



## Truck Literature from the Drivers' Perceptions: A Syntactic Analysis

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### Abstract

This study has explored truck literature: the texts commonly found on buses, trucks, jeeps, motorcycle and taxis. The research has also explored the phenomena behind the use of truck literature: the love of the nation, upward mobility, faith over God, parental influence, life and death, success and failure, union and separation, tears and laughter, ups and downs all connected to their life world. Likewise, this research focuses on the narrative analysis of the texts found on Nepali vehicles. The data derived from the interviews with the drivers and their family members, and observation of the events happened on the parking lots, roads, and market places in the cities of Beni, Baglung, Kusma and Jomsom. Poetic verses, serenades, *sayaries* and *muktaks* were collected from the walls of the vehicles. There were eight participants in this study. Mainly, there were two types of data: interview and narratives of the drivers and their family members, and the texts commonly printed on the walls of the vehicles. In this study, fifty-eight texts derived from the field were analyzed. While analyzing data; the thematic approach of data categorization were followed by drawing themes from the data. The texts collected from the field were multilingual in nature as Nepali, Hindi and English. As such, they were multicolored, catchy fonts, and mixed up the words from different languages using the linguistic means of transliteration, code-switching and symbolic adjustments. This analysis offered a profound understanding of the drivers' experiences and perception within Nepalese society.

**Keywords:** Narratives, phenomena, trans-literature, truck literature, vehicle drivers

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### Introduction

Truck literature is an important aspect of language use in any society. It refers to the linguistic expressions printed/painted in the body of the public vehicles more dominantly on trucks and lorries and also on buses, jeeps, taxis and other vehicles. Truck literature in general includes the poetic verses, serenades, *muktaks*, *sayaries* printed and painted on the body of these vehicles. Scholars have conducted studies on this part of literature which are deeply connected to the reality of life and meanings of human beings. Abidin and Tohir (2020), in their book about truck art and representation of drivers identity and culture discussed the origins of the study of truck art. They noted that the initial investigation into truck art as an art form occurred during the 1970s in Afghanistan. Following this pioneering work, researchers worldwide subsequently turned their interest towards the examination of truck painting as a unique artistic expression. Additionally, Abidin (2019) asserted that language serves as a reflective mirror for culture, encompassing elements such as social values, attributes, morals, ethics, religious beliefs, socio-economic challenges, aspirations for advancement, and a wide array of other factors.

Similarly, Grier and Johnson (2017) reported that drinking and high speed driving are the main causes of death of the drivers in the developed countries. In the same way, Gee (2014) defines it as a discourse. According to him, "Discourse is the sequence of sentences in which sentences connect and relate to each other across time in speech and writing" (p. 35). In this context, this study aims to explore the literary texts printed on taxis, buses, trucks, jeeps and motorcycles, and

the meanings and phenomena that the drivers relate in their life-world.

It is believed that, the research has examined the least explored area from the qualitative research perspective. Moreover, stories and narratives are the important part for understanding the reality of life. Based on the stories and individual narratives of the drivers and their families, this research has explored and critically examined how the connection of the truck literature is with their life world. This research specifically presents a critical analysis of story-based discourses of drivers and their families, including their grown-up children. Discourse painted on vehicles is a very common phenomenon in Nepal. One can find certain kind of printed texts such as the poetic verses, serenades, paintings, lyrics, images and quotation printed on the walls of public transport vehicles while travelling on the roads throughout Nepal. The text adorning these vehicles takes on diverse forms, including slogans, quotations, poetry, single words, phrases and even images. The messages conveyed through these texts encompass a wide spectrum, ranging from wisdom, religious themes, romantic expressions, to humor. At times, they bring attention to the presence or absence of moral and ethical values or shed light on socio-economic issues and identity.

The linguistic expressions printed in truck literature have also started to claim their space on the vehicles. Moreover, it can be argued that the poetic verses reflect the drivers' personal life relating to their wives and grown-up children as well. In this context, this research attempts to reveal their wives and the grown-up children perceive and relate

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truck literature in terms of drivers' lives regarding their educational strength in the schools and colleges, and their academic influence with their classmates and even in their society. Moreover, it connects the voices of the drivers along with their livelihood, perceptions and socio-cultural identity. It can be argued that this research introduces the entire journey of the drivers that can easily be reflected in the poetic verses, quotations, slogans, phrases, *sayaris*, paintings and sometimes single words and images painted on the walls of the vehicles. It also aims at capturing different lenses through which I reviewed myself as the researcher working on truck literature; the bus drivers and their association with the truck literature while engaging in driving; and also the perspectives of drivers' family members in relation to the driving profession and the meanings and connotations associated to that profession.

It can be argued that discourse printed on vehicles is a very common phenomenon in Nepal. One can find certain kind of printed texts on many vehicles such as buses and trucks while travelling on the roads throughout Nepal. From the analysis of the texts derived from multi-sites, multi-sources, and several people, it can be noted that these texts are associated with the binary oppositions all connected with life world: love and romance, life and love, birth and death, union and separation, inclines and declines, ups and downs, success and failure; and happiness and sorrow. Abidin and Tohir (2020) in their book on truck art and its portrayal of driver identity and culture, Ram and Shyam discussed how the initial study dedicated to truck art took place in the 1970s in Afghanistan. Following this milestone,

researchers worldwide began to turn their attention towards truck painting as an art form. Tohir (2020) goes on to argue that the ornate and appealing designs and patterns adorning these trucks carry profound insights into the religious, social, and national identities of both the drivers and owners. There is also a significant diversity in the content written on the trucks and the ways they are decorated.

In their 2014 research article, Tarantino and colleagues posit that culture can be defined as the collective and commonly embraced lifestyle of a group of people (p. 135). They further classify cultures into two primary categories: material and non-material. Material cultures encompass physical artifacts fashioned by individuals, to which they ascribe significance. For instance, this category includes items like food, clothing, and tools, all of which are tangible and man-made. In contrast, natural elements such as rocks, water, stones, leaves, and fruits are not considered elements of material culture. Conversely, non-material culture encompasses abstract notions and intangible concepts, such as laws, regulations, customs, traditions, and societal roles. Crowell argues that both material and non-material facets collectively serve as guiding principles for individuals within a culture, aiding them in navigating society and interpreting their surroundings as they are passed down from generation to generation.

It further details the numerous techniques I have employed to formulate the research questions in line with my research project. Within this research, the realm of truck literature encompasses the inclusion of quotes, slogans, poetry,

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phrases, and occasionally individual words and images. Over time, this practice has evolved to encompass not only visual artwork but also the inclusion of painted texts on the vehicle's walls.

Truck literature: poetic verses, serenades, *muktaks*, *sayaris* painted on the body of buses, trucks, jeeps, taxis and other public vehicles often motivate the researchers to investigate the textual traits and characteristics, and also the meanings and phenomena connecting to them. Dinesh Kafle (2014) claimed that the dominant and enduring theme within truck literature revolves around expressions of romance with a masculine perspective. This is illustrated by phrases like '*hans mat pagli pyaar ho jayega*' (Don't laugh, dear, for I might just fall in love with you). He further reported that masculine expressions of love and romance from the prevailing and unchanging theme in truck literature, exemplified by phrases like '*Hans mat pagli, pyaar ho jayega*' (Don't laugh, my dear, for I might find love in you), is one of great significance. Similarly kafle claimed that the interpretation and reinterpretation of the sayari '*Dil kisi ke pyaar mein bekarar mat karna/ Hum thehre pardeshi humara intazaar mat karna*' can be paraphrased as "Don't keep your heart restless in someone's love/ Don't wait for me, as I am a stranger." Nevertheless, Dinesh Kafle (2014) claimed that the interpretation, reinterpretation and analysis of the serenade '*Ma marein bhane mero sharir ma postmortem garna nadinu hai/ Mero mutu ma timro naam bhetinda anushandhan ma fasauli*' can be paraphrased as: "If I pass away, please refrain from conducting an autopsy on my body, because they will discover your name engraved in my heart, potentially

involving you in the investigation." Furthermore, there are concise expressions within truck literature that reflect how a trucker portrays himself in matters of love, like '*jakhmi diwana*' (a wounded enthusiast) or '*ghayal premi*' (an injured lover). Moreover, Dinesh Kafle asserted that the serenade '*Dekho magar pyaar se*' could be understood as 'Do look, but with affection.' Truck literature showcases a broader range of expressions of love, with regional and linguistic variations.

### Literature Review

In this section, I provided a brief review of literature related to the study. It began with thematic review on truck literature in terms of the perception of drivers, their family and their grown up children on truck literature. This review further proceeded to conceptual review regarding the perception of drivers and their family (their wives and their grown up children) on truck literature in Nepal which was followed by some previous researches with reference to truck literature and the perception of drivers and their family. Finally, this chapter presented the research gap and conceptual framework of the study. It can be argued that development of themes within the areas of my research questions might help me concentrate my attention to the findings of various investigations carried out in various contexts by different researchers and to find appropriate gaps between those studies and my own. In the next sections, I reviewed the research work related to my own in terms of the themes that I have developed. In my sense, truck literature incorporates the poetic verses that are written on the walls of trucks, public buses and taxis in forms of the texts.

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The study have reported about the perception of drivers on truck literature. Primarily, truck literature refers to the contents and phenomena of the poetic verses that are commonly painted on vehicles. In other words, it indicates the behaviors and tasks that the driver shows while they are in the vehicles in course of driving the automobiles. For example, Gee (2014) defines it as "Discourse is the sequence of sentences. It is the way in which sentence connects and relates to each other across time in speech and writing" (p. 35). The speaker or writer makes deliberate choices in the order of their words and phrases when communicating. Discourse, therefore, pertains to how sentences are structured to create meaningful communication and enable interpretation. As societies have expanded, become more complex, and globalization has taken hold, there has been a noticeable sociolinguistic variation in how language users engage in discourse. This phenomenon has prompted linguists to turn their attention to issues related to these variations and the distinctive features of language use in communication. Consequently, the study of the relationship between sociolinguistics and discourse analysis has emerged. In a similar vein, language functions as a reflective mirror that mirrors culture, social values, attributes, morals, ethics, religious beliefs, socio-economic challenges, aspirations for advancement, and various other factors. The preceding paragraphs have already discussed some of the research findings that shed light on the connection between language and different social variables.

There was a time when literature was meant to share the phenomena of the society that is exactly similar to the mirror of the society. The life of the

drivers is full of the positive and negative phenomena of human life: happiness and sorrow, ups and downs, inclines and declines, union and separation, success and failure, laughter and tears, and birth and death. This study has vividly showed how the life of the driver is connected to the truck literature. Likewise, this study has further presented the perception of the drivers' family members including their wives and the grownup children in terms of the drivers' perspective.

This research study collectively demonstrates the idea that language functions as a mirror reflecting various social attributes of its users. The current research, through an analysis of discourse found on Nepali public transport vehicles, aims to further illuminate the social variable associated with the blue-collar working class within Nepalese society.

#### Methods

In this section, I described the methodical foundations developed for my research. Then it discusses the research method I had employed in this research – the narrative inquiry. It followed the information about research site, participants, data collection technique. Hindley (2019) argued that the searchers need to be patient and critical while dealing with the data analysis process. Final part of chapter presented and investigated the quality standards of the study to authenticate my research and ethical considerations. To explore those questions, I hereby wished to present my proposed research design into multiple facets of research problems for the purpose of my inquiry. Here, I addressed the ontological and epistemological assumptions which will have given the shape to my interpretive research.

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I equally tried to emphasize the ethical issues that I may confront.

I used the multiple paradigms as the key philosophical premises of my research. Under these paradigms, I chose in Beni, Baglung, Kusma and Mustang as the field of my study, and selecting a few participants (two bus drivers, two truck drivers, a truck driver's wife, a bus driver's wife and two grown up children of the bus driver and the truck driver) who work in their specific field of their livelihood.

In this section I describe philosophical consideration to better comprehend what constitutes knowledge. Under the philosophical consideration, ontology, epistemology and axiology are taken into account. Ontology refers to the ways of being and becoming whereas epistemology refers to the ways of knowing. Further, axiology has to deal with the way of valuing. They provide a foundation to analyze the interconnection between the philosophy a researcher holds and the research is conducted. According to Willis (2007), a research paradigm can be defined as an extensive system of beliefs, a global perspective, or a framework that provides guidance for research and practical applications

within a specific field.

I purposively selected four drivers, two drivers' wives and two drivers' grown up children ( above 18 years age) from a municipality in Myagdi district working around Beni, Baglung, Kusma, and Jomsom, the four district headquarters of Dhaulagiri area: Myagdi, Baglung, Parbat and Mustang. Although my initial plan was to involve an equal number of participants from driver, their wives and their grown up children, I selected two bus drivers, two truck drivers, a wife of bus drivers, a wife of truck drivers a child of bus drivers and a child of truck drivers. The drivers' ages ranged between 31-58 years. Similarly, the drivers' wife age ranged between 38 to 56 whereas the drivers' children ages ranged between 19 to 23. In terms of driving experiences, two drivers had more than two decades of driving experiences and two drivers had more than one-decade driving experience. Two drivers had passed class eight and two of them had passed School Leaving Certificate (SLC). One of the drivers wife had passed class eight and other had passed SLC. Likewise, one child of the driver is studying in twelve in science stream in Kathmandu and other passed BBS from Tribhuvan University.

**Table 1**

*Status of the Participants*

Station	Participants	Gender	Participant status	Age	Qualification
Beni	Mahendra	Male	Bus Driver	58	8 Pass
Baglung	Arjun	Male	Bus Driver	46	SLC
Jomsom	Dilip	Male	Truck Driver	48	SLC
Kusma	Chandra	Male	Truck Driver	31	8 Pass
Beni	Sukanya	Female	Bus Driver's Wife	56	Test pass
Jomsom	Gita	Female	Bus Driver's Daughter	23	BBS
Baglung	Abhishek	Male	Bus Driver's Son	19	11

### Findings and Discussion

#### *Experiencing life across 'risk' and 'uncertainty'*

The serenades commonly printed on the walls of buses, trucks, motorcycles, jeeps

and taxis imply the risk and uncertainty of life of the drivers. The analysis of the response of the participants regarding these serenades printed on the vehicles shows that drivers' life is always in risk and uncertainty under different constraints.

#### Figure 1

Serenades from the Taxi



#### Figure 2

Serenades from the Lorry



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Figure 3

Serenates from the Bus



As implied in the serenades above, their life is connected to uncertainty as there happen deaths, causalities, losing jobs, uncertain and transient love and romance. As evidenced from the field, Serenade 1 that states “*jindagi rahi to phir milega*” expresses how driver’s life is connected to uncertainty as they spend most of their times on the road. Regarding it, when I asked a Kulman, a driver who drives a bus from Beni to Pokhara on daily basis, he explained that he always feels his life uncertain. When he started to drive the present bus, he made a painter to print this serenade i.e. “*jindagi rahi to phir milega*” as the meaning of it is deeply connected to his life. Before he started driving this bus, he was a taxi driver. He encountered a very bad accident and hospitalized for months. After the accident he wanted

not to join driving. However, he did not have any alternative to make his wife and children solve hand-to-mouth problem. Yet, he even today, gets startled when he remembers the accident that happened. Every morning, as he leaves home for driving, he jocularly expresses this serenade to his wife and children. However, for his life, the implication of this serenade is not so jocular. It is deeply rooted to the uncertainty of life that he always finds himself. He expresses:

I know if I do not drive I cannot solve my problem of livelihood. I tried to leave for several times, but what else to do, no jobs anywhere, and I don’t have more study as well, so driving is the only option for me. I am experienced as well, but I don’t know when death comes in my life as I am on the road with this



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steering in my hands. (Interview, fieldwork, April, 2020)

Like Kulman, Bir Bahadur became a driver when he was quite young. Actually, he first became an apprentice [*Khalasi*]. He learnt how to drive from his senior driver whom he worked for about five years. He was only 8 years old when he came to the road. His father married with another woman when his mother died. The father and step mother were both the drunks and used to beat him a lot. As a child, he could not tolerate all these domestic tortures and left home for begging on the road at a local town. A microbus driver from Beni to Kathmandu asked him to become a *Khalasi* just for morning and evening meals. Gradually, he learnt the skills of driving and he started to drive at the age of 15. He recollects his past as, "friends of mine are at schools now, but I am with this steering; steering for living life, it maybe steering for death as we drivers get more accidents" (Interview). Bir Bahadur has also a vehicle printed with a serenade "*dhilo gaya puginchha, chhito gaya bhanna sakinna*". Serenade 2 [*dhilo gaya puginchha, chhito gaya bhanna sakinna*] as printed on the vehicle that Bir Bahadur drives implies life is uncertain when there is more speed. I inquired Bir Bahadur if he himself made the painter paint it. He innocently explained that he did not print it himself. However, he found this serenade quite touchy so that he did not replace it with another as he started drive this vehicle. He explained that he found four different causes of more road accidents that proved drivers' life quite uncertain. For him, over speeding, drinking alcohol, inexperience and over confidence make the life full of uncertainty. In connection to the Serenade 2, he narrates his story

of the death of his intimate friend due to over speeding.

One of my participants, Arjun has also a vehicle printed with a serenade '*Mretu Akatya antim satya ho chetana bhaya*' [Know that death is the ultimate truth] Serenade 3 states that ('*Mretu Akatya antim satya ho chetana bhaya*') expresses that death is abstract but it is a concrete truth. Moreover, the driver of the bus argues that death is not the end of the existence; however, it is the transition of the existence from one form to another. Similarly, he argues that nobody knows what happens after our death but we need to do everything exactly what we suppose as the good in our life because there is death and it is supposed to be abstract but a concrete truth. Regarding it, the driver discusses that he supports his family members by washing clothes, cleaning pots and cooking meal at home only for making his wife please. Likewise, it can be argued that he loves his wife and children very much as he attempts to perceive his death as the concrete truth. However, for his life, the implication of this serenade is not so jocular. It is deeply rooted to the uncertainty of life that he always finds himself. He expresses:

I vividly know if I do not drive the vehicle of the boss, I cannot solve the problem of my wife, children and my elderly parents. I tried to exist in many other kinds of jobs excepts the jobs of driving for several times, but what else to do, no skills with me and no jobs anywhere, and I don't have more study as well, so driving is the only one option for me to make my family survive. I am experienced in driving as well, but I don't know

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when death comes in my life as I am on the road with this steering in my hands. From the perception and experience of my life I can clearly say that death is within us therefore it may attack us at any time of our life (Interview, fieldwork, May, 2020).

Like Kulman and Bir Bahadur, Arjun became a driver when he got married to Bhima at the age of seventeen. At that time, he was studying I.A at Dhaulagiri Multiple Campus, so he did have his own source of making money for making satisfying his newly married wife financially. Actually, he first became an apprentice [*Khalasi*]. He learnt how to drive from his senior driver whom he worked for about two years. He was only 19 years old when he came to the road with the dream of making his life financially sound and keep his wife and parents satisfied for their financial freedom. As he suddenly got a driving license, with the first attempt of his driving test. As a result, his father bought him a jeep to drive on fair by managing the loan from local cooperatives. Then he started driving the jeep in fair but he could not pay installment of the cooperatives. Chandra Bahadur has also a vehicle printed with a serenade “*khushi rahaw jindagiko kunai bharosa chhaina*”. Serenade 4 [*khushi rahaw jindagiko kunai bharosa chhaina*] as printed on the vehicle that Chandra Bahadur drives implies life is uncertain when there is dearth as the concrete truth. I inquired Chandra Bahadur if he himself made the painter paint it. He innocently explained that he did not print it himself. However, he found this serenade quite touchy so that he did not replace it with another as he started drive this vehicle. He explained that he finds four different

causes of more road accidents that prove drivers' life quite uncertain. For him, over speeding, drinking alcohol, inexperience of the road and over confidence are the deadly causes of road accident, the death of the drivers and the passengers. Therefore, the deadly causes of the road accidents contribute to make the life full of uncertain relating to human death. In connection to the Serenade 4, he narrates his story of the death of his intimate friend due to over confidence and alcohol.

Risk implies a situation involving exposure to danger whereas uncertainty indicates the state of being uncertain that is simply the lack of certainty or sureness of an event. Nevertheless, most of my participants argue and believe that driving profession is completely related to the risk and uncertainty because the drivers often face the defects of machinery and the risk of the narrower roads with innumerable bents in the context of Nepal because Nepal is a hilly country and the roads are narrower and each and every roads have innumerable bents. As a researcher, I have collected fifty two different serenades from Dhaulagiri zone and interviewed with drivers, their wives and their grown up children for accomplishing my research project.

It can be argued that the drivers often are in the street. It is noted that the street is their work place. Therefore, as it is obvious that the truck literature is fundamentally based on these themes: love, life, death, success, failure, union, separation, divorce, the workplace setting and human fate that are being vividly reflected in the life of the drivers. Furthermore, it can be argued that the poetic verses reflect the life of drivers in

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many ways as William does not respect and love Wordsworth defines that poetry is spontaneous overflow of powerful feeling. As a result, it is obvious that, to some extent, family members such as wives and grown up children (plus 18 years old age) of the drivers interpret and relate the truck literature in terms of the drivers' life, livelihood, life world and their education. It can be argued that the bus drivers and the truck drivers love the wives and the children and they are directly influenced with the truck literature, One of the participant drivers told me that he sometimes uses the truck literature at his home as well; therefore, his wives and the children use his language not only at home but also at school and colleges as well.

One of the drivers' wives claimed that her children are learning their father's behaviors and language to the most extent. Moreover, it is observed that the children share their father's thought and language with their colleagues at school and campuses. This is how, it can be argued that the drivers' family members including their wives and the grown children interpret and relate the truck literature in terms of driver's life, along with their personal identity and dignity.

It is observed that the drivers feel either panic or pleasure during their professional life time due to the presence of many reasons. I mean the reasons cannot be defined without the perceptions of the drivers. In this situation, I had initially selected that Shrestha et al. (2017) pointed out that the life of the drivers is busy that dismantles their personal life as well as their familial life. Moreover, it is noted that they want to get married to more than one wife which finally becomes problems not only in society

but also in their family; therefore, they feel either panic or pleasure at a situation and another situation at same moment of their life. It is explored that drivers, owing to factors like job-related stress, insufficient physical activity, working hours, and dietary choices, face an elevated risk of heart diseases, particularly metabolic syndrome and its associated components. Therefore, this study sought to assess the drivers' lifestyle conditions. This study discusses the prevalent operational conditions within Nepal's transportation sector and the attitudes of drivers. It also delves into the scope and potential reasons behind bus accidents while proposing recommendations to diminish both their frequency and severity in the coming years.

### Conclusion

This research reveals that the drivers' family and grown up children do not fully believe on them in terms of their morality, relationship, sincerity, behavior, social punctuality and so on. Although financial aspect of their lives seems to be strong, their social prestige seems in the way of decline. They argued that the drivers often speak the vulgar language and lie for their own psychological satisfaction and pleasure that frequently violate their relationship with other people like passengers, their wives, their grown up children and parents too. Drivers' lineages were quite dissatisfied with their drinking behavior which is quite irresponsible task of their lives. It may bring legal problem and their livelihood devastation in terms of their job. Legally they may be the victim of violating the rules and regulation of Nepal and their boss also may fire them from job appointment. Drivers' wives

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and children were always in tension due to their drinking, irresponsible and extravagance way of manner. It can be argued that the public transport vehicle drivers feel either panic or pleasure during their life due to the presence of many reasons. Likewise, I came across that the drivers work at different vehicles that are the different vehicle which are always moving or staying in the street for the various purposes.

Most of my research participants reported that the drivers often are in the street. It is clearly understood that the street is their work place. Therefore, as I have founded out that the truck literature is fundamentally based on these themes: love, life, death, success, failure, union, separation, divorce, the workplace setting and human fate that are being vividly reflected in the life of public transport vehicle drivers. As a result, it is argued that family members such as wives and grown up children (plus 18 years old age) of the drivers interpret and relate the truck literature in terms of the drivers' lives and their livelihood, and socio-cultural identity. Furthermore, it is concluded that the bus drivers and the truck drivers love their wives and the children due to their keen influence with the truck literature. One of the research participants or drivers told me that he sometimes used the truck literature at his home as well; therefore, his wives and the children used his language not only at home but also at school and colleges too. The poetic verses fundamentally influence him in his life and his children and the wives are influenced with language and his thought. One of the drivers' wives told me that their kids are following the habits and behaviors of their fathers to the most extent. Moreover, their children share their father's thought,

way of living and doings with their peers at school and campuses. This is how, it can be concluded that the drivers' family members including their wives and the grown children relate and interpret the street literature in terms of driver's life and their education regarding the drivers' perception, livelihood, socio-cultural identity.

It can be noted that a workplace is a place where the drivers work for their survival and socio-economic life. My participants argued that most of the drivers in Nepal have single career and their wives are dependent on them. Nevertheless, they need to work in order to manage their family and their relatives who do not have other supporting jobs to sustain in terms of food, shelter, clothes, health facilities and their children's educational affairs. Sometimes, their poor income level that they are preceding, fail to manage the family due to different reasons such as poor family background, low level of education and familial conflict. Some of my participants reported that most drivers are from the marginalized and disadvantageous family that hinders their identity and dignity in the society.

It is also explored that driving is one of the challenging and bravest professions among other general professions like teaching, engineering, doctors and lawyers. Moreover, it can be argued that driving profession is the toughest and smartest job among other professions. Therefore, a driver needs to face risk and uncertainty in each and every steps of their lives. What I perceived from the narratives of the drivers is that death is attempted to be glorified and celebrated from the perspective of the drivers and their family members. Furthermore, it is also argued that Patriotism is a strong

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feeling of love and affection towards the motherland. What I perceived from the narratives of my research participants and the collected poetic verses and serenades that patriotic person becomes ready to sacrifice his /her life for the nation if she needs support at any time. I can be argued that the poetic verses and the serenades commonly printed on the body of the vehicles display the life of the drivers and connect them with the voices of the drivers and their real life situation in terms of narrative analysis of research participants. It is observed that all the drivers seem to be guided by full of patriotism and nationality. Likewise, they believe that driving is one of the most popular professions among other types of profession existing in Nepal so they become compelled to choose the driving profession. One of my participants reported that he got married thrice in his life as his first wife eloped when he was in foreign land due to his low familial economic status. To go to the foreign land is not his strong desire, however; it was his compulsion. During his stay in the foreign land, his wife had eloped for completing her physical desire and psychological satisfaction. It also may be a compulsion. It can be argued that there is a typical interconnection between the voices of drivers and the voices of the serenades written on the walls of the vehicles.

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