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Exploring the Portrayal of Indigenous Culture: A Sociocultural Critique of Folk Literature

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Abstract: *The current study examines the relation of culture and language, conveying a range of forms resulting in diversified meanings contextually. Enriched with a visual representation, Pakistani culture presented on vehicles such as trucks and public transport: buses, rickshaws and coasters are also the representation of the indigenization of the cultures through respective languages. The data has been collected from the truck pictures frequently shared on Instagram for the propagation of indigenous culture, language and business purposes to attract customers by putting those phrases and verses written on the rear view side of the trucks. A qualitative approach has been implied to evaluate the data, whereas, the nature of the study is analytical using the images. . The main objective of the study is to analyse the visualized and scripted poetry with reference to Hymes' social interaction model of SPEAKING (1974) as a theoretical framework. The research suggests that the representation of folk literature on truck vehicles gives us glimpses of the public opinions such as political system, social injustice, economic injustices and more prevalent issues in the country. The findings of the study signifies that indigenous languages permeate the message through printed stuff on trucks.*

Key Words: Culture, Indigenous, Folk Literature, Truck Poetry, Language, Social Interaction

Introduction

Folk literature is a collection of the traditional values, behaviors, and narratives of a society that have been verbally transmitted down the years. It is the collection of practices and tales that have been passed down orally through the generations. It includes the unwritten traditions of a community (Brunvand, 1978). The development of the discipline of folk literature coincided with the growth of romantic nationalism in the late 18th and early 19th centuries. Folktales from the countryside started to be collected and published by figures like the Brothers Grimm. Oral transmissions of stories were collected and preserved as permanent collections. Many of the tales were later published as children's books and were taught to kids in schools or by their parents. Folklore has played a significant role in national freedom movements ever since. The job of the storyteller in early human societies was similar to that of the historian in modern times, which was to preserve the past by recounting its events (Campa, 1965). In the late 18th and early 19th centuries, under the influence of Romantic nationalism, the field of folklore evolved (Abrahams, 1993) globally. Pakistan has a rich history of oral folk literature which goes back to time folk lore tradition undergoes a change with the changing in the oral and written discourses around the globe. Art is mostly assembled or fabricated for two classes: the elite and the general public. In the beginning, the main focus of art was social issues, but later on, it expanded its role to include communities and their problems in everyday life. Art has different forms, and truck art is one of them which is solely a representation of Pakistani indigenous culture and only one of its kind throughout the world. It has analogous status, it does not only represent the communities to which it belongs rather it offers a mixture of ideologies, philosophies, narratives, and parables. It should be valued in the same way as other fine arts.

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In particular, differences in the design and content of the decor reflect changes in the status of religion in Pakistani society. The way a vehicle is decorated, it discloses a lot about the religious identities of the persons involved. Truck poetry is a stunning form of art of Pakistani culture that is aligned with those who work in the automotive industry, such as vehicle drivers, painters, and designers. These individuals obviously go to great lengths and put in a lot of laborers to create, a distinctive work of art that is written with powerful verses and comments and embellished with the most exquisite pictures that are both a source of pleasure for the viewers and a way to peep into the lives of all. This art give painters some insight on how to communicate through writing on vehicles in a culture, rich of poets and thinkers who offer a lot to express through words. In his book on truck art and how it reflects the specificity, identity, society, and culture of its drivers, Elias (2012) noted that the initial study or research on this type of art was carried out in Afghanistan in the 1970s. Subsequently, numerous researchers from all over the world turned their curiosity to truck painting as a form of art.

Epigraphs are the most fascinating aspect of a truck decoration which consists of various lyrical passages together with the owner's name or a local proverb. Unknown, unrecognized poets are hired to create poetry truck inscriptions in their native tongue for truck owners. In Pakistan, writing on public transportation vehicles is a relatively prevalent occurrence. While travelling on Pakistan's highways, one can see various texts on several public transportation vehicles. This material is written in a variety of styles on the vehicles, including *quotations, slogans, poetry, phrases*, and occasionally only words and images. This text includes wisdom-based, religious, romantic, and humorous messages and occasionally draw attention to the existence or absence of moral and ethical standards or socioeconomic issues. They also convey a person's affection for their country, beloveds, parents, or religion. Additionally, political messaging has begun to take up residence on the automobiles.

According to "*Discourse is the sequence of sentences*" (Gee, 2014), it concerns the connections and relationships between sentences in voice and writing across time. He asserts that a speaker or writer chooses a particular order to arrange his words and sentences when speaking or writing. A postmodernist continuation of cultural traditions, truck art and its artists' contributed to Pakistan's national identity (Ali, 2021). The influence or characteristics of the art surrounding us do not take a single form; it has innumerable designs, varieties, kinds, displays, and styles. This research aims to focus on the portrayal of indigenous culture, folklore, and its application to modern society and to originate meaning through the art that is written on the rare view side of the truck in the form of poetry. Although it is considered a low art form, it conveys messages on a much larger scale. This form of art is the best source of communication as the images portrayed in truck art are not merely supposed to be observations of nature; rather, they reveal something about the philosophical views of the artists. Truck bodywork is meticulously painted by trained painters. All painted symbols and motifs have either been passed down from generation to generation or copied from photographs and periodicals. The research aims at originating and analyzing the data twofold. At the narrow level, the focus is to delineate the importance of truck art and at the wider level; the focus is to explore or construct the meanings through the art that is being written on the rear side of the trucks in the form of poetry in a very colourful manner. The study encompasses the social issues, political strife and embedded ideology under humorous chunks depicted on the images taken from the vehicles which is an insight to the prevailing conditions in Pakistan.

Significance of the Study

In the context of indigenization and its culture different, the academic and research oriented activities are evident but research on folk literature with reference to logistic vehicles has not been studied. So, through this research the readers and audience will comprehend and understand the importance of their local norms and traditions through the representation of folk literature displayed on logistics vehicles.

Research Objectives

1. To examine the sociocultural and sociopolitical values of the folk literature engraved on road side vehicles.
2. To explore the aesthetic implications of the folk literature depicted on truck vehicles.

Research Questions

1. What sociocultural and socio-political ideologies does the literature imply in relation to the indigenous culture?
2. How does aesthetic implications of the folk literature depicted on truck vehicles create awareness among masses?

Literature Review

Folk literature is the sole representation of the indigenous culture and the ethnic diversity of a nation, presented in different modes and channels, not only written and academic literature is elusive but apart from the said other modes are prerequisite whereas in Pakistani society different vehicles are the sole representation of folk literature where poetry and images are replicated. In accordance with the said the current research is undertaken to examine the implications of folk literature, depicted on logistic vehicles like trucks. The term "*Indigenous People*" refers to several socioeconomic and cultural groups that have shared ancestral links to the lands and natural resources that they currently reside on or have been displaced from. The land and natural resources they rely on are integral to their identities, cultures, ways of life, and overall bodily and spiritual health, so, it is knowledge or any reliable information that is specific to a particular culture or community and is held by indigenous peoples (Warren et al. 1993). Although vehicle adornment is widespread throughout the world, according to Elias (2005), Pakistani truck art stands out for its scale and uniqueness because nearly every square inch of the trucks and buses is lavishly decorated with hand-crafted paintings and decorations like mirror work, dangling chains, pendants, decorative wood carvings, and reflectors. The study on semantic analysis of the language delineates the importance of meanings. The study of semantic meanings involves the study of meanings of words, sentences, and utterances, as well as sentences which are used in context (Hurford et al. 2007). A research on connotation delineates different definitions of connotation. It is the sentimental associations or the emotional and imaginative association surrounding a word that it evokes which is necessary to be similar among two members of the same community (Kriedler, 1998). Similarly, another research on stylistic meaning shows that language is used to establish and regulate social relations and to maintain social roles (Leech, 2014). The study on the decorative truck as a source of communication delineates the importance of poetry, quotes, and verses written on the back of the truck which have some meaning associated with the specific culture. Sometimes, they are very deep in nature (Lefebvre, 2009).

The study on language explores that language is not just a source of communication or exchange words between people rather it has become a commodity to earn money. It is, in the business world, the most powerful device of exposure delinquent to its alluring nature (Emodi, 2011). Ethnography is an approach to the study of language and social interaction (Carbaugh & Boromisza-Habashi, 2015) as observation of the data is done in the field, with an emphasis on a more active role that involves multiple cognitive modes such as observing, questioning and scrutinizing (Gobo & Marciniak, 2011). The truck art has been observed as a byproduct of a local culture that values and upholds the value of using pictures, paintings, and other visuals to communicate and convey the society's public face (Schulze, 2012). This type of moving art represents many religious, mythical, cultural, social, political, and folk topics and can be thought of as a form of visual language and expressive communication. The heavily painted and decorated vehicles are a well-known aspect of Pakistani culture. Another research paper on "*Truck Art as Arena of Contest*" explores viewing Pakistani truck art as a type of popular culture with a promising future as a venue for competition (Schmid, 2000).

The research paper on the visual semiotics of truck art thoroughly examines several fundamental ideas from the field of visual semiotics to investigate the significance of the artwork displayed on trucks in the Punjab region. The signage on trucks can shed light on local trucking cultures and the meanings that different signs on trucks negotiate when considered in the context of the socio-political and cultural knowledge of the area (Madan, 2018). Since most of these drivers spend days away from home, a truck is like a second home to them. In these circumstances, the truck becomes the driver's friend, which he decks out and exhibits with pride as though it were his home (Madan, 2018). The research on "*Visual Rhetoric: Framing the Methodology for Truck Visuals through Visual Rhetoric Theory and Rhetorical Appeals*" explores the cultural importance of truck art visuals by using an ancient relic theory named Visual rhetoric. Visual



rhetoric aims to help identify meanings and look at the variety of texts and images/pictures (Zahra, 2021). In Steve Evans’s study “The Impact of cultural Folklore on National values”, conducted in Bhutan, is about the uplifting of the local and indigenous cultures which have been represented on different painting. Similarly, a study of folk literature reflects the culture of the people who created it. It reveals the cultural nuances of the people, disbelieving their own perceptions while offering hints about historical events and their antiquated traditions. Therefore, it is crucial to grasp the cultural background in order to comprehend the folk literature of a community or group of people (Basumatary, 2022).

Methodology

Data Collection

Data has been collected from the social website Instagram as it is an emerging trend to use this truck art codes to convey messages not only in a humorous manner but also for the political and religious purposes. They do carry such signs and codes which is shared by both the participants and impart successfully what they can not say directly.

Sampling Technique and Data Classification

The researcher has taken 25 images from the trucks shared on the said website and shortlisted 3 images in the each category discussed below as far as their diversity is concerned.

1. Political Strife
2. Socio-Religious Concerns
3. Humorous chunks/verses/phrases/ embedded messages for youth

Theoretical Framework

This study takes Dell Hymes SPEAKING model (1974) as the lens to examine and explore this indigenous side of our culture as this language model describes language not in the way it should be spoken but how it has been spoken in the real life while being at the field not in the lab. Our social and cultural settings do not take language in the perfection as perceived by cognitive and structuralist schools, one must learn not only its vocabulary and grammar, but also the context in which words are used to get the meanings in entirety. Hymes’ “ethnography of communication” considers language used in specific context along with the time and place it is spoken in not language in isolation. Hymes’ ‘SPEAKING’ model (1974) consists of sixteen components that can be applied to many types of discourse: message form; message content; setting; scene; speaker/sender; addressor; hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres. These sixteen elements are grouped in eight categories by constructing an acronym for the said purpose as given below.

Table 1

Dimension	Sub-components
Situation (S)	Setting Scene
Participants (P)	Speaker, Sender, Addressor, Hearer, Audience, Addressee, (Present or Absent)
Ends (E)	Purpose-goals Purpose-outcomes
Act Sequence (A)	Sequential organization of Speech Acts Message form Message Content
Key (K)	Keys
Instrumentalities (I)	Medium of transmission of Speech Form of speech and speech style
Norms (N)	Rules of interaction: rules governing Speaking

Dimension	Sub-components
	Norms of interpretation: rules governing cultural belief system
Genre (G)	Genres

Data Analysis

Pakistan is a country enriched with cultural diversity and multiplicity of languages which created a unique blend of value system followed by the residents of different regions. This shows the importance of social and historical background of our indigenous culture which is the point of discussion in this study ; folk traditions in the form of literature, story telling, creative writing, skills and artistry of the workers in different fields, arts, food , behaviors, traditions and norms, faith and language unite us in one string names Pakistan. This paper studies language on the rear view side of the trucks transmitting messages and creating meaning for the public in the current Pakistani scenario with respect to Hyme's 'SPEAKING' model (1974) which reveals how folk literature specially language of a particular region creates meaning by using the same code (shared by sender/receiver) and applying different signs. The data collected for thus purpose divided into three categories which is discusses one by one in section below.

Representing Political Strife

This first section of the analysis deals with the running political strife in the country and how, with the aid of poetry in different languages, truck divers catches the attention of public by utilizing the trucks as a medium and poetry as a genre to deliver their messages. The pictures selected for the study by applying the SPEAKING model (Hymes, 1974) are:

Figure 1



Situation

As far as the 'Situation' is concerned, the *setting* and *scene* of all the three images are informal and participants are far away from each other; a kind of setting where 'Addressor' has imprinted the message on the rear view of the vehicle and 'Addressees' are anywhere and everywhere, passers by or onlookers, somewhere on the roads.

Participant

The participants of the first image i.e. "Koe manzur e nazar Shaks he haa-ra ho-gaa / Tab hi elaan hu-wa khel du-baara ho-gaa" are the addressor (author/driver/truck owner) and addressee, masses and social institutions; who have been involved in favoring the powerful people unlawfully. It is an obvious and clear indication of the social injustice which has deprived the masses from their basic right of social equality. Whereas, in the second image i.e. "Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala" apparently a lover is reprimanding his beloved but this analogy of using containers, road blockage and not letting anybody come close (beloved) is directly pointing towards the political upheaval in the country which has made life hard for people and they don't have anyone to approach for the solution of their problems as public administrative institutions and political parties are at battle ground for power gain. So, here participants on the apparent level are lover and beloved, whereas, on a deeper level the addressees of this verse is our political system which is making things hard for people as portrayed in the capital, 'Islamabaad'. Similarly, in the third image "Hun ghin mazy tabdiliyaan dy" there is an obvious



stance of addressing the masses by the truck owner on the plight they are facing due the political slogan of change raised by the particular political party to catch the voter by a positive sign, change. But the things got worse while pursuing this slogan so, the addressor is actually angry at the decisions turned out foolish on the part of the public who voted and selected that particular party including himself.

Ends

The letter "E" stands for ends in the 'SPEAKING' model proposed by Hymes (1974). It describes the anticipated outcomes of a trade as well as the participants' personal goals to accomplish on particular occasions. The 'goal' of the first image i.e. "Koe manzur e nazar Shaks he haa-ra ho-gaa / Tab hi elaan hu-wa khel du-baara ho-gaa" expresses that the speaker wants public to know the reason of social injustice prevailing in the country which is not permitting people to grab the opportunities, offered them equally by the state and their religion too but deprived of due to favoritism and nepotism. Power dynamics in our social system intersects people at every ground and in every field without any hindrance whether issues are official or non-official. Similarly, the second image i.e. "Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala" is an ironical statement from the owner of the truck where he apparently addresses his beloved who is putting hindrances before him to stop him from the very action he is going to perform but indirectly, he is commenting on the political situation being observed in the capital. The 'Ends' of this situation according to Hymes (1974) is public awareness regarding haphazard state condition; the institutions and people who are responsible and making it worse day by day. The sender of the visual message is very clear in his intentions, to highlight the issues, which is achieved successfully when travelers comprehend this message. That is why the language of the visual messages and images painted on the trucks are aligned and do compliment each other to convey it fully in the local codes. Image three i.e. "Hun ghin mazy tabdiliyaan dy" serves the purpose of the resulted situation in the above two cases imprinted on the trucks; shared by the owner in the image one and two respectively. So, the aim of the sender of this visual message is to reprimand people and tell them to bear this situation as it is the outcome of their own action done previously.

Act Sequence

The acronym A stands for "Act sequence" It refers to the particular words used in the communication, how they are employed, and the relationship between all selected phrases. The message form, used in the all three images, is formal as Urdu is the national language of Pakistan; Punjabi, Saraiki, Pashto represents regional languages written on the rear view side of the truck, so the code used by the truck owner makes situation meaningful when evaluated contextually as per Pakistani political history. Whereas, the content of the message is inviting in sense that it allows to ponder upon the situation when someone reads "Koe manzur e nazar Shaks he haa-ra ho-gaa / Tab hi elaan hu-wa khel du-baara ho-gaa", "Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala" and "Hun ghin mazy tabdiliyaan dy". These three visual messages actually follow the act of sequence as highlighted in the model which expresses the heartfelt criticism of the truck driver, like an experienced analyst, who is commenting on the regime change and the aftereffects of that change. The very word 'Tabdeeli'(change) shows the abstract psychological contexts of the situation.

Key

Key stands for K which provides hints that define the 'tone, style, or spirit' of the speech act. Key, or tone, conveys the formality or informality of the setting as well as the mood of both the parties. This is a reference towards how one speaks, including the voice tone and inflection patterns, the use of prosody (or intonation), and the manner in which the message has been delivered (Hymes, 2021). The tone of the images selected for the study is philosophical in the first image i.e. "Koe manzur e nazar Shaks he haa-ra ho-gaa / Tab hi elaan hu-wa khel du-baara ho-gaa", light and sarcastic in the second image i.e. "Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala" and ironical in the third image such as "Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala". The owner of the truck is formal in the first and second images while he turns to informal, Saraiki Vernacular, in the third image i.e. "Hun ghin mazy tabdiliyaan dy" to directly hint the ironical state of his message, while the mood in the all three images is quite serious.

Instrumentalities

The alphabet I, mentioned as *Instrumentalities*, refers to the method of communication; whether it is oral or written and speech pattern that can be language, dialect, code or register. The language which is shared by the speaker and the listener both also called code which can be written or oral. The method of communication used in the selected images is written whereas, the speech pattern is formal national language Urdu in the first two images i.e. “Koe manzur e nazar Shaks he haa-ra ho-gaa / Tab hi elaan hu-wa khel du-baara ho-gaa” and “Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala” and a dialect of Saraiki, a regional language, in the third image i.e. “Hun ghin mazy tabdiliyaan dy”.

Norms

Norms, extracted from N, represents social standards that regulate an activity, the actions and reactions of the participants, or customary laws that direct behavior. In speaking, interpretation standards are equally crucial especially on events and generally cross-cultural exchanges, similarly, court cases or employment interviews if norms are not taken into consideration may result in serious consequences. The social norms that direct behaviors are followed in the selected images as no one called bad names whether the written messages are formal or informal as in “Hun ghin mazy tabdiliyaan dy”; the contextual situations are handled well as in “Rakh kar raasty main nafarton k container/ tum ny dil ko islamabad bna dala” so that, nobody gets hurt by those exchanges and the message might not get lost due to the biased attitude of the sender.

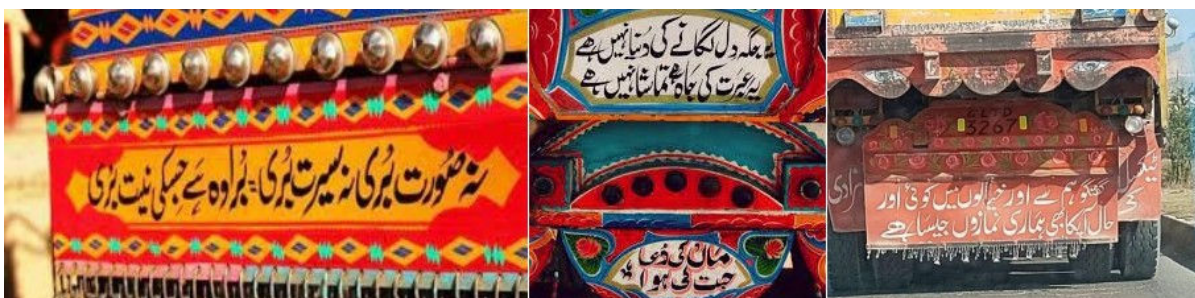
Genere

Genre is referred as G in the SPEAKING model Hymes presents; the last and most important feature of the ‘SPEAKING’ model is *genre* which attracts people more, as poetry and phrases of local language are more direct and appropriate in nature to convey what is hidden. Hence this discourse generates a course for the uneducated as well as educated class by utilizing local, regional and folk traditions of literature to convey their message. So, mostly the genre of poetry along with phrases are usually selected by the truck owners to communicate in formal as well as local languages as in the above selected images; they do have a directness in phrases and symbolic references in poetry which express their intentions as well as save them from possible negative circumstances, they have to face otherwise.

Socio-Religious Concerns

The second category of the data is based on the contextualization of the religious knowledge and through that symbolically giving a word of wisdom to the onlookers to focus on the believes they have inherited from their ancestors and from their religious practices, to have a better society for living. Our social system does reinforce those believes somehow, being social animals (Aristotle) we propagate the ideology we live through; same concepts reflects in our day to day life, our professional life and our cultural fabric has been woven with the same social and religious threads. Pakistan is having a diverse religious background where people of different ethnicity and different religious backgrounds creates a blend of thoughts and beliefs which runs through the young blood and the forthcoming generations obviously. This indigenous trait of the country gives nation a sense of unwavering faith that although they are different from each other in their belief system and local languages yet they are living in harmony due to the faith they have and the teachings these believes impart to people. The images under evaluation are:

Figure 2





Situation

The tacit rules and expectations surrounding the speech event are usually considered as the setting and scene. The location determines who should and shouldn't speak, what speaking style is appropriate, and when an interruption is allowed. Same is the case with above presented images where interruption is not possible, however, other tacit rules and expectations apply at social events and in the workplace (Ottenheimer, 2009) which have some limitations observed by both the addressor and addressees in this study. The scene affects the overall mood and context as here in the given images which are taken on roads and most of the times viewed by people while traveling.

Participants

P is an acronym for participation. It alludes to the two individuals who are actively participating in conversation: the speaker and the listener. The addressee receives a message from the actual or a possible addressor as here in these images truck owner is the sender of the visual messages displayed on the trucks while travelers or passers by are the receivers of the those visual messages in the context of the situation prevailing at that time. They share same codes and can contextualize the message with the surroundings.

Ends

End defines the central idea and sensing of the sender to monitor whether the aim is being reached or not. The gap The gap between a priori mutual understanding and lack of it can therefore be bridged if sensing is provided (Goldreicht al., 2011, p.2). So, the first visual “Naa surat buri na seerat buri/ bura wo hai jiski neeyat buri” conveys the message aptly as no analogy or rhetorical devices used by the sender which shows that he wants to keep it simple as per his targeted readers/ onlookers. Second image i.e. “Jaga gee lagaany ki duiyaa nahi hai, ye ibrat ki jaa hai tmaasha nahi hai” does reveal the philosophical yet religious mindedness of the truck owner who is trying to describe the transitory stay of human beings in the world and if they forget the day of judgement then ‘Karma’ always plays its role to expose the hidden intentions of the humans by punishing them here in the world. The same image has another message as “Maan ki dua jannat ki hawa” displaying the importance of females especially mother in Pakistani society. Whereas, the third image i.e. “Gutugu hum sy or khyaalon main koe or/ haal aapka bhi hmaari nmaazon jesa hai” is a clear indication to avoid worldly attractions which mislead human beings and they lost their connection with God as being a hypocrite religiously.

Act Sequence

It refers to the actual format and content of the message and how the sociocultural context of speech in a particular speech community affects both the message's form and content. The data is related to sociological context and psychological links shared by the the sender so the there is a strong relation between all selected phrases and chunks as “Naa surat buri na seerat buri/ bura wo hai jiski neeyat buri”, “Jaga gee lagaany ki duiyaa nahi hai, ye ibrat ki jaa hai tmaasha nahi hai” or the phrase haal aapka bhi hmaari nmaazon jesa hai” all carry religious connotations as content. The form used in the messages is understood by people easily.

Key

As it defines tone, style, manner and the spirit of the given message; the printed messages do have a serious tone while manner of the message sender is quite religious as in “Maan ki dua jannat ki hawa” and philosophic such as in the image two “Jaga gee lagaany ki duiyaa nahi hai/ye ibrat ki jaa hai tmaasha nahi hai”. The style of the these visual messages is expository as the truck owner wants to explain and educate its readers/receivers, rather than entertaining or attempting to persuade them. In other words this kind of style is used to *expose facts* (Grammarly).

Instrumentalities

In order to comprehend the message, both of them must use the same code to communicate with each other. Both the sender and the recipient are permitted entry and stay if they have a contact, a physical conduit, and a means of a psychological link. ‘Instrumentalities’ of the current discourse on the rear view

side of the trucks include certain features such as a range of formality (here informality) and a sense of seriousness (Hymes, 1974, pp. 55-56) whereas, the sender and receiver both share a psychological link with code used on the trucks. They are efficient enough to understand Urdu, Punjabi and Saraiki; the codes used here are very much familiar to the masses and they often use them in their conversation as “Maan ki dua jannat ki hawa” is common among every one of them.

Norms

The language of poetry written on the trucks in Pakistan is a rich and varied reflection of the linguistic, cultural and social context in which it is produced and consumed. The use of regional languages, simplicity, directness, the metaphors and symbolism all contribute to its unique cultural significance and norms followed by the folks. because some or the other, in floating these visual messages, truck owners are displaying there centuries old norms, traditions and cultures as the very word “Neeyat” (Change) in the first image; the transient nature of life in the second image i.e. “ye ibrat ki jaa hai tmaasha nahi hai” , the value of a mother in our lives in the phrase “Maan ki dua jannat ki hawa” , and a message to be sincere and avoid hypocrisy in the third image i.e. “Gutugu hum sy or khyaalon main koe or” is embedded in the folk traditions of Pakistan irrespective of region or creed .

Genere

Another important feature of truck poetry is the language, the use of metaphor and symbols to convey complex ideas and emotions in a simple and direct way. For example, a poem about longing for a loved one may use the image of a bird flying toward its nest to convey the speaker's desire to be reunited with their loved one. In addition to its linguistic characteristics, the language of truck poetry also reflects the social and cultural context in which it is produced and consumed. The very first image “Naa surat buri na seerat buri , bura wo hai jiski neeyat buri” expresses the hidden religious belief on which major social behavior is settled as the very word “Neeyat” (Intention) shows that if this belief seeps deep down to avoid may discrimination and status issues on the basis of color, cast and creed which will bring positive social change. Similarly “Gutugu hum sy or khyaalon main koe or is symbolic in the sense it advises us to be loyal to God as he demands obedience and complete submission to him but we lack that.

Embedded Humorous Chunks

The third section of the data is consisted of humorous chunks and statements with embedded meaning for the masses. The selected data consists on two languages; Urdu and Punjabi vernacular, which actually highlights diversity of the characteristics a society can have as whole. "Codes are interpretive frameworks which are used by both producers and interpreters of texts. In creating texts, we select and combine signs in relation to the codes with which we are familiar in order to limit the range of possible meanings they are likely to generate when being read by others" (Turner, 1992, p. 17). Following images are evaluated in this section to understand the motives behind these humorous chunks:

Figure 3



Situation

The setting refers to the time and place of a speech act and the physical circumstances under which it is spoken. The location of the participants, or any hindrance lies between them, are also part of the framework such as, the participants are facing each other, their body language, and they are separated



by a table or space in the room. As here, in image I “Dil bra-ay farokhat qeemat sirf aik muskurahat”, image II “Saanu lutt kay khaa par chadd k naa jaa” and image III “Fasla rakhein warna pyar ho jaiga” are spoken on a lighter note but it is a portrayal of youth and their emerging engagements which not only gives a visual treat but a satire on the selfishness and degeneration of the values maintained by our forefathers.

Participants

The first two images are written by the owner but actually the participants of the conversation are a lover and expected beloved who is on the road and on the other hand it is just for entertainment purpose to amuse masses while their heart out by someone in this manner as in the images above “Dil bra-ay farokhat qeemat sirf aik muskurahat” (Heart for sale only on the price of a smile), image two “Saanu lutt kay khaa par chadd k naa jaa” (Plunder us but don’t leave us). The participants of the present scenario, in the image three, are the people on road specially those who drive carelessly and due to their negligence cause accidents. Not only their lives depend on the active and careful drive by following the rules but also others lives are also at risk.

Ends

It refers to the speech act's goals and real results. We speak of outcomes When we talk about "ends" (the intended outcome of an activity), occurrences, and goals (Umezina, 2017).

The message's sender and recipient can assist one another in achieving goals by enunciating their phrase, using an animated voice, and appropriately pronouncing words. Using nonverbal cues to convey ideas further aids in communication clarification ("Communication," 2009). Here the results achieved when a passer by or people on the road passes a smile to the driver, wave his hand or make some gestures as thumbs up sign etc. to show that the purpose is fulfilled. As in the image I “Dil bra-ay farokhat qeemat sirf aik muskurahat”, image II “Saanu lutt kay khaa par chadd k naa jaa”, it provides entertainment as well as a serious message on the plight of youth who are not serious about their life and wasting it in such frivolous activities.

Act Sequence

The selected chunks for the study both sender and receiver are not present there in person yet they have that connection of shared knowledge, context and code which creates a bond of friendship among them. As “Saanu lutt kay khaa par chadd k naa jaa” can only be said jokingly to stop somebody from leaving him/her in the real sense. Similarly “Dil bra-ay farokhat qeemat sirf aik muskurahat” is the outcome of a happy go lucky state of mind for the speaker and listener. The sequence of the words arranged in a manner that aggravate the lively situation if spoken in front of somebody or a group of people.

Key

The manner of the speaker/ truck owner is humorous and carefree attitude of the speaker who is friendly enough to portray what youth feels and expresses openly. The truck owner speaks in a lighthearted tone in the selected data taken from the truck poetry and he is quite in high spirits. It feels that there is no age gap between both the persons; sender and receiver.

Instrumentalities

For a successful communication, the codes must be shared by both the participants because “codes provide a framework within which signs make sense. We cannot grant something the status of a sign if it does not function within a code” (Chandler, 2002, 147). Here the codes used by the truck owner is common enough for the receiver as Urdu and Punjabi used on a large scale in the country as per population of the Punjab province. The data selected for study do not have any symbolic language or terminology which receiver can not understand as people do quote such phrases on and off.

Norms

Truck poetry is often created and consumed in a social context, with truck drivers and other travelers sharing and discussing the poetry with one another. This social aspect of truck poetry is an important part

of its cultural significance as it reflects the social ties and connections that exist within Pakistani society. As “Saanu lutt kay khaa par chadd k naa jaa” is used to show loyalty and solidarity to one’s friends and family as one doesn't want to lose them.

Genere

It refers to demarcated types of utterances for example poems, proverbs, riddle, sermons, prayers, lectures and editorials etc but there is no such thing as a complete language; all languages are sporadic, incomplete, and can be compared to a web of utterances (Williams, 2000). The poetry is metaphorically referring to the idiomatic language in different context of Pakistan such as in image one “Dil bra-ay farokhat qeemat sirf aik muskurahat”, image two “Saanu lutt kay khaa par chadd k naa jaa” and image three “Fasla rakhein warna pyar ho jaiga” all embedded in the contextual settings of the society where youth do pass such remarks verbally, in the written mode and through their body language as well to attract any possible lover. Whereas, these humorous chunks ironically used on the trucks through visual messages, with the purpose, to scold the lover that the attention is not given, however, the fact Truck drivers contextualize the said for the road safety as Hymes’ setting of the discourse is contextual whereas the referring one is about to keep other vehicles distant because of road safety instructions by cops that keep distant space from other vehicles.

Conclusion

Poetry is the core artifice that has been the frequent art of representation on truck vehicles, though, it is the traditional facet and representation of folk literature but on the other hand the poetry has pragmatic perspectives. Truck decoration is one of the common practices that are performed in Pakistan, where almost all trucks are embellished with a diversity of figurative imagery, epigraphs, repetitive patterns of language, symbols and poetry. They are a representation of indigenous culture through the language in real life and the paintings of different symbols of those unique local cultures. The language contextualized in this way produces a meaningful written discourse which convey messages of the truck owners about a political, social, religious or psychological situation which has been observed by them and they want to share that with masses. Infact they are developing a public opinion by presenting their critique on the issues mentioned above which is reshaping the whole scenario nationally.

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