



Original article

Youth Graffiti and Mural Art as Forms of Discourse: A Critical Analysis of Social and Political Meaning

Afrah Abdulqader Jassim Al-Ukaydi

University of Mosul /College of Basic Education /Iraq Department of English

*Correspondence author:
Afrah.abed@uomosul.edu.iq

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ABSTRACT

The study aims at examining youth mural art as a persuasive verbal and non-verbal discourse that supports or encounters socio-political ideologies in city public settings. The central goals are to discover the role of youth graffiti and mural art as communicative practices and social political fears, as well as to regulate how visual and textual components in street art articulate, challenge, or replicate ideological positions. The study used an eclectic model, combining Norman Fairclough's Critical Discourse Analysis (1995) (CDA) at three levels with Kress & van Leeuwen's Multimodal Discourse Analysis (2006) (MDA). The data were collected from websites referencing various murals from different countries, such as Belfast, Mexico City, Beirut, Cape Town, Bethlehem, and London. The study validates how mural art reflects emotional community bonds and reshapes community identities, shared memories, and conflict narratives through comprehensive visual and linguistic analysis.

Keywords: Mural, graffiti, identity, political ideologies, visual discourse, youth, multimodal.

الفن الكرافيتي والجداريات لدى الشباب كخطاب: دراسة نقدية للمعنى الاجتماعي والسياسي

م.د. افراح عبد القادر جاسم
جامعة الموصل /كلية التربية الأساسية /قسم اللغة الانكليزية

المُستخلص

تهدف هذه الدراسة إلى استقصاء فن الجداريات الشبابي بوصفه شكلاً إقناعياً من الخطاب البصري واللغوي، والتي تتحدى الأيديولوجيات الاجتماعية والسياسية أو تدعمها من خلال إعادة بنائها في الفضاءات الحضرية العامة. وتتمثل الأهداف الرئيسية للدراسة في تحليل دور الجرافيتي وفن الجداريات الشبابية بوصفهما ممارسات تواصلية تعبّر عن القضايا الاجتماعية والسياسية، فضلاً عن الكشف عن الكيفية التي تُسهم بها العناصر البصرية والنصية في فن الشارع في تشكيل المواقف الأيديولوجية أو مقاومتها أو إعادة إنتاجه. واعتمدت الدراسة على نموذج انتقائي تكاملي يجمع بين تحليل الخطاب النقدي لِنورمان فيركلاف (1995) بمستوياته الثلاثة، وتحليل الخطاب المتعدد الوسائط لكريس وفان ليووين (2006). وتتناول الدراسة الجداريات في مدن مثل بلفاست، ومكسيكو سيتي، وبيروت، وكيب تاون، وبيت لحم، ولندن. ومن خلال تحليل بصري ولغوي مفصّل، وتبرز الدراسة كيف يعكس فن الجداريات المشاعر الجماعية ويعيد تشكيل هويات المجتمعات، والذاكرة الجماعية، وسرديات المقاومة.

الكلمات المفتاحية: جدارية، جغرافيتي، هوية، أيديولوجيات سياسية، خطاب بصري، شباب، متعدد الوسائط

1. Introduction

Murals and graffiti have been studied extensively as forms of public discourse, emphasising their role in identity construction, resistance, and socio-political communication (Fairclough, 1995; Kress & van Leeuwen, 2006). Mural art, particularly created by young people, has become a vibrant and provocative form of expression in contemporary urban contexts. More than mere imagination, murals participate in a socio-political discourse that transforms ideologies, resists, and narrates the stories of marginalised voices. In this way, mural art can be understood as a discursive practice that interacts with power, identity, and public awareness.

This study aims to investigate the role of mural and graffiti art as discursive practices that raise social and political issues and discover graphic and verbatim components in street art expression, challenge, or replicate ideological situations. It also aims to find out the consequences of graffiti and murals in youth identity realisation, shared resistance, and social commentary. The last aim is to apply Critical Discourse Analysis (CDA) and Multimodal Discourse Analysis (MDA) to reveal the discursive strategies embedded in mural street art. Furthermore, the current study tries to answer these questions: How do youth graffiti and mural forms serve as social and political discourse? In what ways do these visual texts challenge, resist, or reinforce dominant ideologies and power structures? What multimodal resources (images, colours, symbols, language) are utilised by youth artists to express identity, resistance, or solidarity? How does the socio-historical and cultural context shape the meanings and interpretations of graffiti and murals? To what extent does youth street art transform urban public spaces into sites of political expression and cultural negotiation?

2. Literature Review

Fairclough (1992) views discourse as both prejudiced by and manipulating social structures. It aims to expose power relations embedded in language and seek to reveal how discourse adds to maintaining or challenging social inequalities. According to Fairclough (1995, p. 55), "discourse is both formed and helps shape social structures. Discourse is never neutral; it embeds power relations and ideological situations". Thus, discourse studies extensively accept the multimodal nature of communication, principally in public and graphic scripts. In addition, Fairclough (1995) "insists that CDA's sole aim is to reveal how texts embed and reproduce power and ideology that conform with that media's orientation". (Omar, 2025, p. 1206). According to Ferrell (1995) and Snyder (2009), graffiti functions as a form of representative resistance. Due to including printing messages in community spaces, recovering territory for speeches is often omitted from governing discourse.

Mural art is a form of painting or drawing formed directly on walls or stable surfaces commonly supported by communities, organisations, or governments (Cockcroft & Cockcroft, 1977, p. 24). It is usually more intentional, shared, and strong in effect, serving to remember historic events, articulate community identities, or support political and cultural messages (Goldman, 1994, p. 85).

The development of the traditional muralism is associated with the Mexican Muralist period or movement in (1920s, managed by artists such as Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco", who used public walls as a place to teach and encourage the crowds (Barnet & Helland, 1995, p. 42). Nowadays, existing urban contexts, in which mural art functions as a public discourse device, express collective memory, struggle, and aspirations for social justice. This type of art is commonly created by young people living in socio-economically poor districts. Bourgois (2003), such discourse, i.e graffiti and mural, is connected to identity construction and political protest in city surroundings. Kress and van Leeuwen (2006, p. 13) argue that murals that illustrate social meaning contain language that can be interpreted by the community.

Furthermore, mural art is considered a socio-political genre (Cockcroft et al., 1998, p. 71). Rolston (1991, p. 22) states that murals have long served as visual signifiers of political allegiance and resistance in urban Belfast. While in Latin America, especially in Mexico City, the supremacy of political murals related to Diego and David, who study wall art as a style to inform and convince the public on social resistance issues (Goldman, 2013, p. 49). Recently, El Refaie (2020, p. 88) illustrates the role of murals in refugee settings (Palestinian camps) that reveal both pain and resistance. Likewise, Serafini (2014, p. 137) highlights that mural discourse serves as an 'explanatory text', a device for influential collective memory and encouraging counter-discourse.

Contemporary studies in discourse are from the Arab world offer valuable perceptions into how ideology, resistance, and semiotic meaning-making activate in community spaces, both numerical and physical. For example, Al-Khawaldeh et al. (2016, 2024) observe "how semantic notifications, irony, and rhetorical devices in Jordanian Arabic social media construct social stance, encode resistance, and negotiate identity within a mediated public sphere". Likewise, Abdalhadi et al. (2023)

explore pragmatic approaches in Jordanians' Facebook grade in the COVID-19 pandemic, presenting "how linguistic and semiotic choices reflect power relations, communal values, and subtle forms of dissent". These findings validate that even in digital written settings, users intentionally employ semiotic resources to encounter governing discourses and affirm other standpoints. Thus, depending on these results, youth mural art can be assumed as parallel multimodal positions of ideological mediation in physical urban spaces. Just as digital discourse allows users to encode resistance, identity, and socio-political interpretation through verbatim, pictorial, and shared semiotics, murals incorporate colour, composition, sign, and iconography to materialize ideological appraisal, shared memory, and community identity in the public eye.

Thus, the MDA framework is used in the current study to enable researchers to analyse how elements such as eye contact, gaze, the power of colour, the spatial positioning of the characters, and symbolism communicate ideologies

3. Defining Graffiti and Mural Arts

Generally, Graffiti is defined as "inscriptions, drawings, or paintings made on walls or other public surfaces without official authorisation"(Castleman, 1982, p. 3). The graffiti meaning is related to the Italian word *graffiare* (to scratch); it existed in ancient Rome and Pompeii civilisations, where nations left legends on public walls referring to political, social, or special messages (Chaffee, 1993, p. 29). In present, graffiti is often linked with youth cultures, urban identity, and resistance senses (Ferrell, 1996, p. 172). Macdonald defines graffiti as a form of visual discourse that reveals marginalised voices, power or authority, and sustains strong socio-political interpretation (Macdonald, 2001, p. 67).

Furthermore, graffiti incorporate aesthetic elements such as devices, throw-ups, wild style, resistance words, conventional symbols, emotional shapes expressed through bold colours, creative fonts, and spontaneous imagination. Janson and Janson (2001, p. 62) define mural as "a large-scale artwork, commonly a painting created directly on a wall, ceiling, or other permanent architectural surface." According to Chilvers (2004, p. 364), "Mural is a wall painting, whether fresco, mosaic, or other technique, designed to relate visually to the architectural context." Janson and Anthony (2001, p. 62) and Lucie (2003, p. 146) also note that murals are large-scale paintings applied directly to flat surfaces, which are integral to the spatial context.

Murals, graffiti, and street art are all forms of public visual expression, but they differ in purpose, technique, and cultural perception. Murals are large-scale artworks painted or applied directly onto walls, ceilings, or other architectural surfaces, often commissioned or created with community consent, and usually aim to convey social, cultural, or political messages within an organised, lasting composition (Lucie, 2003, p. 146). Graffiti typically comprises lexical labels, symbols, and markings on public or private property; it is often informal and associated with subcultural or rebellious expressions, focusing on personal or representative identity rather than visual structure (Chalfant & Prigoff, 1987, p. 12). Street art is related to graffiti; it tends to be in the form of figures and varies in

mood, including templates, photographs, paintings, and installations. It often seeks to engage a wide range of audiences, challenge social norms, and can exist both with and without official permission (Lveson, 2010, p. 25).

4. Functions of Graffiti and Murals

Murals function as critical messages about social issues which concern dominance, discrimination, social justice, human rights and addressing systemic violence and racism against social corruption. From the CDA standpoint, murals function as a pool where power relations are represented and contested. (Janson & Janson, 2001, p. 62). Murals teach community by combining visual and textual modalities. For instance, slogans discourse inserted within the mural, such as “Equality for All” or “Stop the Hate”. From an MDA viewpoint, the mix of text, color, and imagery permits activation as an instructive tool that extends to broad audiences, including those who may not be involved with conventional media or academic texts (Lucie, 2003, p. 146). Besides, murals represent a strong prominence of marginalised groups by representing ethnic symbols, chronological figures, or memorised narrative collective harmful experiences of discrimination and resistance. They are determined to affirm cultural identity and support counteracting cultural erasure. The combination of native tales and visual semiotics facilitates addressees to distinguish the mural as a space of belonging and empowerment (Chilvers, 2004, p. 364).

Graffiti art, functioning as both pictorial and verbal discourse, encompasses a broad spectrum of expression and serves purposes beyond its outward imaginative qualities. Researchers emphasise that graffiti should not be regarded solely as “destruction” or “illegal expression,” but as a socio-political act woven into the fabric of urban life (Macdonald, 2001, p. 89). It often acts as a vessel for youth individuality, symbolising how individuals and groups mark their presence in public spaces through devices, autographs, or stylistic lettering (Ferrell, 1996, p. 182). This act of leaving an impression transforms privacy into visibility, enabling marginalised voices to assert their reality in societies where they might feel excluded. For instance, in London’s graffiti scene, street artists adopt pseudonyms and symbolic motifs to craft unique artistic identities, thereby fostering a sense of belonging within subcultures.

A core function of graffiti is a form of dissent and counter-hegemonic discourse (Chaffee, 1993, p. 112). In contexts such as Belfast, graffiti has historically reflected sectarian conflict, with murals and wall inscriptions serving as territorial markers and political propaganda. Similarly, in Bethlehem, graffiti on the Separation Wall expresses resistance to occupation, conveying slogans of freedom, peace, and justice. In both cases, graffiti transforms the wall into an arena of political dialogue where official narratives are contested. Graffiti also fosters social cohesion and collective identity, particularly in marginalised or oppressed communities. Through shared symbols, slogans, and artistic forms, graffiti reinforce group solidarity and sustain collective memory (Lveson, 2010, p. 29). In Mexico City, Chicano-inspired graffiti links present struggles with indigenous and revolutionary histories, visually narrating a lineage of resistance and cultural pride. Additionally, graffiti acts as a tolerant form of public communication, presenting different ways of negotiation outside conventional

media (Castleman, 1982, p.15). It addresses local communities directly, avoiding official gatekeepers, and engages viewers in serious thinking. For example, in Beirut, graffiti often function as commentary on corruption, war memory, and youth aspirations, allowing citizens to publicly articulate grievances otherwise absent from official discourse.

In short, graffiti and murals serve multiple socio-political and cultural functions, through reflecting resistance in form of challenging oppression, systemic injustice, or authoritarian governance. Also, representing identity structure by expressing community morals, shared memory, and cultural culture. And including public communication through conveying ideological messages to both local and global audiences. Finally, memory and commemoration stressing on conserving historical narratives and prejudices

5. The Importance of the Study

The significance of the study extends to various fields. Specialists and researchers in Critical Discourse Analysis (CDA), Sociolinguistics, and Multimodal Discourse Analysis (MDA) will benefit from a comprehensive analysis of the study of graffiti and mural art discourse, helping users of language to get a comprehensive understanding of resistance and ideological communities. Similarly, those in cultural studies, visual anthropology, and art history will increase deeper insights into how youth use public art for political and cultural expression to challenge social norms. Additionally, educators and students interested in literature and linguistics will also find value in this research.

6. Methodology

6.1 Research Design

This study adopts a qualitative, multimodal discourse analytic approach to examine youth graffiti and mural art as locates of ideological and social negotiation in city public places. It adopts an eclectic model, which includes Fairclough's model (1995) and Kress & van Leeuwen's MDA Framework (2006). The study investigates both the linguistic and visual-semantic resources used in murals to express ideological meanings, construct identity, and resist dominant socio-political discourses.

6.2 Mural Selection and Sampling

The murals were nominated from three socio-political environments:

1. Bethlehem, Palestine murals is located on the departure wall and in public city places talking about occupation, restriction, and shared memory.
2. District six, Cape Town, South Africa, murals depict the chronological obligatory deletions during apartheid and emphasise the shared memory of the shift.
3. Chicago, USA, murals in public regions representing ethnic prejudice, laws, violence, and community resistance.

6.3 Data Collection

Data were collected in 2024, which were taken in public settings or sourced from publicly available online archives. Additionally, contextual information, such as location, date of creation, artist statements, and historical background, was collected to support interpretive analysis. No private or restricted-access murals were included to respect ethical and legal considerations.

6.4 Analytical Procedure

According to Fairclough's model (1995), the analysis is conducted at three levels:

1. **Textual Analysis:** focusing on verbal discourse standards and slang language, and nonverbal discourse represented by (symbols, colour, pictures)
2. **Discursive Practice:** focus on (Production, distribution, and interpretation).
3. **Social Practice:** focus on (Ideological and socio-political context).

The second analysis is based on Kress & van Leeuwen's MDA Framework (2006), which includes three levels:

1. Figurative meaning encompasses: the actors, actions, and symbolic processes.
2. Interactive Meaning includes gaze, social distance, and perspective.
3. Compositional Meaning reflects framing, salience, and evidence o3.

6.5 Ethical Considerations

All murals included in this study were located in freely available urban spaces. High-resolution photographs were occupied on sourced from publicly available archives, and references for each mural are provided in the references section.

7. The Analysis

The first mural represents the Palestinian community against the occupation forces (Zionist entity), which reflects the desire for resistance and rejection and calling for freedom. See figure (1).



Figure (1) The Mural of Free Palestine on the Separation Wall (Bethlehem)

The following table shows the detailed analysis of the Mural of "Free Palestine on the Separation Wall (Bethlehem)", based on the CDA model, which is related to Fairclough (1995), at three levels Table 1, p.13)

Table (1): The Analysis of Palestinian-Israeli Separation Wall Mural (Bethlehem, West Bank)

Level	The Analysis
Textual analysis	The mural shows a young girl in template style writing and painting (FREE) , (PALESTINE) in a capital clutters, integrating with the Palestinian flag's colours (red, black, white, and green) on the grey Israeli separation wall.
Discursive Practice (Production & Interpretation)	This mural was created as a political speech in the form of graffiti, shaped by a persecuted community represented by the little girl. It is construed globally as a sense of rejection against the occupation of Israel, calling for liberation, reflecting the purity and resistance, and hope for freedom by the human figure.
Social Practice (Context)	The mural emerges from the larger conflict between Israel and Palestine. It critiques the power imbalance and violation of dominance and human rights. The wall itself is a structure of control, and this artwork challenges it by reclaiming its surface for resistance and refusal of occupation by occupation forces.

Table (2) shows the analysis of the mural, which is based on Multimodal Discourse Analysis related to Kress and Van Leeuwen (2006), which focuses on analysing the figures, the colour and the gesture language, and supports the linguistic terms in the mural to reflect the precise meaning of the mural.

Table (2): Visual Analysis of Palestinian-Israeli Separation Wall Mural (Bethlehem, West Bank)

Concepts	The analysis
Visual structure	The girl is located on the right, pointing highly, demonstrating power and hope. The graphic text written in a bold font, on the left (FREE PALESTINE), functions to manage the attention of the readers
Colour	The use of the flag's colours is ideologically loaded. Red (sacrifices, ongoing struggle for freedom), black (oppression, injustice, regret), white (peace, purity, aspiration for a better future), green (life, hope, goodness). The background is concrete grey, symbolising restriction, lifelessness, sadness, and gloom. Also, the grey colour reflects the environment, i.e the streets, the walls or city life. Besides, it symbolises restriction, lifelessness, sadness, and gloom. Also, the colour grey reflects the environment, i.e the streets, the walls or city life.
Framing & Gaze	The girl's gaze faced the text toward the wall, avoiding the watcher standing in solid character. Full of sympathy instead of aggression. Also, there's a strong horizontal alignment implying stability of resistance. The small pieces of stone represent the continuity of resistance against evil.
Gesture and Action	The little girl decorates powerfully, representing the youthful defiance and freedom message. Her style is narrating in the form of visuals, indicating the life of the Palestinian community that lived in harmful, miserable conditions.

Discussion

The integrated model aims to provide a clear analysis of the mural, supporting its presentation and interpreting the desires of the Palestinian community for resistance and their demand for freedom. Power relations are depicted in the mural by challenging the spatial authority of the wall and highlighting the hegemonic challenges of Israeli control over Palestinian society. The figurative symbols, represented by the shape of the girl, reflect hope and the future; the paintbrush in the girl's hand signifies resistance and peace. Additionally, the linguistic term (FREEDOM) is a direct, powerful, and rigid phrase. Furthermore, the mural performs an important ideological role. By depicting children as extensively associated with virtue and vulnerability, the drawing appeals to interdiscursive relations with humanitarian, human-rights, and anti-colonial discourses. Childhood is established as an ethically absolute category, which supports the interpretation of constructs that circumscribe it. Therefore, the mural serves as a tool of resistance and revolution, subtly expressing the community's aspirations and reflecting their ethical and regional identities in pursuit of their goals and needs.

The second example is represented by the famous mural is called (Remember District Six) is located in Cape Town, South Africa. It obviously includes features of five painted pictures of entities diverse in age, gender, and origin under the bold black text written in capital letters (**REMEMBER DISTRICT SIX**). The expressions are thoughtful, provoking the watcher directly. See figure (2), and see table (2) to illustrate the analysis.

Figure (2): The Mural of Remember District Six. (Cape Town, South Africa)

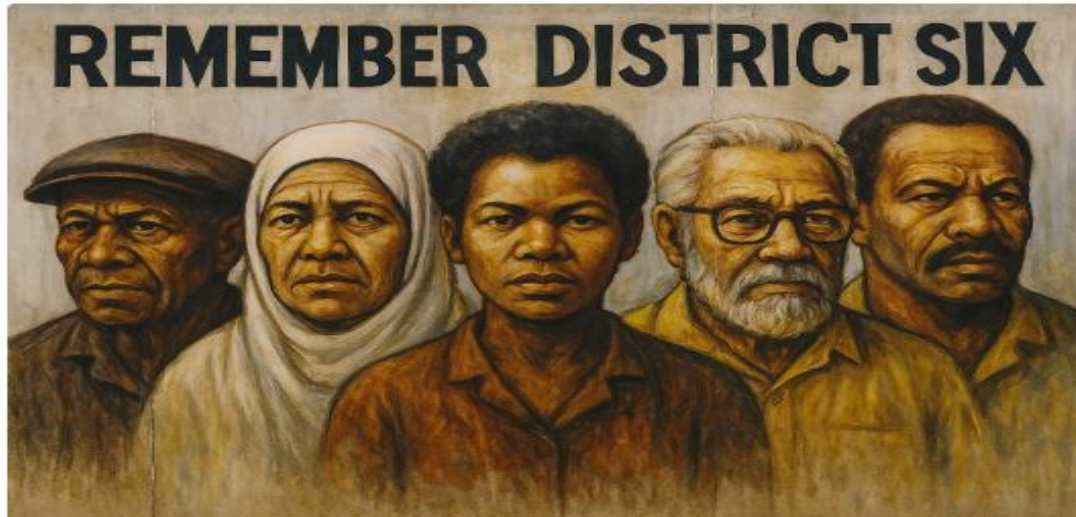


Table (2) shows the analysis of the mural in the title

The level	The Analysis
Textual analysis	The title of the mural is written in bold font, Capital letters, using the type of imperative represented by the lexical term (remember) to get the attention of the reader to recall the schemata of the painful action that happened in the past. The phrase (district six) reflects a specific location which suffers from racism and displacement.
Discursive practice(Production & Interpretation)	The mural was drawn for the African American community members who suffered from a post-apartheid society where public discourse is reshaping collective memory. It indicates the tragic experience of forced removals from District Six as a visual narrative accessible to all. The figures that are presented in the mural are witnesses and co-bearers of the memory.
Social practice (context)	The mural reflects a chronological sequence of racism, violence, and domination experienced by the sis individuals depicted in it, to the erasure of apartheid's violence. Remaining as an unforgettable historical trace. It also functions as a persistent reminder embedded in collective memory, calling for social justice between Black and White communities.

The following analysis is based on Multimodal Discourse Analysis (MDA). Kress & van Leeuwen (2006). See table (3)

Concepts	The analysis
Visual composition	The placement of the five participants in a straight line, all of them looking in direct gaze, resembled their rejection. They were of diverse features in age, gender, but shared the same origin, black (African American communities / Black communities / racialised groups) from Africa. They all suffered from racism and apartheid) from Africa. They all suffered from racism and apartheid
Colour and Texture	The muted, earthy tones of browns and ochres evoke the dusty residences of District Six and echo tones of loss, culture, and resistance. The rough texture mirrors the community's harsh dislocation.

Framing	The characters are painted close-up, almost life-sized, which fosters intimacy and a feeling of familiarity, encouraging viewers to empathize. There is no gap between the viewer and the subject to invite engagement.
Gesture and Action	The figures share the same sight of close-up gaze, which means they all refused the bad life they faced in their state, symmetrical balance. The stark sans-serif black text contrasts with the soft human portraiture, symbolising organised violence against lived conflict. The mural uses visual hierarchy text above, people under, to represent how policy dominated people's lives.

Discussion

Their unified, calm, and emotionally expressive gazes convey a collective agreement in rejecting white racism and the displacement from their homes. This mural continues to stand, across generations and for all visitors, as a powerful and authentic example of resisting racism and advocating for democracy and equality. Thus, the above mural is not merely artistic; it is a discourse act that involves memory politics, using visual and textual modes to challenge blankness. Nations and tourists are both prompted by the drawing to consider the spatial violence endured during apartheid and the ongoing need for recognition, justice, and remembrance.

The third mural is called "*Chicano Struggles and Resistance* (Los Angeles, USA)". It is a solid mixture of symbols and figures from Mexican-American history and social action. It includes images of original Aztec figures, the Virgen de Guadalupe, several raising fists, police violence scenes, and community members marching with signposts. It's painted in bright reds, yellows, and browns. See figure (3)



Figure (3): Mural: *Chicano Struggles and Resistance* (Los Angeles, USA)

Table (4) illustrates the analysis of the third mural (*Chicano Struggles and Resistance* (Los Angeles, USA) according to Fairclough's model at three levels.

Table (4): The Analysis of *Chicano Struggles and Resistance* Mural

Level	Analysis
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Textual analysis	The linguistic figure is represented by the phrase (La Raza Unida),(The People United)and the word (Resistencia), which reflect a sense of rejection against racism.
Discursive practice	This mural was created in a vibrant community, where Chicano artists domesticated city space to express identity and resistance. It draws on oral traditions and modern cultural histories.
Social practice	The mural addresses dominant discourses of ethnic marginalisation, U.S. conformity, and police brutality. It promotes a counter-hegemonic Chicano identity, challenging whitewashed urban narratives and institutional neglect.

Table 5 shows the analysis of the mural "Chicano Struggles and Resistance" (Los Angeles, USA) based on multimodal discourse for Kress and Van Leeuwen (2006).

Table (5): the analysis for Chicano Struggles and Resistance

Concepts	The analysis
Visual composition	The mural depicts a historical mix of past and present views, combining them to form a non-linear, living history. Central images of cultural heroes (e.g., Aztec warriors) beside minor scenes of demonstration determine a continuous conflict.
Color & Tone	Dominant warm tones (reds, ochres) evoke urgency, anger, and cultural pride. The palette ties the pre-Columbian legacy with present disapproval aesthetics.
Framing	The upraised fist signifies harmony and boldness. The Virgin de Guadalupe denotes spiritual-cultural origins. Police hats, slash smoke, and fists highlight systemic oppression.
Gesture and Action	Individuals' faces are somewhat obvious, not directly confronting viewers, suggesting the mural is part of a collective self-reflection rather than an accusation. The viewer is asked to join rather than just witness.

Discussion

The mural above functions as a powerful form of political discourse that challenges corrupt government systems, which sustain social division, racism, hegemonic control, and the systematic erasure of cultural identity, especially within the context of Chicago. The artwork depicts a diverse range of individuals engaged in various forms of labor, representing different age groups such as older adults, children, youth, and men, alongside a prominent presence of young women. The appearance of the figures infers a shared rejection of the unfair realisms encountered by the community. They represent the repetitive illustration of a spiritual figure to support social and divine resistance to these prejudiced references. The place of the blue men highlights the overpowering resistance and imposing cultural elimination. Moreover, the upraised arm of the characters shows a collective call for freedom, justice, and the reclaiming of identity; also, they are highlighted by the images of a Native American character, which provokes profound historical origins. The mural's colour also improves its strong sense by reproducing a type of defiance, dignity, resistance, and to get their essential rights. Besides, the mural obviously includes signs from Mexican-American history, including descriptions of Aztec figures, the Virgin de Guadalupe, an upraised fist, acts of police violence, and public members marching with advertisements. It is decorated in bright colours such as reds, yellows, and browns. It determines how public visual discourse can create shared identity and resistance within marginalised communities. It is an existing evidence of the Chicano struggle, unification legend, reminiscence, and disapproval. Organised figure and involvement

challenge of hegemonic urban semiotics, contributing a continued counter-discourse within the scene of improved Los Angeles.

8. Common Findings

Through the three murals, the following are the general findings:

1. Murals' occupation as counter-hegemonic scripts that facade ideologies and racism.
2. They reflect both verbal (textual) and visual semiotics to construct political meaning.
3. Each mural focuses on universal struggles such as occupation, oppression, and elimination within culturally specific illustrations and discourse.
4. Moreover, the study confirms that youth graffiti and murals are considered discursive envelopments that encounter, reinterpret, or resist hegemonic power.

Through using Fairclough's CDA model, the murals operate at three levels:

1. Textually, they use commands "Remember", slogans "La Raza Unida", and symbols (doves, fists) to construct urgent political messages.
2. Discursively, they transform walls into "public memory sites," decontextualising trauma into acts of resilience.
3. Socially, the murals are situated within communities that have faced displacement, ethnic discrimination, or state violence, making the murals both reflective and transformative.

Over Kress and van Leeuwen's Multimodal Analysis, the murals reveal the following:

1. Graphic syntax of resistance refers to eye contact, foregrounding of disregarded characters, and dynamic structure motion that represent the political organisation.
2. Semiotics symbols use colours like red to signify ongoing struggle, blues for hopefulness, visually representing feelings and promoting justice, and earth tones for retention.
3. Gaze and Framing directly engage addressees, revolving the gaze into an act of interpretation of the deep meaning of the mural.
4. The Palestinian mural signifies a geopolitical discourse of occupation and dominance. The three mural functions within post-apartheid discourses of understanding and memory, while the Chicano mural reflects racialised social struggle and historical removal in the U.S.

9. Summary of Comparative Understandings

The following are the similarities and differences among the three murals:

1. The three murals vary in geographic and cultural differences, but they are unified in their tenacity. Each mural showcases youth-driven struggles to resist dominance and reclaim their ethnic identity.
2. Language and imagery composed discourse power, ideologically emotional texts, working not only as forms, but as tools of shared memory and community solidarity.
3. By integrating verbal and nonverbal discourse, symbols, colour, and configuration, a comprehensive understanding of resistance to these murals is achieved. Furthermore, these murals have an emotional and cognitive impact on their audience, fostering compassion and critical thinking.

Using the eclectic model (CDA + MDA) leads to various Values: The combined frameworks reveal both what is said (CDA) and how it is made visible (MDA), offering a holistic understanding of mural art as discourse. See table (7)

Table (7): Comparative Analysis among the Three Murals

Feature/Aspect	Palestinian Mural	South African Mural	Chicano Mural (USA)	Production
Geopolitical Context	Israeli occupation, displacement, resistance	Post-apartheid racial trauma, forced removals	Latino marginalization, labor exploitation, immigration	All murals emerge from histories of systemic oppression and marginalization.
Main Discursive Themes	Freedom, resilience, national identity	Memory, healing, and social justice	Ethnic pride, resistance, cultural revival	All convey counter-hegemonic discourse that resists dominant narratives.
Textual Features (CDA)	Slogans, symbols (dove, keys), words of hope and defiance	Remember District Six" text; solemn and historical tone	"La Raza Unida", bilingual phrases asserting unity	Use of loaded lexical choices and symbolic words that anchor resistance within local history.
Visual Composition (MDA)	Strong color contrast, open hands, doves flying	Portraits, somber palette, faces of the displaced	Warm reds, Aztec motifs, stylized fists and people marching	Visuals are crafted with intentional semiotic design to evoke emotional and

				political response.
Agency & Representation	Focus on collective struggle; visual elements show oppressed peoples reclaiming space	Emphasises remembrance and human dignity	Highlights community activism and reclaiming cultural heritage	Subjects are active, central, and gaze outward, engaging viewers as co-witnesses or co-actors.
Audience Addressed	Global observers, Palestinian youth, activists	Local citizens, youth, post-apartheid South Africans	Latino youth, U.S. public, Chicano activists	All murals seek to educate, awaken, and both internal (community) and external (global) audiences.
Temporal Function	Present-future orientation imagining freedom and return	Past-present orientation anchored in remembrance of forced evictions	Hybrid evoking the past (indigenous roots) and present struggle	The murals blend temporalities to make political memory active and future-oriented.
Use of Space	The wall as site of conflict and a boundary	The wall is a monument of remembrance	Wall as a historical reclamation and educational platform	All murals transform contested or erased spaces into canvases of identity and protest

10. Conclusions

The study concludes that youth graffiti and muralism are powerful discursive kits used by marginalised. Youth often create mural art, which is a discursive practice where language, image, and ideology intersect. Analyzing these murals revealed the deep interconnections between language, image, and ideology. The murals are a testament to the struggle, voice, and vision, transforming walls into canvases of dissent and hope. These murals reveal significant ideological narratives, regardless of whether Fairclough's CDA or Kress & van Leeuwen's MDA. They resist hegemonic structures, recover shared memory, and create universes of reflectivity and discourse in urban settings. To gain a deeper understanding of this art, the current study is restricted to analyzing three murals. In addition, it is limited by its qualitative and interpretive nature, by applying critical analysis and multimodal discourse analysis. These models allow for a more in-depth examination of meaning, ideology, and power. Also, the analysis focuses on a selected sample of murals from specific urban contexts. These

cases were chosen because of their political and social relevance, but they do not fully capture the diversity of youth graffiti and mural practices across different cultures, regions, and historical periods.

11. Recommendations for Further Research:

The current study presents a critical discourse and multimodal analysis of youth graffiti and mural art in specific city contexts. The following are suggested for future research.

1. Discover gendered representations in youth murals (e.g., illustrations of women in resistance art).
2. Compare formal murals with public street art to examine ideological tensions.
3. Future studies could integrate digital discourse analysis by observing how murals flow on social media platforms and how their values are decontextualized in accessible spaces.

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