed bacu ad turganizid lektiba-ynek iwakken ad yili yettwafeham yer lyaci?
- 8) Dacu-tent tutlayin ney dacu-tent les expressions I tessexdamed asma ad tresmed graffiti-inek?

2. Participants Answers with English translation

- **Participant N°1:** Male/ artisan / 45 years old.

1. Topic information

- 1) *Graffiti-ayyi d l'art, inspiration deg le domaine n la décoration, amakken ad tiniḍ ad tezreḍ leḥağa s la vision différente par rapport yer wayeḍ. Azal-is yur-I : développement culturel et la rentabilité de l'entreprise.* (Graffiti is art, an inspiration in the field of design industry, like you see something in a vision that is different from another one. It's significance for me: cultural development and the profitability of the company)
- 2) *Ça fait 13 ans.* (It has been 13 years).
- 3) *Bediy-tt comme passion, sedukley le domaine-iw universitaire reniy lemḥiba n ixeddim-ayyi, xedmey yef le développement akked la création.* (I have started it as a passion, I gathered my university field with my love for this practice, I work on the development and the creation.).
- 4) *Deg l'internet, dayen d l'idée n les clients-ynu, Teḥibbiy ad d-rnuḃ la touche-nni berbère.* (From the internet, and the preference of my surroundings (clients), I always try to make something attractive for them. I also like incorporating that Amazigh touch).
- 5) *Xedmey fleḥwayeḡ sociales ma3na beaucoup plus leḥwayeḡ berbères comme les symboles et les proverbes.* (I create things related to society, but mostly I rely on Berber proverbs and symbols).
- 6) *L'histoire, ur siney ara grand chose, m3na zemrey ad d-iniy tamaziyt tina id sseḥ, d idammen.* (I do not know much about history, but I can say that Tamazight is essential, it is the blood).

1. Post-image

- 1) *Ih, bien-sûr les dessins-ayyi sekanayen-d l'identité akked laṣel-iw amaziḃ d'après les couleurs-ayyi.* (Yes of course, these drawings represent my own identity and my Amazigh identity based on these colours "in the images").
 - 2) *Initen: azegzaw: yeskanay-d igenni, arebi3i : yeskanay-d la nature, awray : d sseḥra, azeggay : d idammen. Les symboles, mexalafen lmeena-n sen, yal yiwen dacu I yebya ad d-yini, par exemple: l'olivier (azemmur) lme3na-s la force.* (the colours that are always repeated are: Blue to refer to the sky. Yellow: desert. Red: blood. Green: Nature. The symbols, their significance differ and each one what does it refers to, for instance: the olive tree means strength).
- *Tugna tamezwarut (Figure 13): d afzim,. C'est un bijoux berbère, yettwassen partout, d'ailleurs wayyi d nek i t-ixedmen. Le choix-nni n les couleurs maci kan akka, yal yiwen yesēa*

sebba iwac I tettelliqen. (The 1st image: Berber jewelry, Schmuck, recognized everywhere. This one is me who did it. The choice of colours is not random and each one has its reason why Berber community/women wear it.).

- *Tugna tis snat (Figure 5): drapeau n yimaziyeen yettewatf s ufus. Lmeena-s imaziyeen ttehadaren yef laşel-nsew akked yidles-nsew.* (The 2nd image: the Amazigh flag is held by a hand. Which means that the Amazigh identity is under the protection of Amazigh man.).

- *Tugna tis tlata (Figure 2): d aregaz ibed, yella yettwatef deg senasel,ma3na yenserrah-d iwakken ad d-yawi tilelli-ines.* (The 3rd image: it is a standing man, he was stuck with shackles, but he made an effort to attain his freedom).

3) *Oui bien-sûr, yessehbiber yef l'identité n taddart-iw akked tmurt-iw. Iwakken ad nexdem la sensibilisation I widak ur yessinen kra yef tmaziyt dayen ad d- nesmekti leibad yef laşel-nsew.* (Yes of course, it preserves my village's own identity and even the identity of my country. In the aim of sensibilizing those who do not have knowledge about Amazigh identity and in order to remind people of their own origins).

4) *Oui, lhağa ad yilin tettwafeham I lyaci iwakken ad fehmen s sehala la valeur n tmaziyt akked la culture-nney. Teħibbiy dayen ad xedmey l'art-ayyi concret, ayen I zemren medden ad walin.* (Yes, something that should be clear for people and understood by everyone to consider the value of Tamazight and our own culture. I prefer to make my art concrete).

5) *Ayen I xedmey akk yettwafeham, meena tisewiwin sefhamey-asen-d lmeena n les symboles-nni. Les grains: tudert ney la somnence masculine, Yaz ney Z : homme libre.* (What I create is always understood by people, sometimes I explain for them the meaning of each symbol for instance: olive tree: represents the force. Seeds: represent the male seed, symbol of life. The Yaz: symbol of free man).

6) *Ad nsehbiber yef la langue maternelle-nney, l'identité-nney, akked la culture-nney iwakken ad tili tettwassen.* (preserve our mother tongue, identity, culture to be recognized everywhere).

7) *Ih, ttaba3ey le choix n les couleurs, xedmey leħwayeğ timeqranin exprès iwakken ad d-binen-t.* (Yes, the choice of colours, make something big to attract people and to impose its presence).

8) *Les langues: tamaziyt akked le français parce que d ttiyi kan I yettwafehamen deg la société-nney. Les couleurs xedmey tidak I yesan la relation yer drapeau n yimaziyeen.* (Languages: Tamazight and French because they are the only languages understood by our society. Choice of colours related to our flag: blue, yellow, red, green, and black).

- **Participant N°2:** Male/ Visual artist and rustic art creator/40 years old.

1. Topic information

- 1) *C'est une passion yur-i, essentiel yeskanay-d menhu-yyi. Seyyes I zemrey ad esprimiy les idées-inu s la décoration, dayen d ixeddim-iw.* (This art is my passion, it is something essential for me which represents who I am. It allows for me to express my thoughts in an aesthetic way. In addition that it is my profession.
- 2) *Ça fait 10 ans.* (It has been 10 years).
- 3) *Le but iw d cbaħa, teħussuy bien asmi ara ad txeddmey. Dayen iwakken ad d-sekney leqima n lfen-ayi, dayen ad d- zuxey bien sūr s lašel-iw. Toujours teħibbiy ad relyiy ayen I xedmey yer l'identité-nney.* (It is for an aesthetic purpose, I enjoy when doing it. I also intend to show the value of this art, as well as my pride towards my culture. I always try to relate what I make to my identity).
- 4) *Comme nekk d leēbed I yetħibbin le calme, donc teħibbiy ad qimey weħdi yer la nature, anecta yetteawan-yi même iwakken ad d-senulfuy.* (Being a calm person, I extract my work from nature and through reflection and observation of my surrounding, this allows me to create new things).
- 5) *Ayen kan I yeēnan cbaħa.* (Only what is aesthetic).
- 6) *L'identité teqqar-d menhut id nek, temmal-d les origines-iw. Lħaħa importante deg ddunnit-nney.* (Identity represents who I am, it represents our origins. It is something vital in people's life. Society that doesn't have any culture is like a man without a tongue).

2. Post image

- 1) *Oui bien sūr, parce que les symboles ney les dessins I xeddmey imaziyen unique sekanayen-d kan lašel-nney surtout les couleurs.* (Yes of course, because the symbols are unique and represents only the Amazigh identity, especially the colours).
 - 2) *Les couleurs id d-yetteawden azegzaw, awray, azeggay, aberkan, amellal akked ur-biei. Les symboles: soit s les lettres n tifyay, ney drapeau n yimaziyen.* (The most repeated colours are: blue, yellow, red, black, white, and green. The symbols: either the Tifinagh letters or the Amazigh flag. The meaning of each colour.).
- *Photo1 (Figure 12): la broche: d yiwet gar les bijoux berbères.* (Picture 1: la broche: it is one among the Amazigh jewelry).
 - *Photo 2 (Figure 11): Z wayyi d zad umaziy, amaken d argaz, qaren-d belli symbole-is homme libre. Yettcabah daghen gher senasel.* (Picture 2: Z Amazigh refers to the letter Z in tifyay and signifies a free man who seeks for freedom. It looks like the shackles ...etc.).
 - *Photo 3 (Figure 10): Ayt Mengellat, Meētub, akk d yidir parmi icennayen I yecnan s*

teqbaylit yef leqima n l'identité akked d la culture berbère. (Picture 3: ait menguellet matoub and Idir are among the berber artists singers, who sang about our identity and culture. They made efforts to estimate the value of Tamazight.).

3) *Ih, bien-sûr yesseḥbibir yef l'identité-ynes. Parce que akken I teṭallayed les artistes sekcamen-d leḥwayeḡ relyin-tt yer yidles-nney.* (Yes, it preserves my own identity. Because it permits artists to incorporate elements of their own culture).

4) *Ih, tseyyiḡ ad d- ssiwḍey le message-iw directement ad yili claire, iwakken lyaci akken ad tid fehmen.* (Yes, I try to transmit clearly my message, in order to be understood by a large group of people).

5) *Ih, ṭalayey yer leibad ma zemren ad fehmen yas ulamma les détails imecṭaḥ. Généralement yettas-asen-d clair, mayella ur fehimen ara kra sefhamey-asen-tid.* (Yes, I take into consideration people's point of view since I am presenting my work for them, they have to understand every small detail. Sometimes, it seems complicated for them; however, I do my possible to concretize my thoughts).

6) *Ih, premièrement iwakken ad ten-d jebey s wayen I xedmey, dayen akken ad issinen la valeur n leḥwayeḡ traditionnelles, dayen ad zuxey s yidles-nney akked wayen id teḡḡa tmaziṭ.* (Yes, firstly I want to attract them as well as to demonstrate for them the value of traditional objects, present my pride towards identity through my own manner).

7) *Ih, sexdamey kra n les symboles d widak kan id-yetteawaden. Dayen kra n les couleurs indispensables deg wayen I xeddmey am marron iwakken ad d-sekkney akal n tmurt, noir pour la sagesse.* (Yes, I rely on specific symbols and even when doing my sculptures. I relate them to the sculptures existed in my own culture. I also use certain colours such as Brown to refer to my own earth and land, black is mainly associated with wisdom).

8) *Xeddmey kan ayen yeenan cbaḥa, décor donc c'est pour ça xeddmey les symboles kan maci d tira.* (I do only street art, so I use symbols, I don't rely on writing).

- **The participant N°3:** Male, painter, 35 years old

1. Topic information

1) *Nekni généralement nxedem ayen I yemalen yer la culture berbère , ce qui fait c'est une façon iwakken adenexprimer iwakken ad d-nesbeyyen la culture n dagla-ney i win ur ttyessinen ara ney ad d-nesmekti à travers les dessins ney les sculptures id nexdem akkit.* (We generally make what go and represent the Berber culture, which makes it a kind of way to express, to show our own culture for those who don't know it or to make people remember through our drawings or sculptures we did all)

2) *Zemrey amdiniḡ deg zik akkayi, netteḥabi la culture berbère akkit donc ce qui fait nekka-*

deg les associations aka à partir n dina. (I can tell you that since a long time ago, we felt some kind of love towards Berber culture and all so which makes we were in voluntary associations so it was begin from there.

3) *la culture Bérbere nezmer ad d-nini tecbeh, aka, ayen i nexdem akkit yecbah, nebda-t deg taddart imi nezedi deg le concour le village le plus propre mais le but réel akkit maci cbaḥanni kan, iwakken ad d-nesbeyyen la culture-ney, l'histoire-ney i win ur tt-yessinen ara.* (Berber culture can be said to be beautiful, that is it, all what we do is beautiful, this practice started from our village, we started when we participates in the competition as the cleanest village however the real goal at all was not only the beauty but also to show off our culture and our history for those who don't know it yet.).

4) *Deg wayen id- nessen yer wiyad, à travers les associations sociales et culturelles, nemlal-d leibad, des artistes, des chanteurs, kul yiwen s wacu i texprimer s wacu i yxeddem la culture-ayi, wa s lfen, wayed s cna, s le dessin, tira, mkul yiwen amek, après sina nessen leibad, neyrad akkit.* (It came from the people we know, through all what we did in social and cultural associations, we met people, artists, singers, everyone with what he/she express or what he makes his culture in, someone with art, signing, other with drawing, or with writing, each one how he/she makes it, then with that we knew people and we learned and all.)

5) *Nemal beacoup plus yer la culture ney iwaken ad tid-nesbeyyen.* (We are deeply committed to our culture so we try to showcase and make it visible)

6) *la culture n imaziyen cyul à chaque fois ad d-iniḍ tura la culture-ney bérbere, on a tendance ad tner yer la politique ney cyul les tendances ni politiques, alors que la culture bérbere d la culture-ney, ce qui fait ma yella ur tenḥuder ara nekkni ur tnexdim ara nekni aken iseqaren ur neshbibir ara felas nekni, ur cuktey ara ad d-iruh yiwen étranger ney ad yexdem la culture-ney, ce qui fait nekni ad t-ixedmen. Ad tid-nesken i win ur tt-yessinen ara.* (The Amazigh culture, each time someone speak about the Berber culture, we have the habit to deviate it into politics like to deviate it into theses movements of politics, thus, Berber culture is our culture, which makes if we don't speak about it, we don't make it ourselves, as it is said we don't defend it. I don't think a foreigner will come to work on our culture, that get us to produce it to exhibit it for those who don't know about it or even know it. **Since it is vast you can extract a lot of thing from it.** Exactly that, Yes.).

2. Post-image

1) **Am tayi par exemple tban theder f lasel-ik mais amek.** (Like this picture (**Figure 7**), it represents your identity, How?).

- *Déjà asma ad nzer tayi la culture-ayyi “Cacnaq” ce qui fait ad d-nini nekni ad nehder yef le calendrier berbère dagla-ney, sina I yebda lehsab-nney, umbeed mi ara ad tiniɗ Cacnaq s l’histoire, maci kan aka, d l’histoire tameqrant. Umbeed mi ara ad d-miled yer da, ad d-tafed drapeau berbère, tayi tura tettwaxdam en tant que d idurar en meme temps tes3a les couleurs blue azur- ayi d aman, le vert n dagla-ney la nature , le jaune d sahra et le Z g tlemast qui signifie l’homme libre, ce qui fait tdefinit l’identité-ney mlih.* (Yet, when you see this picture, this culture of ‘Chachnak’ that we can directly from where we start in our Berber Calendar, so when we speak about it , it is directly go on Berber calendar, where we find where our numeration start, Then when you say “Chachnak” is history, that is to say it is a long history. Then, we you look at this one, you will find the Berber flag, this one is created as mountains, made of mountains that contain colours like Azur blue which is water, the green is our nature and all, the yellow is the Sahara, and the Z in the middle means free man, which makes you defined strongly your identity.)

- The second picture (**Figure 3**) is not his art but he answered according to his experience. *Un peuple, une histoire, une langue, une identité, normalement bla mala nena-d un peuple qui ignore son histoire est condamné à la revivre akka. Adrum Yesɛa idles, amdan yesɛa iles, ce qui fait tesban-d kullec da, d l’identité d la langue, d l’histoire, les couleurs negh et tout.* (Normally, without telling a nation who ignore its history is condemned to relive it. As mountains have roots, but man has none, which it shows here everything, it is the identity, the language, the history, our colours and all.)

- **Esceque tes3id l’idée f Masensen (Figure 6)? (Do you have any knowledge about Masensen ?).** *Masinissa, le roi de la numédie unifié aka. Zik ni lant snat n les numédies menhu i ten-d-ijemeen d yiwet d’une même banière d Masensen.*

(Massinissa is the King of Numedia unification. Long ago, there were two kinds of Numedia and the one who united them into the same banner is Masensen)

- **Et tayi dacu i tzemred ad d-iniɗ fella-s (Figure 4)? (What can you say about this expression?).** *“Isem-nney aqbayli d afzim, f nyir d amaziɣ d urqim fella-s lhif ad t-nezwi”. Tayi nek I t-ixedmen deg lhif s tmaziɣt , c’est une métaphore anda win I t-ixedmen l’auteur-nni ixdem la comparaison ger lašel amaziɣ akked le bijoux kifkif-iten axaṭer sean lqima i sin déjà Afzim nexdem-it deg nyir dayyi yebya ad d-yini amakken ad tesersed fuqerruy , d lhağa tesɛa lqima voilà, les couleurs-nni niy-am-d yakan tidak kan I d -yetteawaden mkul yiwet tesɛa lmeɛna.* (The sentence is written in Tamazight. It represents a metaphor where the author compares the Amazigh name or origin to an Amazigh jewelry. They are similar in terms of importance. Because the jewelry in Amazigh culture has value and the schmuck or “Afzim” in

Tamazight is among the jewelry that is always put in the head. The artist shows the place and value of Tamazight and about the colors, they are the repeated ones in most of the graffiti and each colour has its significance.)

2) *Les symbols tzemred ad tehedred yef widak ayi, d wid I nettaf deg la poterie, nekni on a tendance nzer aka sous forme geometrique akk mais s3an ak lmeena. Lan kra tewaksen-d deg la nature lan tewaksen-d deg le monde spirituel, lan deg l'animal iwakken cyel atesymboliser lehağa am la femme tes3a symbole n dagla-s, argaz yesea, chaque lhağa s les saisons-ney s le mode de vie_ney , nes3a akk les symbols cyel maci d les dessins aka kan, hedren-d c'est l'histoire derrière. Donc keč asma t'es conscient f la signification-nsen yef le sens-ni i sean aken maci aka kan. Ih Maci aka kan, déjà bacu ad txedmed un symbole ilaq ad-tezred dacut, chaque symbole ad tnexdem deg umtiq-is, s3an ak lmeena ce qui fait yiwen ad yettbeč le sens ni nsent.* (The symbols you can speak about these ones, or the ones we found in pottery, we used to see them in geometric form, but there all have significance. THE OLIVE TREE. Exactly, it have its own meaning and what it stand for, there are some that are extracted from nature, other from the spiritual world, some from the animal as they symbolizes something like woman or man have their own ones, each element has our seasons or our lifestyle, we do have symbols but they are not just drawings, they tell about the history behind it. **So when you make you are conscient about their significance they have not use them like for no purpose.** Yes, not just for nothing, yet, to do a symbol you need to look for it, each symbol you use need to be in his place, they do all have significance that is to say each person need to follow their meaning.).

3) *Anecta lukan ur ixeddem ara la culture-ney, ur d-icebbeḥ ara taddart-ney, ur ten-xeddem ara tout simplement. Txedmet prsq teintirisiḍ yer la culture-ney ?. Ih mlih.* (In this way, if they didn't make our culture or if they don't show the beauty of our village, we will simply not do them. **You do them because you are interested in our culture in general.** Yes, a lot)

4) *Tura lan les graffiti direct ad tfehmed le sens n dagla-s, mais lant leḥwayeḡ ilaq ad tent-xedmed iwakken toujours ad s-teḡḡed une partie sombre aka derrière iwakken yiwen maci ad d-yawed ad yefhem le sens , ilaq déjà neta ad iḥewwes ad yexdem deg uqerruy-is balak ad d-yaf ayen niḍen. Ma yef uberrani bacu ad iḥewwes ad yefhem balak lant leḥwayeḡ ad ten-tid-izer uqbel bacu ad yefhem le sens n graffiti-ni nay dessin ni.* (Now there is of course graffiti, some graffiti we create you can directly understand the meaning of it, but there some aspects that are needed to do so we can always leave a dark space behind so that when someone came he will not understand it directly, but he need to use his brain to search but then sometimes the meaning he is seeking, he can find something else in it. A stranger to seek for their meaning he

might need to see some things before so he can understand the significance of the graffiti or the drawings itself.)

5) *Tura ur nhedder ara yef taddart, cyel nekni deg taddart cyul tellement on a l'habitude neteedday-d sina, nezar toujours les dessins-ni ayen I nxeddem , tuyal d l'habitude, mais asma ad d-yas yiwen d aberani il s'intéresse vraiment yef wanect-nni mi ara ad d-yas adivisiti ieeğgeb-asen lehal teħewwisen ad fehmen.* (Now we don't speak about our village, since like when you say our village has the habit to pass by them and always see those drawings we do and it became a habit, but when a foreigner come to visit, he is really interested of them, when they come, they like it and they try to understand.)

- *Par exemple am tina n tmaziyt, yezmer yal yiwen ad yesɛu xirla les visions, yiwen ad d-yini zerrey-tid d sensla, yiwen ad d-yini d l'homme libre nay le reflet. Tema est-ce que tafen-tid nay kul yiwen yesɛa la vision-ynes.* *Tura ça depend, lan leibad ruħ kan yezra-d les couleurs, ieejba-s ad isewwer yur-s, mais lan lɔibad vraiment I yettħewwisen ad tfehmen deg qerruy-is, ya ad iseqsi ma yella ur yesseteħa ara, ad iruħ ad yexdem les recherches wehd-s. am ufzim que ce soit Z, nay leɣamsa c'est berbère dayen.* **(Symbol photo) Wayi c'est un bioux txeddem-it tmeṭṭut déjà, apres ma tafed toujours s lfeṭṭa , déjà wayyi yef les couleurs ayi sexdamen-t deg tizi ouzou, nekni nessexdam lfeṭṭa kan un peu de noir d widak I nessexdam nekni deg la région.* **(For example like that graffiti of Tamazight, each one can has its own vision about it whether one see it as a chain or as a free man. Or as a shadow. So do you think that people get them or have their own vision about it.** Now it depends, there are people who see the coulours and they liked them and will take pictures, but there are some really interested folks who try their brain to understand, if they aren't shy they do ask, if they are shy they do their own research. Like Afzim or the Z or the 5 which is Berber too. **(Symbol picture) This one is a jewelry that a woman wears first, then when you find it, you will alwayd find it in FEDDA, yet this ones with coulours are used in Tizi Ouzou, but we do use only fedda in our region that contain some black in it.)*

6) *L'impact ad tinfluenciɗ leɛbed. Tura aka lant leħwayeğ izmer ad tfen-t lxudma ur tnewwuɗ ara ad d-ffey aken ad txedmeɗ au fur et à mesure, déjà kemi ur tɛelmeɗ ara amek ad teffey, ad txedmeɗ alma la fin ad tezreɗ le résultat final d winna id sseħ.* (The impact, to influence people. Now, there are things that need time when creating as you will not know how it will look like, you will make it as time goes by, then you will not know how it will look, you make it until the end, so you can see the result, which is the essential part.).

7) *Ih. Llan-tt leħwayeğ ahentxedmet tameqrant adbin flibeid, mais lan-tt leħwayeğ*

tituhanin, tituhanini balak, même mala txedmet, sa fait exprès iwakken. Par exemple mara idezared g libeid akayi kn ,mais mara lhaja ni atxedmet tatituht loukan atejbed leebd ni adiqadem ghures iwakken ad izer lehwayeğ niden utesbayned ara g libeid. Ad awded gher dîna, atafed tecaché ney tefer akayi. Tecachiy, bach adattirid leebd ad izer yur-s. (yes, there is things that need to make them bigger to be seen, but there is some small ones, the small things maybe, even when you do them, it is done purposively to. For example, when you see it from a far distance, but when you make it small, it is for willing to attract that person to come closer to them in order to see other elements you did not demonstrated much from far. When you are there, you will find it hidden this way. I hide them to attract an individual to them).

8) *S-tmaziyt mais tzemred atafed s le français. Les proverbes s le français mais hedrent f la culture ney. nedmed ak ayen ileali yur widak idi-ēdan felaney (les langues, timura) en même temps nesauegardi la culture ney. Tura ilaq atxedmet s français, s l'anglais s taerabt s teqvaylit. G zik nekni ur nemal ara tura chwiya mi tella l'anglais, g mi-dneker s le français, d-tin inesexdam beaucoup plus. (In Tamazight, but you can find in French. The proverbs in French but they speak about our culture or we pick up what is good from those civilizations and languages that passed by us, at the same time we preserve our culture. Now, you need to write in French, in English, in Arabic, and in Kabyle. At the time, we have never been leaned to them, now only there is English, from our birth is in French, this one that we use the most).*

- **The participant N°4:** Male, student, 27 years old

1. Topic information

- 1) *C'est des dessins qui me permettent d'exprimer mes pensées sur différents sujets. (It's drawings that allow me to express my thoughts on different subjects)*
- 2) *Ça fait pas longtemps 3 ans-ayyi deg mi bediy le dessin. (It wasn't that long, just 3 years that I have started drawing).*
- 3) *les symboles berbère premièrement parce que on est des kabyle ensuite iwaken Ur nettu ara ara Ayen I ay-d-ğğan lejdud-ney déjà asma ad tebduđ les dessins deg les symboles berbère ad teħussed iman-ik que texeddmed leħağa teena-k kečč , teena la famille-inek , teena taddart-ik , en fin les dessins-ayyi asma ad d-tekker la nouvelle génération ad iseqsi mmi-s baba-s dacu i d lmeena-s le dessin ihin ad issinen leewayed-nney nay amek yemmug lasel-ney Ur yettruħu ara . même dayen pour le but n cbaħa. (First, Berber symbols because we are Kabyles, then for not forgetting what our ancestors left us or even when you start the drawings of berber symbols, you will feel yourself as you are doing something that represent you, represent your family, your village. Lastly, these drawings when the new generations will born, a son may*

ask what is its significance, that drawing painted our traditions/customs or how our identity is or for not disappearing, even for the aesthetic purpose.).

4) *Quand je vois la nature ad tezreḍ les couleurs deg-s ad tezreḍ ayen I cebḥen ayen I sefan ad-ag-d-iejeb ad t-disiniḍ.* (When I see the nature, you will see the colours it has, what is beautiful, what is clear and you will like it to draw it).

5) *Təhibiy ad xedmey les dessins sous forme des symboles kabyles təhibiy dayen les dessins yef la nature.* (I do like doing drawings about Kabyle symbols and nature).

6) *Elle est vaste et riche s les traditions-ynes akkit .Llan dayen kra les symboles ḥaca imaziyen i ten-ifehmen chaque symbole représente quelque chose yesəa dayen son utilisation . Imaziyen aussi ttewasnen s les bijoux, par exemple ad tezreḍ un bijoux yes3a xirla n les couleurs ad as-tiniḍ wayi n imaziyen. Byiy ad heḍrey fella-s dayen i yebanen d laṣel-iw byiy ad zuxey seyyes ad tid-sekney i medden dayen ad d-smektiy leibad s lqima n tmaziyt. Xirla n idamen i yuzzlen fella-s. Tamaziyt est très importante pour moi d'abord d la langue- iw elle est divisé f plusieurs dialectes mais ça reste tjr berbère nay tamaziyt on partage les mêmes traditions.* (It is vast and rich with its traditions and all. There is also some symbols only Amazigh people can understand, each symbol represent something and also it has it own use. Amazigh people also are known with their jewelries, for example when you see a jewelry with a lot of colours you will tell this one belongs to Amazigh people. I've chosen to express about Tamazight, it's obvious as it is my identity and I want to praise also to show it off to people, also to remember people of the value of Tamazight as many blood was drained for it. Tamazight is very important for me. First, it is my language, it is divided in many dialects but it always remains as Berber or Tamazight, we share the same traditions.).

2. Post-image

1) *Oui bien sûr heḍrey-d fella-s, asma ad d-ksey leḥaḡa tekseḍ-tid seg wayen Id- ḡḡan lejdud-ney même les couleurs-nni maci par hasard, les symboles-nni aussi I sexdamey.* (Of course, I do speak about it, when I pick up something, I took from what our ancestors left us, even the colors are not accidental , the ones tha t I do use.).

2) *Bleu, jaune, rouge, noir et vert. Les symboles comme les grains, l'hirondelle (signe de liberté) l'olivier représente la force le Z homme libre.* (Blue, yellow, red, black and green. The symbols like seeds, (sing of liberty), the Hirondéle represent strength, the Z is a free man).

3) *Oui bien sûr yesehbibir fella-s. Mi ara ad d-yass ḥedd d aberrani ad yesəu direct l'idée-nni belli taddart-ayyi iḥemmel laṣel-is tettzuxu seyyes, dayen widak ur yessinen kra yef tmaziyt hed ça va les encourager ad d-ḥewsen f l'histoire-nsen.* (Yes, of course it preserves it, when a foreigner comes, he will directly have an idea that this village is close to his identity and praise

it, also those people who don't have any knowledge about Tamazight will encourage them to search for their history.).

- **Dacu i tzmred ad t-inid yef les photos-ayyi (Figure 9)? (What can you say about these images).** *Bon , tiyi maci nek i ten-t- ixedmen donc teɛawaney-d kan, Tayi kan i fehmeɣ amakken argaz yuli yef userdun yerfed drapeau-nni n imaziɣen, lmeɛna-s yewwi tilelli ney la liberté.* (So, it not me who made them but I did help, this is the only one I understood, it is like a man who ride a horse, he rises the Amazigh flag, which signifies that he brought our liberty and freedom).

4) *Oui teħibbiɣ ad iliy claire kullec ad yettwafeham.* (Yes, I like it when the goal is clear and understandable).

5) *Tayyi d leħaħa I yebanen dġà Asma ad xedmeɣ kra yef tmaziɣt yiwen ma yella d amaziɣ ad yeɛzem direct dacu-t ma yella ur yessin ara ad yesseɣsi yef lmeɛna-s ad yuɣal ar yissin ulac win id d-yekkren yessen deg ddunnit-ayyi* (Yes, it's obvious when I create something concerning Tamazight if someone is Amazigh can understand it easily; however, if there is someone who need any explanation, he can just ask for the signification).

6) *Le message byiɣ ad siwdeɣ que soit les dessins berbères ou bien les dessins de la nature. Asma ad d- iɛeddi hed fella-sen dessin ma yella uqerruy-is deg lqaɛa ad yuɣal ad tid-yerfed parce que yezra-d leħaħa s wazal-is yerna tecbeħ même dayen anect-a yetteawan pour revivre ayen i yeɛddan.* (The message I want to express whether through the Kabyle drawings or the nature drawings is when someone pass by them, if his head is down, he will stand up because he sees something beautiful and interesting. It also permits them to relive what is gone).

7) *Oui des fois j'écris en gras sexdameɣ les couleurs attirantes et même les mesures leħaħa amek ad d-teffey deg tlemmast pour attirer les gens.* (Yes, sometimes I write in bold, I do use attracted colours also measures, the thing how it will be in the middle to attract people)

8) *Tamaziɣt et des fois en français parce que les seules langues I tfeħhem la société-ney.* (Tamazight and sometimes in French because they are the only ones our society can understand).

Appendix D: The Consent of the Participants

Autorisation consentie par les artistes pour l'interview académique

Je déclare avoir été informé des objectifs des chercheuses Imaach Kenza et Khamtache Sabrina sur l'étude des graffiti à Ath Djemhour. De ce fait, je consens à l'autorisation de cet interview académique.

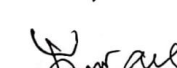
Cette entretien fait partie intégrante des outils de collecte de données pour une étude dans le cadre d'un master en linguistique. Il s'adresse essentiellement aux artistes du graffiti à Ath Djemhour.

Ma participation est entièrement volontaire et je comprends que toutes les données recueillies seront exclusivement utilisées dans le cadre de cette étude.

En signant ce document, j'accepte de participer à cette recherche.

1) Signature :  Date : 17-03-2025

2) Signature:  Date: 18-03-2025

3) Signature:  Date: 20-03-2025

4) Signature:  Date:

20-03-2025

Résumé

Cette étude examine le graffiti algérien à travers une analyse du discours multimodal et explore comment cet art sert de médiateur à l'identité culturelle et linguistique au sein de la communauté Kabyle, plus précisément dans les murs ruraux de Ath Djemhour (Béjaïa). Cette recherche vise à interpréter et de déchiffrer la signification des éléments linguistiques ou visuels. De plus, elle cherche à identifier les moyens par lesquels l'identité Amazighe est exprimée en comparant les interprétations des participants à celles proposées dans le cadre théorique de Kress et Van Leeuwen. Cette étude qualitative s'appuie sur des photographies prises par téléphone pour constituer le corpus, ainsi que des entretiens ciblés menés auprès de quatre artistes locaux. Le cadre de la grammaire visuelle a été adopté pour l'analyse des données, en se concentrant sur les trois métafonctions: représentationnelle, interactive, et compositionnelle. En plus d'une analyse thématique des entretiens qui a permis aux artistes d'exprimer leur point de vue. Les résultats ont montré que les membres de la communauté Amazighe tend à utiliser le graffiti comme moyen de communication et de médiation de leur identité en illustrant les couleurs et les symboles représentatifs de la culture amazighe. En outre, les créations artistiques n'étaient pas seulement utilisées à des fins esthétiques; elles véhiculaient également plusieurs messages relatifs à la fierté, à la résistance, et à la défense de l'identité. Enfin, l'analyse des participants s'est révélée différente de l'analyse proposée par le cadre théorique. Cela suggère que les artistes n'ont pas nécessairement pris en compte tous les éléments théoriques lorsqu'ils dessinent ou écrivent. L'étude indique aussi que les créateurs de graffiti utilisent que le français et le tamazight pour exprimer leurs idées en se concentrant exclusivement sur le style du marquage.

Mots-clés: Amazigh, Art de rue, Espaces ruraux, Identité, Graffiti.

ملخص

يتناول هذا البحث فن الغرافيتي الجزائري من خلال تحليل الخطاب متعدد الوسائط، و تستكشف كيف يساهم هذا الفن في التعبير عن الهوية الثقافية و اللغوية داخل المجتمع القبائلي، و تحديدا على جدران منطقة أث جمهور (بجاية). و يهدف إلى تفسير و استنباط معاني العناصر اللغوية و البصرية. إضافة إلى ذلك، تسعى هذه الدراسة إلى الكشف عن الطرق التي يتم من خلالها التعبير عن الهوية الأمازيغية، وكما تساهم في مقارنة تحليلات المشاركين في المقابلات مع التحليل المقترح ضمن الإطار النظري لكراس و فان ليووين. اعتمد هذا البحث النوعي على وسيلتين لجمع البيانات: التصوير باستخدام الهاتف، ومقابلة موجهة مع أربعة فنانين ينتمون إلى مجال الدراسة. وقد تم تبني نظرية القواعد البصرية لتحليل المعطيات، بالتركيز على وظائفها الثلاث: التمثيلية، التفاعلية و التركيبية. إضافة إلى ذلك، تم إجراء تحليل موضوعات للمقابلات، الذي مكن الفنانين إلى التعبير عن آرائهم. أظهرت النتائج أن المجتمع الأمازيغي يميلون إلى استخدام الغرافيتي كوسيلة للتواصل و التعبير عن هويتهم و ذلك من خلال تصوير الألوان والرموز الممثلة لثقافتهم . كما أن هذه التمثيلات الفنية لا تؤدي وظيفة جمالية فحسب، بل تنقل أيضًا رسائل تتعلق بالفخر، والمقاومة، و الدفاع عن الهوية. وأخيرًا، أظهرت تفسيرات الفنانين المشاركين اختلافًا واضحًا عن التحليل المعتمد في الإطار النظري، مما يشير إلى أن الفنانين لا يأخذون جميع العناصر النظرية بعين الاعتبار أثناء الرسم أو الكتابة . و توحى الدراسة أيضا أن صانعي الجرافيكس يستخدمون اللغة الفرنسية و الأمازيغية لعرض أفكارهم، و يركزون حصريا على الأسلوب الكتابي.

الكلمات المفتاحية: الأمازيغية، الكتابة على الجدران، المساحات الريفية، الهوية، فن الشارع