

**IDENTIFICATION OF PAKISTANI TRUCK
VISUALS AND CONSTRUCTION OF THEIR
MEANINGS THROUGH THE VISUAL RHETORIC
APPROACH**

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UNIVERSITI SAINS MALAYSIA

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by

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MENGENAL PASTI VISUAL TRAK PAKISTAN DAN MEMBINA MAKSUDNYA MELALUI PENDEKATAN RETORIK VISUAL

ABSTRAK

Seni trak di Asia Selatan memiliki kisah lampau yang panjang dan penting. Terutamanya, ia merupakan salah satu bentuk kesenian negara Pakistan yang paling popular dan diiktiraf pada peringkat antarabangsa. Seni trak ini popular kerana ia menggambarkan visual budaya empat buah wilayah di Pakistan. Oleh itu, seni trak telah menjadi satu cara yang mewakili tema budaya yang berbeza melalui ciri visualnya yang menarik. Visual trak ini menunjukkan ciri-ciri penting wilayah atau kawasan trak tersebut berasal. Selain itu, visual trak bukan hanya bersifat estetik tetapi juga memiliki kuasa komunikasi. Kajian ini bertujuan untuk mengenal pasti visual dan kepercayaan visual yang menjelaskan bagaimana elemen visual berfungsi terhadap interpretasi. Penyelidikan berasaskan visual ini mensasarkan pembinaan makna visual dari segi budaya daerah dan kawasan yang berbeza. Maka visual itu perlu diteroka mengikut setiap aspek tertentu yang terkait dengannya. Penyelidikan kualitatif ini adalah berdasarkan kajian retorik yang berusaha untuk memahami visual yang dipengaruhi budaya yang dilukiskan pada trak. Dengan menggunakan teori retorik visual artifak yang dicadangkan oleh Sonja K. Foss, dan teori tarikan retorik Aristotle, kajian ini meneliti sifat, ciri-ciri dan kepercayaan yang digambarkan oleh visual trak ini serta kepelbagaian bentuk gaya dengan penampilan intrinsik, corak, peletakan dan pengaruh budaya wilayah tersebut. Analisis visual trak yang dipilih adalah berdasarkan kategori tema yang meneliti pelbagai perkaitan visual yang berkait dengan budaya. Dapatan kajian menunjukkan bahawa visual trak merupakan visual retorik yang mempunyai kebolehan untuk berkomunikasi dengan sesiapa yang melihat.

Sebagai wakil budaya bagi wilayah atau kawasan tersebut, ia menyampaikan mesej yang lebih terkesan dalam bentuk visual dan lebih menunjukkan kecantikan estetik yang menarik perhatian khalayak. Bagaimanapun, penyelidikan ini membuktikan secara ilustrasi bahawa visual trak mempunyai impak yang lebih kuat terhadap khalayak dan menyampaikan mesej dengan lebih terkesan dengan memperindahkan tarikan estetik, agama atau budaya. Interpretasi visual yang sebegitu membolehkan seseorang mampu mengesan kebanyakan analisis yang menarik tentang kepercayaan budaya, nilai dan tradisi.

**IDENTIFICATION OF PAKISTANI TRUCK VISUALS AND
CONSTRUCTION OF THEIR MEANINGS THROUGH THE VISUAL
RHETORIC APPROACH**

ABSTRACT

Truck art in South Asia has a long history and significance. Most notably, it is one of the most popular and internationally recognised art forms of Pakistan. The reason for the popularity of this art form is the visual portrayal of the cultures of Pakistan's four regions. Truck art has, therefore, become a way of representing different cultural themes through the enticing nature of its visuals. Such visuals signify the importance of the particular region or area from which the truck originates. In addition, the visuals of the truck are not only aesthetic but also possess communicating power. This research intended to identify the visuals and the persuasion of the visuals to explain in what way the visual elements are functional to the interpretation. This visual-based research is targeted for the construction of visual meanings in terms of the culture of different regions or areas. Thus, the visual has to be explored in each particular aspect associated with it. It is qualitative research, based on a rhetorical study that aims to understand the culturally influenced visuals depicted on trucks. By employing the visual rhetoric theory of artefact proposed by Sonja K. Foss and Aristotle's rhetorical appeals, this research explores the characteristics, features, and persuasions of these truck visuals as well as their varieties of stylised forms with intrinsic appearances, patterns, placements, and influences of the regions' cultures. The analysis of the selected truck visuals is based on theme categories that explore different associations of visuals linked with culture. Findings have shown that these truck visuals are rhetorical visuals that have the ability to communicate with the

viewers. As a cultural representative of the region or area, it conveys more powerful messages in the form of visuals and shows more aesthetical beauty that attracts the audience. However, this research has proven, with exemplification, that truck visuals have a more powerful impact on the audience and convey messages more powerfully with the beautification of aesthetical, religious or cultural appeals. Such interpretations of the visuals enable one to become a detective with the most interesting analysis of cultural beliefs, values and traditions.

CHAPTER 1

INTRODUCTION

1.1 Introduction

The creative art on trucks in the form of paintings is a significant form of artwork practised in Pakistan. These paintings play a key role in depicting cultural, religious and political themes in the form of visuals on cargo vehicles.¹ Originating from Afghanistan, this art form is extensively practised in Pakistan after the Soviet Invasion,² (a war between Afghanistan and the Soviet that lasted over nine years from 1979-1989) and gradually reaches its peak due to its pervasiveness in mediums, cultural themes, enriched colours, patterns and subject matters. Now it has become an internationally recognised form of the art. Exhibitions have been organized worldwide to showcase this form of art; exhibitions were held in New Zealand³ (Oceania), United Kingdom⁴ (Europe), Turkey⁵ (Eurasia), United States⁶ (America) and India⁷ (Asia) are the evidences of this art form recognition. The international embrace of this art form is probably due to the pervasiveness and uniqueness of the themes that symbolise the culture of different regions or areas with different motifs, designs and styles.

¹ Anna Schmid, "Truck art as arena of contest," *Journal of Social Sciences* 4, no. 4 (2000): 235-241.

² Elisabeth Leake, "Spooks, Tribes, and Holy Men: The Central Intelligence Agency and the Soviet Invasion of Afghanistan," *Journal of Contemporary History* 53, no. 1 (2018): 240-262.

³ "Truck Art Project," *Wordpress*, 2013, <https://truckartproject.wordpress.com/about/>.

⁴ Nadia Rasul, "Trucks as Art: Pakistan's Colorful Tradition, With a Midwestern Twist," *The Atlantic*, <https://www.theatlantic.com/international/archive/2012/04/trucks-as-art-pakistans-colorful-tradition-with-a-midwestern-twist/256012/>.

⁵ Nadeem F. Paracha, "The Elusive History and Politics of Pakistan's Truck Art," 2016, <https://www.dawn.com/news/1278386>.

⁶ Hugh Hart, "A Jingle Truck Artist brings the Mobile Art of Pakistan to America," *Fast Company*, 2014, <https://www.fastcompany.com/3037627/a-jingle-truck-artist-brings-the-mobile-art-of-pakistan-to-america>.

⁷ Hassan S. Rao, "Pak Truck Art Exhibition at Indian Art Gallery," 2007, <https://economictimes.indiatimes.com/wealth/personal-finance-news/pak-truck-art-exhibition-at-indian-art-gallery/articleshow/2342316.cms>.

Beside this international embrace, every country has its own particular and distinctive art forms that represent the people of that area, their cultural trend, and heritage. Similarly, Pakistan is a country that represents the wisdom of colours, and it can be seen in its diverse cultural aspects. Although, truck art is a broad form of art in Pakistan, both in terms of their distinctive appearance (folk nature, colour applications) and aspects of decoration (themes, design components). This research is concerned with the cultural influence from four regions that inspire the distinctive themes painted on the trucks by examining, identifying and analysing the truck visuals and execution of the themes preferred in all four regions of Pakistan, i.e. Punjab, Sindh, Khyber Pakhtoon Khaw, Balochistan.

The distinctive aspect of this study is to use the visual rhetoric approach to characterize and analyze these visuals (meaning behind the visuals of the truck). By using visual images and texts visual rhetoric is a means of communication. This requires the visual literacy skills and the ability to interpret objects in terms of their shapes and meanings. The visual structure and the consequent persuasive effects on the audience are also examined by using this approach.

Visual rhetoric is now a branch, or more accurately a subfield of anthropology, art theory, psychology, graphic design, marketing, communication, literary analysis, and culture studies. Its fundamental focus is on the visual processing of forms and their meanings, and on how to read and interpret the visual texts. This includes an understanding of the visual

composition based on colouring, shaping, and theme placement.⁸ Visual rhetoric emphasises images as sensory expressions of cultural and contextual meaning, as opposed to aesthetic consideration.⁹ According to Phillip, visual rhetoric is the ability to find meaning in imagery. His study proposed that visual rhetoric involves a set of skills ranging from simple identification (naming what one sees) to complex interpretation on contextual, metaphoric and philosophical levels.¹⁰

However, Davis argued that visual images bear more meaning than literally meet the eyes¹¹. They have, in other words, rhetorical force.¹² By and large, psychologists describe the latter as internal representations of real or imaginary things, allowing people to recall, plan for, and predict ideas and events.¹³

Trucks served multiple functions beyond merely a transporter of cargo. Multiple functions include attribution and praise towards the culture, aesthetical beauty of the visuals and religious and political depiction that are adorn on the different portions of the trucks. There are three portions of the trucks, i.e. front, back (rear), sides which are further divided into

⁸ James A Herrick, *The history and theory of rhetoric: An introduction* (Routledge, 2017).

⁹ Martin Kaltenbacher, "Gunther Kress and Theo van Leeuwen. Reading images: The grammar of visual design," *Information Design Journal* 15, no. 3 (2007): 292-297.

¹⁰ Philip Yenawine, "Thoughts on visual literacy," 1997.

¹¹ Ronald Barthes, *Rhetoric of the Image*, trans. Array Visual Rhetoric in a Digital World: A Critical Sourcebook (Boston: Bedford/St. Martins, 2004), 152-163.

¹² Beasley, Ron, and Marcel Danesi, "Persuasive signs: Approaches to applied semiotics," *Mouton de Gruyter* (2002).

¹³ Daniels Mcghee, Susan, and Gary A. Davis, "The imagery-creativity connection," *The Journal of Creative Behavior* 28, no. 3 (1994): 151-176.

small geometrical shaped panels for decoration. Each portion revealed different specific themes in a painting form.



Plate 1.1 *Ajrak Pattern Visual, A sindhi design.* Photograph by the researcher, June 15, 2018. Jhumra Workshop, Sindh, PK.



Figure 1.2 *Ajrak Pattern Visual, A sindhi design.* Photograph by the Researcher, June 15, 2018. Jhumra Workshop, Sindh, PK.

The truck art was initially inspired by carts decoration. Although, it is highlighted in the article¹⁴ that the onset of the study about trucks was in Afghanistan in the early 1970s. Due to the Soviet Invasion and civil war in Afghanistan (1979-1989), both the truck decorating industry and research pertaining to this art form had shifted to Pakistan.¹⁵ Consequently, the study of the truck art became rooted, flourished and evolved in Pakistan. It subsequently gained the attention of the world through its intricate designs and themes that represent religious, political and cultural aspects of different regions within the country.

As mentioned earlier, decorating trucks is a widespread practice in Pakistan where all the trucks are decorated with different ornamentation, poetry, designing floral patterns and figural images.¹⁶ These decorations may or may not be religious, cultural or political in nature. Nevertheless, Schmid categorized the decoration of the visuals in three domains¹⁷ i.e. religious, cultural, political. However, in this qualitative research, cultural visual aspect is focused that explore and discussed each portion and theme of the moving canvass¹⁸ separately in relation to their distinctive features. These distinctive features are closely linked to specific regions, as every region has its own well-defined culture and tradition. One example of this can be seen in Karachi¹⁹ where the inhabitants have a fondness for sceneries, celebrities' portraits, landscapes. In the Khyber Pakhtoon Khan

¹⁴ Jamal Elias, "On wings of diesel: Spiritual space and religious imagination in Pakistani truck decoration," *Anthropology and Aesthetics* 43, no. 1 (2003): 187-202.

¹⁵ Mohammed Kakar, *Afghanistan: The Soviet invasion and the Afghan response, 1979-1982* (University of California Press, 1995).

¹⁶ Martin Sokefeld, "Moving images," *Tsantsa* 13 (2008): 176-177.

¹⁷ Anna Schmid, "Truck art as arena of contest." *Journal of Social Sciences* 4, no. 4 (2000): 235-241.

¹⁸ A term used for Pakistani trucks by Martin Sokefeld.

¹⁹ Region's name (biggest city of Pakistan situated in Sindh).

and Kashmir province of Pakistan, woodwork is appreciated the most while in the Punjab province, ornamentation that made from camel bone²⁰ are admired. In short, the nature of the truck is easily identifiable from its appearance which indicates from where it is from and who the owner is. The roots of the truck designs are also influenced by different cultures (regional, national and international, i.e. Indo- Pak influence) that represented in the forms of visual of birds, peacocks, floral and geometrical patterns composed on different portions of trucks. However, because of their distinctive decorative appearance, Pakistani moving canvasses are different in style from the trucks that originate from other parts of the world.

The current research explores various cultural design elements, styles, colours and themes of different regions and areas through their visual representation on trucks. This can be done by identifying the truck visuals and then explore them with a rhetorical approach that uncovers the associations, inspirations and logics chronologically. Through the rhetoric approach, the truck's designing elements are explored in a comprehensive manner including text and picturization, topics, subject matters, colours representation, the painting method, depictions of tribal stories and its effect on the viewers' sight, its progress and achievements and persuasions.

1.2 Impetus for Research

Every culture is based on its roots that can be traced back to its origin. It gradually evolves as a fusion of ancient with modernism. Similarly, Pakistani truck art is not bound by a

²⁰ Camel bone is a technique of painting on wooden surface.

specific style, but it is pervasive in its unique nature. However, being Pakistani and knowing about the beautiful and intricate aspects of its truck art, it is motivating to explore how the enchanting visuals of the trucks that plays an important role in depicting cultural, religious and political nature of society. Though, these visuals are not only used to please the viewers or attract their attention, but at the same time, the visuals have concealed meanings that truck owners wished to convey about their culture. Concisely, they cover all aspects of culture in every form that would be a source of interest to the audience. The investigation emerged following questions whether theme depicted on trucks of a specific region has the same meaning in different areas of Pakistan? Are the designs of the specific region depicted on the trucks adopted by another region (a form of cultural trade)? What is the difference in the appearance and layouts of the trucks' designs from different regions of Pakistan? Is there any design adoption flexibility, means one regional design can be adopted by the other region, as they are flexible in adoption of designs by people from different regions?

1.3 Problem Statement

There are various aspects to explore truck art i.e. in terms of textual analysis, motifs analysis, truck decoration as a trade, structure of trucks, association of culture, political and religious aspects. Various scholars explored these aspects of trucks through different approaches i.e. ethnography or sociology. What is lacking in all these approaches is an identification of truck visuals through visual rhetoric because these meaningful visuals has tendency to communicate with audience. Previous studies have reported that mostly the publications related with the trucks and with the decoration of the vehicle in Pakistan

generally focus almost exclusively on the striking visual aspects of decoration and ignore their semiotic value or the culture of trucks and trucking.²¹

The problem that this research aims to address is the lack of academic documentation about the meanings and associations of imageries/visuals painted on trucks with the influence of regional cultures as suggested by Jamal Elias that the publications on truck decoration include few coffee table-type books and photographic journal and magazine articles with very little text. Most of the researches on truck art are dealing with the picturization and the aesthetic aspect of the visuals.

So, the research will explore, identify and construct the meanings of the visuals by using the visual rhetoric approach. Finnegan pointed out that visual rhetoric approach relies on something other than words or text for the construction of its meanings.²² Hence, visual rhetoric could assist in understanding the categorisation of the visual's themes. These categorisations will further identify that the truck visuals are influenced by cultural associations and metaphors.

1.4 Research Objectives and Questions

This research address two objectives:

²¹ Jamal Elias, "On Wings of Diesel: The Decorated Trucks of Pakistan," *Amherst College Magazine*, 2005.

²² Olson, Lester, Cara A. Finnegan, and Diane S. Hope, *Visual rhetoric: A reader in communication and American culture* (Sage, 2008).

First objective of the study is to identify the visuals that are painted on Pakistani trucks as a cultural representation of specific area or regions through mapping.

The first phase identified the truck visuals according to the nature of their themes and accumulate them in the form of groups/ categories. To attain this objective is important for better understanding about the visuals, and how visuals can play a powerful role in society. So, it leads to the question that What type of visuals are used for representation of a culture?

This objective is achieved by thematic analysis using Atlas ti. 8, a latest qualitative data analysis software. It helps in organizing the collected data (both in text and visual) through codes and developed categories/themes which are further analysed in second phase. Thematic analysis also point out the essential and non-essential factors that are considered in the formation of truck visuals. Furthermore, this phase draws a comparison between the truck's three portions/sides according to the themes.

The second objective of the research is to analyse the truck visuals by using rhetorical theories to explore the cultural meanings of these visuals. Primary purpose to analyse the visuals under rhetorical theories is to highlight the characteristics and features of the truck cultural visuals. Cultural visuals are not only aesthetical pleasing to eyes but at the same time have tendency to communicate with audience. These characteristics of visuals are well explored with rhetorical analysis.

To attain this objective, this research introduced a method by fusing two rhetorical theories together i.e. Rhetorical theory of Foss and Aristotle rhetorical Appeals. This method fulfils all the requirements of the visuals as for the physicality exploration of the visual, this research use Foss theory and for persuasion, Aristotle rhetorical appeals are used. This arose a question that how can the visual rhetoric theories by Sonja K. Foss and Aristotle Rhetorical Approach be used in analysing the cultural meanings of the truck visuals?

The visuals are analysed according to the two rhetorical components proposed by a rhetorical scholar Foss in her theory i.e. Presented Components, Suggested Components. According to Foss, these two components are essential for the exploration of the visual in rhetorical spectrum. The presented components of the visuals are analysed from the perspective of three metafunctions, representational (what it represents), interpersonal (the intention of the artefact) and compositional (how it composes) functions. Furthermore, it explores the types of visuals painted on the trucks, cultural association with specific region, layout, the shape of design, patterns and placement of designs, composition and emphasis of the design. On the other hand, suggested elements refers to the concept. Additionally, Aristotle Rhetorical appeals are used for visual persuasions i.e. idea, reason, emotions, logics, folklores, myths that are associated with the visual.

1.5 Foss Rhetorical Theory and Aristotle Rhetorical Appeals (Research Method)

The detailed discussion about the research method, justification of method and how it significant for this research is explained in chapter 3. However, this section only introduces the basic about research method.

Love argued that multiple theories can be used in research to support²³ and develop the model according to epistemological perspective for exploring the philosophical underpinnings of research.²⁴ As such, this research uses the theory of visual rhetoric as employed by Sonja K. Foss and Aristotle's rhetorical triangle for the persuasion and validity of the visual of the Pakistani truck art. Other than rhetoric, other methods are also used to explore the visual, i.e. semiotics, iconography, but each approach offers its limited visual exploration frame. The feature that keeps rhetoric apart from other methods to visual exploration is that not all visuals are rhetoric will further explained in chapter 3.

By using both Foss' visual rhetoric theory and Aristotle rhetorical triangle, this research explains and attempts to construct the meaning of the truck visuals based on rhetorical meaning. To do so, this research examined the truck visuals by employing the rhetorical studies by providing ways to understand the beliefs and perceptions about these visuals. Furthermore, this research analyses the truck visuals based on its the different shapes, techniques, colours, media, and methods used to employ these motifs on the truck by applying the theory of visual rhetoric as an artifact by Sonja K. Foss and Aristotle's persuasive appeals.

²³ Terence Love, "Constructing a coherent cross-disciplinary body of theory about designing and designs: some philosophical issues," *Design studies* 23, no. 3 (2002): 345-361.

²⁴ James Scotland, "Exploring the philosophical underpinnings of research: Relating ontology and epistemology to the methodology and methods of the scientific, interpretive, and critical research paradigm," *English language teaching* 5, no. 9 (2012): 9-16.

Not every image is analysed in rhetorical way. According to Foss, for the images, two primary components must be present in the visual to analyse it rhetorically as both components are the qualities of truck imageries: Presented elements, Suggested elements.

Recognition of the presented components of an artifact involves identifying the main physical highlights, such as form, shape, room, medium and shading. While recognizing evidence of the suggested components is the way to find the concepts, thoughts and subjects and meanings that a spectator would possibly gather from the (interpersonal) components displayed. Visual rhetoric as an artifact, at that point, is the purposive generation or implications of hues, frames and different components to speak with group of audience.

According to Aristotle, rhetoric often refers to language or a way of communication with the audience, whether written or oral, that is used strategically to persuade people to believe or act in certain way. When visual rhetoric²⁵ is discussed, it inclined the thinking that referred to the way in which images are manipulated that is perceived. However, visual rhetoric is so much more than image manipulation. In fact, visual rhetoric refers to how images interpret and make meaning out of anything that is seen.

²⁵ Charles A. Hill, and Marguerite Helmers. "Framing the Study of Visual Rhetoric: Toward a Transformation of Rhetorical Theory," In *Defining Visual Rhetorics* (Routledge, 2012): 315-326.

Similarly, ethos, pathos and logos are called rhetorical triangle or modes of persuasions and three appeals proposed by Aristotle. The appeals can be explored as creator/ artist-oriented discourse is expressive, group of onlookers/ audience-oriented discourse is persuasive, reality-oriented discourse is objective, and text-oriented discourse is artistic. Their relationship is triangular, implying at the idea of triangulation. The three points of the triangle progress towards becoming in revision the places of creator, group of onlookers, and esteem:

The position of the creator draws upon Aristotle's idea of ethos, or character, and in addition the modern understanding of ethos as a cultural viewpoint or perspective that portrays a community. The creator's position isn't just an individual record of himself or herself. The creator is an intricate person who specifically uncovers (or designs) parts of character appropriate to the expository work required. The creator's position speaks to a specific shared standpoint that indicates settled-upon qualities and welcomes the crowd to watch or join the artifact.

Since the participants of this research were the local public i.e. truck drivers, truck painters and local people that belong to specific regions or areas, the study followed the unstructured type of interviews as it enables the researcher to suggest some open-ended conversation starters and the interviewee express his/her own ideas. The informants were interviewed in order to get more information in terms of their own understanding of the folklore and myths of their specific tribes and regions, in relation to the truck art imageries.

These participants provided the information about their regional subject matters, design preferences and other features of their culture that are painted on trucks. These information leads to a purposive sampling due to specified research questions.

Based on primary data, visuals and texts of trucks, their patterns, and stylized design are collected that are used in the decorations and embellishment of the trucks from different regions of Pakistan. These visuals are collected through visits at the addas²⁶ and workshops from different regions and areas of Pakistan. Through these visits, the design elements, motifs, patterns, colours and styles of painting, merging and sketching were examined.

1.6 The Significance of the Research

Pakistan is a country in South Asia with a rich, powerful, fascinating multicultural heritage that has developed over 5,000 years²⁷. The arts of Pakistan come from a rich and diverse history. Truck art is one of the most popular, vivid, and loud art form in Pakistan in history. The beautiful poetic and chaotic designs with multicolor palettes are integrated in order to create something bright and elaborate that reflects the diversity of Pakistani culture. Truck artists create and exhibit art in their own creativity and imagination. This idea will also help the public understand better and appreciate the importance of Pakistan's traditional patterns and patterns. Additionally, an essential part of Pakistan's diversified culture and economy is the use of motifs and patterns. Nevertheless, as a contemporary

²⁶ Local word used for Truck's workshops.

²⁷ Shanti Swarup, *5000 Years of Arts and Crafts in India and Pakistan: A Survey of Sculpture, Architecture, Painting, Dance, Music, Handicrafts, and Ritual Decorations from the Earliest Times to the Present Day* (DB Taraporevala, 1968).

artist and designer, the primary intention is to be inspired to spread and integrate this art form's vibrant message locally and around the world. In other visual arts, i.e. textiles and fashion, art will further promote and enhance the traditional art form by incorporating and applying truck visuals. For the next generation of Pakistani truck musicians, designers and practitioners, knowledge and appreciation of the artistic expression and creations of truck art should maintain traditional cultural identities. This initiative will also help to spread the true nature of the history, country and people of Pakistan.

By using visual rhetoric, the current study will give people an awareness and communication tool (a forum for exploring artwork) to explore truck art. Nevertheless, depictions symbolized on trucks in the form of paintings are important to advance artistic expression in Pakistan. In addition, learning about truck art visuals / symbols under visual rhetoric spectrum adds to the viability of the well-known art form, it depicts the changes, modernization, and influences of designs and their medium in an elaborate way. The reason for the research is to understand the implications that each visual on the truck as works of art conveys how a group of onlookers that the truck owners needed to express can interpret it. By analysing the visuals through visual rhetoric, it enables one to learn about how pictorial art is used to interrelate all the religious, political and cultural influences in the form of truck visuals. Adding to this, truck painters and viewers could also gain an understanding of the design element that symbolises different regions in the form of moving canvasses.

This research uses a visual approach to various aspects of culture that also represents people's taste and desires. Because of this aspect like culture itself, it is an evolving field that evolves and develops. This research explores a way of understanding what makes a truck visually compelling and effective and how it can communicate with its people gathering and empower crowds to experience the message the painter wants to convey. This will then broaden the Pakistani truck art sense through the use of visual rhetoric approach.

Moreover, by analyzing and exploring its enchanting factors, it enhances and celebrates cultural freedom and experiences: to enjoy culture. Because 'culture' no longer refers to a particular set of things and is also comprehensive because of the cultural market, it can be just about everything. To advance and grow truck art prominence, awareness of visual language in the form of truck art visuals is crucial. Visual rhetoric learning contributes to truck art's adequacy in unveiling the shrouded meanings.

1.7 Research Scope and Limitations

Truck art is practiced not only in Pakistan, but also in other world countries. However, only the truck art practice in Pakistan and its four regions is concerned with the scope of this research. Truck art created by all four regions with local identity and regional significance (i.e. Punjab, Sindh, Khyber Pakhtoon khaw (KPK), Balochistan) because each area has its distinct decorative themes, colors and patterns that symbolize the region's beauty.

On different national and international truck companies, truck decoration is performed. These include Isuzu, Suzuki, Nissan Shehzore, Honda, Kia, Toyota, Pama, and so on. This study, however, examines only Pakistan's registered trucks from two companies, i.e. Bedford and Hino. Because of these trucks work widely as cargo vehicles. The reason for choosing these two companies is that they are completely decorated with each portion of their manufactured vehicles. The most enchanting factor of these trucks is that not only are the visible surfaces of the trucks decorated, but also the interior of the trucks are fully decorated, as the driver's cabin is filled with decoration related to the truck's exterior theme color.

According to a survey , the total number of registered trucks from various companies in Pakistan is more than 1 lac, but as mentioned above, this research focuses only on two companies, so in the current study, 120 trucks were explored as 30 trucks per region due to time and expense limitations. 16 Participants will also be interviewed as four per area to collect information on truck design, patterns, designs, folk stories and visual-related rationale.

Most of the available literature about Pakistani trucks are focused on the religious and political domain. However, this research focuses on the trucks ' cultural visual aspect, as the cultural visuals of four regions vary from each other. The sources of data collection include the primary sources, i.e. data collected in the form of visuals and text from four regions of Pakistan. The reason to focus on truck art's cultural aspect is that most truck art

publications are in the form of coffee table books, articles, newspapers, and magazines. Therefore, collecting the information (text and visuals) and interpreting them as the visuals have different meanings in relation to another area / region is indeed a challenging task.

The collection of data from participants i.e. truck viewers, painters and owners, is another limitation in this visual study. Because artist of the truck, i.e. Ustaad (masters), likhaiwalay (calligrapher), loohar (carpenter), mostly mask the methods / techniques of their paintings to show off. Because of this claim, truck decoration is a source of their livelihood, they don't want to share their expertise because they're afraid others will imitate their techniques and can take their role. Through developing unstructured interview format, this limitation would be accessed as the participant feels comfortable sharing their experiences and skills.

1.8 Definition of Terminologies

In this study, 'Truck art' refers to a broad term that carries all the art and craft on trucks. For example, paintings with various media and equipment, truck door and driver cabin wooden carvings, cutting work, alarm, etc. On the other hand, all visuals and images painted on the trucks are referred to by the term 'truck visuals.' In fact, 'Truck motifs' refers to all patterns in floral and geometric forms formed on truck surfaces. Different types of geometric and floral shapes are used to create patterns that continue to repeat and become patterns of design according to surface requirements. In contrast, 'Truck themes'

refers to the various topics painted on the vehicles. These topics have aspects of religion, politics, culture.



Figure 1.3 Floral Motif Visual. Photograph by the researcher, May 13, 2018. Siddhar Bypass, Faisalabad, Punjab, PK.

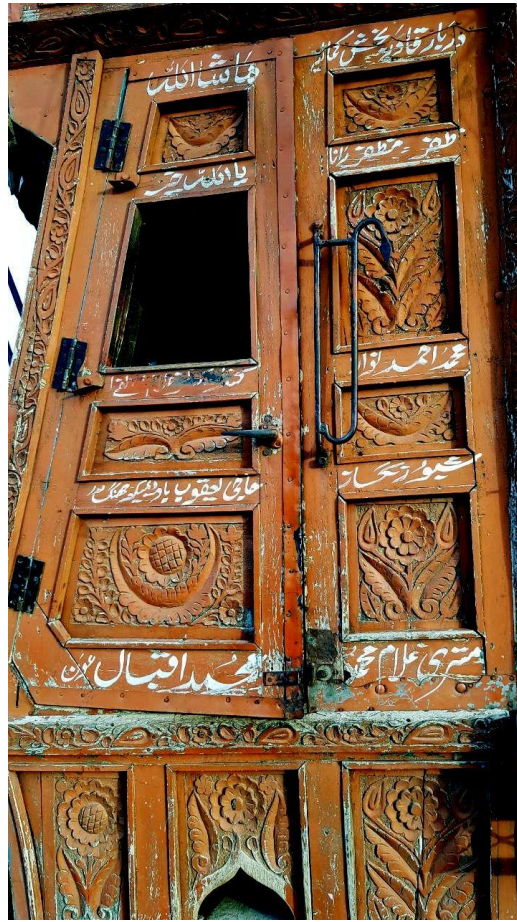


Figure 1.4 Wooden carving, Driver's cabin visual. Photograph by researcher, April 22, 2018. Chishtiyan Hawalei, Balochistan, PK.

In rhetorical studies, the term ' visual rhetoric ' refers to the study of visual imagery. The study resulted in an emerging recognition that visual images provide access through discourse study alone to a range of human experiences not always available. Visual rhetoric developed from rhetorical analysis in the current study to indicate that visual contain and convey symbolic meaning and function in society as ideological forces.

In this research ' visual representational functions ' refers to defining the visual aesthetic characteristics i.e. form, width, colour, meaning, density, setting, etc. However, the

visual's' interpersonal functions ' refers to the connection between the visual's emphasis and the visual's supporting elements to define the connection between them. Added to this,' compositional functions' represents the nature of the composition (i.e., geometric, floral).

Identification' here defines a process where a located audience connects with the artwork on a moral, personal, or experiential level. The term draws on rhetorical conditions that create powerful moments of symbolic identification with works of art.' Emotion' is the effect and effect that artwork produces in audiences in aesthetic ways such as sadness, praise, and joy. In Rhetoric, the response is also associated with visual metaphor. For example, in three forms, pathos, logos, ethos Aristotle defined these emotions. Whereas pathos are the emotions attached to the artwork, an emotion of happiness, sorrow, excitement, and so on, while logos represent the logic behind the artwork, and ethos is more ethically related. When rhetorically describing the object, emotions play an important role in visual persuasions.

1.9 Conclusion

This chapter highlights the research problem and identifies the research objective and questions. It presents the overview about the emphasis of this rhetorical research nature which will be used to analyse the truck visuals including specific regional folktales, myths, emblems and design elements may have specific meanings in cultural context. In addition, this chapter discusses the research methodology and theories used as part of the research, including participants and techniques for data collection. This research is an engaging and

interpretive contextual, visual identification that has been analyzed mainly using the descriptive method through rhetorical methods. Furthermore, this chapter outlines the research impetus and goal and also highlights the research's limitations and scope. The following chapter discusses the historical background of truck art and how visual imagery is linked to the aesthetics of the truck.

CHAPTER 2

PAKISTANI TRUCK ART IN RETROSPECT: INDO- PAK SUBCONTINENT CULTURAL INFLUENCES ON PAKISTANI TRUCK ART

2.1 Introduction

The culture of Pakistan is very varied, a melting pot of influences from India, Persia, Afghanistan, Central Asia, South Asia and Western Asia. In Pakistan, there are more than 15 major ethnic groups that vary in attributes, historical bloodlines, traditions, clothes, food and music. Some of these include Punjabis, Sindhis, Baloch, Pashtuns, Kashmiris, Hazaras, Makranis and Baltis from areas as close to home as the Indus Valley or as far as Africa or Tibet is concerned. Apart from ancient ethnic elements, Islam's religious influence has influenced Pakistani culture strongly since it first arrived in the area in 700 AD.

Pakistani culture involves centuries of widespread art and craft. these art and crafts has a variety of designs, fabrics and aesthetics. Arabic calligraphy is one of the most popular skills used in many local buildings and places, such as copper work, paintings, and carved wood. Typical of Sindh and Multan, pottery, especially blue pottery, is loved all over the world for its look. Naqashi, or camel-skin lamp art making, is another example of local art along with colorful tile work, a legacy of Mughal. In contrast, the world-famous example of art and craft is Pakistani truck art.

This chapter retrospectively unfolds truck art in sections: in the first section, truck art is discussed in the context of the various influences on this art form. For example, the

influence of Indo Pak subcontinent on the truck visuals and themes of Pakistani. However, the second section discuss about the conferred features of truck art identified by previous studies, the focus of previous researches, the methodologies used and justifications why this research chooses a specific segment of this pervasive art form. Although, various researchers have employed different terms to explain the truck art, this section will cover how and why researchers develop different terms to explain this intricate art form, i.e. arena of contest,²⁸ popular culture,²⁹ moving solicits and canvasses,³⁰ moving images and wings of diesel.³¹

2.2 The Historical Significance of Vehicular Art or ‘Truck art’ in the Indo- Pak Subcontinent

Excavation records showed that the decoration of vehicles, i.e. carts, chariots and carriages were in practice since ancient times as the earliest recorded sort was a chariot from Mesopotamia³² as early as 1900 BC.³³ Adding to this, a different type of suspension on chains as well as leather straps were found in an excavation. However, it is believed that the contraption was used in 1st Century BC in Rome.³⁴

²⁸ Anna Schmid, "Truck Art as Arena of Contest." *Journal of Social Sciences* 4, no. 4 (2000): 235-241.

²⁹Samina Zia Sheikh, "Impact of truck art, as popular culture on Pakistani society," *International Journal of Multidisciplinary and Current Research* 6 (2018).

³⁰ Martin Sokefeld, "Moving Images," *Tsantsa* 13 (2008): 174-190.

³¹ Jamal Elias, "On Wings of Diesel: The Decorated Trucks of Pakistan," *Amherst College Magazine*, 2005.

³² Mesopotamia was one of the Six Cradles of Civilization and was focus for a wide range of empires for peace maintance in the land, they required weaponry that gave them a military preferred standpoint. Along these lines, the chariot was one of Mesopotamia's invension for defend their land. A chariot is a sort of carriage driven by a charioteer, using horses because it gave them expanded speed and poewr to fights against outside intruders. Chariots made Mesopotamia a famous country with an incredible armed force.

³³ Tarr, J. A, "Carriage Horses History," *American Heritage Magazine*, October, 1971.

³⁴ Jochen Garbsch, "Mann und Ross und Wagen. Transport und Verkehr in antiken Bayern," *Ausstellungskataloge der Prähistorischen Staatssammlung* 13, 1986.