

Aesthetic, Patriotic and Religious Peacock Motifs: Framing the Meanings of Pakistani Truck Art through Foss' and Aristotle's Rhetorical Approach

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Abstract

Peacock motifs have a long historical background and mythological significance in the Indian subcontinent. It is one of the most dominant motifs used in Pakistani truck art. This paper examines and compares several selected peacock motifs painted on trucks from different regions in Pakistan. It analyses the different shapes and styles of peacock motifs based on their aesthetic forms and themes particularly of religious and patriotic elements. By employing visual rhetoric theory of artefact proposed by Sonja K. Foss and Aristotle's rhetorical triangular spectrum, this paper explores the characteristics, features, and persuasions of these peacock motifs as well as its variety of stylised forms with intrinsic appearances, patterns, placements, and influences of the regions' cultures in truck arts.

Keywords: Visual rhetorical analysis; Truck art; Aesthetic peacock motif; Peacock rhetorics.



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1. Introduction

The Indian subcontinent has a rich social varieties with different expression of arts. These artistic expressions are closely identified with customs and rituals associated with regions and areas that are recognised worldwide for their magnificence and ethnicities (Davidson, 1968). Pakistani truck art is one of such expressions with various different themes in terms of its motifs. Each truck expresses its own visual aesthetics derived from various themes associated with different regions of Pakistan. In a sense, these trucks carry and convey the distinct and decorative appearances of Pakistani folk art. These moving canvasses portrays the diverse artistic styles and forms of the Indian subcontinent.

Pakistan is a nation that can be seen in its insight of hues and plainly in its different cultural aspects (Rich, 1980). Truck art is one of the popular art forms that can be seen all over the regions in Pakistan. A truck is a vehicle that used for the transportation of goods within the country or abroad. With its cargo nature, it is decorated with different themes and adorn with the wood carvings and other fluorescent materials that add elegance to its beauty. Their themes consisted upon folk beauty of the region, political imageries, religious imageries and ornamental motifs. Among them all, peacock is the motif which is practised throughout aesthetically and religiously. Some of the themes related to peacock include its status as a legendary animal, religious icon, ornate or emblematic motifs, as well as appropriation of scenes such as snowy mountains. This study will discuss the regional and tribal influences on peacock designs on trucks and how they rhetorically communicate with their respective audience. The rationale of focusing on particular peacock motifs is due to its multi-features in which peacock motifs not only serve as a depiction of aesthetic beauty, but also imbue with patriotic affiliation. Such feature of peacock motifs is usually distinctively unique as compared to other motifs.

This paper examines the meaning behind selected peacock motifs on Pakistani truck art and its cultural significance in the context of their respective regions. The discussion is based on the approaches of Foss and Aristotle through the investigation of the different shapes, techniques, colours, mediums, and methods. Ethnographic approach was used to gather information for this study to link it with the cultural significance of these peacock imageries.

Peacock is the most frequent subject matter used as motifs in the truck art. The motif is significant as it denotes respectability and magnificence. Peacock motif is widely used as subject matter to embellish, decorate, and enhance the appearance of the trucks (Kaur and Gupta, n.d.). The splendidly shaded body and radiant feathered of a peacock is considered as one of the world's most delightful winged animals. It is deified in religions, fantasies, and folklores. Two most popular types of peafowls are the blue-bodied Indian and green-bodied Burmese. Both have become the wellspring of design inspirations for societies and cultures all over the world (Anna, 2012).

2. Peacocks from Religious and Aesthetic Perspectives

The peacock—with its engaging and appealing hues—is linked to the idea of magnificence, wonders, love, distress, and folklores. In India, the origin of the peacock can be found in the Biblical context. They are mentioned in the Bible as a piece of fortune that was taken to the court of King Solomon (Clarke, 1908). The bird is also connected to Alexander the Great (Henrietta, 2017). In *The History of Animals*, Webster (1812) narrates that when

Alexander was in India, he discovered these peacocks in vast numbers on the banks of Hyarotis River. He was so captivated by their beauty that he forbade any person to kill or disturb the birds.

Several folktales affirm to the health risk posed by peacock's flesh, which often referred as the fledgling of the sick sign (Ivry, n.d.). Peacock is perceived as having both positive and negative influences, depending on the context. The Hindu religion considers the flesh of a peacock as impure and possesses a health risk. According to Ivry (n.d.), all the negative energies of the universe are captured in its body during the time of its creation. There are two explanations for this. First, as proposed by Percy St. John, the peacock was the reason for the "passageway of the fallen angel into heaven" that prompted the removal of Adam and Eve from the garden (Percy Bolingbroke St John, 1838). Secondly, it is believed that the devil watered the vine with the blood of the peacock, together with that of ape, lion, and hog. Several other folktales describe peacock as one of the creatures in the Garden of Eden in a negative light. Percy Bolingbroke St John (1838), refers to the Arab's belief that peacock is a "bird of ill omen". Matthews explored his word as,

"...a wine-bibber is at first elated and struts like a peacock; then begins to dance, play, and make grimaces like an ape; he then rages like a lion; and, lastly, lays down on any dunghill like a hog" (Matthews, 2016).

In Buddhism, the Bodhisattva is depicted as an image of sensitivity and illumination. He is liken to the spread tail of a peacock, which indicates the enlivening and illumination of Buddhism (Andrea, 2018). As indicated by Mohan (2009), the story of Jatakas, the birth of Gautama Buddha in both human and animal form, is also related to peacock. For example, prior to the introduction of Lord Buddha in Mahamayur, he was already conceived as a brilliant peacock (Williams, 2009).

Apart from Buddhism, Hinduism, and Christianity, peacock also assume a religious character in Greco-Roman lore. In old Greek and Roman folklores, peacock is perceived as the winged animal of the goddess Hera (Juno, the Greek goddess of marriage and birth), who made the peacock from Argus who put his eyes on its quill/feathers which symbolises paradise and stars (Ovid, 2011). Peacock is an image of everlasting status and immortality. The Greeks believe that peacock has a flesh that does not decay even after death. The Greek savant and mathematician, Pythagoras, proposed that the spirit of Homer had moved into a peacock, perhaps to reflect the significance of the ancient-old popularity of the poet (Niki, 2014a).

In the early Christian folklore, peacock is an image of otherworldly resurrection or rechanging due to continuous changing of its old feather with new ones (Jackson, 2006). Thus, peacock denotes an image of everlasting status, wonder, and otherworldly creature. While continuously being associated with wealth, the bird that replaces its feathers once a year also became a symbol of renewal and resurrection in early Christian and Byzantine culture. Peacock imageries can be found in abundance in early Christian tomb paintings and mosaics, especially concerning the resurrection of Catholics (Elaine, 2012).

In Hindu myths, peacock is a flying creature favoured by numerous Hindu gods. According to the Hindu lore, peacock was born from one of the quills of the Garuda, a mythical winged creature and the vehicle for Lord Vishnu (Mohan, 2006). Peacock is known as the vahana (vehicle) of Shiva and Paravati's child, Kartikeya. Kartikeya, the God of War, is closely associated with the peacock, making the latter is considered as the image of Kartikeya himself. The peacock, as the vehicle of Kartikeya, is a symbol of the destroyer and the conqueror of lusts. Kartikeya is often portrayed as mounting on a peacock with a serpent gripped between its claws. The serpent is one of the oldest and popular mythological symbol that represents lustful desires. The serpent between the peacock's claws symbolises the act of conquering desires.

Other Hindu deities associated with the peacock is Saraswathi, the goddess of knowledge, music, arts, and wisdom. It is said that when Saraswathi played the Vina (flute), the first to respond to the sound was the peacock (Shri, 1999). In Rig-Veda, peacock is also Indra's most beloved flying creature. It is said that Indra, the lord of thunder, had bestowed upon peacock with lovely hues, enchanted plumage, and brilliant mesmerising eyes on its tail feathers. The favouritism was due to peacock's aid to Indra. When the lord was attacked by an evil ruler, it had shielded and protected him under its wings (Joanna, 2015). Thus, the peacock was honoured for its respectable persona. And whenever it is raining, the peacock would dance as if to welcome the lord of thunder himself.

The myths regarding peacock also persisted amongst the mortal. It is said that rulers of ancient India have built gardens to breed peacocks. During the mating season, visitors would get the chance to watch the famous peacock dance. Constant exposure and close proximities between Indian civilisation and the peacock had given them a special place in the culture. There are stories, melodies, sonnets, and crafts ennobling peacock as a symbol of magnificence and balance. There are numerous songs and melodies describing the relationship between rain and peacock dance as the mating season occurs during the monsoon and the month of Shravan in Hindu calendar.

Peacock is considered the national bird of India. According to the lore, while Krishna—the lord of compassion, tenderness, and love—was playing his flute in the Govardhan slopes, numerous peacocks began to move in delight and fervour to the sweet tune of his flute (Santosh, 2016). At the end, they left their quills. The king of peacock then presented a plume to Krishna. The lord acknowledged the present and wore it on his head. Peacock's quills have great significance regarding to Krishna, for the plume that he wears would later be known as *Moor pankh* (peacock feathers/quills) design (Lissa, 2016). The peacock plume on Krishna's head is considered as a shield from evil glance that crushes all negative influences such as rage, avarice, and lust. Peacock is also associated with the goddess Lakshmi who speak of thoughtfulness, tolerance, and sympathy (Nair, 1974).

Besides the Hindu context, there are various tales associated with peacocks in the Islamic context. As indicated a story by Gamm, God made a peacock which sat on a tree and petitioned God for a long-time utilizing prayer globule. At that point, God put a mirror before the peacock, who was so satisfied at its own magnificence that it

prostrated itself to God five times. So, the convention of five petitions a day emerged among the Muslims (Niki, 2014b).

Another story is told in al-Kisai's "Qisas" (known as "Qissas ul Anbiya" a book having various collections of stories adapted from the Quran and other Islamic literature) indicating by Niki (2014a) that the peacock is allured by the promise of Satan that he would enable the last to enter Paradise, he would teach him three words that would save him from disease, old age, and death. So, the peacock enlists the guide of the snake and helps Satan to enter Paradise, where the Satan allures Eve. The peacock which until then had been the beautiful winged creature of Paradise with the most delightful voice is thrown out of paradise alongside the snake and Satan loses his voice.

Peacock is also an aesthetic depiction of beauty. One of the instances is the many collections regarding the excellence of peacock's quills, tails, and hues in the first Mughal Emperor Babur's memoir, Babur-Nama, an autobiography of Mughal king Zahir ud Din Muhammad Babar. Shah Jahan, one of the famous Mughal Emperors, who had provided a considerable contribution to Mughal engineering is often depicted with a peacock throne¹ (Kallie, 2017).

Mansur was a renown Jahangir painter who used peacocks as a subject matter in his artworks (Raghvendra, 2014). In a painting, Mansur rendered a peacock in its natural post—running with a little snake in its beak. The running peacock then attracted a peahen's attention, as she swings to take a gander at him. The painting stands out amongst the most 'naturalistic' or 'realistic' miniature paintings from the Mughal School. However, it is likewise instilled in the Persian tradition of miniature paintings. The peacock remains as a wellspring of inspiration for Indian specialists to make art pieces since time immemorial. For example, the image of peacock displayed in the Rajasthani School is a portrayal of adoration (Karishna, 2006).

3. Foss' Rhetorical Theory and Aristotle's Rhetorical Spectrum

This research follows the theory of visual rhetoric that treats visual as an artefact proposed by Sonja (2017). Analysis on peacock motifs painted on trucks is constructed within the rhetorical frame and rhetorical triangle proposed by Aristotle with regards to the persuasion of the visuals. The employment of these two approaches is due to their versatilities and exposures in terms of exploring and defining the visuals. Visual imageries can be utilised as a powerful tool to communicate, similar to speeches or writings. At times, visuals are explained through words but gradually visuals replace the words entirely and become a strong medium of communication itself. The rhetorical analysis allows the study to analyse and evaluates how these truck arts communicate to its intended audience.

Truck art is often analysed using semiotics, picturization, and iconography limited to the principle of design and textual analysis. This, however, limits the analysis to only one feature of the visual. In contrast, rhetorical methodology allows this study to explore these peacock visuals in their entirety i.e. visual and contextual aspects, or as what Foss refers as presented and suggested elements. It is to develop a comprehensive understanding on the visuals' rhetoric and persuasiveness. The significance of exploring truck art is due to its popularity as an emerging art form of the 21st century as well as its culturally oriented imageries or paintings, which makes it crucial to understand the different characteristics of truck visuals along with their aesthetic attractions. Hence, rhetorical approach provides a framework with which truck visuals are explored entirely in terms of their aesthetic appeals and ways of persuasion.

As indicated by Sonja (2017), the depiction of visual discourse includes two essential parts: Presented Component and Suggested Component. Presented component in the peacock artefact can be observed in the form of its nature, colour, medium, shape, theme, and placement in truck arts, which are referred as a representational function. On the other hand, suggested component refers to compositional and interpersonal function, which are capable of uncovering new concepts, themes, and ideas with regards to mythological symbols and affiliations of peacock artefacts in different regions.

Finnegan (2004), defines antiquity as an item or painting that falls under the classification of a rhetorical discourse that does not rely on texts to develop its meaning. Peacock artefact can be analysed under the rhetorical spectrum because truck art is an art form that represents the true culture in the forms of visuals on truck surfaces. Every design and motif that is painted onto the trucks has some sort of associations with the specific culture with which it belongs. These associations may be depicted in the forms of myths, folklores, religious associations, rituals, and traditions. 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 a certain way. Thus, when visual rhetoric is used, it refers to the way in which images are manipulated and perceived (Helmets and Charles, 2004). However, visual rhetoric is so much more than just image manipulation. In fact, visual rhetoric refers to how images are interpreted, meanings can be derived, or persuasions can be visually observed. Hence persuasion is also an important aspect of visual rhetoric.

Ethos, pathos, and logos are called rhetorical triangle or modes of persuasions and these three appeals are proposed by Aristotle as stated that "Of the [modes of persuasion] gave through discourse there are three species: for some are in the character of the speaker, and some are in arranging the audience somehow, and some in the convention itself, by appearing or appearing to demonstrate something" (Kennedy, 1991). In other words, Aristotle contends that there are three components to the specialty of influence: Ethos (Ethical Appeal) where the rhetoric is

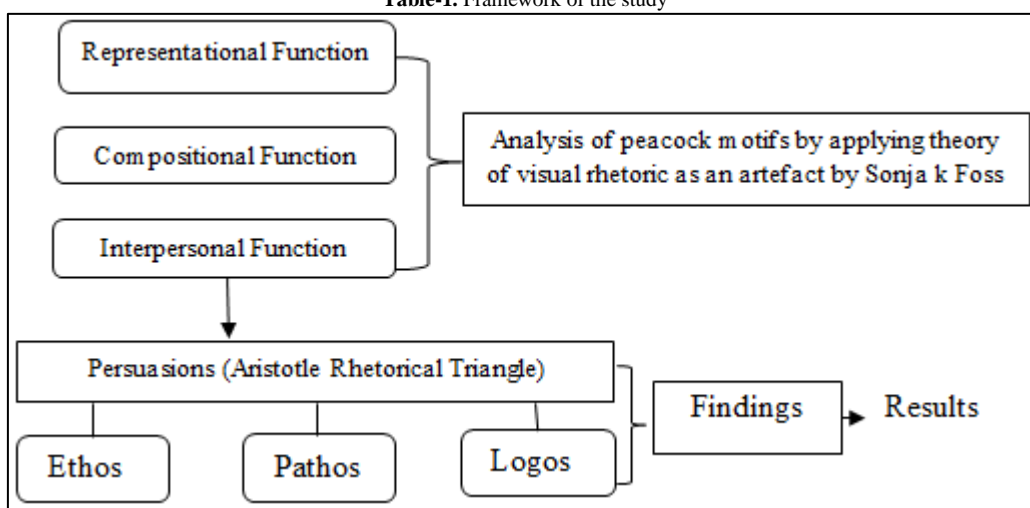
¹ Shah Jahan commissioned a jewel-encrusted gold throne where he would sit above the crowd, closer to god. Amongst the rubies, emeralds, pearls, and gems encrusted on the Peacock Throne was the popular 186-carat Koh-I-Noor precious stone, which was later taken by the British.

seen by the audience as credible (or not), Pathos (Pathetic Appeal) where the rhetoric endeavours to induce the audience by influencing them to feel certain feelings, and Logos (Logical Appeal) where the rhetoric endeavours to convince the audience by the utilisation of contentions that they will see as sensible. These three appeals are utilised in this research to identify the approach of persuasions i.e. logic of the visual (logos), emotion attached to the visual (pathos), as well as ethics of the visual (ethos) for making the persuasions credible and trustworthy through its demonstration of the visual persuasions i.e. aesthetic persuasions, religious persuasions, or patriotic persuasions etc.

Love (2002), argues that multiple theories can be used in research to support and develop the model according to the epistemological perspective for exploring the philosophical underpinnings of research. As such, this research employs both the theory of visual rhetoric by Sonja K. Foss and Aristotle’s rhetorical triangle for the persuasion and validity of the visual artefact of the Pakistani truck art. By using both Foss’ visual rhetoric theory and Aristotle rhetorical triangle, this paper explains and attempts to construct the meaning of the peacock motifs based on its aesthetic, religious, and patriotic meanings. These are done by exploring the features of peacocks’ representation, compositions, and the relation between representation and the composition of these motifs itself.

To do so, this paper examines these peacock motifs on the truck art by employing the rhetorical studies and providing ways to understand the beliefs and perceptions of these truck art peacock imageries. Kuhn characterises a paradigm as an incorporated substantive ideas, factors, and issues that can be used in connecting and comparing methodological approaches and device (Bryant, 1975). By selecting several peacock motifs, this research analyses these imageries based on its different shapes, techniques, colours, media, and methods (representational, compositional, interpersonal functions) used to employ these motifs on the truck by applying the theory of visual rhetoric as an artefact by Sonja K. Foss and Aristotle’s persuasive theory. The methodological framework to examine and understand these selected truck art motifs is as follows:

Table-1. Framework of the study



4. Three Peacock Truck Arts from the Rhetorical Spectrum of Foss and Aristotle

This section analyses peacock motifs in truck arts based on these two rhetorical approaches. The selection of peacock motifs is based on three types of visuals i.e. aesthetics, patriotic, and religious visuals captured from different areas of Pakistan. As argued by Schmid, the most fascinating feature of the truck art is its permanent developing process that is the continuous experimentation and innovation of the motifs. However, this paper only covers three themes as mentioned above. Peacock, considered as a beautiful bird, is often associated with the definition of beauty and the glory of the country. It is also portrayed as a religious icon in truck arts. These three characteristics are explored within the rhetorical analysis.

4.1. Aesthetic Visual

In Figure 1, the peacock motif is painted vertically on the side of the portion of the truck. This visual is captured during fieldwork in the Punjab region of Pakistan. By depicting the iconic peacock, truck art honours their roots by utilising the image to serve as a reminder of one’s respectability and magnificence. Various types of surfaces are embellished, decorated, and enhanced by the imageries of the male peafowls (As mentioned before that different types of surfaces are embellished with the peacock imageries i.e. king’s thrones, Mughals paintings, Indian deity sculptures, vehicles of god and goddesses).

Figure-1. Peacock motif painted on a truck in Punjab region of Pakistan (2018)



Following Foss' visual rhetoric theory, imageries are discussed within the aspects of Presented Component and Suggested Component. Presented Component explores the representational, compositional, and interpersonal features that have been identified as the rhetoric characteristics of a visual, while Suggested Component deals with the aspect of persuasions. The depiction of the iconic peacock is different amongst the regions and symbolises different themes, topics, and the choice of truck owners. Magnificence and respectability, as mentioned before, are revealed in such a way that the themes and topics of paintings reflect a different type of association between imageries with their respective cultural, social, or religious aspects.

Various types of surfaces are embellished, decorated and enhanced by the image of the peacock as mentioned before. As a representational feature, the peacock is painted as the central emphasis of the composition, accompanied by sprouting floral elements. The sitting posture of the peacock is represented between the floral design elements and the branch where it rests its legs. The peacock is rendered in a staring posture with vivid primary and secondary hues painted with flat strokes. The visual representation confined within a rectangular frame border of geometrical lines further emphasis the subject matter according to Gestalt principle—making one designing component bigger than the other components in the design or painting to create a visual weight. Due to this, the subject matter becomes more prominent and assumes a dominant point of reference. It is one of the many tricks to make one component of design more prominent.

Similarly, the compositional feature in the visual suggests the elements of design used by the painter according to principles of design to make the visual more appealing. This appealing nature of the visual then becomes the rationale to draw the audience's attention to it. As defined by Matisse, composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings. Here, the peacock visual is composed in a stylized decorative form. The aesthetical beauty of its shape and composition attracts the audience to praise its enchanting appearance. The audience itself is not restricted to specific age or gender because trucks can be considered as an open and public exhibition as the trucks roam around public places, thus anyone has the opportunity to appreciate and interpret the visuals.

It is examined during fieldwork that the basic logic of painting these visual imageries is to add elegance and beauty to the vehicle as well as an effort to instil happiness and appreciation amongst its viewers. The primary purpose of the trucks is the transportation of goods. During fieldwork, it is mentioned that the truck decoration plays a big role to attract companies to hire them. The more appealing the trucks are, the more transport companies hire them for business because it would attract public attention to these trucks. There is a belief that peacock's dance could bring happiness to a place as well as indicating a rainy or pleasant weather. Another story gathered from interviewing a truck painter is that they often ignore painting peacock's legs because it has ugly pair of black legs. Thus, painters would only focus on the elegant colours of feathers and the shape of the peacock. The interpersonal function represents the relationship between both representational and compositional features to communicate or convey the passion, aim, and vision of the visual. Similarly, in aesthetical value, the staring posture of the peacock's eyes warn against those who gaze upon the vehicle with bad intention known as *Nazar e badd*, a local word that means 'evil eyes'.

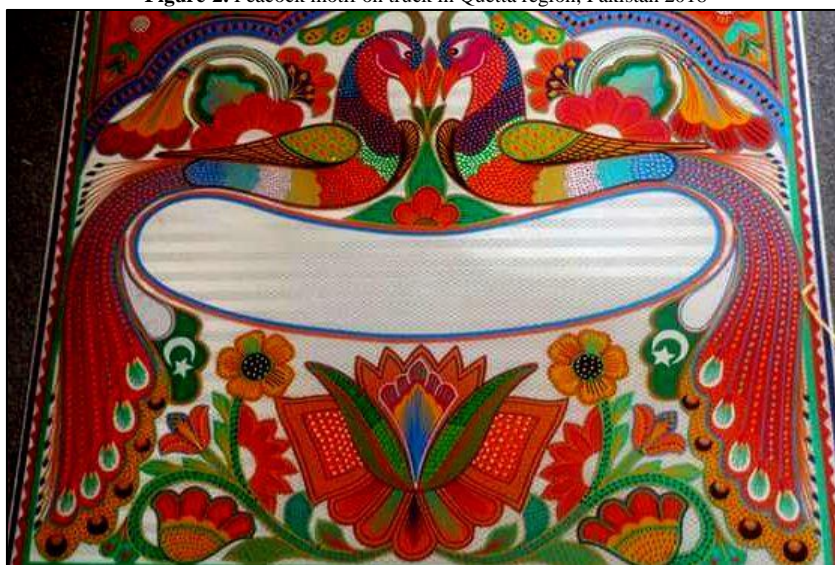
Rhetorical appeals introduced by Aristotle is used to observe the persuasions of the visual. The visual is painted in vivid colours that reflect the colour preference of the region. Preference is a basic human trait which regulates everyday behavior. Different colour preferences are associated with living styles, customs, and rituals of the people. The artefact of peacocks painted on the truck in bright shades reflects the colour preference of the Punjab area in Pakistan. Punjab region in Pakistan is known for its brilliant colour representation in its culture. The Punjabi culture is rich with different vivid hues which are easily seen in their apparels, traditions, events, home clothing, paintings, handicrafts, crafts, and festivals. Most of the times, the primary hues are used to represent the Punjabi culture i.e. red, green, blue. Due to this folk color appearance, cultural significance is highlighted with the cargo nature of

trucks. In this sense, these paintings evoke emotions amongst viewers, which refers to pathos in rhetorical appeals. This type of emotion consists of happiness, appreciation of culture, and excitement—the pathos. Apart from theme, colours are also linked to persuasion of pathos. Not only through theme of visuals, but colour is also linked with the persuasions of pathos. The relationship between colour and emotions is closely tied to colour preferences. Colour is an inseparable part of our everyday lives and its presence is evident in everything that we perceive (Mahnke and Mahnke, 1996). It is widely recognised that colour also has a strong impact on our emotions and feelings (Hemphill, 1996). Moreover, some colours may be associated with several different emotions and some emotions are associated with more than one colour (Linton, 1999). As far as logos is concerned, most of the interviewees/participants during fieldwork agreed that peacock motifs with bright vivid hues, surrounded with botanical and floral design elements provide a sense of happiness and attractiveness to viewers and drivers alike. Due to these appealing characteristics, it is referred as aesthetic visual.

4.2. Patriotic Visual

Similarly, with the preceding visual, this visual is also analysed in two folds. Figure 2, two peacocks rest in a sitting posture facing each other and rendered in a rectangular frame. This is painted at the rear of the truck. In the composition, the direction of the motif leads to movement, and movement implies direction. Both help to catch the viewers' eyes from one half to another. Similarly, in truck art, the direction of painting and artwork assist the viewers to focus on the different imagery together in one platform. It gives the mood and atmosphere in visual that creates the illusion of movement.

Figure-2. Peacock motif on truck in Quetta region, Pakistan 2018



Every composition of the truck artwork leads to the dominant direction which can be horizontal, vertical, and diagonal. The staring contest between both peacocks is the dominant point of the composition. The body of the peacocks are designed with the rainbow shades which also represent its beauty aspect. The stylised peacocks are surrounded by floral motifs consisting of flowers, spirals, and curvy lines. The layout of the composition is in mirror design and composed in the rectangular frame. Arched frame of the upper portion in the composition helps to emphasise the focal point of the composition. The emphasis is developed in the form of visual weight in the composition. Focal point is also the areas of dominion. It can be created by contrasting colours, emphasising the elements, and relative visual weight which is commonly observed in the truck visuals. Both primary and secondary colours are rendered in flat strokes.

Botanical elements containing flowers, leaves, and branches are used as supporting elements of the composition. The supporting elements are not realistically rendering but abstract so as to highlight the artistic approach in defining the cultural shapes. These flowers and leaves shapes also are also a typical pattern in embroideries from this specific region with the combination of similar hues. Both flags are composed alongside of lotus shaped stylised flower that indicates the beautification and artistic approaches of the painter to portray the beautiful aspects of the country. There is an empty title space below the peacocks mostly for the purpose of mentioning transport company or owner's name.

The interpersonal function of this visual is not only to attract the attention of audience aesthetically. The Pakistan flags displayed by the tail feathers of the two peacocks evoke patriotic sentiment as the flag is associated with the most attractive and beautiful part of the peacock. The representation of flags symbolise Pakistan as the land of beauty, colours, and love—qualities that often associated with peacocks. Different types of emotions are attached and reflected in different colour schemes and art pieces. As argued by Sheikh (2018), truck painters mostly paint the themes with the amalgamation of the regions' characteristics. Similarly, the visually brilliant hues represent cultural shades of the Quetta region. The depiction of Pakistan flag on the peacocks' bodies generate the vision as well as convey the style, mood, and expression to its intended audience. The message evokes a sense of awareness amongst

viewers. In this sense, truck painters attempt to lay out a patriotic vision and concept to the audience along with emotional values such as love, happiness, and beauty to be appreciated through this artefact.

Patriotic sentiment is evoked through the Pakistan flags painted on the feathers of peacocks (pathos). It is intended to convey a message of love and respect for the country. Here, both pathos and logos persuasions share the same function due to the patriotic nature of the visual. The logos also serves the function of evoking patriotic sentiment amongst the audience as well as developing deep appreciation for the country. Patriotism is the love and devotion for the homeland. A sense of alliance shared amongst the citizens who share the same values. It can be a combination of many different features relating to one's own homeland including ethnic, cultural, political or historical aspects. Similarly, this peacock visual, surrounded by the typical flowers, design elements, and flag of Pakistan reflect their love, respect, and passion for their country especially when the truck is used for trading goods to other countries. It is a patriotic-provoking visual in overall.

Figure-1. Front of the truck in Balochistan region, Pakistan 2018



4.3. Religious Visual

According to [Sonja \(2017\)](#), the rhetorical visual must be human-made such as paintings and it must have a communicative function towards the audience to explain the visual in terms of rhetoric. In [Figure 3](#), two peacocks are represented in the left and right corner of the top panel of the truck. Peacocks are composed with their heads turned towards the floral motifs. This type of visual showed that peacock is also regarded as pious and beautiful animal/bird because it is represented along with the holy icons of Muslims.

Renditions of peacocks in religious theme usually occupy the top of the front side of trucks. There are many interpretations linked with the placement of the religious icons on the frontal top of the trucks. This is typically the Balochi style of truck painting, which refers to the Balochistan region. As mentioned earlier, peacock is historically associated with the holy characters and deities due to its spiritual colours and nature. Balochi region does not really accept the rendition of human portrait on trucks. Thus, trucks art in Balochi would typically be painted with religious iconography and calligraphy.

In the rectangular frame, the two peacocks are painted to flank Muslim holy places, the Ka'aba and Masjid Nabawi. The nature of such composition is spiritual in essence. Both the Muslim holy places sprout from the floral motifs that form an arch at the top. Arch is typically associated with Muslim religious architecture. All the elements present in the composition are strengthening each other in religious perspective.

The interpersonal function of this visual is to attract the audience towards the holy places that are emphasised in the composition. During fieldwork, one of the painters mentioned the importance of the peacock whereby green and blue shades of peacocks depict spirituality because these colours symbolise wisdom. The Masjid e Nabwi SAAWW, a religious place for Muslims, is painted in green. The compositional function of this visual is to catch the attention of viewers towards the beautiful front top of the truck which is usually called "Taj" (local word referring to the frontal top side of the truck).

Compared to the other two peacock motifs, this visual is quite different in color scheme. Both [Figure 1](#) and [2](#) are composed in cultural colours and hues. But for this particular religious visual, peacocks are composed in their original colours of blue and green. These two colours are closely linked with piety; it is a depiction of religious quality. The reason is the Roza e Rasul (religious place) is in green and therefore Islamic architectural motifs and designs are mostly painted in shades and tints of blues and greens.

In this visual, peacocks and religious icons are composed of similar hues and approximately similar in size. Thus, the focus of the composition is both on the religious icon and peacocks. Botanical elements i.e. flowers and leaves with spirals are composed along the sides of the composition. Harmony in the composition is created in the form of tints, tones of the similar hues, and the floral nature of the overall composition. This artefact has religious significance due to the presence of holy places here. Pakistani truck art carries each aspect of the culture i.e. religious, folk, political, and traditional. As the artefact is painted on the top panel of the trucks, it is positioned

similar to the placement of the holy book Quran, which usually being placed at the topmost shelf as a sign of respect. In this case, similarly, religious icons and calligraphy take the top panel of the truck.

The artefact is painted in tints, tones, and shades of green and blue which are supposed to be colours of wisdom and spirituality. It is linked the spiritual emotions (pathos) for audience who see the trucks. The established position peacock has in history as well as its close association with religious expression also evoke such sentiment. The religious characters painted on both sides of the panel are intended to attract audience's glance towards the glory of spirituality that the panel depicts. The basic logic (logos) to paint this artifact is to attract the viewers' glance towards it. During fieldwork, a painter from the Punjab region mentioned the situation with the ritual of Muslims citing "Bismillah" before the starting any task. Similarly, they started to paint holy icons and calligraphy that take place at the top panel of the truck front to indicate the same association with religion. Due to the religious influence, this visual refers as religious visual.

In all three peacock motifs, it is clearly seen that peacock is represented in different forms and associated with different themes. It has religious characteristics, patriotic characteristics, and aesthetic characteristics as well. All the characteristics of peacock depend upon the composition, dimension, and environment through which it is painted. As if it is painted on the frontal top of the truck, it signifies religious characteristics. If it composes on the back panel with the supporting designing elements, it refers to aesthetic characteristics. Last but not least, if Peacock is composed with the flag on it, it reflects and evokes patriotic characteristics towards the audience. Other than peacock motif, there are many motifs that are painted on trucks are also associated with the patriotic and religious aspects, but as a limitation of the study, this paper only focuses on peacock motifs. From all three visual of the peacock, it is clearly seen that the supporting elements are always floral botanical elements i.e. flowers, leaves, spirals, branches etc. that seems to be a part of the emphasis of composition and the color scheme of the peacock depend upon the region and culture except religious peacock depiction which is represented in the religious shades (greens and blues). Foss theory and Aristotle rhetorical persuasions provide this study a way of communication of the truck visuals in terms of aesthetics, patriotic and religious way. Truck art is not only about market-oriented activities intended to bring in business to raise income, but rather it also serves as a strong mean of communication between communities. Their vivacity, presenting on motifs into different ways with the association to culture, religion, and politics, all prove it an extraordinary art that is strong and influential in its essence. These moving canvases do not only hold metaphors, nonetheless, but they are also equally pragmatic, rhetoric, conceptual, representational terminologies and connotation and powerful means of communication for people.

5. Conclusion

Based on this study, the moving canvasses are a unique art form that represents the culture, tradition, and heritage of the specific region and area. This rhetorical study discovers that there are different reasons associations behind the artefact painted on trucks. These associations are of culturally, politically or religiously related in nature. The findings of this research reflect the presence of rhetoric in the peacock motif of truck art with respect to its nature, colour, style, medium posture, and placement. This trend of making artefact also gives rise to a certain type of folk art that captures the viewers' attention. Painters attract the audience by using different designing elements, which can be floral or geometrical in nature, through colors, compositions, and area or placements of these motifs. Using paintings as a depicting tool, the rhetorical message can be conveyed more efficiently and effectively to the audience.

In all three peacock motifs, it can be clearly seen that peacock is represented in different forms and associated with different themes. It has religious characteristics, patriotic characteristics, and aesthetic characteristics. Each characteristic depends on the composition, dimension, and placement with which it is painted. If it is painted on the frontal top of the truck, it signifies religious characteristics. If it is composed on the back panel with the supporting designing elements, it refers to aesthetic characteristics. Last but not least, if peacock is composed with the flag on it, it reflects and evokes patriotic characteristics towards the audience. Other than peacock motif, there are many motifs that are painted on trucks which are also associated with patriotic and religious aspects. However, this paper only focuses on peacock motifs.

Another typical characteristic of peacock motifs is its supporting elements, which are always floral i.e. flowers, leaves, spirals, branches etc. The supporting elements provides emphasis to the composition of subject matter, the peacock. In terms of colour schemes of the peacock, it is highly related to particular region and its culture, except for religious theme where peacock is usually rendered in religious shades of blues and greens. Foss' visual rhetoric theory and Aristotle's rhetorical persuasion provide a way to inspect the communication conveyed by the truck visuals in terms of aesthetics, patriotic and religious. Truck art is not only about market-oriented activities intended to bring in business to raise income, but also serves as a strong means of communication between communities. Their vivacities represented by the motifs in the many associations to culture, religion, or politics signifies its importance and influence to their respective audience. These moving canvases not only hold metaphors, but they are also equally pragmatic, rhetoric, conceptual, and representational with all its terminologies and connotation as powerful means of communication amongst people.

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