Investigating the Gap Between Viewers' Perception and Artists' Motifs of the Graffiti Art in Bangladesh: An Inquiry

Shorna Akter[*] and Md. Minhajul Abedin[**]

Abstract

Following the Anti-Discrimination Student Movement (ADSM) in Bangladesh, graffiti art has suddenly begun to overflow all the walls of the country's main cities, like a gigantic stream. This city-based art form is widely recognised for its multifaceted functions, ranging from protest against any injustice to celebrating national and international achievements. In short, apart from its artistic value, this art can also play an educational role, uphold tradition, and make historical sense through its distinctive potential. Therefore, forming a correct perception by readers is crucial; otherwise, people in general may be misled by the discourse displayed in public graffiti. Focusing on this issue, the present study aims to identify the gap between viewers' perceptions and artists' motifs regarding the ideology-contained discourses of street art in Bangladesh in 2024, through an embodied inquiry within a mixed-method research framework. Following purposive sampling, participants (graffiti artists and viewers) were selected for the Focus Group Discussion (FGD). In addition, graffiti has been collected from the Dhaka University area and the Science Lab intersection at the researchers' convenience for content analysis. The findings support viewers' appropriate awareness regarding the motifs of the street art discourse.

Key words: Art, Embodied Inquiry, Graffiti, Motifs, Perceptions.

Introduction

Graffiti art has long been a beloved and lasting subject matter for artists worldwide. It has been practiced and displayed for different purposes, such as protesting, building awareness, and representing cultural, social, and even historical phenomena. In this respect, Bangladesh, which repeatedly experiences vulnerability of democracy, is no exception. The walls of urban Bangladesh are used to convey messages through graffiti. Many walls of the country's major cities became canvases for the graffiti artists who made them vibrant and alive during and after the Anti-

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* Associate Professor of English, Dhaka City College, Bangladesh,
  E-mail: shorna.akter@gmail.com

** Associate Professor of English, Stamford University Bangladesh, Dhaka,
  E-mail: minhaj.abedin@gmail.com

Discrimination Student Movement (ADSM). This movement had been initiated as the Quota Reform Movement 2024, and following the development of the protest, it took a dynamic turn.[1] They are displayed in various formats, including pictures, text, signs, and calligraphy. Seemingly, the discourses of graffiti or street art are simple in structure and plain in meaning; therefore, casting an uncritical glance at them, locals may initially take them lightly or enjoy them as a kind of sightseeing experience. However, the truth is that it encourages social interactions and develops creative insights, and this art-based communication can be of great use for community development.[2] This urban art form can even portray a social movement, critique society, and tackle controversial political issues.[3] As this art conveys vital information and plays important functions of various types, it is imperative to scrutinize whether all street art motifs align with the community's understanding in general. Inspired by the overwhelming display of this art, the present researchers intend to analyze different themes of textual graffiti in the context of urban Bangladesh and examine whether the public perception of the graffiti art is congruent with the actual motif of the art.

Function of Street Art and Related Studies

Wanjiku has come up with an easier definition for street art in the following words: "Street art speaks to the people and for the people. It is the property of the simple passerby; it belongs to everyone, not to galleries."[4] Street art, also known as graffiti, has a connection with the time of ancient cave paintings.[5] This art form can transfer its messages to future generations.[6] Graffiti features an expressionistic technique while representing the cultural development of a country, focusing on its lifestyle in a

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1. "Quota Movement Timeline: Unfolding Events", *Prothom Alo English*, 2 August 2024, available at: https://en.prothomalo.com/bangladesh/5jvl0xye5l

2. C. Bhatt, "Graffiti and Street Art Around the World," *ARTSHELP* (blog), June 15, 2021, available at: https://www.artshelp.com/graffiti-and-street-art-around-the-world/; H. Shamali *et al.*, "Influence of Graffiti on People's Perceptions of Urban Spaces", *ISVS e-journal*, Vol. 10, No. 7, 2023

3. J. N. Wanjiku, "The Evolution of Street ART: From Graffiti to Social Commentary. *Research Output Journal of Arts and Management,* Vol. 3, No. 1, 2024, pp. 17-19. https://www.researchgate.net/publication/382878607_The_Evolution_of_Street_ART_Fr om_Graffiti_to_Social_Commentary

4. Ibid, p. 18

5. G. D. Curry and S. H. Decker, "Graffiti Art," *Encyclopædia Britannica*, last modified March 25, 2025, available at: https://www.britannica.com/art/graffiti-art

6. Ibid.

specific social context.[7] Regarding the types and functions of graffiti, Feitosa-Santana et al. mention that street art or graffiti may be exhibited either as a picture or as word pictures on walls, a practice with an archaic legacy. This art has the potential to protest for legitimate, sociological, political, and aesthetic causes.[8]

About graffiti's antiquity, Manco says, "Graffiti art, as an idea, has always existed alongside other artistic endeavours."[9] However, it is often considered an illegal art form.[10] From a 'legal perspective,' Valjakka also views graffiti as unlawful, and characterised by destruction and contingent upon legal consequences.[11] On the other hand, Howze supports it as a means of placing demands or raising one's voice against the illegal practices of society.[12] Likewise, Wanjiku adds that it can also function as a means to protest and safeguard people's rights.[13]

Individuals' opinions, reactions, historical recollections, and anticipated goals - all play roles in presenting a holistic appreciation of any art.[14] Street art can make a connection between individuality, values, setting, and context.[15] Wanjiku opines, "The street is not only the artist's canvas but also a common space everyone can identify with and share. As the observer and the observed, the passer-by is no longer indifferent and passive but active, interested, searching, and critical."[16]

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7. R. Sampui, "Graffiti Art: A Modern Approach to Address Social Concern," *Journal of Research in Humanities and Social Science*, Vol. 9, No. 7, 2021, pp. 42–52, available at: https://www.questjournals.org/jrhss/papers/vol9-issue7/Ser-7/D09074252.pdf

8. C. Feitosa-Santana *et al.*, "Art through the Colors of Graffiti: From the Perspective of the Chromatic Structure," *Sensors*, Vol. 20, No. 4, 2020, pp. 1–12, available at: https://www.mdpi.com/1424-8220/20/9/2531

9. T. Manco, *Stencil Graffiti* (New York: Thames & Hudson, 2002), p. 9.

10. Ibid.

11. M. Valjakka, "Graffiti in China – Chinese Graffiti?," *The Copenhagen Journal of Asian Studies*, Vol. 29, No. 1, January 2011, pp. 61–91, available at: https://www.researchgate.net/publication/282604174_Graffiti_in_China_-_Chinese_Graffiti

12. R. Howze, *Stencil Nation* (San Francisco: Manic D Press, 2008)

13 J. N. Wanjiku, *Op. cit*., 2024

14. S. Gallagher and D. Zahavi, *The Phenomenological Mind*, 2nd ed. (Oxon and New York: Routledge, 2012); P. Rodaway, *Sensuous Geographies: Body, Senses and Place* (Eastbourne: Routledge, 1994).

15. University of California Santa Cruz, "The Writing on the Wall: Exploring the Cultural Value of Graffiti and Street Art," *UCSC News*, September 14, 2021, available at: https://news.ucsc.edu/2021/09/graffiti-street-art/

16. J. N. Wanjiku, *Op. cit.,* 2024. p. 18

Furthermore, graffiti has great ornamental and educational value.[17] In other words, it adorns and educates the urban community. University of California Santa Cruz depicts graffiti as a countenance of individuality and a vent for imagination and inspiration, which can be used for maintaining social connection and telling the story of accomplishment.[18] On the other hand, several studies have found that graffiti art gives the vibe of the past, which can make historical sense. In this regard, Wanjiku believes that street art can convey present and past social, cultural, and political messages.[19] He clarifies that graffiti artists confront and raise questions against social and cultural bad practices using their artistic language, which can be used to convey social, historical, cultural, and political messages.[20]

Thus, street art experts proclaim that graffiti artists' discursive thoughts and ideas convey different functions and social commitments. Social awareness-raising street art can pave the way for future planning of nations. In short, graffiti art can convey messages that target social reform, historical realities, contemporary politics, and pressing issues that deserve attention.

Again, Wanjiku examines the street art of Banksy and Shepard Fairey and claims that as a visual weapon, it can raise questions about political and social discourse to make people conscious regarding the malpractices of the power structure.[21] Romanian urban locals' perception of street art connects this art form with an occasional historical moment, which can positively influence urban communities.[22] This art can also be incorporated into the secondary curriculum to teach young learners about social issues.[23] Discovering this art as a canvas for public reproach through numerous technical forms for demonstrations, Sampui emphasizes the appeal of this art in the Indian context.[24] Chang glorifies this art in Singapore as an emerging ingredient of

17. L. M. Hughes, "Street Art and Tree Art and Graffiti: Developing an Understanding", Master's thesis, Georgia State University, 2009, available at: https://doi.org/10.57709/1062182
18. University of California Santa Cruz, *Op. cit.*, 2021
19. J. N. Wanjiku, *Op. cit.*, 2024
20. Ibid.
21. Ibid.
22. A. Cercleux, "Graffiti and Street Art between Ephemerality and Making Visible the Culture and Heritage in Cities: Insight at International Level and in Bucharest," *Societies*, Vol. 12, No. 5, 2022, available at: https://www.mdpi.com/2075-4698/12/5/129
23. L. M. Hughes, *Op. cit.*, 2009
24. R. Sampui, *Op. cit.*, 2021

the art and culture and scrutinizes the artists' reactions to the government's response to this art.[25] However, Fransberg, et al. suggest that readers' and researchers' perceptions should be equally considered in graffiti and street art research (GSAR) to comprehend this art better.[26] Therefore, they recommend following an embodied approach to identify the conflict in understanding the art. Both Fransberg, et al., and Hughes find viewers' conflicts in recognizing the meaning conveyed by street art.[27,28]

True, GSAR is a popular research field worldwide. Perhaps it is in its infancy in Bangladesh, though this art has been popularly known for a long time. To the best of the researchers' knowledge, no research has yet been conducted on Bangladeshi graffiti art from the perspectives of viewers' perception and artists' motifs. Observing the street art on urban walls, the researchers of the present study take the initiative to address this increasingly popular art form to determine whether the public's perception of this art aligns with the underlying themes of the concerned graffiti art. In other words, the purpose of the study is to investigate the objective of graffiti and determine whether there is a gap between the motifs of street art and community perception through an embodied inquiry in Bangladesh.

Embodied Inquiry as the Data Collection Plan

Following the embodied approach, a researcher can typically focus on the entire research field to form a proper understanding.[29] Embodied Inquiry collects data from participants' self-experiences. "[E]embodied methodologies provide multisensory research results where the experienced moments, the participant's and researcher's senses, cognition, and mobility in urban spaces are connected".[30]

Regarding graffiti art, Fransberg, et al. argue, "Graffiti and street art practices may be understood as embodied experiences where both scholars and research participants are part of the embodied process, accumulating field-relevant knowledge".[31] Hannerz emphasized GSAR, which measures how artists' actions, individualities, values,

25. T. C. Chang, "Wall Dressed Up: Graffiti and Street Art in Singapore", *City, Culture and Society*, Vol. 20, 2020, p. 100329
26. M. Fransberg *et al., Op. cit*., 2021
27. Ibid.
28. L. M. Hughes, *Op. cit*., 2009
29. B. Spatz, "Embodied Research: A Methodology," *Liminalities: A Journal of Performance Studies*, Vol. 13, No. 2, 2017, pp. 1–31, available at: http://liminalities.net/13-2/embodied.pdf
30. M. Fransberg *et al., Op. cit*.., 2021, p.1
31. Ibid., 2021, p. 3

judgments, and feelings are contained in creative art.[32] Hansen and Flynn opine that the perception of any street art depends on the interconnection of communication between the art form, the artist, and the interpreters.[33] They also emphasise the setting in which the street art is displayed. Gallagher and Zahavi argue that people's inferential power, affective factors, and historical sense influence their involvement in making sense of a phenomenon.[34] For forming a concept about graffiti, Shamali, et al. say that the perspective of the critique and the background should be given importance since interpretation in this respect very often proves to be subjective.[35] The mental development stimulates how viewers form insight and make connotations to wall art, which is often based on individuals' experiences, cultural circumstances, and communal values.[36] Therefore, all individuals who create, shape, and appreciate graffiti art are essential sources of information for understanding the distance between the art's inner meaning or message and the viewer's perception. In this regard, the next crucial consideration should be the settings. The location of graffiti or street art is vital, as its interpretation depends on it.[37] The rationale for site selection of the present study is provided later in due course.

 The present study employs embodied inquiry to collect data, ensuring the reliability of the findings in an inclusive manner. The graffiti artists and the viewers have been considered the data source in finding the incongruity between the arts' motifs and viewers' perceptions. The researchers visited the previously chosen settings of graffiti art several times to observe the places and the artistic representations of the discursive cognition on the wall.

Methodology

The present study is primarily a mixed-methods research project, with an embedded qualitative design. However, in a limited sphere, the quantitative strategy was instrumental in strengthening the qualitative data. Nonetheless, no separate

32. E. Hannerz, "Bodies, Doings, and Gendered Ideals in Swedish Graffiti," *Sociologisk Forskning*, Vol. 54, No. 4, 2017, pp. 373–376
33. S. Hansen and D. Flynn, "Longitudinal Photo-Documentation: Recording Living Walls", *Street Art & Urban Creativity Journal*, Vol. 1, No. 1, 2015, pp. 26–31
34 S. Gallagher and D. Zahavi, *op. cit.*, 2012
35 H. Shamali *et al.*, *op. cit.*, 2023
36 L. Shaw and M. Noa, "Using Street Art to Engage Teens in Social Emotional Learning," *Social Work Today*, Vol. 21, 2021, pp. 1–26, available at: https://www.socialworktoday.com/archive/Winter21p26.shtml
37. H. Shamali *et al.*, *op. cit.*, 2023;   E. K. Tokuda *et al.*, "Quantifying the Presence of Graffiti in Urban Environments: The IEEE Big Data and Smart Computing", *arXiv*, 2019, available at: https://doi.org/10.48550/arXiv.1904.04336

quantitative analysis report is presented in the findings. Here, the quantification of graffiti in terms of frequency of display is used as a preliminary organisational tool to ensure representativeness. Raw data were collected from two specific points in Dhaka city. Focus Group Discussion (FGD) sessions were used as data collection tools.

Selection of the Sites

The city walls serve as a canvas for street art, and in that sense, the location or setting can be any urban point. For the researchers' convenience, the areas of the University of Dhaka and the Science Lab intersection were chosen as the location of this study. To understand them appropriately, addressing the street art on all the walls of urban Bangladesh may be a massive initiative, as different metropolitan cities in the country are flooded with this art form. Hence, to maintain control over the investigation, the present researchers have narrowed down the data source to select only graffiti words.

Selection of Participants

At the researchers' convenience, 40 participants (viewers) from both the selected sites were chosen on purpose to conduct four FGD sessions, and it was ensured that all participants were students. Among these participants, 20 were from the higher secondary level, and the rest were from the tertiary level. Also, a team of 10 graffiti artists participated in a separate FGD session to share the ideology behind the discourses on sorted graffiti.

Data Collection, Categorisation and Analysis

Initially, through photo shoots and video shoots, a total of 350 discourses of street art were collected, transcribed, and translated from Bangla to English (five of the 350 graffiti discourses were found in English). A total of 44 street art pieces were selected for analysis based on their repetitive display.

A qualitative approach was then employed during data collection and analysis. Viewers' awareness and graffiti artists' ideology regarding the art type in question were collected separately through FGD sessions. At first, the participant artists were shown graffiti discourse and asked to share the art motifs. The participant students were then instructed to share their perceptions regarding street art. The participants' reactions were recorded, transcribed, and coded. After that, these two sets of codes, which expressed themes, were analysed to identify gaps in spectators' understanding

and the keynotes of the selected art, as collected from the artists. To illustrate, themes related to the art were identified through content analysis of the data gathered from participants. The discourses of the graffiti were then classified into their respective theme types. Then, findings collected from both groups were compared to investigate whether any conflict existed between the intention and the perception of graffiti art.

Findings and Discussion

Findings:

Broadly, alignment is found in the perceptions of viewers and the motifs of artists regarding graffiti art. The participants identified the following categorical areas based on their observations and intentions regarding the graffiti: political discourse, social reform-related discourse, historical discourse, and discourse related to some global and local issues on humanitarian grounds. These primary areas are utilised to demonstrate protest, compare the distant past and the immediate past to make historical sense, portray the July-August 2024 movement, and some global and local phenomena expressing ideas related to protest, wish, unity, and humanity. So, the greater thematic areas at which both the artists and the participants have consensus are political, reformative, historical, and global and humanitarian discourse of graffiti.

Table 1. Political Discourse.

Sl.	Content	Graffiti artists' feedback	Students' feedback
1	স্বাধীন-৩৬ জুলাই ২০২৪ (Independent- 36 July 2024/ Free- 36 July 2024)	July-August movement	Same
2	People Power	Power of the common people	Same
3	কথা ক? Speak up!	Awareness building	Same
4	বিকল্পকে? তুমি, আমি, আমরা (Who is the alternative? You, I, we.)	July-August movement	Same
5	গণজোয়ার (Mass uprising/ Mass Upsurge)	July-August movement	Same
6	আমার ভাইয়ের রক্ত বৃথা যেতে দিবনা (Won't let my brother's blood go in vain)	Political-protest	Same
7	স্বৈরাচারী শাসক আর না (No more autocrats)	Political-protest	Same
8	বুলেটের রাজনীতি চলবে না (Politics of bullet won't do)	Political-protest	Same

9	পাহাড়ের মুক্তি কবে? (When will the mountain be free?)	Political-protest	Same
10	গর্জে উঠেছিলাম বলেই বিজয়এসেছিল (Victory came because we roared)	July-August movement	Same
11	GEN Z	Celebration for Generation Z	Same
12	New BD Unlocked by GEN Z	Rebirth of Bangladesh by GEN-Z (July-August movement)	Same
13	ভয় পেলে তুমি শেষ /রুখে দাঁড়ালে বাংলাদেশ (If you fear, you are finished/If you fight back, you're Bangladesh)	July-August movement	Same

Among the political graffiti categories, the following issues are found: the July-August movement, awareness building, the power of the common people, the celebration of Generation Z, the rebirth of Bangladesh by Gen Z, and political protest. The July-August movement covers the central portion of the political discourse in the graffiti in which the protesters justify their movement, presenting themselves as alternatives to the government, celebrating the power of common people and Generation Z, making people aware of injustice and oppression, declaring 36 July (5 August) as the day to celebrate freedom whereas, promise for securing justice for the victims, voice raise against the brutal repression of the authority to control political activities, freedom for the minority group and encouraging the common people for protest with patriotic zeal are the different other expression under political discourse category.

Recognising the ideologies expressed in graffiti by students is ideally in line with the art motifs shared by graffiti artists.

Table 2. Social Reformation-Related Discourse.

Sl.	Content	Graffiti artists' feedback	Students' feedback
1	দেশকে ভালোবেসে আগলে রেখো (Love the country and protect it)	Devotion to the loving motherland	Same
2	দেশটা আমার / দেশকে ভালোবেসে আগলে রাখার/ দায়িত্বও আমার (The country is mine / It is my responsibility to love and protect it.)	Responsibility towards the country	Same

3	এখনও অনেক পথ হাঁটা বাকী (There's still a long way to go.)	Promise for future action	Same
4	স্বাধীনতা এনেছি সংস্কারও আনবো (We have brought freedom, We will bring reform, too)	Celebrating past achievements and promising reformation	Same
5	স্বাধীন হয়েছি এবার সভ্য হই (We have gained freedom; now let's be civilized)	Awareness of being free, self-realization, and determination for positive changes	Same
6	সব দায়িত্ব রাষ্ট্রের না কিছু আপনার, কিছু আমার (Not all responsibilities are of the state. Some are yours, and some are mine.)	Responsibility towards the country	Same
7	স্বাধীন হতেও জানি স্বাধীনতা রক্ষা করতেও জানি (I know how to be free, I know how to protect freedom.)	Responsibility towards the country	Same
8	গাছ লাগান পরিবেশ বাঁচান (Plant trees, save the environment)	Responsibility for environment	Same
9	দুর্নীতি মুক্ত বাংলাদেশ গড়তে যাব (We will work to build a corruption-free Bangladesh.)	A promise for a corruption-free society	Same
10	এখন সময় দেশ গড়ার (Now is the time to build the nation)	Need for reformation	Same
11	দেশ সংস্কার চলছে (The nation is being reformed)	Ongoing reformation	Same
12	আমার সোনার বাংলায় সাম্প্রদিয়কতার ঠাই নাই (In my golden Bengal, there is no place for communalism)	Protest against Communalism	Same
13	পাহাড় কেটে দালান না (No cutting of mountains for buildings)	Voicing for the protection of the environment	Same

In the category of social reformation, devotion to the motherland, responsibilities for the homeland, awareness about freedom, promises for future action, promises for reformation, self-realisation, commitment to the environment, ensuring a corruption-free society, need for reformation, ongoing reformation activities, protest against communalism and voice for the protection of the environment are observed. Social awareness-building messages are evident in this discourse, where the cutting of trees and the establishment in hilly regions are suggested to be harming nature. Throughout the discourse on graffiti art, promises, hopes, determination for positive changes in the future, self-realisation, and plans for a better, reformed Bangladesh are evident.

The viewers' response to the underlying messages in the street art aligns with that of the street artists.

Table 3. Historical Discourse.

Sl.	Content	Graffiti artists' feedback	Students' feedback
1	FREEDOM	Achievement of distant past and immediate past (1971 and July-August 2024)	Same
2	৫২ থেকে ২৪ ইতিহাস এভাবেই ফিরে আসে (From '52 to '24, history returns like this)	Recurrence of History (1971 movement and July-August 2024 movement)	Same
3	৭১ দেখিনি/২৪ দেখেছি (I did not see '71, But have seen '24)	Recurrence of History (1971 movement and July-August 2024 movement)	Same
4	৫২ এ ২৪ এ /তফাৎ কইরে ? (Where lies the difference in 52 or in 24?)	Similarity in distant and immediate past history (1971 movement and July-August 2024 movement)	Same
5	1971 ⟹ 2024s	Repetition of history (1971 movement and July-August 2024 movement)	Same
6.	৬ দফা ⟹ ৭১'-এর বিজয় ৯ দফা ⟹ ২৪-এর নব বিজয় (6-point movement ⟶victory of '71 9-point movement ⟶new victory of 24)	Reappearance of history with new demands (1971 movement and July-August 2024 movement)	Same

In the historical discourse category, there are slogan-like expressions, such as the historical achievements of freedom in 1971 and 2024, the recurrence of history, the similarity between distant and immediate past events, and the repetition of history with new demands. Overall, the discourse in this section repeatedly presents a comprehensive comparison between the past state of affairs and the recurrence of past incidents in the present. The July-August 2024 movement covers all the discourses of graffiti art in this section. To sum up, the recent movement is represented through the lens of 1971's history. Historical achievements, including the victory over Pakistan, the struggles of the then-East Pakistanis, and the celebration of freedom achieved in 1971, are revisited in the portrayal of a recurrence of historical events in 2024.

No conflict has been detected between the viewers' perceptions and the ideology manifested by the artists in this section's discourse.

Figure: Four Graffiti Artworks Collected from the Dhaka University area.

In the global and local taxonomies, humanitarian topics, prayer for the oppressed in the world, moral lessons, celebration for a new generation and united position of the nation irrespective of religious boundary, the unity of Bangladeshis as a secular

nation, unity as a collective force and protest against the malpractice in the society and mischievous deeds' eventual punishment are expressed in the street art. Best wishes for the Palestinians, voices for the liberty of Palestinians, demands for justice for the minority, an enunciation of hopes for Bangladesh, a culturally united position, and appeals for changing fate through hard work only, without flattery, are observed in this part of the graffiti art.

Interestingly, even in this section, the alignment between the viewers' awareness and the artists' motifs is exact.

Table 4. Global and Humanitarian Issues, including Wishes.

Sl	Content	Graffiti artists' feedback	Students' feedback
1	হে আরশের মালিক বাংলাদেশের মত এমন একটা বিজয়ের দিন তুমি ফিলিস্তিনকেও দান কর, আমিন! (O Lord of the Throne, grant Palestine a victory day like that of Bangladesh. Ameen!)	Wish for Palestinians	Same
2.	FREE PALESTINE	Voice for Palestinians	Same
3	বাংলার হিন্দু/ বাংলার খ্রীস্টান/ বাংলার মুসলমান (The Hindus of Bengal / The Christians of Bengal / The Muslims of Bengal)	Unity as a secular nation	Same
4	ধর্ম ও মতবাদ যার যার /রাষ্ট্র সবার (Religion and beliefs are personal, the state belongs to all.)	Unity as a secular nation	Same
5	একজন VIP এর জন্য পৃথিবী থেমে থাকতে পারেনা (The world cannot stop for a VIP)	Protest against bad social practice	Same
6	ধর্ষণের শাস্তি একটাই/মৃত্যু ছাড়া গতি নাই (Only one punishment for rape/ No alternative to death)	Demand for justice	Same
7	Justice for Kalpana Chakma	Demand for justice	Same

		for the minority	
8	বাংলাদেশ চিরজীবী হোক (May Bangladesh live forever)	Wish for long-lived Bangladesh	Same
9	সবার বাংলাদেশ (Bangladesh for all)	Unity as Bangladeshi	Same
10	আমরা সবাই বাঙ্গালি (We are all Bengalis)	Unity for cultural identity	Same
11	অদম্য এই প্রজন্ম ২০২৪ (This Indomitable generation of 2024)	Celebration for the youth	Same
12	খেটে বড় হও চেটে নয় (Grow through hard work, not by flattery)	Moral lesson	Same

Discussion

Each graffiti has its own story to tell. The participants provide a vivid word picture of every narrative, along with its underlying message. Without pictures or illustrations, graffiti texts evoke and portray historical, cultural, social, political, and religious passions in viewers' minds. The present study's findings reflect the assumption of Shamali *et al.* (2023), who go on to say, "Graffiti can bear social, political, and cultural messages, providing a visual narrative of the community's values, concerns and aspirations."[38] From the findings, it becomes clear that they can create both local, national, and global sense, and, wisely enough, the viewers perceive the discourses of street art.

People experience communication through graffiti art, and they form specific perceptions by encountering it in relation to political, historical, cultural, and ethical realities. It creates both political sense and social awareness. Love, devotion, responsibilities to the motherland, planning for societal reform, environmental sustainability, the value of unity, hope for a corruption-free and bias-free nation, and self-criticism are wisely grasped by the viewers of graffiti. The viewers sagaciously sense the issues of the July-August Movement, the vigour of Generation Z, the need to raise their voices against the ruling authority, and injustice towards innocent people. The absence of conflict in the viewers' perception and the artists' ideology refers to alignment between them.

Although simple in appearance, the impregnated form of wall art has a nationally and globally practical impact, conveying specific ideologies intentionally. The discourse

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38. H. Shamali *et al.*, *op. cit.*, 2023, p. 71

of the selected graffiti has the potential to glorify, magnify, and critique city life, conveying messages that favour humanitarian issues and wishes. Wishes and prayers are offered to people beyond Bangladesh's borders, and the unbiased religious attitude of the Bengalis inspires a sense of magnanimity in the minds of the participants. Demand for justice for the minority group implies the protesting attitude of the social body, and appreciation for hard labour without admiring people for personal gain suggests the ultimate development of the body and mind of the people in the society. The viewers of the graffiti aptly distinguish all these realities.

Different research works demonstrate that street art is likely to connect with the past to convey messages to the future generation. This function is effectively and practically fulfilled by the discourses of the concerned graffiti, which reflect the distant past while maintaining a historical interlink with the immediate past, especially signifying either the repetition of the historical phenomenon or the achievement of freedom. The viewers evidently comprehend the historical issue as no differences are detected between the shared experiences of both the artists and the viewers regarding the concerned theme-type of discourses.

True, street art is an adornment for the city walls, and this simple insight often ignores a concerned society's deeply rooted thoughts and social messages. Shamali *et al.,* Fransberg, et al., and Hughes opine that the motif of graffiti may not   always resonate with the viewers' understanding.[39] However, the present study's findings offer that the viewers' perceptions regarding street art are congruent with the motifs of the concerned art forms. Therefore, it can be stated that the results of the present study demonstrate a deviation from and no repetition of the findings when compared with the discoveries of previously conducted research on graffiti in various countries.

Conclusion

Street art is prominent in the urban setting of Bangladesh, where it is extensively displayed, and young people are not only familiar with it but also can grasp its meaning appropriately. The viewers' understanding of the story of achievement, the celebration of people's power, and the indomitable attitude of the new generation, as well as fellow feelings, unity, humanitarian appeal, and a sense of global and local

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39   Ibid; M. Fransberg *et al., Op. cit*., 2021; L. M. Hughes, *Op. cit*., 2009

responsibilities among Bangladeshis, are perfectly in line with the motifs of the street art. Therefore, it can be argued that in the context of the present research, there is no graffiti art in Bangladesh, the discourse of which is complex for viewers to understand. In accordance with the motifs and perceptions of both artists and readers, graffiti art has the potential to bridge the past and the present, fostering historical, political, cultural, and social awareness. It can convey messages for future generations, appealing to artists, art critics, and viewers to address the various problems a country may face.