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Scrutinizing Socio-Political Landscape in Vehicular Discourse: A Critical Discourse Examination

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ABSTRACT

This research scrutinizes Pakistani vehicular discourse as a window into the nation's nuanced sociopolitical scenario. It follows a critical discourse approach to study how inscriptions, slogans, and visual symbols that are evident on automobiles express political sentiments, societal worries, religious beliefs, and individual philosophies. In this research, the linguistic characteristics, production and interpretation processes, and larger socio-political settings that influence vehicle inscriptions have been studied and analyzed using Norman Fairclough's three-dimensional framework that includes textual analysis, discursive practice, and social practice. Moreover, the research uses Michel Foucault's viewpoints of discourse to shed light on how these mobile messages simultaneously reinforce and challenge social hierarchies, power dynamics, and prevalent ideologies. The research demonstrates how commonplace vehicular discourse becomes a dynamic location of meaning-making and social contention by merging Foucault's theoretical viewpoints on the dynamics of discourse and power with Fairclough's structural methodologies. The findings posit that vehicular discourse in Pakistan works as a critical reflection on the day-to-day life of the people by providing a distinct and movable archive of public awareness, rather than being only a way of decorative or personal expression.



Introduction

In South Asia specifically, where it transcends beyond simple means of decoration to become a linguistic and visual depiction of the sociopolitical environment, vehicular discourse has developed into a stunning cultural phenomenon. One of the most brilliant examples is the Pakistan's highly acclaimed truck art, which combines vibrant colors with political and social commentary,

frequently portrayed in lyrical rhymes and becomes the most exuberant instance of vehicular discourse. These verses, which range from clever one-liners to intelligent political slogans, provide a voice for the working classes and allows people to share their cultural, political, and personal viewpoints about prevalent situations. In his article "Verses on vehicles - art or annoyance?", Aryal (2019) claims that the tradition of adorning cars with poetry has spread throughout South Asia, with Pakistani truck art being well-known globally for its creativity and captivating ornamentation. He describes the greater, and possibly undervalued function of automobile discourse in transmitting a nation's political pulse, as each painted truck becomes a vehicle that conveys the voice of its citizens as a whole rather than just being a means of transportation.

"The verses capture the general atmosphere of the country and what working-class people talk about," posits Guragain (2021) in a similar way. This claim reinforces how effective vehicle discourse is as a window into Pakistan's sociopolitical scenario, where truck art serves as an artistic expression to present itself as a sociopolitical landscape. The sociopolitical climate of the country is elucidated in these texts, which are frequently imbued with political allegiances, social critiques, and omnipresent viewpoints. They often express approval, disapproval, or commentary on political parties, government programs, and national problems. Uncontrolled and uncensored, this text resonates the everyday problems of the common masses and gives a unique, viewpoint that is generally ignored by the media that serves as Ideological State Apparatus, indifferent to dilemmas of the working class. According to Foucault (1975), discourse emphasizes how language and power are intricately linked and how a society manufactures truth. This research demonstrates how vehicular discourse is a dynamic form of socio-political expression that goes beyond aesthetics. These mobile writings, which are usually authored by members of the working class, make observations on social injustice, power struggles, and governmental corruption through metaphor, satire, and comedy. By doing this, they challenge dominant narratives and create space for different viewpoints.

By utilizing Fairclough's three-dimensional paradigm for critical discourse analysis (CDA), this research critically examines vehicular discourse in Pakistan. The discourse about Pakistani trucks has been studied using Fairclough's model as a literary artefact (dimension one), a social practice entwined within the community (dimension two), and a vehicle for expressing ideology and power relations (dimension three). Using this approach, the research scrutinizes how the verses of on the vehicles become a mirror to Pakistan's socio-political realities by conspicuously portraying local politics and culture. It has been analyzed how these poetic expressions both reflect and contribute to larger social processes through this analytical perspective, revealing the relationship between language, power, and cultural ideals. The relevance of vehicular discourse, its placement within Pakistan's sociopolitical context, and the use of CDA to effectively examine these textual and visual forms of communication has been discussed in the following sections:

Research Objectives

This research has the following objectives:

1. To determine the most prevalent sociopolitical themes that are highlighted in Pakistani vehicular discourse.
2. To assess critically how vehicular discourse serves as a substitute medium for social commentary from underrepresented perspectives.
3. To evaluate how vehicular discourse functions as a site of negotiation between identity, resistance, and power in the Pakistani context.

Research Questions

The research questions are:

1. How does vehicular discourse in Pakistan (e.g., slogans, bumper stickers, truck art, and rickshaw poetry) articulate the country's dominant socio-political and economic narratives?
2. How does vehicular discourse serve as a substitute forum for social criticism in Pakistani culture, especially from marginalized or underprivileged groups?
3. How does Pakistani vehicular discourse function as a platform for negotiating power dynamics, identity, and resistance?

Statement of Problem

While previous studies on vehicular discourse have employed approaches such as Halliday's Systemic Functional Grammar, Janks' model of discourse analysis, and Semiotic analysis to interpret the linguistic and visual elements of vehicular texts, these frameworks have primarily focused on the structural and representational aspects of language. Despite the widespread visibility and social reach of vehicular discourse, Critical Discourse Analysis (CDA) has not yet been applied to this domain. This study aims to bridge this gap by analyzing vehicular discourse through the lens of CDA, uncovering the implicit ideologies and sociopolitical messages communicated through textual practices on vehicles.

Significance of Study

This research is inadvertent because it elucidates how unconventional locations, such as automobiles, can serve as effective platforms for social and political expression. Through its focus on the commonplace, mobile narratives that reveal the nuances of Pakistani society, it broadens our understanding of discourse beyond formal media and literature. The research's analysis of vehicular discourse also reveals how marginalized groups and individuals express identity, humor, hope, and dissent in public settings. This strengthens critical discourse analysis by emphasizing the interactions between mobility, language, power, and resistance.

Literature Review

This section deals with the review of related researches in the field of vehicular discourse.

Reflection of Socio-Political Problems Through Language

In all of its forms, language has always represented intricacy of human civilization, and often, the socioeconomic problems that societies encounter. Vehicle inscriptions are a unique and sometimes overlooked outlet for this kind of expression. For people who might not have access to traditional means, especially those from less affluent backgrounds, these inscriptions give them a voice. The drivers and owners share their instances of hardships, hope, humor, and tenacity etc.

Reginald and Musah (2018), in their work "Moving poetics: A linguistic analysis of inscriptions on vehicles," explored how cars can also serve as mobile billboards for both individual and collective expression beyond their primary function as vehicles for transportation. According to them, writing a message on a car has become so ordinary for many drivers, to the point where a vehicle wouldn't be seen complete without one. The lived experiences of those who deal with political instability, unemployment, inflation, and economic disparity are captured by these inscriptions, which are not random; they turn common cars into mobile storytelling machines that share the untold stories with a wider audience.

These inscriptions have important linguistic functions in addition to being cultural representations. According to Asangba and Taluah (2018), vehicle inscriptions represent the six communicative functions of language which are: emotional, referential, conative, phatic, poetic, and metalingual, that Jakobson (1960) proposed. The drivers' frustrations or nightmares regarding their financial woes demonstrate the emotive function, whereas inscriptions that make reference to more general societal issues like unemployment or corruption demonstrate the referential function. On the other hand, the conative function is seen when drivers persuade the reader through the usage of inscriptions, usually promoting moral conduct or perseverance in the face of adversity. When drivers experiment with language itself, metalingual features occur, poetic functions show up in the employment of witty or rhythmic terms, and phobic functions maintain a sense of shared experience with readers while driving. Vehicle inscriptions serve these purposes by providing comments and insights on the socioeconomic situation in addition to offering pleasure.

Vehicular Discourse in International Context

In nations like India, Pakistan, and several African nations, vehicular discourse is a notable aspect of linguistic and cultural expression. In South Asian and African contexts, vehicles, particularly trucks, rickshaws, and buses, act as mobile canvases that reflect social values, local wisdom, religious devotion, personal beliefs, and even political commentary, in contrast to the United States, Europe, or Saudi Arabia, where vehicles are typically kept minimalistic and subject to display content regulations. This dynamic approach enables regular people to actively engage in public conversation by illuminating a profound relationship between language, identity, and daily existence.

Across the globe, vehicular discourse has functioned as a dynamic platform for public self-expression, and integrating cultural, political, social, and economic storylines into daily mobility. Darwish and Rousan (2014) in "Words on Wheels: Investigating Car Inscriptions in Jordan" claim that, similar to graffiti on train cars, car inscriptions are an attempt to assert public spaces and express concerns about a variety of topics, including social, political, economic, religious, and even unimportant ones (Bates, 2014). Using Nigerian examples, they point out how Allo (2006) documented how vehicle graffiti evolved from straightforward road safety calls like "go slow" and "safe journey" to intricate indicators of social class, with newer cars bearing more prestigious inscriptions and older ones bearing more everyday ones. Political, social, and economic topics also surfaced despite the predominance of religious inscriptions, demonstrating how vehicle discourse adjusts to societal shifts.

Similarly, El-Nashar (2022) investigates how car graffiti functions as a kind of grassroots discourse in Egypt in "Discourse on the Go: Thematic Analysis of Vehicle Graffiti on the Roads of Egypt." He cites Cameron (1985) and Dijk (2006) in this article and states that language is controlled by a "symbolic elite," hence car graffiti provides a forum for marginalized people to share their thoughts and experiences. He divides the utterances into written and visual forms, referring to graffiti as "the chants of the silent" (Eweis, 1971/2000). Both mediums are vital conduits for otherwise suppressed public sentiments Hasrati (2013) analyses vehicular inscriptions in "Vehicle Writings in an Iranian Context: The Interplay of Habitus and Field" as "situated literacy practices" that both reflect dominant societal discourse and allow for personal reinterpretation and resistance. His research focuses on how cultural frameworks and individual agency interact dynamically, implying that car owners utilize their inscriptions to negotiate their identities within preexisting power relations.

Furthermore, Faniran (2013) investigates in "Vehicle Writings as Conveyors of Humor, Slang and Witticism: A Case Study of Vehicle Writings in Ìbàdàn Metropolis" how humorous inscriptions in

Nigeria serve as subtle means of expressing profound social commentary in addition to being a source of amusement. These humorous statements often acting as stress-relieving artefacts, reflecting the sociopolitical environment and providing an informal way of addressing social needs. Together, these researches from Jordan, Egypt, Iran, and Nigeria demonstrate vehicular discourse serves as a vital, yet informal forum for public expression, be it through humor, resistance, devotion, or social criticism. It illustrates the creative ways that common people engage with and subvert dominant social narratives within their cultural contexts.

Vehicular Discourse in Pakistani Context

Vehicular discourse in Pakistan has grown into a distinctive and powerful tool for expressing sociopolitical realities. Inscriptions, slogans, and images that speak of the national issues as a whole are displayed on buses, rickshaws, trucks and even private automobiles. These mobile expressions frequently draw attention to urgent issues like societal differences, poverty, unemployment, inflation, and political unrest, thus making vehicles an accessible platform for people, especially those from lower socioeconomic backgrounds, to voice their goals, disappointments, and critiques in a setting where access to traditional media outlets is frequently restricted or influenced by political interests. In an otherwise rigid public space, vehicular discourse provides drivers and owners with a forum to share their lived experiences, whether through humorous one-liners, religious invocations, moral guidance, or calls for political change. It serves as a subtle form of commentary and resistance in addition to being a means of personal identity, traversing both urban and rural areas and adding to the visible and pervasive presence of socio-political expression in Pakistani daily life.

Through the lens of Critical Discourse Analysis, Mahmood (2021) examines how car inscriptions, which are frequently poetic, comical, political, or moralistic, reflect the broader public's consciousness and their sociopolitical issues. The texts serve as public actions of resistance and identity construction in public settings in addition to being personal expressions. The current study's focus on ideational and interpersonal metafunctions is substantially supported by this research, particularly with regard to the way that vehicle texts store meanings pertaining to emotion, power, and cultural values. Truck art is a vibrant and thought-provoking way to spread awareness of current concerns to the general public in Pakistan.

Bilal et al (2024) in the article titled "Configuring Socio-economic Crises through Vehicular Discourse in Pakistan" states that "Discourse analysis of the vehicular discourse reveals that the drivers and the common man have been facing different socio-economic problems for quite a long time and are now offended to such an extent that they have started to raise their voice and express their concerns by writing them on their vehicles". (Bilal, 2024; Sultan & Bilal)

In "Voices on the Wheels: A Semiotic Analysis of Vehicular Discourse in Punjab, Pakistan", Arshad et al. (2025) shed light on how individuals engage in public environments to generate meaning and by instrumentalising Saussure's semiotic theory, their research scrutinizes how the signifiers carved on the trucks convey nuanced, multifaceted meanings that resonate with the values, identities, and experiences of the local community. Their analysis delves deep into the day-to-day life of public transport drivers in Pakistan and conspicuously elucidates the despondent predicament of common masses of Pakistan who feel dismayed at the Contemporary situations regarding political and social conundrums. They posit that Unlike static billboards or posters produced by the corporate entities, the inscriptions that are found on vehicles are deeply personal, context-specific, and dynamic thus really effective in elucidating the excruciating realities of ordinary people who suffer a great deal in the hands of political exploitation. (Arshad, 2025; Aziz & Bilal).

Furthermore, Humayun (2020) asserts in her article "The Influence of Truck Art on Pakistani Culture" that trucks usually display slogans meant to raise public awareness of issues like poverty, education, slavery, and governance, transforming the vehicles into mobile platforms for activism and public messaging. The origins of this custom can be found during the Afghan War, when ornately decorated trucks, later known by American soldiers as "jingle trucks" due the jingling sound of the chains and decorations, moved between Pakistan and Afghanistan, carrying not only merchandise but also emblems of patriotism. Pakistan's sociocultural identity is depicted in these trucks, which are adorned with artworks of national poets, singers, and well-known quotations. The personal meaning of this art is explained by veteran truck artist Mughal (2021), who says, "When we decorate it, we hope people will look at our truck with love." He goes on to compare a decorated truck to a "bride", an object of great pride and affection thus a highly cherished object (Humayun). In this sense, truck art transcends its aesthetic function to serve as an important platform for political criticism, cultural preservation, and emotional expression that resonates deeply with Pakistan's everyday sociopolitical reality.

Research Methodology

This section entails the methodology of the current research.

Data Collection & Sample Size

The data was collected from the marketplaces, parking lots, and roads of different cities: Sahiwal, Layyah, and Rawalpindi, and some pictures were taken from Instagram meme pages. For this research, fifteen vehicular discourse samples were initially captured, but the scope was narrowed down to six samples for in-depth analysis. Since the original data were in Punjabi and Urdu, translation into English was necessary to ensure comprehension for a broader audience, as the original texts would be unintelligible to English-speaking readers.

Theoretical & Analytical Framework

The theoretical framework for the current research is based on Foucault's theory of discourse and power, which portrays that the discourse is not just language, but a system of knowledge and practices that shape reality and exercise power, and demolishes the notion that power flows top-down, i.e. from government or institutions. It focuses on the power that circulates through interactions, language, and symbols. In the framework of vehicular discourse, the slogans, pictures, and texts on different vehicles are more than ornaments, they not only create but also circulate specific perspectives to see the society or the state. The presence of the political slogans on any vehicle is a sarcastic critique of the government that represents the driver's micro resistance in society.

The analytical framework chosen to analyze the data is Fairclough's three-dimensional model of Critical Discourse Analysis, which explains the research at three stages: description (lexical and syntactic patterns analysis), interpretations, and explanation (socio-political practices). This approach helps to understand how language reflects and shapes social structures and power relations. By analyzing these three dimensions, researchers can uncover how vehicular discourse contributes to reflect, or challenge dominant power structures and ideologies within a specific political context.

Data Analysis

This section deals with the in-depth analysis of the selected data from the vehicular discourse, in the light of Fairclough's three-dimensional model, which includes Textual Analysis, Processing Analysis and the Analysis of Discursive Practices.

Analysis of Text 1:

Original Text	English Translation
"رکھ کر راستے میں نفرتوں کے کنٹینر، تم نے دل کو "اسلام آباد بنا ڈالا"	By placing containers of hatred on the road, you turned the heart into Islamabad."

Textual Analysis

The language characteristics are the main focus of this dimension, as at this stage, Fairclough (1989) examines text, vocabulary, grammar, and structure.

- Language:** The text has been written in Urdu language, in a poetic and metaphorical style, which is typical of Pakistani truck art.
- Form:** A rhymed, lyrical sentence, borrowing elements of ghazal and political satire.
- Diction:** The use of word "کنٹینر" (containers) is symbolic, referring to political blockades often used during protests in Pakistan. "نفرتوں کے کنٹینر" (containers of hatred) is a powerful metaphor-linking political obstructionism with emotional toxicity. The phrase, "اسلام آباد بنا ڈالا" (turned it into Islamabad) again presents Islamabad as a metaphor for coldness, repression, and political insensitivity.
- Tone And Mood:** the tone of this text is sarcastic, emotionally charged, and politically suggestive.
- The heart (dil) has been personalized, becoming a victim of emotional and political harshness.



Figure 1

Processing Analysis

In the interpretation process, discourse process and its relation with background assumptions are analyzed. This dimension looks at how the text is produced, distributed, and consumed.

- Discourse Process:** This is a creative form of folk resistance, a blend of personal heartbreak and political critique.
- Symbolism:** Containers: Common in PTI-led protests (notably the 2014 Islamabad dharna), where they blocked roads—symbol of division and standstill. Islamabad: Stands for the heartless center of authority, bureaucracy, or an emotionally deadened person or system.
- Emotional And Political Fusion:** The speaker (likely the truck driver or owner) blames his beloved for becoming emotionally distant, using political imagery to make the pain relatable and humorous.

- d. **Discourse Type:** the text is a satire and emotional expression. The statement operates on both, at personal and political level.

Socio-Political Analysis

According to Fairclough, the explanation process consists of two aspects according to the emphasis on power struggles (process) and the power relations (structure). This explores the wider social and political implications.

- Political Allusion:** The text exhibits a direct reference to the tactics used by the government to halt Pakistan Tehrik-e-Insaf's protest, by sealing the entire city and using containers to block roads in Islamabad. The text is a critique of how political rhetoric and protest culture can generate division and emotional numbness.
- Ideological Resistance:** The driver, through this text shows resistance in both, emotional manipulation and political hypocrisy.
- Subaltern Voice:** Truck drivers, often from the working class, use such poetry to express frustration and wit, turning their trucks into moving platforms of counter-narratives.
- Power Relations:** Instead of being passive, the speaker takes agency by mocking the elite and urban power structures through poetry. The text is a grassroots response to political betrayal, the heart, once warm and open, is now closed off like Islamabad, surrounded by "containers of hate."

This sentence has a deeply ingrained critique of Pakistan's socio-political reality, particularly during the Pakistan Tehrik-e-Inasf's protest's era, according to the Critical Discourse Analysis. The speaker makes a connection between national political disillusionment and personal emotional betrayal through the use of a metaphor and poetic language. In addition to symbolizing actual political blockades during demonstrations, particularly the 2014 dharna, the "containers of hatred" also allude to ideological and emotional differences. By exposing the emotional consequences of political polarization and challenging prevailing power systems, their artistic manifestations transform private suffering into public criticism.

Analysis of Text 2:

Original Text	English Translation
ہنر گھن مزے تبدیلیاں دے	Now enjoy the perks of transformation.

Textual Analysis

- Language:** The text has been composed in Punjabi language, which is the regional language of Punjab.
- Form:** It has a strong and satiric tone and written in the form of a phrase.
- Style:** The driver has used a language which combines sarcasm and irony in the diction. The use of the word "مزے" (pleasures/perks) suggests a critique because it contrasts dramatically with the implications of "تبدیلیاں" (transformations/changes).



Figure 2

Processing Analysis:

- Contextual Meaning:** The truck owner or driver is satirizing the idea of "tabdeeli", a politically promoted term that means "change/reform."
- Discourse Type:** This is a form of folk humor disguised as political speech. It reflects the public's reaction to lofty claims of political reforms.
- Cultural Interpretation:**
The text reflects the working class's dissatisfaction, and uses poetic wit as a way to deal with frustrations related to politics and the economy.
- Context Of Truck Culture:** In Pakistan, trucks frequently display lyrical slogans that express the owner's humor, political beliefs, and social criticism. The driver's political disappointment is expressed in this remark, which is a part of that tradition.

Socio-Political Practices:

- Political Reference:** Imran Khan and the Pakistan Tehreek-e-Insaf (PTI) party are credited with popularizing the term "تبديلي" (tabdeeli) as a slogan that promises revolutionary reform.
- Ideological Struggle:** The word emphasizes how political parties' promises of "change" can cause social instability or economic suffering for the regular individual.
- Power Relations:** The text illustrates how marginalized individuals challenge prevailing narratives through symbolic actions like truck art rather than through official political channels. The vehicle becomes a moving protest as it performatively reclaims agency.
- Public Resistance:** Humor turns into a weapon of resistance. This is an example of subaltern political practice, in which people use culturally recognizable forms to reclaim discourse.

This phrase refers to a complex socio-political environment characterized by resistance, ridicule, and disappointment, according to the Critical Discourse Analysis (CDA). It highlights the discrepancy between governmental promises and everyday realities through the use of Punjabi idiom and traditional poetic form. The slogan turns into a tool of sarcasm by using the term "tabdeeli," which was previously a sign of hope connected to Imran Khan's PTI government. This expresses the discontent of the working class, who feel deceived by expectations that have not been met. CDA demonstrates how language reflects ideological conflicts, question authority, and indicate how common people negotiate and oppose systemic power structures when they are ingrained in a cultural and political environment.

Analysis of Text 3

Original Text	English Translation
ہارن آہستہ بجائیں، قوم سو رہی ہے	Blow the horn gently, the nation is sleeping.

Textual Analysis

- Language:** The text has a sarcastic tone written in Urdu language
- Lexical Choices:** The words, "ہارن آہستہ" (Blow horn gently) refer to an ethical traffic advisory, and "قوم سو رہی ہے" (The nation is sleeping) is a metaphorical structure that has both



literal and symbolic meaning.

- c. **Tone:** The tone is critical and satiric.

Figure 3

Processing Analysis

- Literal Meaning:** through this text, the driver is advising other drivers not to honk their horns too loudly to avoid disturbing sleeping nation.
- Symbolic Meaning:** The statement "The nation is sleeping" suggests that people are politically indifferent, uninformed, or doing nothing. This text ridicules the passive attitude of the general public towards worsening the social, political, and economic circumstances.
- Contextual Meaning:** The text becomes a socio-political critique while mimicking common road safety messaging. It implies the pointlessness of making noise (protest or awareness) in a country that is adamant to wake up and act, resist, or think critically.

Socio-Political Practices

- Sociopolitical Context:** It expresses disenchantment with the country's political consciousness or communal awareness. The rickshaw becomes a vehicle for passive resistance, thus delivering political criticism in public.
- Power Critique:** In addition to criticizing the Pakistani national's complacency, the text is an attack on the larger hegemonic system that reaps from inaction or silence. The metaphor of the sleeping nation exposes deeper systemic stagnation and contradicts the dominant narrative of reform or development.
- This statement also exemplifies subaltern political speech, in which an ordinary citizen (rickshaw driver) critiques established structures. It's a political declaration from the people, using visibility and mobility to symbolically yet effectively express annoyance.

This text contains a subtle yet incisive critique of the socio-political indifference that permeates modern-day Pakistan, according to the Critical Discourse Analysis (CDA). Although it appears to be a standard traffic warning, it is also a symbolic critique of the public's general apathy towards socioeconomic deterioration, political dysfunction, and injustice. By demonstrating how apathy and silence benefit those in positions of power, the metaphor of a "sleeping nation" parodies the indolence of both individuals and institutions. The rickshaw driver transforms a moving vehicle into a platform for criticism by using straightforward yet nuanced language, thereby becoming a subaltern commentator. The message is a silent protest that expresses the marginalized people's awareness and unhappiness.

Analysis of Text 4

Original Text	English Translation
20% ڈسکاؤنٹ صرف پی ٹی آئی والو کے لیے	20% discount for PTI supporters only

Textual Analysis:

- Lexical Choice:** The phrase "20% discount" refers to an economic relief for the "PTI supporters", and designates a certain political group.
- Structure And Grammar:** The text has been written in simple, direct, and promotional declarative sentence.
- Visual Emphasis:** It is encapsulated in a red-border, signifying urgency or significance (red frequently draws attention). Its central location makes it the main attraction for the riders.



Figure 4

Processing Analysis:

- Production:** The text is produced by a PTI supporter who bases his selective client service on political affiliation.
- Interpretation:** For PTI supporters, the text serves as a warm welcome that can strengthen in-group unity among commuters.
For non-supporters: It could be viewed as discriminating or alienating to the non-supporters.
For neutral viewers: It is a startling fusion of politics and business.
- Inter-Discursivity:** The text makes use of social identification (group membership), political (PTI), and commercial (discount) discourses.

Socio-Political Practices:

- Ideological Implications:** It allows political partiality to be accepted in regular services and implies that money rewards are both possible and appropriate for demonstrating political devotion.
- Exclusivity And Power:** It implies that those who do not support the PTI are not as worthy of receiving financial rewards. It might mirror or strengthen societal partisanship.
- Cognitive Dissonance:** People feel uneasy when they are presented with opposing viewpoints. To get around this, they frequently denounce or criticize different viewpoints.
- Broader Context:** It demonstrates how political unity at the local level permeates through small-scale economies, and it also illustrates how public services have become personally politicized.

This text, according to the Critical Discourse Analysis, has a deeply embedded critique of Pakistan's socio-political reality, especially during the PTI's political era. It serves dual functions as it is a political declaration as well as an economic proposition. It rewards ideological alignment and turns loyalty into a transactional asset, commodifying political support and quietly enforcing a social limit.

Analysis of Text 5:

Original Text	English Translation
للی! کاش تم آزاد امیدوار اور میں جہانگیر ترین ہوتا	"Laila! I wish you were an independent candidate and I were Jahangir Tareen."

Textual Analysis:

- Genre & Style:** the text incorporates humor and political satire in Urdu language.
- Lexical Choices:** the words, "آزاد امیدوار" (independent candidate) and "جہانگیر ترین" (Jahangir Tareen) are politically charged terminologies. "Laila" is a romantic name that has been used symbolically.
- Sentence Structure:** the text employs the use of a conditional clause. A conditional wish: "کاش... ہوتا" (I wish... were), is frequently used to convey sorrow or unfulfilled desire.



Figure 5

- d. **TONE:** the text displays a satirical, humorous, and playful.

Processing Analysis:

- Interdiscursivity:** This text combines pop culture comedy, love metaphor, and political discourse.
- Social Context:** The audience is aware of the political situation in Pakistan, especially about Jahangir Tareen's contribution to the election victory as an independent candidate.
- Meaning Construction:** The speaker (Tareen) mocks how influence and power shape political outcomes by framing the romantic yearning in political terms and implying that if "Laila" were a candidate, she could be "secured."

Socio-Political Practices:

- Ideology And Power:** The political elite's hold over democratic procedures has been criticized in this text in a witty manner. It illustrates the concentration of power in individuals like Jahangir Tareen, who can make or shatter political fortunes.
- Humor As Resistance:** The slogan emphasizes public disenchantment and opposes political influence through humor.
- Cultural Practice:** Truck art is a means of working-class expression. It acts as a poignant forum for discussion, and introducing important political viewpoints to public spaces.

Critical Discourse Analysis of this text reveals that it mimics a romantic lament, but it is a satire about elite power dynamics and political manipulation, exposing deeper ideological tensions within Pakistan's political landscape through the use of satire and intertextual political reference. The slogan, though humour, reveals a critical reflection of elite influence in democracy, presented through a playful metaphor. It showcases how language is used to challenge power structures, blending romance and politics in a culturally resonant form.

Analysis of Text 6:

Original Text	English Translation
کوئی منظور نظر شخص ہی ہارا ہوگا تب ہی اعلان دوبارا ہوا کھیل دوبارا ہوگا	A chosen one must have failed; that's why the announcement was made that the game will be played again.

Textual Analysis:

- Lexical Choices:** The use of words, "chosen one" signifies privilege, nepotism, or elitism. In contrast, "Failed" challenges the notion that these people are typically shielded or insulated. "Announcement" infers a formal or institutional decision. The phrase "The game will be played again" alludes to unfairly redoing something or beginning over.
- Structure And Grammar:** There are two brief sentences with a direct connection. The first explains, and the second suggests a response or result. The passive voice ("must have failed") conceals the agent, perhaps on purpose to avoid conflict or responsibility.



Figure 6

- c. **Tone:** The tone is satirical, and the voice is introspective, perhaps resentful, and implies injustice. The "game" metaphor trivializes important choices, which are most commonly practiced in politics or education.

Processing Analysis:

- a. **Production:** The truck driver, who belongs to the working or underprivileged class wrote this text. Truck poetry is a popular way for average people in Pakistan to communicate their political and social views.
- b. **Intended audience:** The broader public, including drivers, passengers, law enforcement, and bystanders, is the target audience. Through criticism, the message aims to elicit reflection or amusement.
- c. **Interpretive Frame:** The text probably alludes to favoritism in systems like politics, athletics, education, or exams, where the law is flouted if a powerful individual doesn't succeed. It quietly criticizes the way that rules are selectively executed, with the system only "restarting" or being corrected when the elites suffer.

Socio-Political Practices:

- a. **Ideological Implications:** It questions the validity of judgments made by persons in positions of authority and criticizes elitism and institutional injustice. A "game" metaphor implies manipulation, a lack of seriousness, or effectiveness.
- b. **Power Dynamics:** It reveals how power is used to change results when those who are privileged are impacted. It draws attention to the double standards that exist in the governmental or academic establishments.
- c. **Cultural Significance:** This quote is in line with actual situations of corruption, favoritism, and lack of accountability in Pakistani and larger South Asian culture. It illustrates how art on trucks turns into a platform of rebellion, resistance, and social consciousness.

According to CDA, this text on the truck is a scornful, sarcastic assessment of a society where rules are flexible for the privileged, in addition to being poetically humorous. Through Fairclough's perspective, it might be seen how commonplace expressions, such as vehicular discourse, are rich in political meaning, exposing profound power disparities and social discontent.

Conclusion

This research used Fairclough's three-dimensional model of critical discourse analysis and Foucault's theory of discourse as its theoretical and analytical frameworks to examine vehicular discourse as a reflective and resistive medium within Pakistan's sociopolitical landscape. According to this research's findings, vehicular discourse in Pakistan, serves as more than just decorative or humorous texts; they are dynamic forums for cultural reflection, ideological debate, and political criticism. The drivers can discuss topics such as political corruption, elitism, power disparities, idealized societal values, and discontent with democratic processes in these mobile expressions, which serve as unofficial but potent discursive platforms. When critical discourse analysis is applied to vehicular texts, it is evident that these texts serve as powerful platforms for social and political expression in Pakistan. These catchphrases, which are commonly painted on different vehicles, function as mobile platforms for expressing satire, dissent, and public opinion in addition to being visually appealing. They expose societal contradictions, question governmental authority, and critique power structures through humor, analogies, and culturally familiar references. Vehicular discourse, which has its roots in working-class everyday experiences, has a deep fusion of popular culture and political consciousness.

It illustrates how language, particularly in informal and humorous settings, may produce alternative narratives that challenge conventional wisdom and illuminate the complex sociopolitical processes of Pakistan. Given how power and resistance are embedded in everyday language, Foucault's theory of discourse as a system that both creates and restricts knowledge and truth became particularly relevant in the context of vehicular slogans. These words, which are often written by or for working class people, do more than just simply reflect prevailing social narratives, they also actively challenge, question, and reinterpret them. By using humour, metaphor, irony, and intertextuality, vehicular discourse offers a counter-narrative that emphasizes the contradictions between societal norms and political authority while still being intelligible to the typical viewer. Critical Discourse Analysis of Vehicular Discourse reveals that drivers and working class people have long been subjected to enduring socio-economic challenges. Owing to this, a good many people have begun using the back of their vehicles as a medium for symbolic protest, transforming them into vehicular protest and commentary spaces. Bilal et al (2024), in "Configuring Socio-economic Crises through Vehicular Discourse in Pakistan: A Socio-linguistic Outlook", stated by that "The drivers, in this research, represent every layman in Pakistan".

A more thorough understanding of the relationships among textual features (including tone and lexical choices), discourse practices (meaning creation and consumption), and broader sociocultural contexts was made possible by Fairclough's paradigm. Thus, vehicular discourse captures the struggles, aspirations, and resistance of common people navigating a complex political landscape. By critically analyzing this discourse, we can discover how language is used to impose power, how resistance manifests itself in unexpected forms, and how cultural expressions serve as both a catalyst and a commentary on the country's larger geopolitical framework.

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