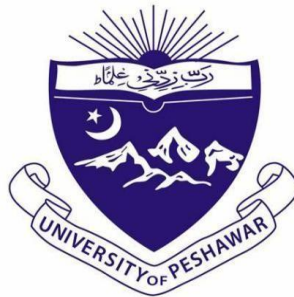


**CONNOTATIVE MEANINGS OF SWABI CHAIL VEIL:
A GRAPHIC EXPLORATION OF VIOLENCE AGAINST
INNOCENT VICTIMS**



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**DEPARTMENT OF ART AND DESIGN
UNIVERSITY OF PESHAWAR
Session 2022-2026**

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A thesis submitted to the Department of Art & Design in partial fulfillments for the requirements for the award of degree of BS Art & Design in Communication Design.

By:

AYESHA HABIB



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Bachelors in Art & Design in Communication Design



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Session 2022-2026**

DECLARATION

I hereby declare that this thesis, titled “**Connotative Meanings Of Swabi Chail Veil: A Graphic Exploration Of Violence Against Innocent Victims**”, is my original work and has not been submitted for any degree, diploma, or other academic qualifications in any other institution or university. The research and findings presented in this report are based on my personal work, and all references, ideas, and contributions from other sources have been duly acknowledged.

I also declare that the materials included in this thesis are either my own work or properly attributed to other authors. The thesis was carried out under the supervision of Ms. Farah Javid

Ayesha Habib

Date:____/____/2026

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ABSTRACT

This thesis explores how the traditional Swabi Chail veil can be reinterpreted to express hidden social issues, especially violence against innocent victims. While the Swabi Chail is usually known for its white cloth and red dotted pattern symbolizing respect, modesty, and protection, this study presents a different perspective by giving new meanings to these visual elements.

Violence against women and children, such as domestic abuse, child abuse, abduction, honour killing, and rape often remains hidden in society. Victims suffer silently, and these issues are rarely discussed openly. This project connects these realities with the red dots of the Swabi Chail, transforming them into symbols of pain, fear, sacrifice, and innocent blood rather than simple decoration.

Using a practice-based approach, the research combines design thinking with visual storytelling. It includes an illustrated storybook based on the character Meher, along with character development, storyboards, and awareness posters. The visuals are designed in a simple, sensitive, and understandable way to communicate difficult topics, especially for children. This study highlights that graphic design is not only for aesthetics but can also be a powerful tool for social awareness. By reinterpreting the Swabi Chail, the project gives voice to silent victims and encourages society to reflect on and speak about violence more openly.

Chapter-1

INTRODUCTION

The Swabi Chail is a traditional shawl worn by women in the Swabi district of Khyber Pakhtunkhwa, Pakistan, widely recognized as a symbol of modesty, cultural identity, and pride within Pashtun society. Historically it is linked to the Battle of Shahmansoor in the early 19th century, where white shawls used to cover martyred men became stained with blood, and overtime this memory was preserved through the red dotted pattern woven into the fabric, transforming a simple garment into a powerful symbol of loss, honour, and remembrance. There are five distinct types of Chail worn by Swabi women, the Surgulai, Turgulai, Punjpir, Daal, and Dwagiwal, among these the red-spotted pattern was selected for this research because it is the most widely recognized and commonly worn style across the region. The red dotted pattern consists of five visual elements, a large upper dot, a middle rectangle, a left dot, a right dot, and a lower dot. In this research each element has been reinterpreted to represent a specific form of violence based on WHO statistical data. The large upper dot represents abduction at 75%, the middle rectangle represents child abuse at 50%, the left dot represents honour killing at 40%, the right dot represents domestic violence at 34%, and the lower dot represents rape at 16.4%. Violence against women and children continues to rise while remaining hidden due to fear, shame, and cultural pressure, and this research uses graphic design to transform the familiar cultural symbol of the Swabi Chail into a powerful visual language of social awareness, giving voice to silent victims and bringing hidden suffering into public consciousness.

The Swabi Chail is a traditional cultural garment of Pashtun women in Swabi district that represents honour, modesty, and communal belonging. It is not merely a piece of clothing but a visual expression of social identity that women carry with pride across generations (Khatoon, 2016).

The red dotted pattern of the Swabi Chail has deep historical roots connected to the Battle of Shahmansoor in the early 19th century, where blood-stained white shawls used to cover fallen martyrs became the cultural blueprint for the red dots woven into the fabric today. This historical connection transformed the Chail from a simple garment into a living memorial of sacrifice, loss, and remembrance (Khan, 2018).

The Swabi Chail can also be explored through modern visual media as a storytelling tool that connects past cultural traditions with present social realities, making it a highly relevant subject for graphic design research and cultural reinterpretation in the contemporary context (Ayub and Khalid, 2024).

Approximately one in three women worldwide has experienced physical or sexual violence in her lifetime, with the majority of cases going unreported due to fear, stigma, and the absence of safe reporting mechanisms. This global statistical data provided the factual foundation for the symbolic framework of this research and justified the urgency of addressing these issues through visual communication (WHO, 2021).

In Pakistan, rates of child abuse, domestic violence, and honour-based violence have shown consistent increase over recent years. These forms of violence are frequently normalized due to deeply ingrained cultural and social pressures, and victims rarely have access to the safety or support required to speak out (Shah, Ahmed, & Malik, 2023).

Child abuse carries severe long-term consequences on mental health and cognitive development, and many children carry the trauma of abuse for years without any acknowledgment or intervention. This underscores the urgent need for alternative communication methods such as visual storytelling to bring these issues into public awareness (UNICEF, 2021).

Patriarchal norms and economic dependency significantly reduce women's ability to report domestic violence or seek help in Pakistani households. Awareness campaigns rooted in familiar cultural symbols are among the most effective means of reaching affected communities and encouraging them to speak out (Jafree & Zakar, 2014).

Honour killings remain one of the most serious and widespread forms of violence against women in South Asia, with Pakistan recording among the highest numbers of honour-related murders globally each year. The majority of victims are young women and girls whose lives are taken in the name of family reputation and cultural expectations (Amnesty International, 2020).

Visual elements carry two levels of meaning — a literal denotative level that describes what is seen and a deeper connotative level shaped by cultural context and emotional association. It is this second deeper level of meaning that makes visual symbols such powerful vehicles for social commentary and awareness communication (Barthes, 1977).

A single visual element such as a colored dot or shape can carry multiple simultaneous interpretations depending on the cultural context in which it is presented. This gives designers the conceptual tools to transform traditional patterns into layered and meaningful visual messages that communicate complex social ideas (Eco, 1976).

Graphic design is not a neutral practice but an act of communication with real consequences for public understanding. Designers have both the capacity and the obligation to use visual language to address social issues and advocate for vulnerable communities who cannot speak for themselves (Frascara, 2004).

The color red carries near-universal associations with blood, danger, urgency, and intense emotion across cultures, making it an especially powerful and suitable choice for communicating violence, pain, and suffering in a visual design context (Lupton, 2010).

The placement, scale, and relationship of visual elements within a composition communicate meaning instinctively and emotionally before any conscious interpretation takes place. This principle directly informed the decision to map each of the five visual elements of the Chail pattern onto five specific forms of violence according to their visual dominance (Arnheim, 1974).

Visual art has always served as one of humanity's most powerful means of expressing experiences of pain, suffering, and resistance that cannot be fully captured in words alone.

Symbolic imagery allows designers to communicate emotional truths that bypass intellectual resistance and reach viewers on a much deeper human level (Duncum, 2010).

Images are not passive reflections of reality but active agents in constructing how communities perceive and respond to social problems. Carefully crafted visual symbols have the power to challenge societal silence and bring hidden injustices into public consciousness where they can be seen, discussed, and addressed (Mirzoeff, 2009).

The way people see and interpret images is always shaped by the cultural and historical context they bring to the viewing experience. This means that the red dots of the Swabi Chail will communicate far more powerful and emotionally charged meanings to a Pakistani audience already familiar with its cultural and historical significance (Berger, 1972).

Children process and retain information presented through the combination of image and narrative far more effectively than through text alone. Picture books and illustrated storybooks create a unique cognitive and emotional space in which children can safely engage with difficult experiences and emotions in an age-appropriate way (Nodelman, 1988).

Illustrated storybooks are among the most effective educational tools available for introducing children to issues of personal safety, social justice, and emotional well-being. The combination of visual and narrative elements works together to make threatening and complex concepts feel manageable and understandable for young readers (Kiefer, 1995).

The relationship between images and text in children's books creates multiple layers of meaning that engage young readers simultaneously on both visual and verbal levels. This allows complex and serious social messages to be communicated effectively without causing unnecessary fear or confusion in the audience (Nodelman & Reimer, 2003).

Composition, color, and visual framing in children's illustration communicate emotional states and narrative meaning in ways that young audiences naturally understand and respond to. These visual principles directly informed the design decisions made throughout the illustrated storybook produced as the primary practical output of this research (Bang, 2000).

Designers have both the tools and the moral responsibility to address the social and ethical dimensions of the problems they engage with in their practice. Design that is rooted in cultural understanding and genuine community context is consistently more effective at generating awareness and inspiring meaningful social change than design that ignores these dimensions (Berman, 2009).

1.1 Significance of the Study

This study is significant because it addresses audiences who can meaningfully understand and respond to its message. It primarily targets students and young people particularly those engaged with art and design who possess a developed sensitivity to visual communication. It also speaks directly to the general public in Pakistan, using the familiar and emotionally resonant symbol of the Swabi Chail to create cultural connection and encourage social reflection. Women and children, who are most directly affected by the forms of violence addressed in this research, form a central part of the intended audience, as the study gives visual form to their hidden suffering so that their experiences deserve to be seen and heard. Furthermore, designers, artists, educators, and social organizations can draw on this work as a model for how culturally grounded visual communication can be used to promote awareness, challenge silence, and inspire meaningful social change.

1.2 Problem Statement

The Swabi Chail is a traditional cultural symbol of honour and identity in Pashtun society, but its deeper historical meanings of pain, sacrifice, and memory are frequently overlooked. At the same time, violence against women and children including child abuse, domestic violence, honour killing, abduction, and rape continues to rise while remaining largely hidden due to fear, stigma, and social pressure. This study reinterprets the Swabi Chail through graphic design by using its five-element red dotted pattern as a visual symbol of these specific forms of violence, supported by WHO statistical data, aiming to create social awareness and give voice to innocent victims who suffer in silence.

1.3 Objectives

- To reinterpret the Swabi Chail as a visual symbol of violence and suffering through graphic design.
- To analyze the connotative meanings of the red dotted pattern and its individual visual elements.
- To represent five specific forms of violence like abduction, child abuse, honour killing, domestic violence, and rape, through a symbolic visual design framework based on WHO statistical data.
- To raise awareness about violence against innocent victims, with particular focus on women and children.
- To create an illustrated storybook and awareness campaign material that communicate hidden social issues in a sensitive, accessible, and child-friendly manner

Chapter-2

THE RESEARCH METHODOLOGY

2.1 Methodological Approach

This study adopted a qualitative and exploratory design research methodology. The purpose of this research was to investigate how the traditional Swabi Chail particularly its red dotted pattern consisting of five distinct visual elements which can be reinterpreted as a symbolic visual framework to communicate five specific forms of violence against women and children. The research employed graphic design and visual storytelling as its primary mediums of expression and communication. A qualitative approach was considered most appropriate because the study focused on meanings, emotions, symbolism, cultural interpretation, and visual communication, rather than on numerical measurement or statistical analysis. The research explored an under-examined area by transforming a familiar traditional cultural element into a contemporary, awareness-based design language rooted in verified statistical data. An exploratory design approach was selected because it allowed for creative investigation, in-depth cultural interpretation, and the development of original design solutions grounded in both research findings and conceptual understanding.

2.2 Research Design and Rationale

The methodology was selected because it directly supports the core objectives of this research to explore the symbolic value of the Swabi Chail pattern, to visually represent five forms of violence mapped onto five elements of the pattern, to communicate social awareness through storytelling and design practice, and to produce poster campaign and a child-friendly illustrated storybook supported by a broader awareness campaign. A quantitative method would not have been suitable for this study, as it could not adequately capture the visual, cultural, and emotional dimensions of the research problem. Since the study is fundamentally rooted in symbolic interpretation and design practice, a qualitative exploratory framework provides the most relevant and effective approach.

2.3 The Design Framework: Five Dots, Five Stories

The central design framework of this research is built upon the five visual elements of the Swabi Chail' s red dotted pattern. Each element was assigned to represent a specific form of violence based on global statistical data from the World Health Organization (WHO, 2021), ensuring that the visual hierarchy of the pattern corresponds meaningfully to the prevalence of each issue:

Visual Element (Swabi Pattern)	Form of Violence	Rates
Large upper dot	Abduction	75%
Mid Rectangle	Child Abuse	50%
Left dot	Honour Killing	40%
Right dot	Domestic Violence	34%
Lower dot	Rape	16.4%

This framework guided the development of both the awareness posters and the illustrated storybook, ensuring conceptual consistency throughout all practical outputs of the research.

2.4 Practical Outputs

The research produced two primary categories of practical output. The first is a series of awareness posters, with each poster corresponding to one of the five visual elements of the Chail pattern and the specific form of violence it represents. These posters use the symbolic red dotted framework as a unifying visual language, communicating each social issue through color, composition, and imagery in a manner that is both culturally rooted and emotionally impactful.

The second and most significant practical output is an illustrated storybook designed for children. The storybook uses a simple, sensitive, and emotionally accessible visual language to introduce children to issues of personal safety, abuse, and social violence. The story is narrated through the central character Meher, a young girl whose experiences and observations guide readers through each chapter. The storybook consists of six chapters, each corresponding to one of the five visual elements of the

Chail pattern, beginning with an introductory chapter that establishes the cultural and narrative context.

Chapter One, titled *The Chail That Tells Stories*, serves as the introductory chapter of the book. It establishes the cultural context of the Swabi Chail, introduces the character of Meher, and presents the symbolic framework of the red dotted pattern to the reader in an age-appropriate and engaging way. Chapter Two, titled *Be Careful with Strangers*, addresses the issue of abduction, represented by the large upper dot at a global rate of 75%. It teaches children about the dangers of interacting with unknown individuals and how to recognize and protect themselves from potential threats. Chapter Three, titled *The Girl Who Said Stop*, addresses child abuse, represented by the middle rectangle at a rate of 50%. Through Meher's voice, it empowers children to recognize abusive situations, understand that they have the right to be safe, and feel confident in speaking out to a trusted adult. Chapter Four, titled *The Girl Who Chose Her Dreams*, addresses honour killing, represented by the left dot at a rate of 40%. It tells the story of a young girl's right to make her own choices and resist unjust cultural pressures, handled with sensitivity and age-appropriate framing. Chapter Five, titled *The Child Who Wanted Peace*, addresses domestic violence, represented by the right dot at a rate of 34%. It explores the emotional impact of violence within the home through the perspective of a child who longs for safety, stability, and peace. Chapter Six, titled *The Voice Against Bullying*, addresses rape and sexual violence, represented by the smallest lower dot at a rate of 16.4%. Approached with exceptional sensitivity, this chapter focuses on themes of bodily safety, the courage to speak out, and the importance of being believed, supported, and protected.

2.5 Data Collection Methods

The research was based on both secondary and primary data collection methods. Secondary data was gathered from books, journal articles, research papers, academic theses, cultural and historical literature, and credible online academic sources. These materials were used to study the historical background of the Swabi Chail and its five types, the cultural significance of traditional textile patterns in Pashtun society, issues of domestic violence and child abuse in Pakistan and globally, children's visual

learning and illustrated storytelling methods, and design theories related to symbolism, semiotics, and social awareness campaigns. This body of literature provided the conceptual and theoretical foundation of the research. Primary data was generated through the design process itself, as this is a practice-based design thesis in which the practical work constitutes the primary research material. This included concept development and ideation, manual sketching and visual experimentation, character design for Meher and all supporting characters, layout planning and composition, digital illustration, poster design, and final book production.

2.6 Research Tools and Materials

The tools and materials used in this research included a sketchbook and drawing materials for concept development and ideation, reference images and cultural visual studies, digital design and illustration software for final artwork and layout production, typography and page composition tools, and printing and mock-up materials for thesis display and presentation. These tools supported both the investigative and productive stages of the research process.

2.7 Data Analysis Method

The collected data was analyzed using qualitative visual and thematic analysis. Secondary literature was examined through content analysis, identifying recurring themes related to violence, fear, silence, child protection, and social awareness across the sources consulted. The visual design process was analyzed through symbolic and thematic interpretation, focusing on how each element of the red dotted Chail pattern could most effectively and meaningfully represent its assigned form of violence. Design outcomes were continuously refined through concept testing, visual comparison, and attention to symbolic consistency and cultural sensitivity throughout the production process.

2.8 Ethical Considerations

This research followed strict ethical principles in its treatment of sensitive subject matter. All topics including abuse, abduction, honour killing, domestic violence, and sexual violence were presented in a respectful, responsible, and child-appropriate

manner throughout the storybook and poster designs. Graphic or disturbing imagery was deliberately avoided, as children form a primary part of the intended audience. The focus of the work remained firmly on awareness, education, empowerment, and prevention rather than on shock or fear. All cultural references were handled with dignity and respect for the Pashtun community and the significance of the Swabi Chail, and all academic sources were properly acknowledged and cited throughout the research.

2.9 Validity and Reliability

To ensure validity, the study was grounded in authentic academic literature, verified historical and cultural references, established design and semiotic theories, and WHO statistical data. All visual outcomes were developed in direct and consistent response to the stated problem statement, objectives, and research questions of the study. Reliability was maintained through a systematic and structured design process that progressed logically from research and concept development through sketching, experimentation, digital production, and final implementation. Each design outcome followed the same symbolic framework based on the five elements of the red dotted Swabi Chail pattern, ensuring internal consistency throughout the entire project.

2.10 Bias Control

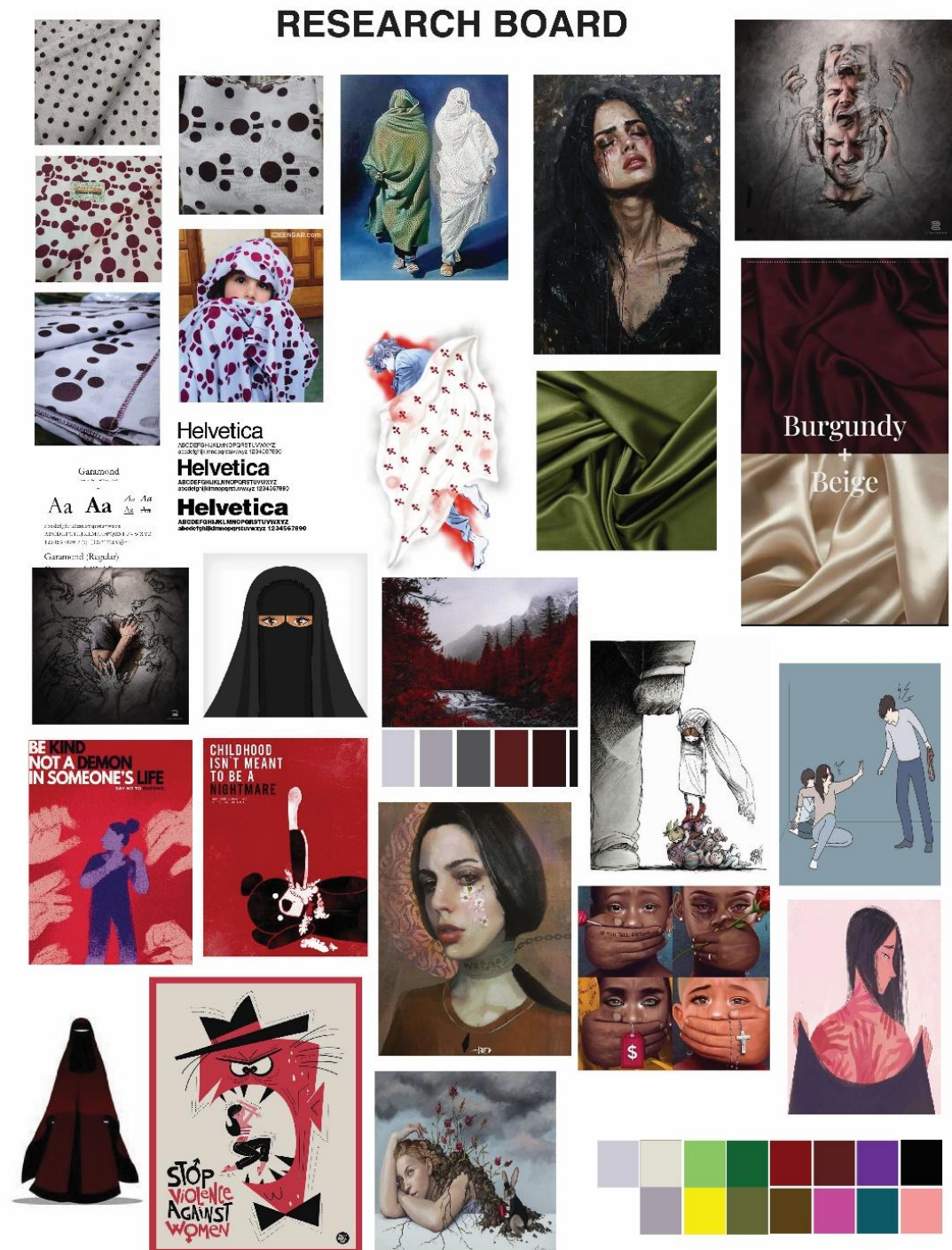
To minimize research bias, the study drew on multiple academic, cultural, and statistical sources rather than relying solely on personal interpretation. All conceptual and visual decisions were supported by evidence from the literature and verified data. The design outcomes were developed to address broad social awareness themes applicable to general audiences rather than targeting any specific individual case or reflecting personal judgment, which helped maintain academic objectivity and credibility throughout the research process.

Chapter-3

THE DESIGN PROCESS

THE DESIGN PROCESS

3.1 Research Board



3.1.1 Research Board Explanation

The research board was developed as a visual exploration of the thesis topic, “Connotative Meanings of the Swabi Chail Veil: A Graphic Exploration of Violence Against Innocent Victims.” The board served as a foundation for understanding the cultural, visual, and symbolic aspects of the Swabi Chail and its potential transformation into a graphic language that communicates hidden violence.

The board combines a variety of visual references including photographs of the traditional Swabi Chail, close-up images of its distinctive red dotted pattern, illustrations of modesty and veiling practices, expressive artworks depicting emotional suffering, and awareness posters related to violence against women and children. These references were collected to investigate how the Chail’s visual elements can convey deeper social and emotional meanings beyond their traditional function.

Particular attention was given to the Chail’s red dotted pattern, which became the central visual motif of the study. The dots were analyzed for their potential symbolic association with blood, pain, trauma, and silent suffering. Various artworks and conceptual illustrations were included to explore themes of domestic violence, child abuse, honour killing, rape, and abduction, helping to establish visual connections between the pattern and different forms of violence experienced by innocent victims.

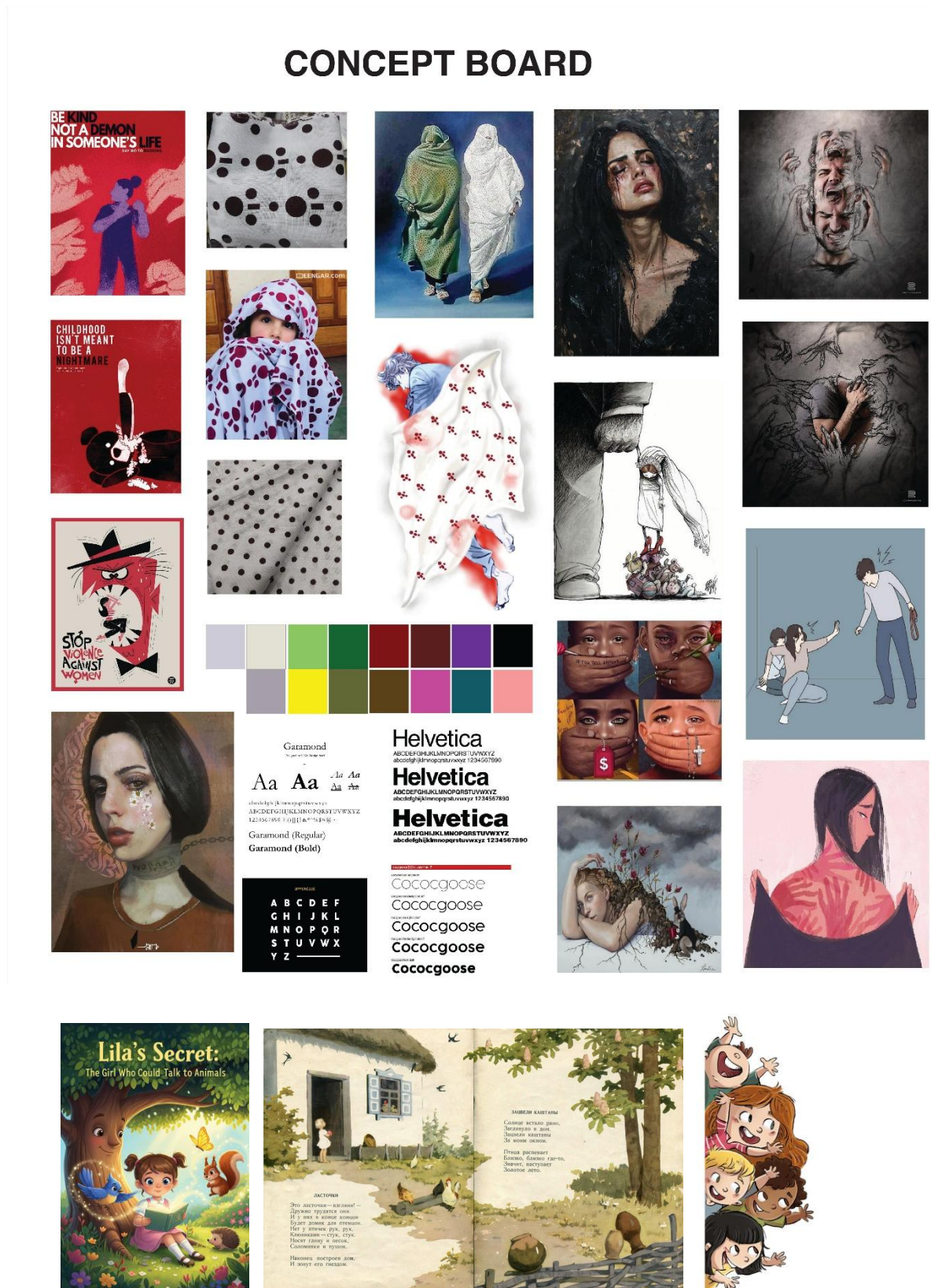
Typography exploration was also included in the research board. Sans-serif typefaces such as Helvetica were examined for their clarity, modernity, and ability to communicate serious social messages effectively. The typography references helped determine an appropriate visual tone for future poster designs.

A comprehensive color palette was developed based on both cultural relevance and emotional symbolism. Colors such as red, maroon, burgundy, green, beige, purple, yellow, indigo, blue, black, white, and shades of grey were explored. Red and maroon were associated with blood, violence, and pain; green represented the traditional identity of the Chail; beige reflected modesty and cultural heritage; while grey and black symbolized silence, oppression, and grief.

The collected visual material was organized in a mood-board style layout to identify recurring themes, emotional expressions, textures, colors, and symbolic forms. This process enabled the development of a strong conceptual direction for the design outcomes and provided a visual framework for translating the Swabi Chail's cultural symbolism into impactful graphic representations of violence against innocent victims.

Overall, the research board functioned as an essential stage in the design process, guiding the conceptual development, visual language, color selection, typography choices, and symbolic interpretations that informed the final poster series.

3.2 Concept Board



3.2.1 Concept Board Explanation

The concept board was developed to establish the visual and conceptual direction of the thesis, “Connotative Meanings of Swabi Chail Veil: A Graphic Exploration of Violence Against Innocent Victims.” It brings together key visual elements, symbolic references, typography, color schemes, and illustrative styles that inform the development of the final design outcomes.

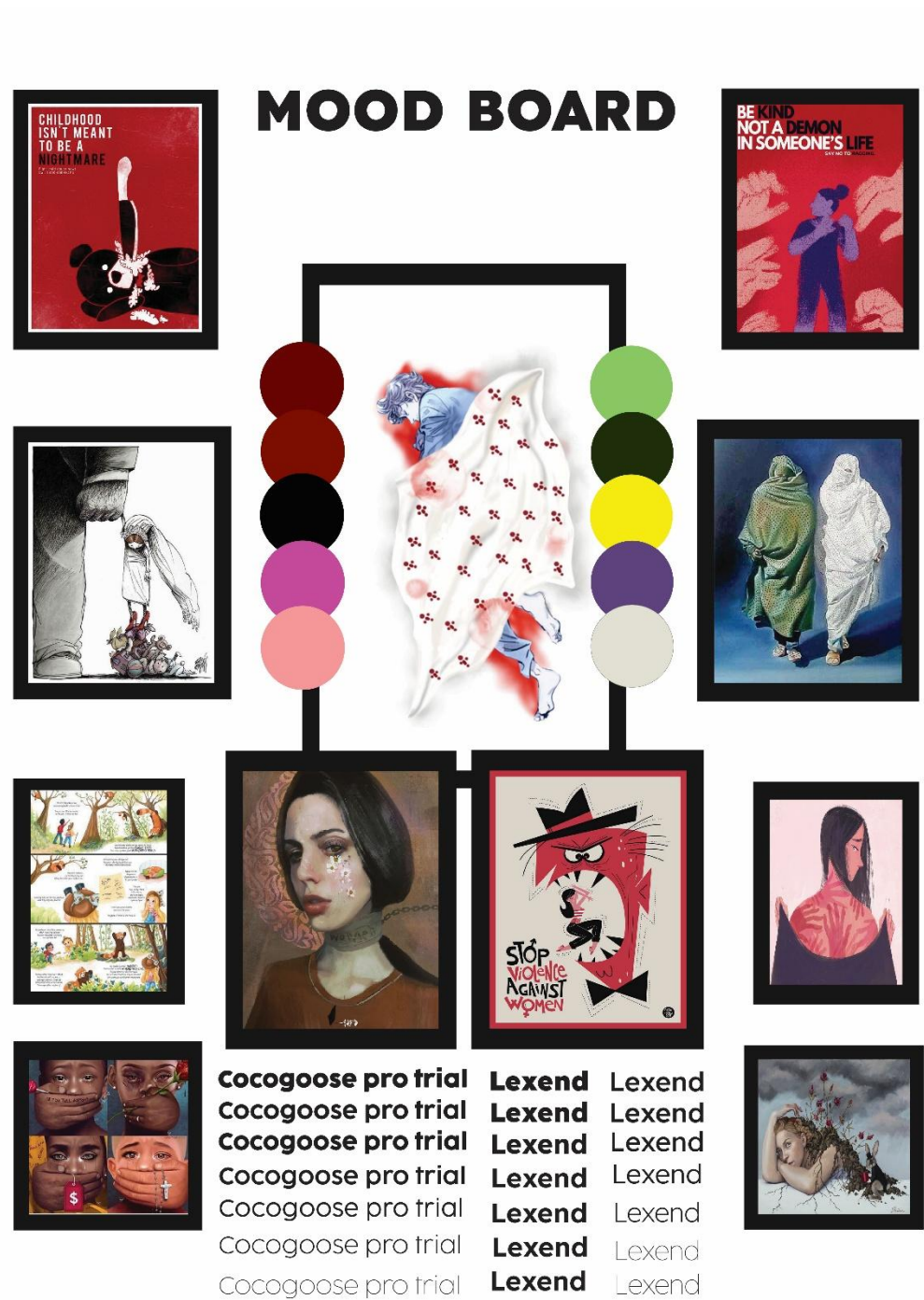
The board explores the Swabi Chail veil as a cultural symbol of modesty, identity, and tradition. Particular attention is given to the veil’s distinctive red dotted pattern, which serves as the primary visual element for the project. Through graphic reinterpretation, these dots are transformed into symbolic representations of hidden violence, allowing the traditional pattern to communicate deeper social meanings.

Images representing domestic violence, child abuse, rape, abduction, and honour killing were selected to investigate how violence can be visualized through metaphor, symbolism, and emotional storytelling. Conceptual illustrations and expressive portraits help communicate themes of suffering, silence, fear, trauma, and vulnerability experienced by innocent victims.

The color palette includes red, maroon, green, yellow, purple, beige, blue, grey, black, and white. These colors were chosen for their symbolic and emotional associations. Red and maroon represent bloodshed, violence, and pain, while the remaining colors contribute to themes of culture, mourning, resilience, awareness, and hope. Typography explorations featuring both serif and sans-serif typefaces were included to determine suitable visual tones ranging from traditional and cultural to modern and impactful.

Overall, the concept board functions as a visual framework that guides the design process. It defines the project's aesthetic direction, establishes the relationship between cultural symbolism and social issues, and provides a foundation for creating meaningful graphic representations of violence against innocent victims through the visual language of the Swabi Chail veil.

3.3 Mood Board



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3.3.1 Mood Board Explanation

The mood board was created to explore the emotional atmosphere, visual tone, and aesthetic direction of the thesis project, “Connotative Meanings of Swabi Chail Veil: A Graphic Exploration of Violence Against Innocent Victims.” It brings together a collection of images, colors, typography, illustrations, and visual references that communicate the themes of cultural identity, hidden suffering, silence, and violence.

At the center of the mood board is the Swabi Chail veil, which represents modesty, tradition, and cultural heritage. The distinctive red dotted pattern of the Chail serves as the primary visual inspiration for the project and is explored as a symbolic element capable of conveying deeper social meanings related to violence and victimization.

The selected imagery includes anti-violence posters, emotional portraits, symbolic illustrations, and scenes associated with domestic violence, child abuse, honour killing, abduction, and rape. These visual references help establish feelings of fear, pain, vulnerability, isolation, and emotional trauma experienced by innocent victims. They also provide inspiration for developing strong visual metaphors within the final designs.

The color palette consists of red, maroon, black, pink, green, yellow, purple, and beige tones. Red and maroon symbolize bloodshed, violence, and suffering, while darker tones represent grief and silence. Lighter and brighter colors reflect cultural identity, awareness, resilience, and hope. The typography selection combines modern and expressive typefaces to create impactful visual communication and support the emotional message of the project.

Overall, the mood board establishes the emotional and visual foundation of the research. It serves as a reference for the design process by defining the project's atmosphere, visual language, and symbolic direction while ensuring that the final graphic outcomes effectively communicate the hidden realities of violence against innocent victims through the visual identity of the Swabi Chail veil.

3.4 Rough Sketches

Rough sketches were developed before digital execution to explore:

- Poster Illustration
- Poster Layout
- Character placement
- Chail pattern integration
- Visual hierarchy
- Text alignment
- Emotional storytelling poses
- Scene composition planning

The sketching process helped refine symbolic meanings and improve composition structure before final rendering.

3.4.1 Poster Illustrations Rough Sketches

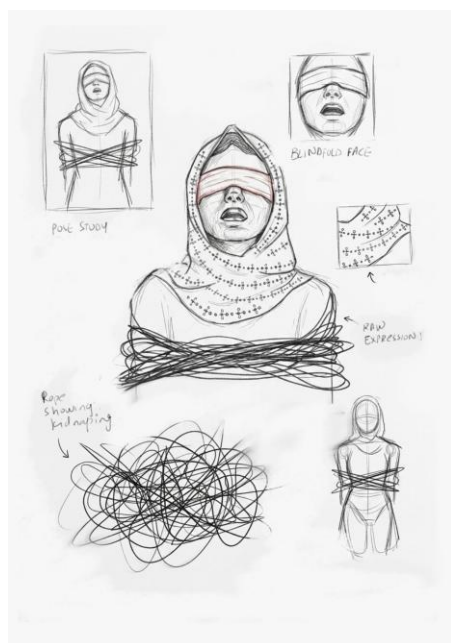


Figure 3.1: Abduction poster illustration

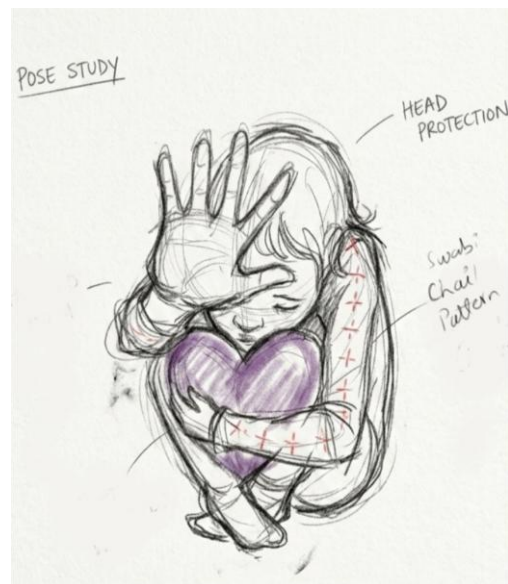


Figure 3.2: Child abuse poster illustration



Figure 3.3: Honour killing poster illustration



Figure 3.4: Domestic violence poster illustration

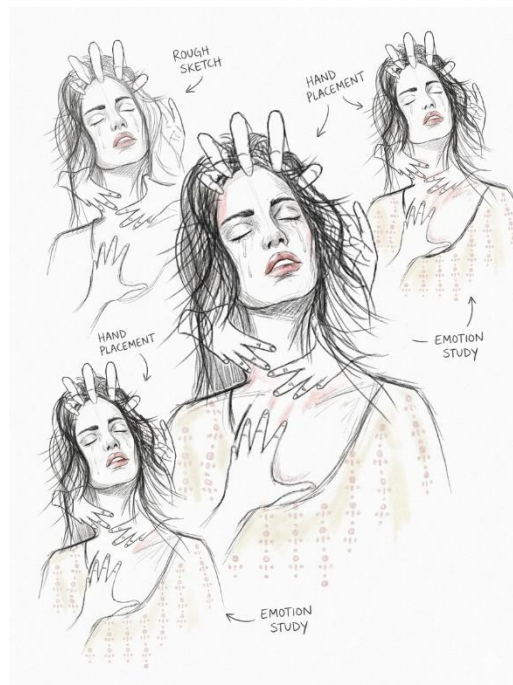


Figure 3.5: Rape poster illustration

3.4.1a Poster Illustrations Rough Sketches Explanation

Rough sketches were made before digital work to plan the five awareness posters. Each sketch focused on: Body poses and gestures, Emotional expression, Chail pattern placement

- **Abduction Poster Illustration**

The sketch showed a bound and restrained pose to communicate fear and helplessness.

- **Child Abuse Poster Illustration**

A curled body with hands protecting the head was used to show vulnerability and self-protection.

- **Honour Killing Poster Illustration**

A collapsed body position was drawn to show the weight of social violence on the female figure.

- **Domestic Violence Poster Illustration**

A surrendered and fallen pose was used to communicate physical and emotional suffering.

- **Rape Poster Illustration**

A withdrawn, downward pose was sketched to express shame, trauma, and silence.

The sketching process helped refine the symbolic meanings of each poster and improve the composition before final digital rendering. Every design decision was made purposefully to stay true to the cultural language of the Swabi Chail.

3.4.2 Poster Layout Rough Sketches

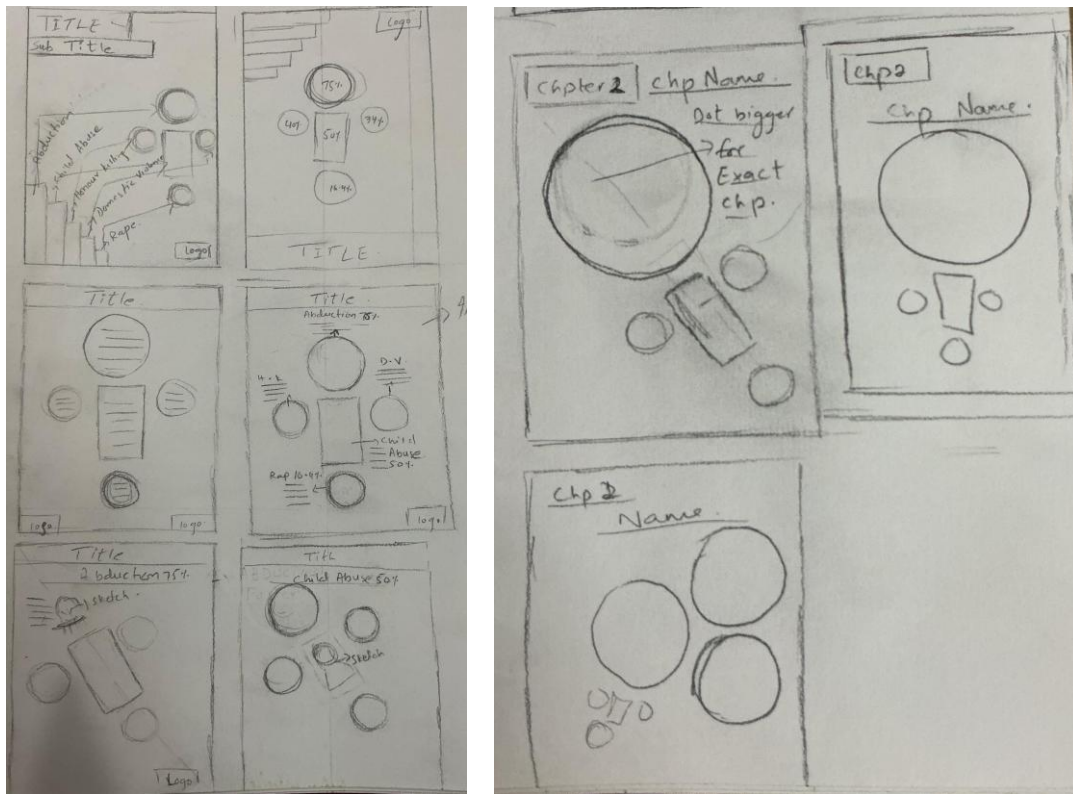


Figure 3.6: Poster Layout Rough Sketches development

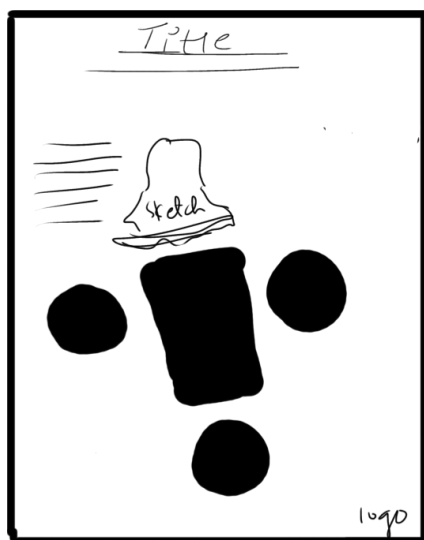


Figure 3.7: Abduction Poster Layout

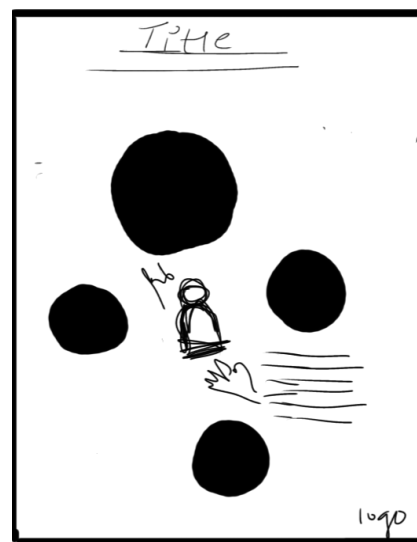


Figure 3.8: Child abuse Poster Layout

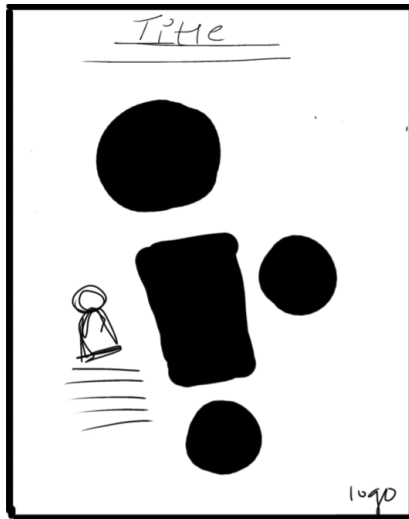


Figure 3.9: Honour killing Poster Layout

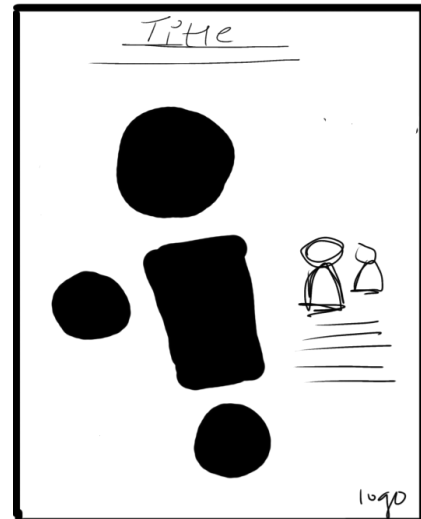


Figure 3.10: Domestic violence Poster Layout

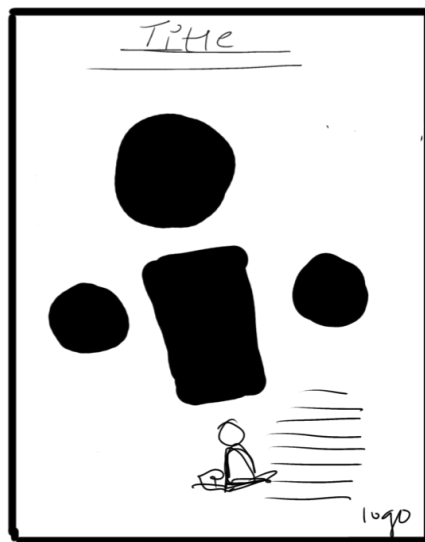


Figure 3.11: Rape Poster Layout

3.4.2a Poster Layout Rough Sketches Explanation

Before the final digital design, rough layout sketches were made for all five posters to plan the overall structure and visual arrangement. The layout was built around the five visual elements of the Swabi Chail pattern, and each element was assigned a specific position on the poster based on the Golden Section principle. This ensured that the dot and rectangle placement felt natural, balanced, and culturally authentic to the original Chail pattern structure.

Layout Structure

The title was placed at the top of each poster for immediate identification. The logo was positioned at the bottom right corner, following the Golden Section to maintain visual balance without competing with the central symbolic elements.

- **Abduction — Upper Dot**

The top dot of the Chail pattern was used to represent abduction. Its position at the highest point of the composition symbolizes a child being taken away and separated from safety.

- **Child Abuse — Middle Rectangle**

The central rectangle of the Chail pattern represented child abuse. Being at the core of the composition, it communicates that child abuse sits at the heart of the violence being addressed in this research.

- **Honour Killing — Left Side Dot**

The left dot was assigned to honour killing, representing how women are pushed aside and eliminated from society under the name of honour.

- **Domestic Violence — Right Side Dot**

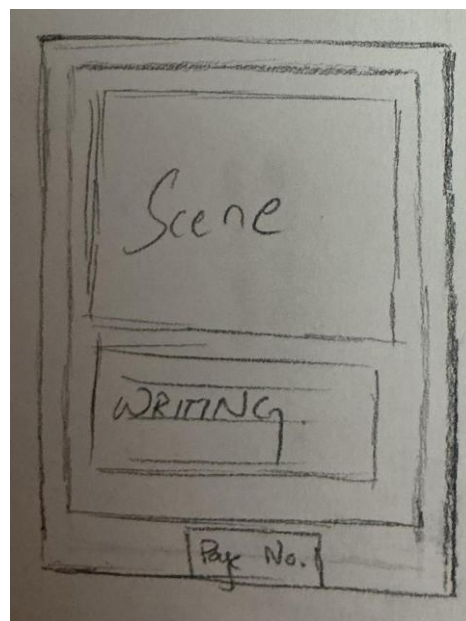
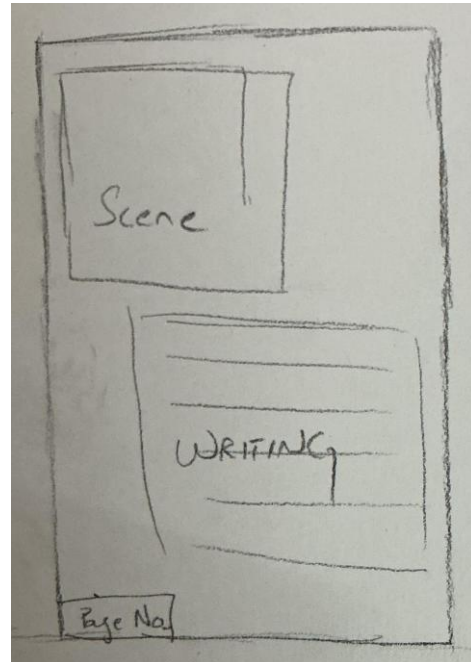
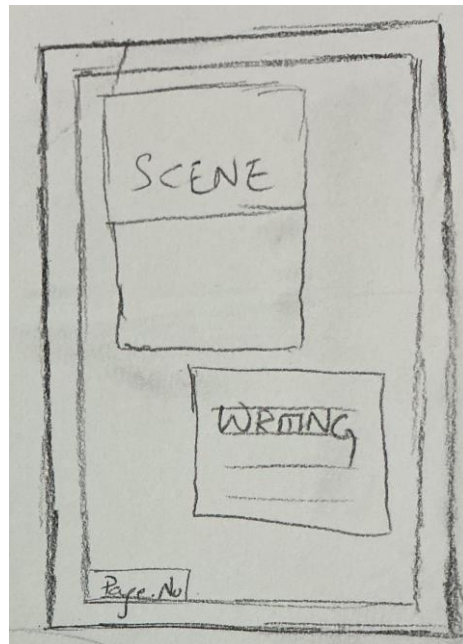
The right dot represented domestic violence, placed opposite the honour killing dot to show two forms of gender-based violence existing side by side within the same household and community.

- **Rape — Bottom Dot**

The bottom dot was used to represent rape, its position at the lowest point of the composition communicating the deepest level of silence, shame, and suppression forced upon survivors.

The layout sketching process established the visual hierarchy of each poster and ensured that the symbolic meaning of every Chail element was communicated clearly through its size, position, and relationship to the illustrated figure before moving to final digital execution.

3.4.3 Story Book Chapter Scenes Layout Rough Sketches



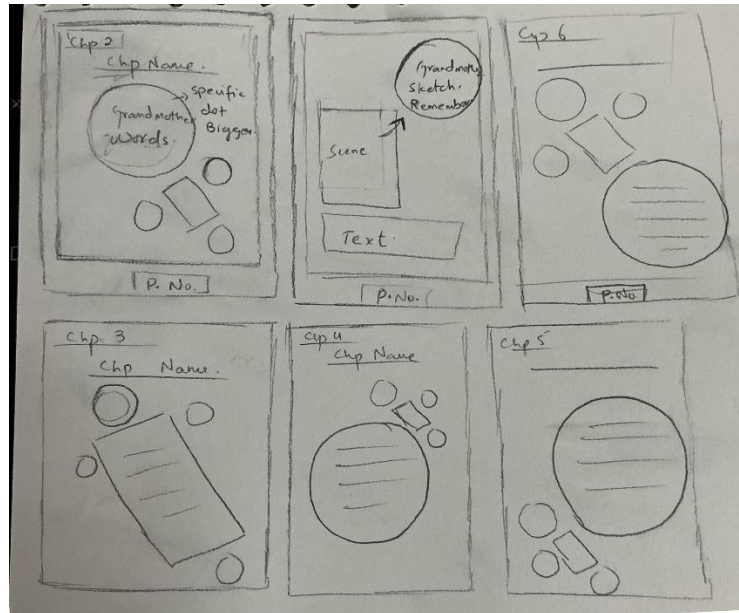


Figure 3.12: Story Book Chapter Scenes Layout Rough Sketches development

3.4.3a Story Book Chapter Scenes Layout Rough Sketches Explanation

Before making the final storybook, rough layout sketches were drawn for each chapter scene. All layouts followed the same basic structure to keep the book consistent and easy to read.

Each page layout included:

- Scene Area at the top — for the illustration or visual
- Writing Area in the middle — for the story text
- Page Number at the bottom

As the layouts developed, more detailed planning was added including:

- Chapter number and chapter name at the top
- Scene illustration box
- Supporting text block below the scene
- Chail dot elements placed within the scene using the Golden Section
- Page number at the bottom corner

The rough sketches helped plan how each chapter would look before digital work began, making sure every page had a clear visual flow from the illustration down to the text.

3.4.4 Story Book Chapter 1 Illustrations Rough Sketches



Figure 3.13: Chapter 1, Scene 1



Figure 3.14: Chapter 1, Scene 2

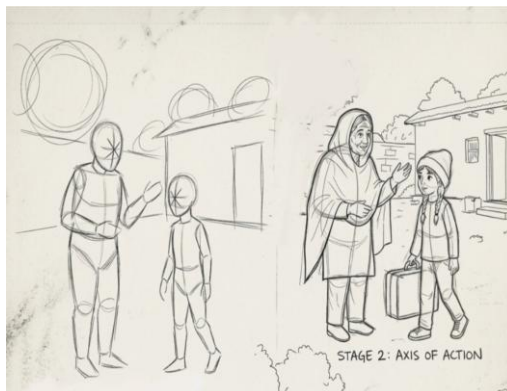


Figure 3.15: Chapter 1, Scene 3



Figure 3.16: Chapter 1, Scene 4

3.4.4a Story Book Chapter 1 Illustrations Rough Sketches Explanation

Rough sketches were made for all four scenes of Chapter 1 to plan the story visually before digital work began.

- **Scene 1**

Meher is shown standing in a street. The sketch studied her pose, scale, and body proportions with background depth notes.

- **Scene 2**

Meher walks through a busy village street. The sketch focused on her movement and energy with village perspective lines and background figures.

- **Scene 3**

Meher interacts with another figure in a street setting. The sketch focused on body language and natural action between the two characters.

- **Scene 4**

Meher sits with her grandmother wearing the Chail. The sketch focused on close facial expressions and the warm emotional connection between them.

3.4.5 Story Book Chapter 2 Illustrations Rough Sketches

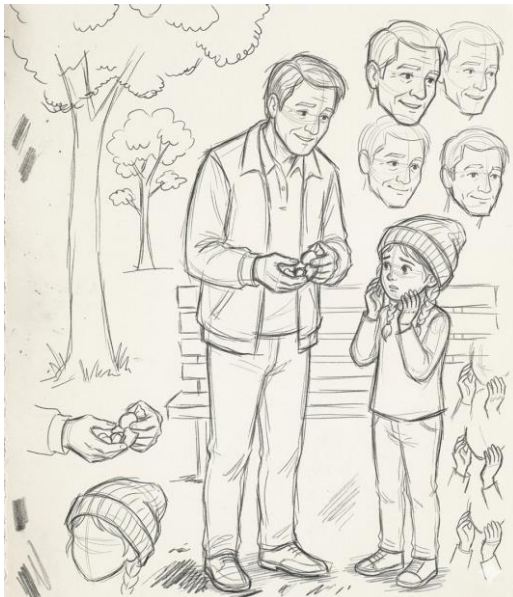


Figure 3.17: Chapter 2, Scene 1

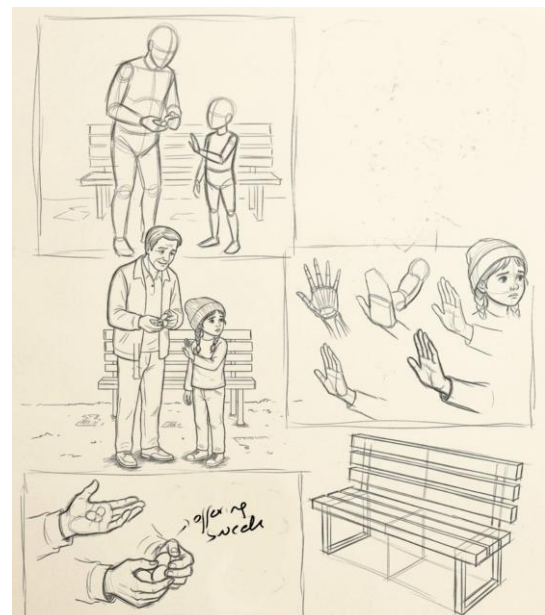


Figure 3.18: Chapter 2, Scene 2



Figure 3.19: Chapter 2, Scene 3

3.4.5a Story Book Chapter 2 Illustrations Rough Sketches Explanation

Rough sketches were made for all three scenes of Chapter 2 to plan the story before digital work began.

- **Scene 1**

Meher is shown in a park with a suspicious stranger nearby. The sketch focused on the group of figures and the threatening presence around the child.

- **Scene 2**

The scene shows Meher being approached and a warning hand gesture. A park bench is visible in the background to show the outdoor public setting.

- **Scene 3**

This scene moves indoors and shows multiple panels of unsafe situations. The sketches focused on body language and hands to communicate danger and the feeling of being trapped.

3.4.6 Story Book Chapter 3 Illustrations Rough Sketches



Figure 3.20: Chapter 3, Scene 1

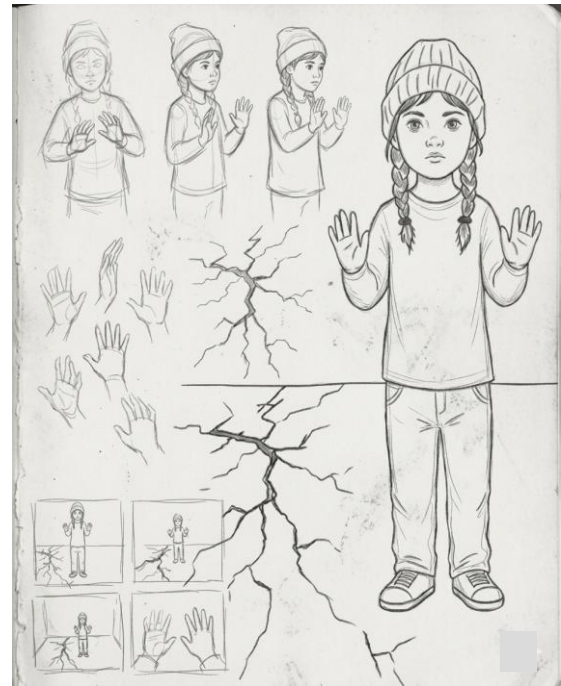


Figure 3.21: Chapter 3, Scene 2



Figure 3.22: Chapter 3, Scene 3

3.4.6a Story Book Chapter 3 Illustrations Rough Sketches Explanation

Rough sketches were made for all three scenes of Chapter 3 to plan the story before digital work began.

- **Scene 1**

Multiple hands reach toward Meher from different directions. The sketch explored various hand gestures and poses to show threat, pressure, and danger surrounding the child.

- **Scene 2**

Meher stands firmly with her hands raised in a stop gesture. Crack lines appear around her showing her inner strength breaking through fear and standing against the danger.

- **Scene 3**

Meher sits with her grandmother who is wearing the Chail. The grandmother guides and comforts her. The sketch focused on the warm and protective bond between them with the Chail pattern visible in the background.

3.4.7 Story Book Chapter 4 Illustrations Rough Sketches



Figure 3.23: Chapter 4, Scene 1

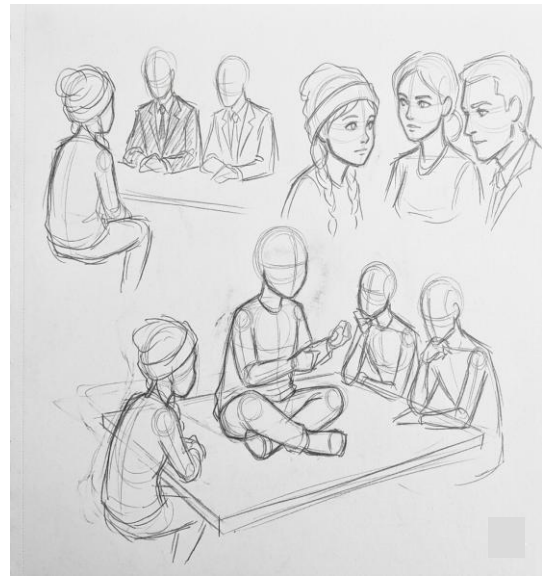


Figure 3.24: Chapter 4, Scene 2



Figure 3.25: Chapter 4, Scene 3

3.4.7a Story Book Chapter 4 Illustrations Rough Sketches Explanation

Rough sketches were made for all three scenes of Chapter 4 to plan the story before digital work began.

- **Scene 1**

Meher is shown sitting in her room surrounded by art materials, canvas, and drawings. The sketch shows her using art and creativity as a way to express her feelings and heal.

- **Scene 2**

Meher is shown in a group setting with other children and adults sitting together. The sketch focused on the community coming together in a safe and supportive environment.

- **Scene 3**

Multiple small sketches were developed showing Meher's daily positive actions — standing confidently, receiving care, and small moments of hope and recovery. The sketches explored different poses and gestures to show Meher's journey toward safety and empowerment.

3.4.8 Story Book Chapter 5 Illustrations Rough Sketches



Figure 3.26: Chapter 5, Scene 1



Figure 2.27: Chapter 5, Scene 2

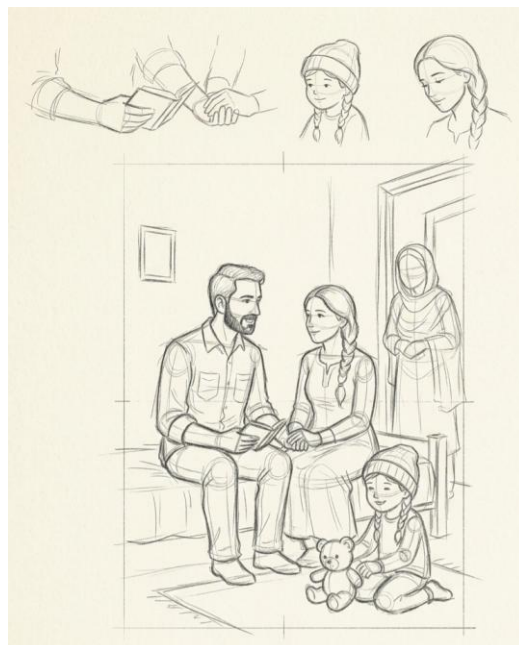


Figure 3.28: Chapter h3, Scene 3

3.4.8a Story Book Chapter 5 Illustrations Rough Sketches Explanation

Rough sketches were made for all three scenes of Chapter 5 to plan the story before digital work began.

- **Scene 1**

A group of figures are shown in distress and grief. The sketch shows adults and children in sorrowful poses communicating the impact of violence on the family and community.

- **Scene 2**

Meher stands holding a family portrait while her grandmother wearing the Chail stands beside her. The sketch focused on Meher's strength and her connection to her identity and family.

- **Scene 3**

Two figures are shown sitting together in a calm and supportive setting. The sketch focused on healing, comfort, and the message that help and protection are available.

3.4.9 Story Book Chapter 6 Illustrations Rough Sketches

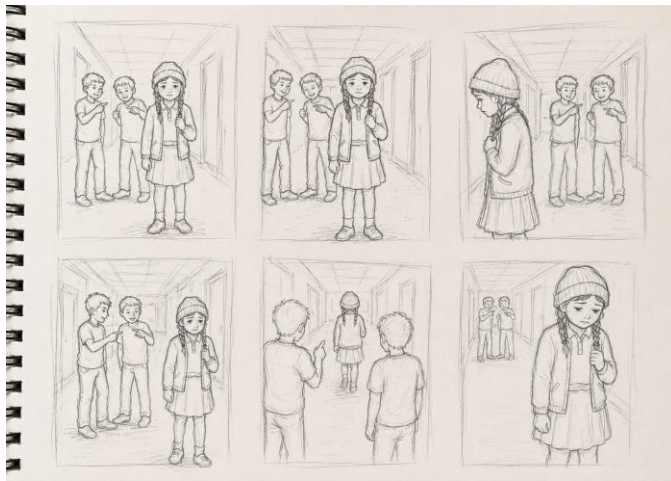


Figure 3.29: Chapter 6, Scene 1



Figure 3.30: Chapter 6, Scene 2



Figure 3.31: Chapter 6, Scene 3



Figure 3.32: Chapter 6, Scene 3

3.4.9a Story Book Chapter 6 Illustrations Rough Sketches Explanation

Rough sketches were made for all four scenes of Chapter 6 to plan the story before digital work began.

- **Scene 1**

A group of girls and women are shown standing together. The sketch focused on unity and community strength among females.

- **Scene 2**

Meher is shown with other figures and clothing items including the Chail. The sketch explored how the Chail is presented as a symbol of identity and protection.

- **Scene 3**

Meher stands with a trusted adult in an indoor setting. The sketch focused on the supportive relationship and the message of speaking up to a safe person.

- **Scene 4**

Meher is shown being embraced by her grandmother in a warm and comforting pose. The sketch focused on love, safety, and protection as the final emotional message of the storybook.

3.10 Introduction

This chapter presents the findings and practical outcomes of the research conducted on the reinterpretation of the Swabi Chail veil through graphic design. The purpose of this study was to explore how the traditional red dotted pattern of the Swabi Chail — consisting of five distinct visual elements — could be transformed into a symbolic visual language that communicates five specific forms of violence against women and children, namely abduction, child abuse, honour killing, domestic violence, and rape, based on statistical data from the World Health Organization (WHO, 2021). The findings emerged through a qualitative, practice-based research process that combined visual analysis, thematic interpretation, character development, illustration practice, and storytelling design. The chapter is organized thematically according to the major outcomes of the design process, presenting six interconnected themes that together demonstrate how the visual language of the Swabi Chail was successfully transformed into a tool for social awareness and emotional communication.

3.11 Theme One

3.11.1 Successful Reinterpretation of the Swabi Chail as a Visual Symbol of Violence

One of the most significant findings of this research was that the Swabi Chail can communicate meanings far beyond its traditional cultural identity. Traditionally, the Chail represents modesty, honour, sacrifice, and belonging within Pashtun culture, and its red dotted pattern has historically been associated with the memory of martyrdom from the Battle of Shahmansoor in the early 19th century. However, through systematic visual exploration and design practice, this research found that these same red dots could be successfully reinterpreted as symbols of contemporary violence and silent suffering without losing their cultural resonance. The large upper dot, the right dot, and the smallest lower dot — were each assigned to represent a specific form of violence according to WHO statistical data. The large upper dot was reinterpreted to represent abduction at a global rate of 75%, the middle rectangle to represent child abuse at 50%, the left dot to represent honour killing at 40%, the right dot to represent domestic violence at 34%, and the smallest lower dot to represent rape at 16.4%. This

systematic mapping created a coherent symbolic framework that guided all practical design outcomes and ensured conceptual consistency across the entire project.

The design process revealed that visual symbols already embedded within cultural memory carry a heightened emotional power when reinterpreted through the lens of contemporary social issues. Audiences can connect more deeply with awareness visuals that draw on familiar cultural symbols rather than entirely unfamiliar imagery, because the emotional associations already embedded in those symbols amplify the impact of the new meaning being communicated. This finding strengthened the overall conceptual foundation of the project and confirmed that the choice of the Swabi Chail as the central visual language of this research was both culturally appropriate and strategically effective.

3.12 Theme Two

3.12.1 The Symbolic Power of the Red Dotted Pattern

The red dotted pattern of the Swabi Chail emerged as the most powerful and versatile visual element throughout the entire research and design process. During the visual experimentation stage, different compositions, scales, arrangements, and tonal variations of the five dots were tested in order to explore how symbolic meaning could be communicated through changes in visual presentation. The findings from this experimental process were illuminating. Smaller, scattered dots created feelings of fear, vulnerability, and isolation. Clustered and densely packed dots communicated violence, urgency, and collective suffering. Faded or pale dots represented forgotten victims and silenced stories. Large, dominant dots reflected the overwhelming weight of severe violence and social pressure. This range of symbolic possibilities demonstrated that a single visual element the red dot carries extraordinary communicative flexibility when placed within the right cultural and emotional context. The use of red as the primary color throughout all design outputs further intensified the emotional impact of the work. Red carries near-universal cultural associations with blood, danger, pain, sacrifice, and urgency, and within the specific context of the Swabi Chail, it carried the additional weight of the garment's historical connection to martyrdom and loss. Through consistent and deliberate application across posters, storybook illustrations, and campaign materials, the red dots evolved

from a decorative textile pattern into a unified and recognizable symbol of innocent suffering. The research confirmed that minimal visual elements can communicate complex emotional and social meanings with remarkable effectiveness when supported by strong cultural and symbolic context.

3.13 Theme Three

3.13.1 The Five-Part Symbolic Framework and Its Design Application

A central finding of this research was the effectiveness of the five-part symbolic framework in organizing and communicating the full range of social issues addressed by the project. By systematically mapping each of the five visual elements of the Chail pattern onto a specific form of violence, the research created a design language that was both internally consistent and externally coherent meaning that each individual element communicated its assigned meaning clearly while all five elements together formed a unified and recognizable visual identity. This framework was applied consistently across two primary categories of design output. The first category comprised a series of five awareness posters, each corresponding to one visual element of the Chail pattern and one form of violence. Each poster used the assigned dot or rectangle as its central visual motif, building a composition around it that communicated the emotional reality of the associated form of violence through color, negative space, simplified imagery, and symbolic arrangement. The poster addressing abduction used the large upper dot as a dominant, looming presence that communicated threat and danger. The poster addressing child abuse used the middle rectangle as a cage-like form communicating entrapment and vulnerability. The poster addressing honour killing used the left dot surrounded by constricting forms that communicated the suffocating pressure of unjust cultural expectations. The poster addressing domestic violence used the right dot in a fragmented composition that communicated the shattering of safety within the home. The poster addressing rape used the smallest dot in an isolated composition surrounded by overwhelming negative space, communicating the profound silencing and abandonment experienced by survivors. The second category of design output the illustrated storybook applied the same framework across six chapters, with each chapter corresponding to one visual element and one social issue. The consistency of the symbolic framework across both categories of output meant that the visual language of the project

remained coherent and recognizable throughout, strengthening the overall communicative impact of the awareness campaign.

3.14 Theme Four

3.14.1 Storytelling Through the Character Meher

Another major finding of this research was the critical importance of character-driven storytelling in communicating sensitive social issues to children in an emotionally accessible and age-appropriate way. The illustrated storybook, centered on the character Meher, became the most significant and emotionally resonant practical output of the entire project. Through Meher's experiences, observations, and emotional responses, the research addressed the issues of stranger danger, child safety, honour killing, domestic violence, and sexual violence in a manner that was simultaneously serious and gentle, informative and comforting, culturally rooted and universally understandable. The character development process revealed that emotional connection between young readers and storybook characters increases significantly when those characters are visually relatable and culturally familiar. Meher's physical appearance, clothing, facial expressions, body language, and domestic environment were all designed to reflect the cultural identity of the Swabi region, ensuring that children from that community could see themselves reflected in her story. At the same time, her emotional experiences — fear, confusion, courage, and the search for safety were designed to resonate with children from any background who may be experiencing similar situations.

The grandmother character introduced in the storybook played an equally important symbolic role. As a figure of wisdom, protection, emotional warmth, and cultural knowledge, the grandmother provided the narrative counterbalance to the fear and danger that Meher encounters throughout the story. Her presence communicated to young readers that trusted adults exist, that help is available, and that speaking out about abuse or danger leads to safety rather than further harm. This narrative balance between threat and protection was found to be one of the most effective elements of the storybook's design, as it ensured that the book communicated awareness and empowerment rather than fear and helplessness. The six chapters of the storybook were organized as follows. The first chapter, titled The Chail

That Tells Stories, introduced Meher, established the cultural significance of the Swabi Chail, and presented the symbolic framework of the red dotted pattern in an engaging and accessible way, setting the emotional and narrative tone for the entire book. The second chapter, titled Be Careful with Strangers, addressed abduction represented by the large upper dot and taught children how to recognize and respond to potential threats from unknown individuals. The third chapter, titled The Girl Who Said Stop, addressed child abuse represented by the middle rectangle and empowered children to recognize abuse, trust their instincts, and speak out to a trusted adult. The fourth chapter, titled The Girl Who Chose Her Dreams, addressed honour killing represented by the left dot and affirmed the right of young girls to make their own choices and resist unjust cultural pressures. The fifth chapter, titled The Child Who Wanted Peace, addressed domestic violence represented by the right dot and gave voice to the emotional experience of children living in homes where violence occurs, while communicating that safety and peace are possible. The sixth chapter, titled The Voice Against Bullying, addressed rape and sexual violence represented by the smallest lower dot with exceptional sensitivity, focusing on themes of bodily safety, the courage to speak out, and the importance of being believed and supported by trusted adults and communities.

3.15 Theme Five

3.15.1 Visual Communication and Emotional Impact

The research findings demonstrated clearly that graphic design can communicate hidden social issues with profound emotional impact through the strategic use of symbolism, composition, color, and visual storytelling without resorting to graphic or disturbing imagery. Several specific design elements were found to contribute most significantly to emotional communication throughout the practical outputs of this project.

The contrast between red and white the foundational color relationship of the Swabi Chail itself created a visual tension that communicated the conflict between innocence and violence, safety and danger, silence and speech. The deliberate use of negative space and empty areas within compositions created feelings of loneliness, isolation, and the overwhelming silence that surrounds victims of violence. The repetition of the

dotted pattern across all design outputs created a sense of continuous, unrelenting suffering that reinforced the awareness message without requiring explicit illustration. Simplified illustration styles ensured that emotional meaning was communicated clearly and accessibly without overwhelming the viewer with visual complexity. Expressive facial emotions in the character illustrations allowed viewers to empathize directly with Meher and the experiences she represents, creating the emotional connection that is essential for effective awareness communication.

The research found that audiences understood and responded to symbolic visuals most effectively when emotional storytelling was combined with culturally familiar references. Rather than depicting violence directly, the visuals communicated emotional tension, fear, and suffering through atmosphere, symbolic arrangement, and narrative context. This approach proved to be both ethically responsible and communicatively effective, demonstrating that awareness design does not require shocking imagery to create meaningful impact.

3.16 Theme Six

3.16.1 Child-Friendly Representation of Sensitive Social Issues

A significant and practically important finding of this research was that deeply sensitive social topics including child abuse, honour killing, domestic violence, abduction, and sexual violence can be communicated responsibly, meaningfully, and effectively to young audiences without the use of graphic, frightening, or disturbing visuals. This finding has important implications for the broader field of children's awareness education and socially responsible design practice.

Throughout the design process, explicit violent imagery was deliberately and consistently avoided because children formed a primary component of the intended audience. Instead, the project relied on emotional storytelling, cultural symbolism, simplified illustration, and carefully calibrated narrative atmosphere to communicate the reality and seriousness of each form of violence. The findings of the design process showed that soft illustration styles significantly reduced the risk of causing fear or trauma in young readers while still communicating the seriousness of the issues being addressed. Symbolic visuals encouraged children to interpret and engage

with the meaning of the story rather than simply receiving it passively, which deepened their understanding and emotional engagement. Child-friendly storytelling increased the accessibility of the material across different age groups and literacy levels. Emotional sensitivity in the design and narrative choices consistently improved audience engagement and the depth of the awareness message communicated.

These findings collectively demonstrate that awareness design for children operates most effectively when it prioritizes emotional safety, cultural familiarity, and narrative empowerment alongside the communication of serious social messages. The project showed that it is entirely possible and indeed more effective to communicate awareness of violence to children through gentleness, symbolism, and story rather than through shock or fear.

3.17 Summary

The results of this research demonstrate conclusively that the Swabi Chail can be successfully reinterpreted as a visual language of hidden violence, emotional suffering, and social awareness through graphic design. The study found that cultural symbols embedded in collective memory carry powerful potential for reinterpretation when approached with conceptual rigor, cultural sensitivity, and design skill. The five-part symbolic framework, grounded in WHO statistical data and mapped onto the five visual elements of the Chail's red dotted pattern, provided a coherent and effective foundation for all practical design outputs. The illustrated storybook centered on Meher demonstrated that character-driven visual storytelling is one of the most effective tools available for communicating sensitive social issues to children in an empowering and age-appropriate way. The awareness posters and supporting campaign materials demonstrated that symbolic visual communication can create strong emotional impact without resorting to graphic or disturbing imagery. Together, these findings directly support all stated research objectives and confirm that graphic design can function simultaneously as cultural expression, social communication, and a powerful voice for those who have been silenced.

Chapter 4

CATALOGING

4.1 Posters Composition

4.1.1 Introduction Poster

The introduction poster presents the core concept of the entire research in a single visual composition. It introduces the two main characters, explains the symbolic meaning of each Chail pattern element, and shows how the traditional pattern was reinterpreted to represent five different forms of violence.

4.1.1a Character Introduction

Meher, a 10-year-old girl from Swabi, is placed on the left side of the poster. Her character description introduces her personality, appearance, and role in the storybook. The grandmother wearing the traditional Swabi Chail is placed on the right side, representing cultural identity, wisdom, and protection.

4.1.1b Chail Pattern at the Centre

The five elements of the Chail pattern are placed at the centre of the poster as the main visual focus. Each element is labelled and connected to a specific form of violence through annotation lines — Top Dot for Abduction (75%), Left Dot for Honour Killing (40%), Right Dot for Domestic Violence (34%), Middle Rectangle for Child Abuse (50%), and Bottom Dot for Rape (16.4%).

4.1.1c Overall Composition

The poster uses a clean white background with dark red pattern elements to maintain visual connection to the original Chail colours. The layout is balanced and structured so the viewer reads from the characters on both sides toward the symbolic pattern at the centre, making the reinterpretation of the Chail immediately clear and meaningful.

4.1.2 Awareness Poster Series

Five awareness posters were designed as the main visual output of this research. Each poster follows the title “Chail —A Story Behind Every Innocent Blood” and uses the

Swabi Chail pattern to represent a specific form of violence. All posters share the same cream background, dark red pattern elements, a hand-illustrated figure, descriptive text, and the Swabi Book Foundation logo at the bottom right.

4.1.3 Poster 1 — Abduction (75%)

A blindfolded woman wrapped in the Chail is placed at the top of the composition. The asymmetrical layout creates emotional imbalance and tension. Large empty spaces represent silence, fear, and emotional distance. The rule of thirds placement of the illustration creates a feeling of isolation and helplessness. The poster communicates how abduction takes a life in a single moment, leaving families behind with endless pain and waiting.

4.1.4 Poster 2 — Child Abuse (50%)

A distressed child figure with expressive hands communicates pain and helplessness. The lower placement of the illustration symbolizes the vulnerability and powerlessness of the child. The composition maintains emotional focus through simplicity, communicating that this pain grows silently in places where love and safety should exist.

4.1.5 Poster 3 — Honour Killing (40%)

A bound female figure is placed at the lower left of the composition. The diagonal arrangement introduces movement and emotional discomfort. The lower placement of the illustration creates heaviness and represents how cultural and social pressure destroys life in the name of false honour. The composition communicates suppression, cruelty, and the erasure of personal freedom.

4.1.6 Poster 4 — Domestic Violence (34%)

A male and female figure are shown in a moment of conflict. Negative space represents silence, loneliness, and emotional emptiness inside the home. The asymmetrical composition creates a feeling of instability, reflecting how domestic violence repeats quietly behind closed doors while the victim suffers alone and trapped.

4.1.7 Poster 5 — Rape (16.4%)

A withdrawn and fragmented figure is shown in a scattered composition. Empty spaces isolate the figure emotionally. The diagonal arrangement creates directional movement and uneasiness. The poster communicates silence, shame, fear, and emotional fragmentation, reflecting how society often ignores survivors and forces them to suffer alone.

4.2 Posters Final Sketches, Digital Design and Application Mockup

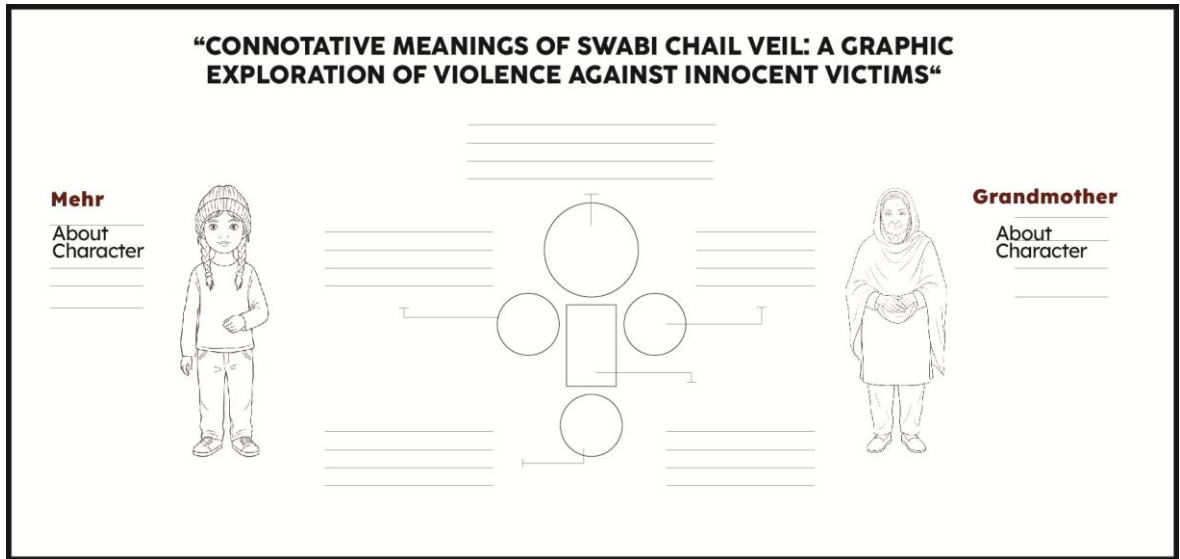


Figure 4.1: Introduction poster Final Sketch

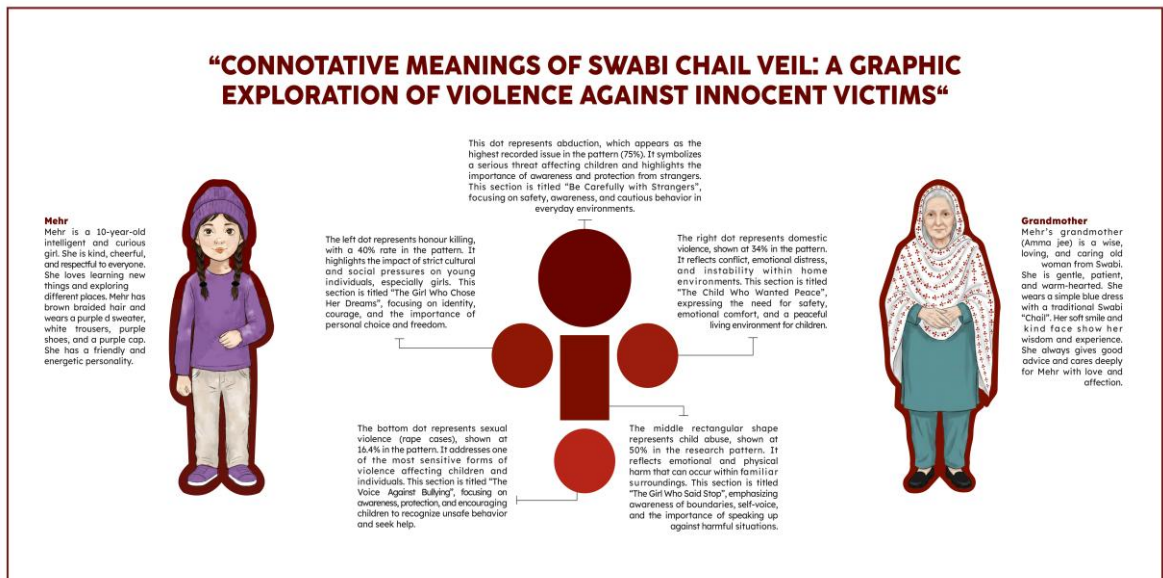


Figure 4.1a: Introduction poster Final Digital Design

4.2.1 Application Mockup



Figure 4.1b: Introduction poster application mockup

(ABDUCTION 75%)

“CHAIL” A STORY BEHIND EVERY INNOCENT BLOOD

Abduction shows how a life can be taken away in a single moment. A person disappears, but the fear remains with their family forever. Loved ones are left with questions, pain, and endless waiting. This violence creates a deep wound that never fully heals.

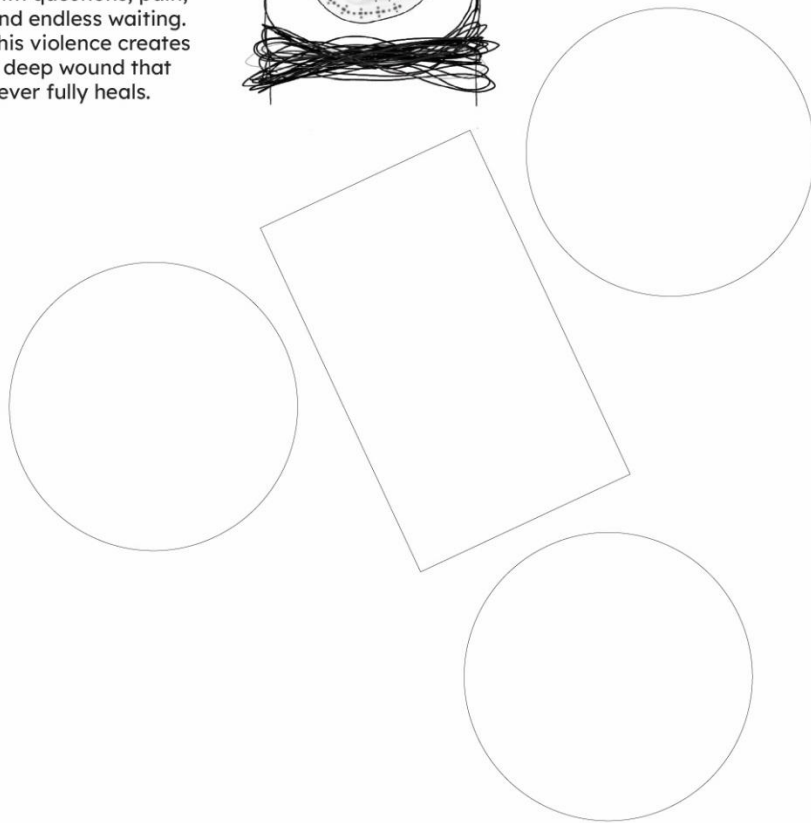


Figure 4.2: Abduction poster Final Sketch

(ABDUCTION 75%)

“CHAIL” A STORY BEHIND EVERY INNOCENT BLOOD

Abduction shows how a life can be taken away in a single moment. A person disappears, but the fear remains with their family forever. Loved ones are left with questions, pain, and endless waiting. This violence creates a deep wound that never fully heals.

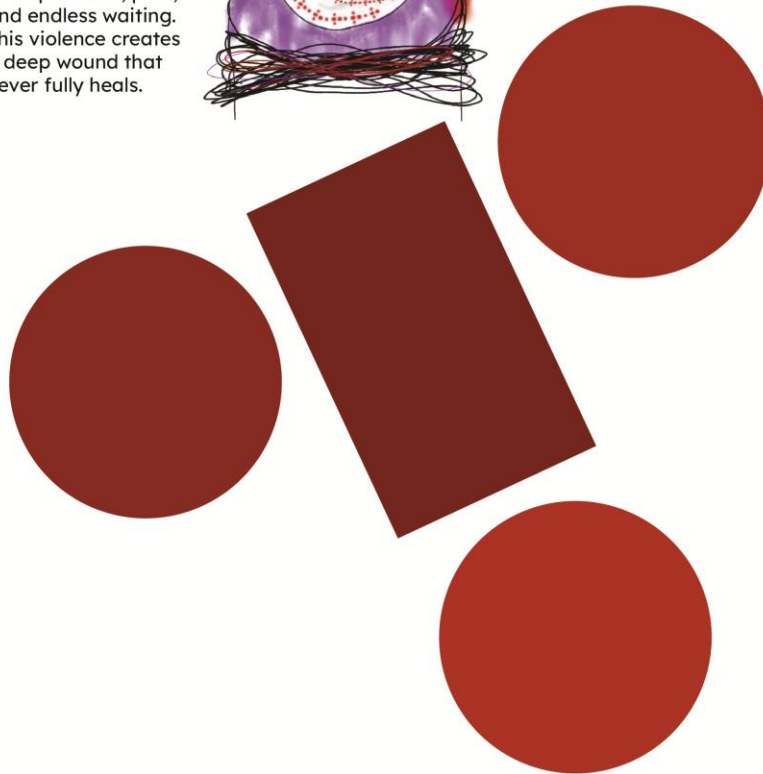


Figure 4.2a: Abduction poster Final Digital Design

(CHILD ABUSE 50%)

“CHAIL” A STORY BEHIND EVERY INNOCENT BLOOD

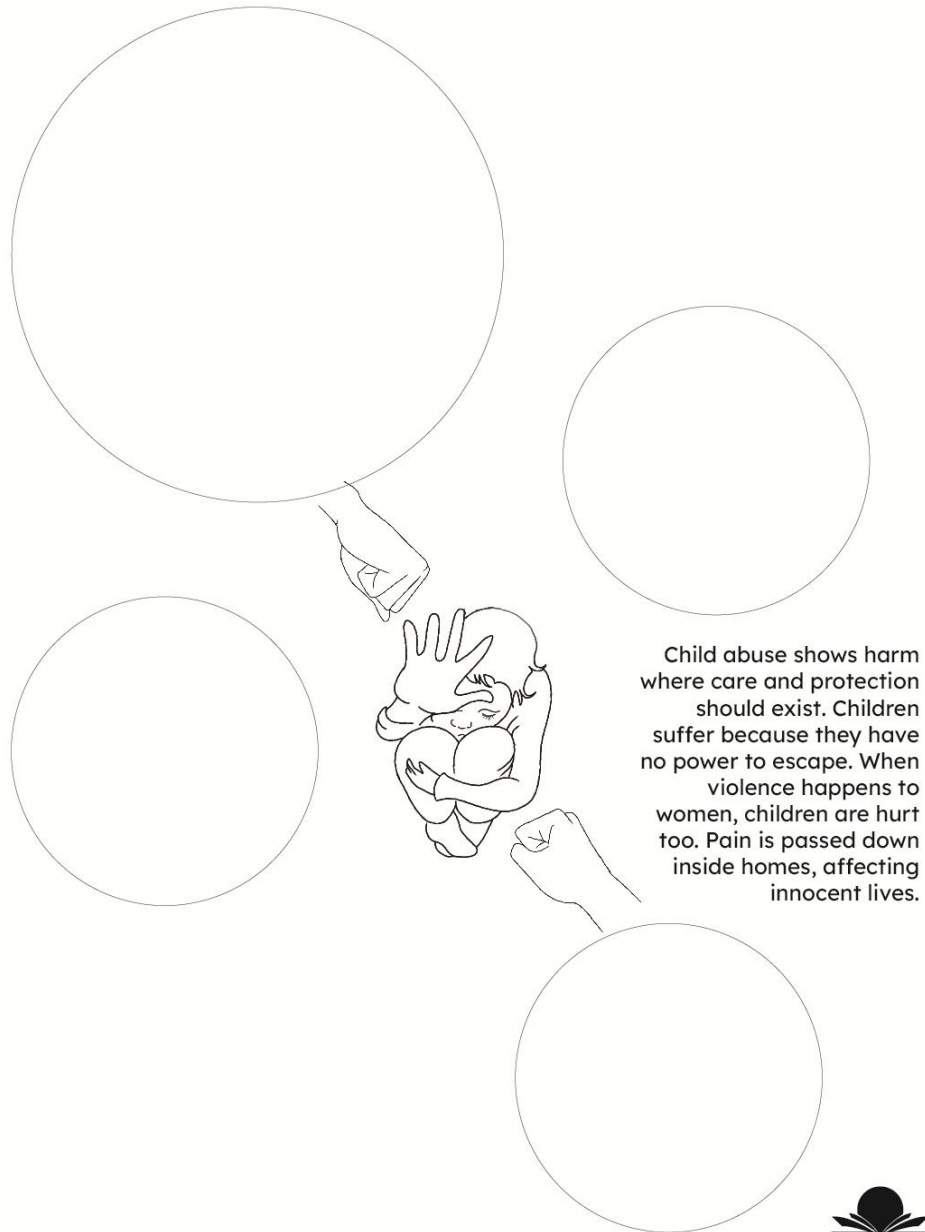


Figure 4.3a: Child abuse poster Final Sketch

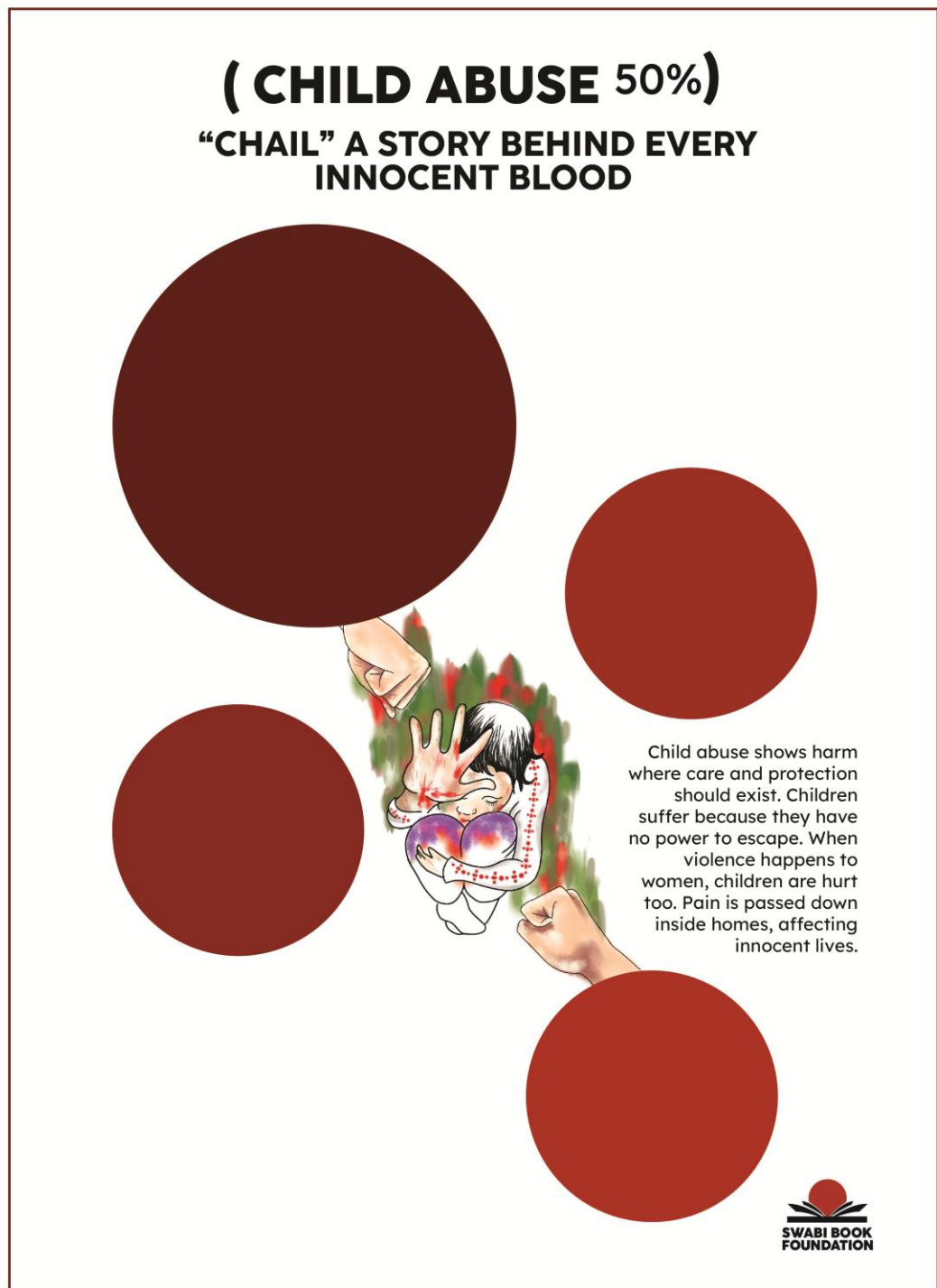


Figure 4.3b: Child abuse poster Final Digital Design

(HONOUR KILLING 40%)

**“CHAIL” A STORY BEHIND EVERY
INNOCENT BLOOD**

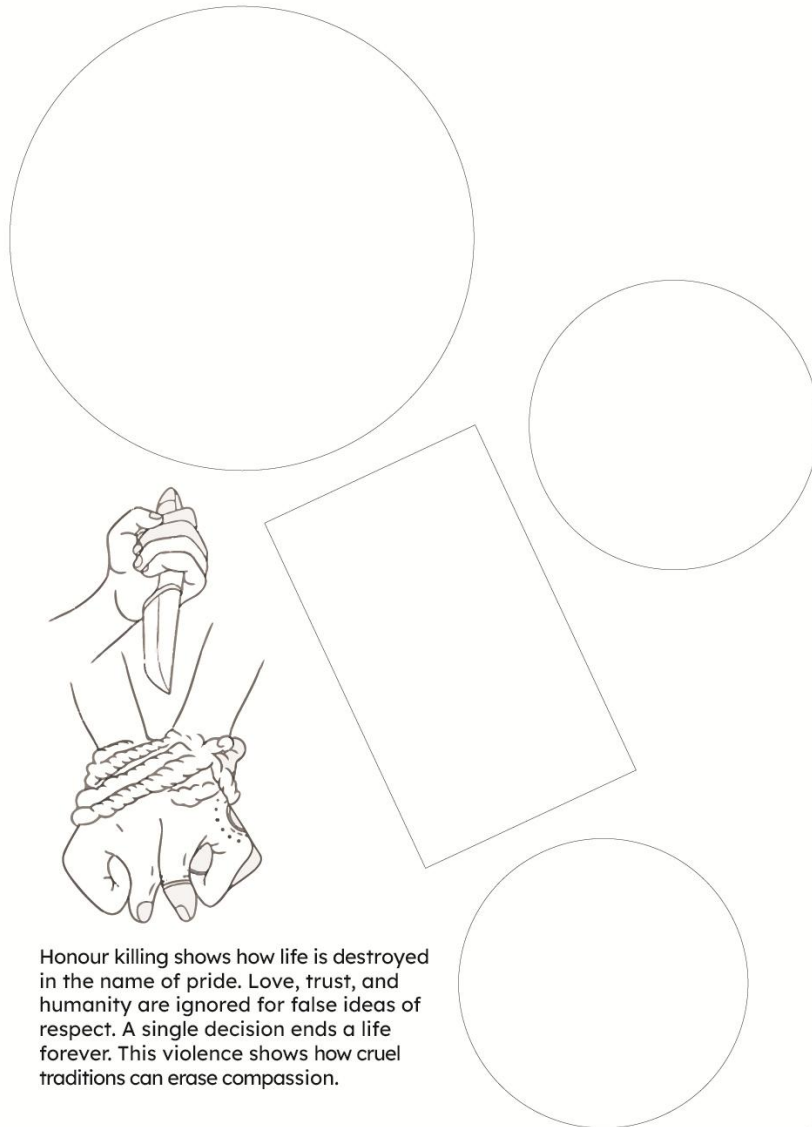


Figure 4.4: Honour killing poster Final Sketch

(HONOUR KILLING 40%)

**“CHAIL” A STORY BEHIND EVERY
INNOCENT BLOOD**



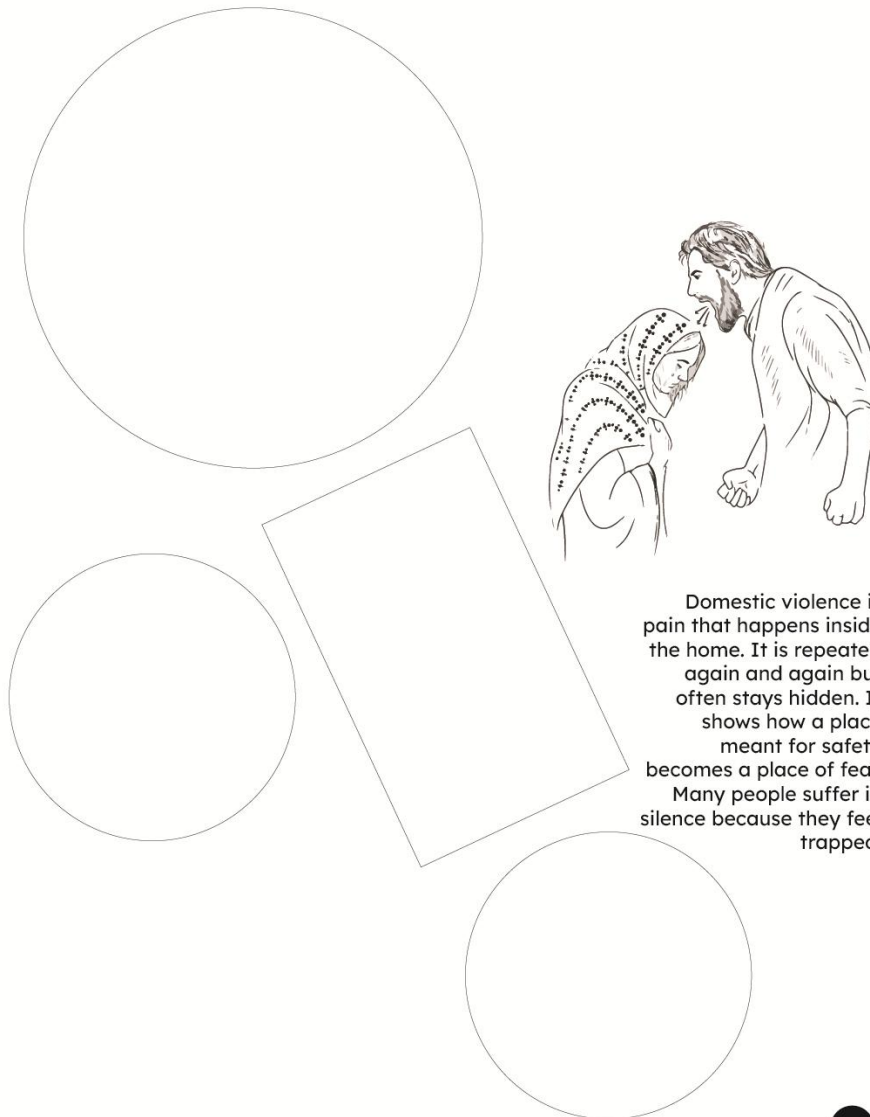
Honour killing shows how life is destroyed in the name of pride. Love, trust, and humanity are ignored for false ideas of respect. A single decision ends a life forever. This violence shows how cruel traditions can erase compassion.

**SWABI BOOK
FOUNDATION**

Figure 4.4a: Honour killing poster Final Digital Design

(DOMESTIC VIOLENCE 34%)

**“CHAIL” A STORY BEHIND EVERY
INNOCENT BLOOD**



Domestic violence is pain that happens inside the home. It is repeated again and again but often stays hidden. It shows how a place meant for safety becomes a place of fear. Many people suffer in silence because they feel trapped.

Figure 4.5: Domestic violence poster Final Sketch

(DOMESTIC VIOLENCE 34%)

**“CHAIL” A STORY BEHIND EVERY
INNOCENT BLOOD**

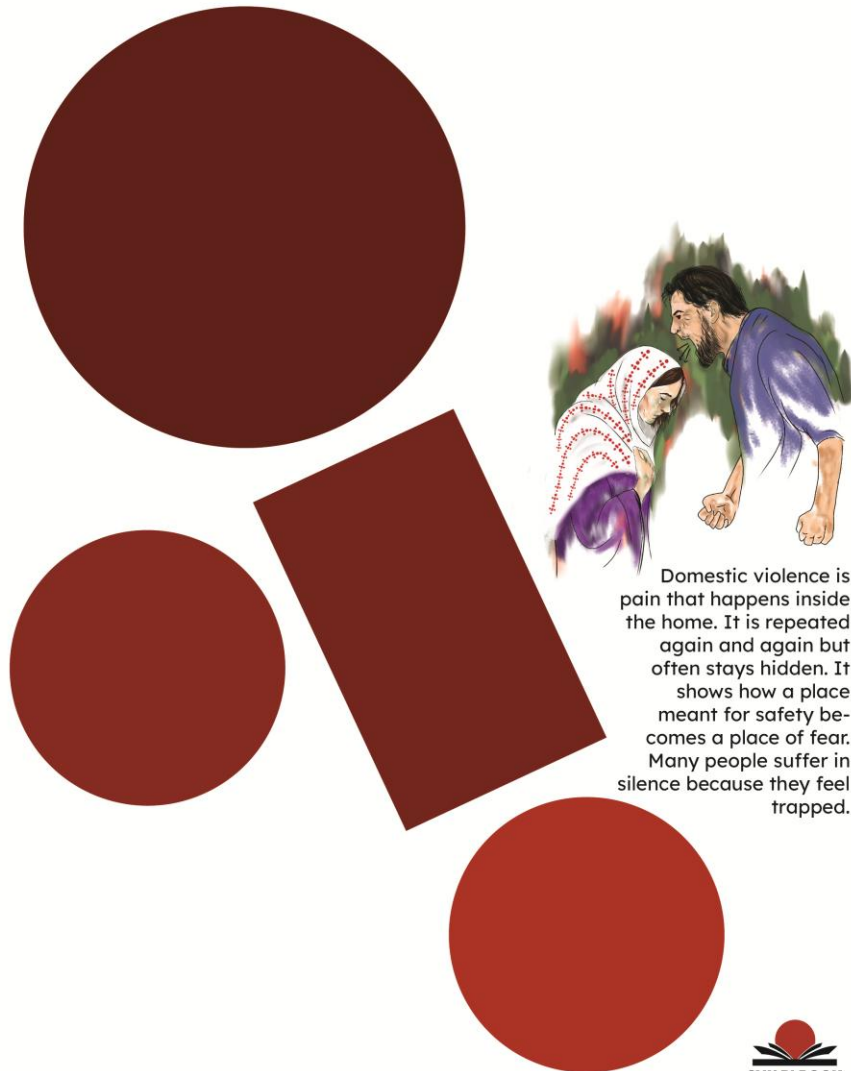
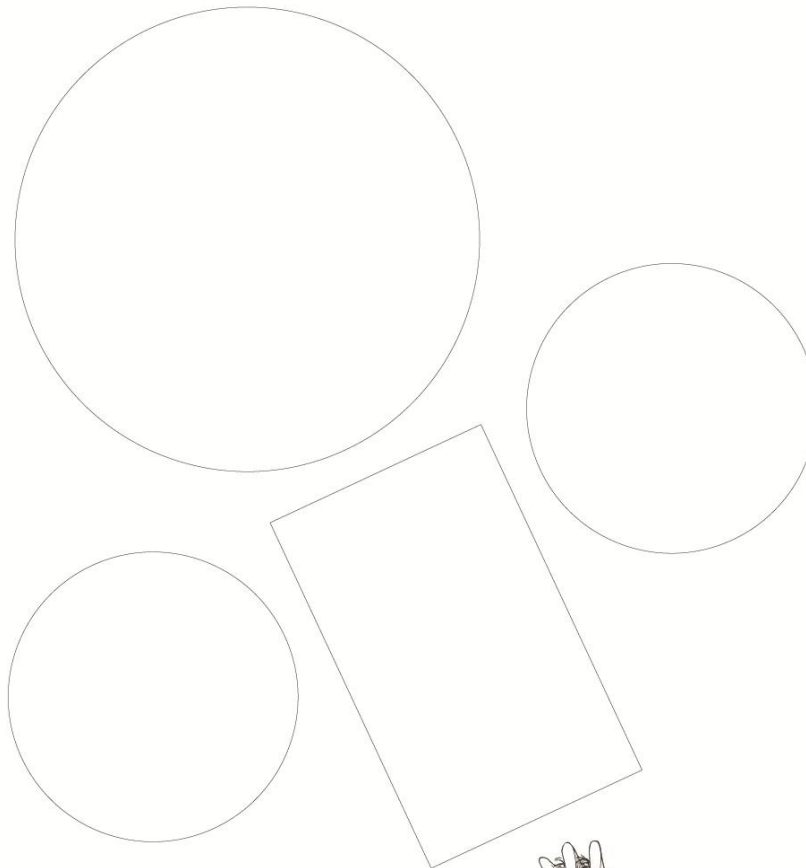


Figure 4.5a: Domestic violence poster Final Digital Design

(RAPE 16.4%)

**“CHAIL” A STORY BEHIND EVERY
INNOCENT BLOOD**



Rape represents deep emotional and physical trauma. Many survivors stay silent because of fear, shame, and blame. This violence leaves long-lasting scars that are not always visible. It shows how society often ignores the pain of survivors.



Figure 4.6: Rape poster Final Sketch

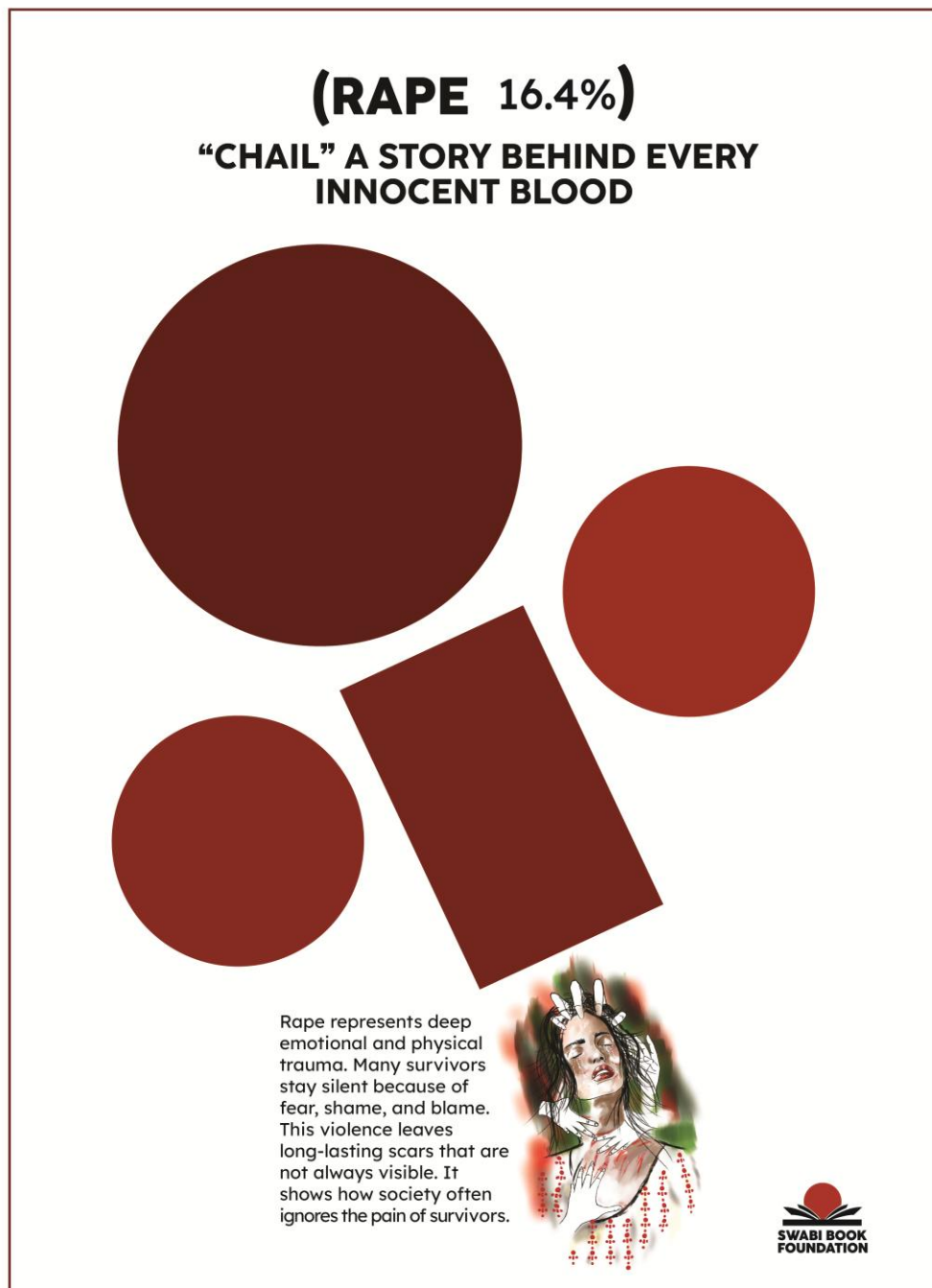


Figure 4.6a: Rape poster Final Sketch

4.2.2 Application Mockup



Figure 4.6b: Introduction poster application mockup

4.3 Story Book Illustrations Final Sketches and Final Digital

4.3.1 Chapter 1 Illustrations



Figure 4.7: Chapter 1, Scene 1 Final Sketches



Figure 4.7a: Chapter 1, Scene 1 Digital



Figure 4.8: Chapter 1, Scene 2 Final Sketches



Figure 4.8a: Chapter 1, Scene 2 Digital



Figure 4.9: Chapter 1, Scene 3 Final Sketches



Figure 4.9a: Chapter 1, Scene 3 Digital

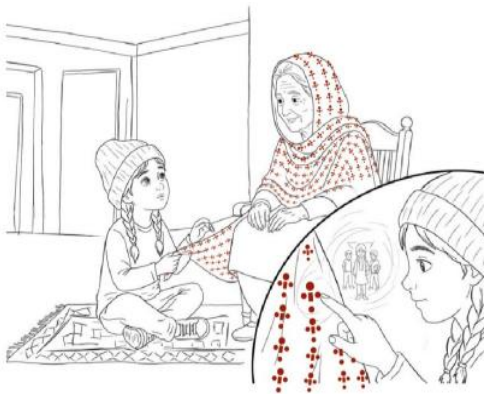


Figure 4.10: Chapter 1, Scene 4 Final Sketches



Figure 4.10 a: Chapter 1, Scene 4 Digital

4.3.2 Chapter 2 Illustrations



Figure 4.11: Chapter 2, Scene 1 Final Sketches



Figure 4.11 a: Chapter 2, Scene 1 Digital



Figure 4.12: Chapter 2, Scene 2 Final Sketches



Figure 4.12 a: Chapter 2, Scene 2 Digital



Figure 4.13: Chapter 2, Scene 3 Final Sketches



Figure 4.13 a: Chapter 2, Scene 3 Digital

4.3.3 Chapter 3 Illustrations

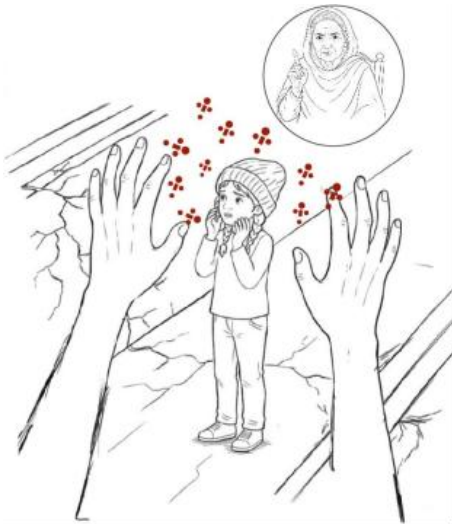


Figure 4.14: Chapter 3, Scene 1 Final Sketches



Figure 4.14 a: Chapter 3, Scene 1 Digital



Figure 4.15: Chapter 3, Scene 2 Final Sketches



Figure 4.15 a: Chapter 3, Scene 2 Digital

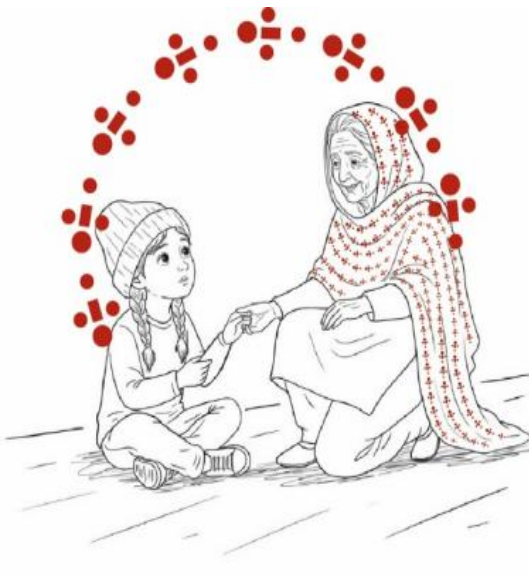


Figure 4.16: Chapter 3, Scene 3 Final Sketches



Figure 4.16 a: Chapter 3, Scene 3 Digital

4.3.4 Chapter 4 Illustrations



Figure 4.17: Chapter 4, Scene 1 Final Sketches



Figure 4.17 a: Chapter 4, Scene 1 Digital



Figure 4.18: Chapter 4, Scene 2 Final Sketches

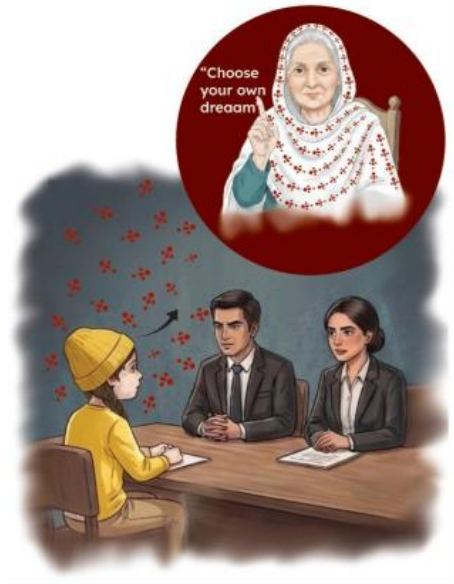


Figure 4.18 a: Chapter 4, Scene 2 Digital



Figure 4.19: Chapter 4, Scene 3 Final Sketches



Figure 4.19 a: Chapter 4, Scene 3 Digital

4.3.5 Chapter 5 Illustrations



Figure 4.20: Chapter 5, Scene 1 Final Sketches



Figure 4.20 a: Chapter 5, Scene 1 Digital



Figure 4.21: Chapter 5, Scene 2 Final Sketches



Figure 4.21 a: Chapter 5, Scene 21 Digital



Figure 4.22: Chapter 5, Scene 3 Final Sketches



Figure 4.22 a: Chapter 5, Scene 3 Digital

4.3.6 Chapter 5 Illustrations



Figure 4.23: Chapter 6, Scene 1 Final Sketches



Figure 4.23 a: Chapter 6, Scene 1 Digital



Figure 4.24: Chapter 6, Scene 2 Final Sketches



Figure 4.24 a: Chapter 6, Scene 2 Digital



Figure 4.25: Chapter 6, Scene 3 Final Sketches



Figure 4.25 a: Chapter 6, Scene 3 Digital



Figure 4.26: Chapter 6, Scene 3 Final Sketches



Figure 4.26 a: Chapter 6, Scene 3 Digital

4.4 Story Book Final Layout and Composition

4.4.1 Book Cover Page

The book cover page uses a symmetrical centered composition. Circular Chail-inspired frames surround the title and characters, creating rhythm, unity, and balance. The title “The Brave Dots of Swabi Chail” is placed at the centre with the characters arranged inside circular frames, visually connecting the story to the Chail pattern from the very first page.

4.4.2 Table of Contents

The table of contents uses a clean minimal layout listing all six chapters with page numbers. The typography is simple and centered, maintaining a clear and readable hierarchy.

4.4.3 About the Book

This page uses a balanced composition between text and illustration. The grandmother and Meher illustration sits beside the message to young readers, creating emotional warmth and introducing the purpose of the story in a gentle and inviting way.

4.4.4 Chapter Divider Pages

Each chapter begins with a dedicated Front cover page that follows a consistent layout. The chapter number and title are placed at the top. Inside the Chail pattern, the specific dot that represents that chapter’s theme becomes larger and pops out from the pattern, making it the visual focal point of the page. The Grandmother Words message is placed inside this enlarged dot, connecting the wisdom of the grandmother directly to the symbolic meaning of that chapter’s violence theme.

4.4.4a Chapter 1 The Chail That Tells Stories

The full Chail pattern is introduced for the first time. All dots are shown equally to present the complete pattern to the reader before the story begins.

4.4.4b Chapter 2 — Be Careful With Strangers

The upper dot becomes larger and pops out from the pattern representing abduction. The Grandmother Words inside read “Never go with Strangers, Even if they smile or offer Sweets.”

4.4.4c Chapter 3 The Girl Who Said Stop

The middle rectangle becomes larger and pops out representing child abuse. The Grandmother Words inside read “Hands are meant to Protect, not to Hurt you, If someone Hurts you, it is not your Fault.”

4.4.4d Chapter 4 The Girl Who Chose Her Dreams

The left dot becomes larger and pops out representing honour killing. The Grandmother Words inside read “Your Dreams matter, Speak kindly, but Bravely.”

4.4.4e Chapter 5 The Child Who Wanted Peace

The right dot becomes larger and pops out representing domestic violence. The Grandmother Words inside read “A home should feel Safe — If it does not feel safe, tell someone you trust.”

4.4.4f Chapter 6 — The Voice Against Bullying

The bottom dot becomes larger and pops out representing rape. The Grandmother Words inside read “Everyone deserves respect, Unkind words are not okay.”

4.4.5 Chapter Scene Layouts

Each chapter follows a three-scene structure with the same emotional arc across all chapters.

4.4.5a Scene 1 Facing the Issue

Meher faces the problem. The Chail dots appear scattered, confused, and unsettled — visually reflecting the fear and danger of the situation. The composition creates tension and emotional pressure.

4.4.5b Scene 2 Taking a Step

Meher remembers her grandmother's words and takes action for herself. The dots begin to calm and soften, showing that courage is growing and the situation is beginning to change.

4.4.5c Scene 3 Telling a Trusted Elder

Meher speaks up and tells a trusted adult. The dots settle into a safe and balanced arrangement, visually communicating protection, relief, and safety. The composition becomes calm and resolved.

4.4.6 Chapter Wise Scene Compositions

4.4.6a Chapter 1 The Chail That Tells Stories

- **Scene 1** uses one point composition with bus station perspective lines and background figures creating depth and cultural atmosphere.
- **Scene 2** uses a rule of thirds composition with village perspective lines and background figures creating depth and cultural atmosphere.
- **Scene 3** shows Meher arriving and her grandmother waiting outside with a warm and balanced figure composition.
- **Scene 4** shows the grandmother and Meher sitting together as the grandmother introduces the Chail pattern and its stories. Scene 4 is a close emotional scene showing the bond between them.

4.4.6b Chapter 2 Be Careful With Strangers

- **Scene 1** shows Meher encountering a stranger in a park. The dots swirl around her showing fear and danger.
- **Scene 2** shows Meher stepping back and saying No loudly. The dots begin to calm as she remembers her grandmother's words.
- **Scene 3** shows Meher running to her mother and telling her everything. The dots become soft and settled showing safety and relief.

4.4.6c Chapter 3 The Girl Who Said Stop

- **Scene 1** shows dark hands reaching toward Meher with the dots appearing scattered and threatening.
- **Scene 2** shows Meher raising her hands and saying Stop firmly. The repeated Stop typography creates tension and courage. The dots begin to calm.
- **Scene 3** shows Meher telling a trusted adult and the dots settling into a safe composition.

4.4.6d Chapter 4 The Girl Who Chose Her Dreams

- **Scene 1** shows Meher painting happily in her room.
- **Scene 2** shows people discouraging her as the dots scatter. She remembers her grandmother's words and stands firm.
- **Scene 3** shows Meher holding her paintbrush confidently as the dots glow softly around her representing support and protection.

4.4.6e Chapter 5 The Child Who Wanted Peace

- **Scene 1** shows a tense home environment with the father shouting and the dots appearing scattered and fearful.
- **Scene 2** shows Meher going to her auntie and telling her everything.
- **Scene 3** shows the family coming together calmly as the dots settle and the home feels peaceful again.

4.4.6f Chapter 6 The Voice Against Bullying

- **Scene 1** shows Meher being bullied at school with the dots scattered around her in confusion.
- **Scene 2** shows Meher standing straight and saying Stop to the bullies.
- **Scene 3** shows Meher going to her teacher who listens and helps her. The final pages show the home and school feeling safe, calm, and full of peace as the dots return to their full balanced Chail pattern.
- **Scene 4** shows last hug loving scene of Mehr and Grandmother (Amma jee), and said that Swabi chail pattern are not just dots they carries the brave stories.

4.5 Final Story Book Digital Design and Application Mockup

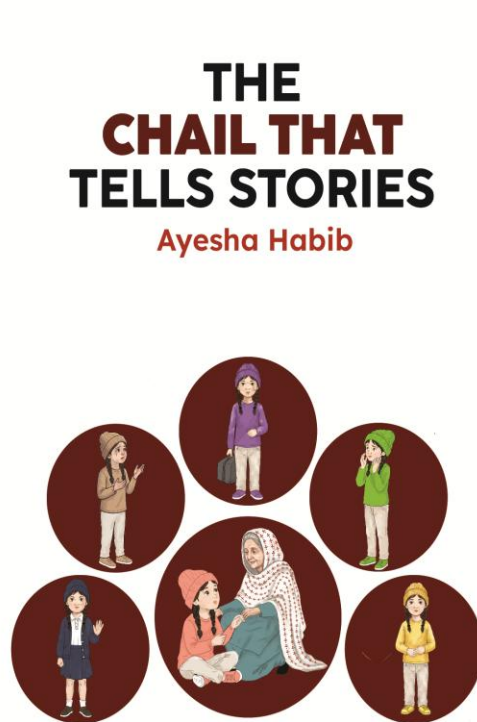


Figure 4.27: Book cover front page

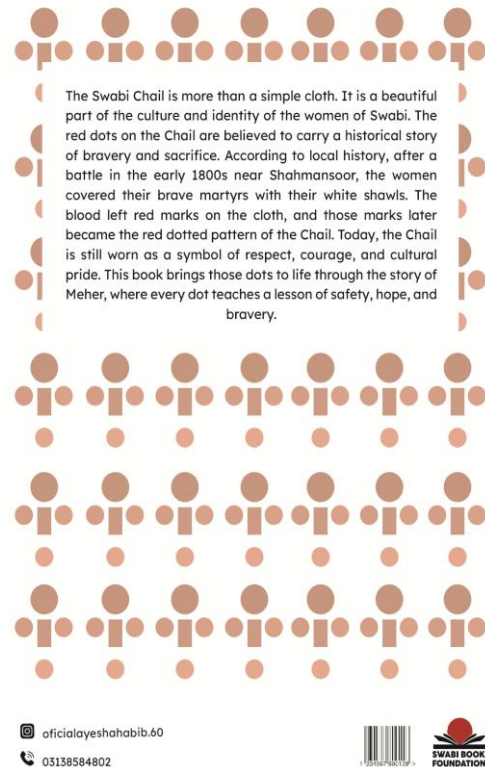


Figure 4.28: Book cover back Page

Table of Contents

Chapter 1

The Chail That Tells Stories

01

Chapter 2

Be Careful With Strangers

05

Chapter 3

The Girl Who Said Stop

09

Chapter 4

The Girl Who Chose Her Dreams

13

Chapter 5

The Child Who Wanted Peace

17

Chapter 6

The Voice Against Bullying

21

Figure 4.29: Table of content

About The Book

Dear Little Readers !

Welcome to the story of Meher and the brave red dots. In this book, every red dot tells a special story. These stories teach us about self defence, kindness, courage, and hope. Meher learns that it is okay to say No, to ask for help, to follow her dreams, and to speak up when something feels wrong. This book reminds every child:

“You are Brave, You are Important, and Your Voice Matters”.



Figure 4.30: About the book

Chapter 1

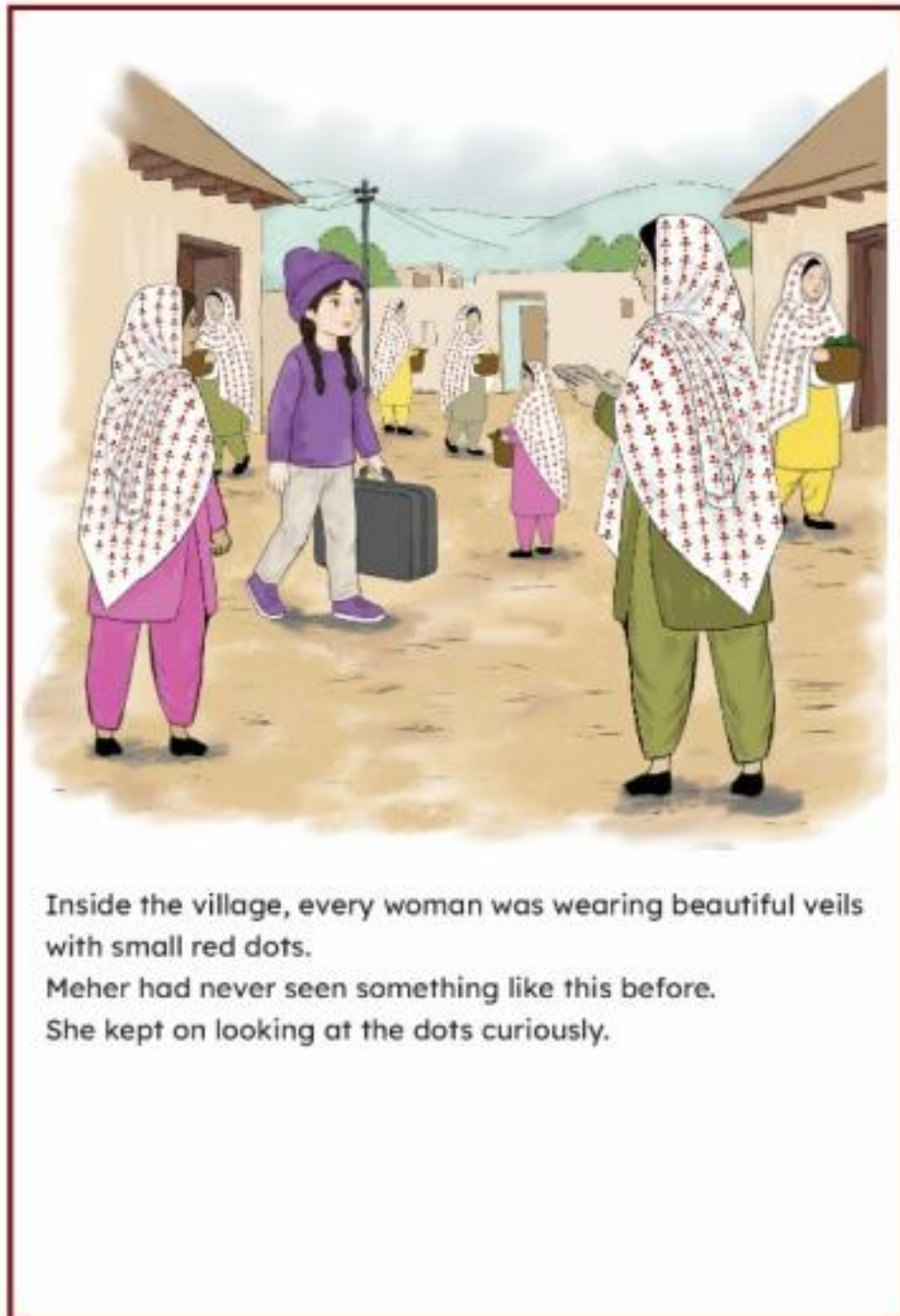
The Chail That Tells Stories



Meher came from the city to spend her holidays with her Grandmother in Swabi.
She stepped down from the bus with a smile.
She was happy to visit her grandmother's village.

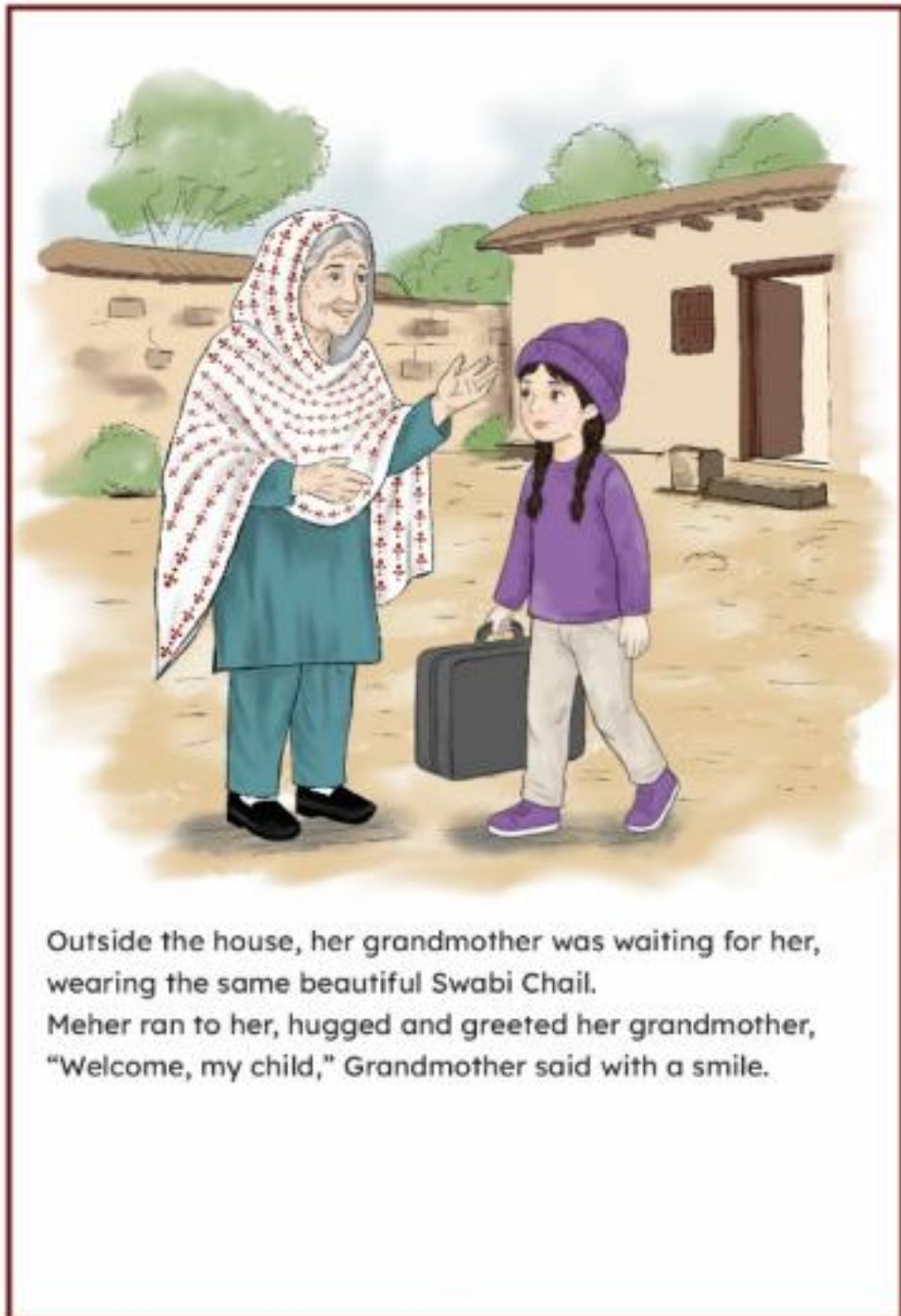
01

Figure 4.31: Chp 1, scene 1



Inside the village, every woman was wearing beautiful veils with small red dots. Meher had never seen something like this before. She kept on looking at the dots curiously.

Figure 4.32: Chp 1, scene 2



Outside the house, her grandmother was waiting for her, wearing the same beautiful Swabi Chail. Meher ran to her, hugged and greeted her grandmother, "Welcome, my child," Grandmother said with a smile.

03

Figure 4.33: Chp 1, scene 3



Later, Meher sat besides her grandmother.
She gently held one corner of the Chail.
“Grandma (Amma ji),” she asked softly,
“why do all the women wear this?”
Grandmother smiled gently.
“These are not just dots,” she said.
“Every dot has its own story.”
Meher looked surprised.
“A story?” she whispered.
Grandmother pointed to one red dot.
“Touch one, and listen carefully.”
As Meher touched the dot, it began to glow.
A story slowly appeared.

Figure 4.34: Chp 1, scene 4

Chapter 2

Be Careful With Strangers

**Grandmother
Words**

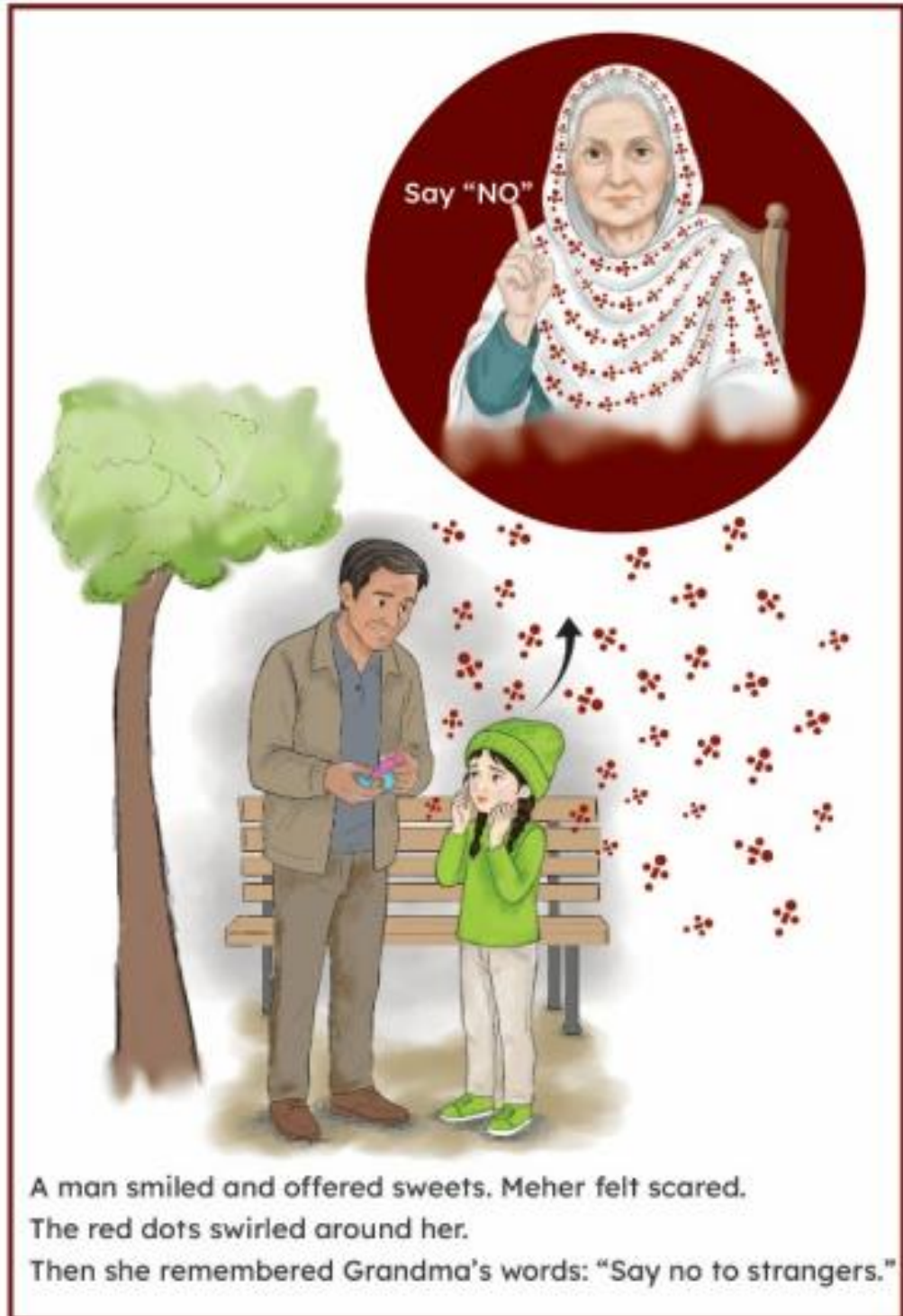
“Never go with Strangers”

“Even if they smile or
offer Sweets.”



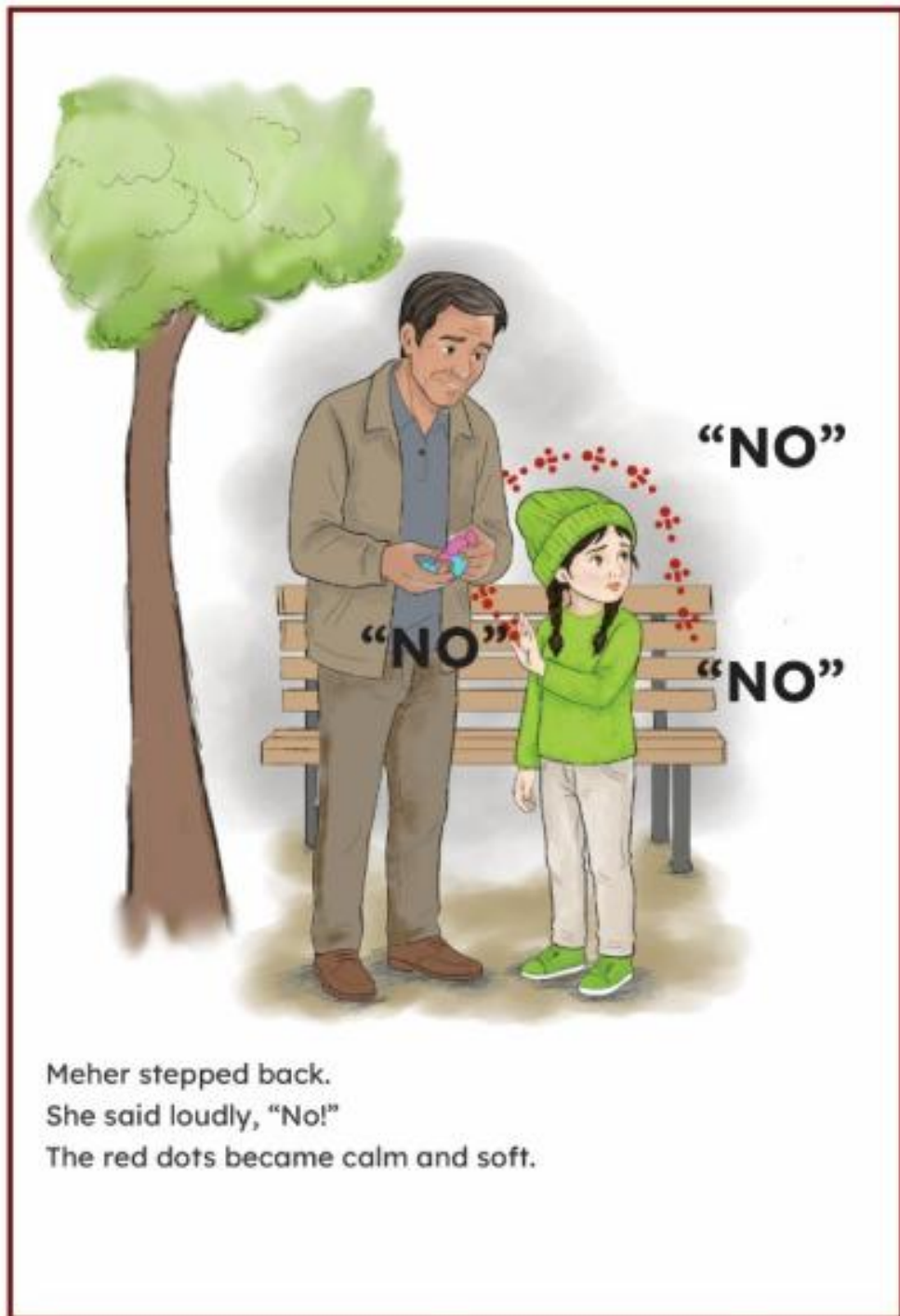
05

Figure 4.35: Chp 2, front page



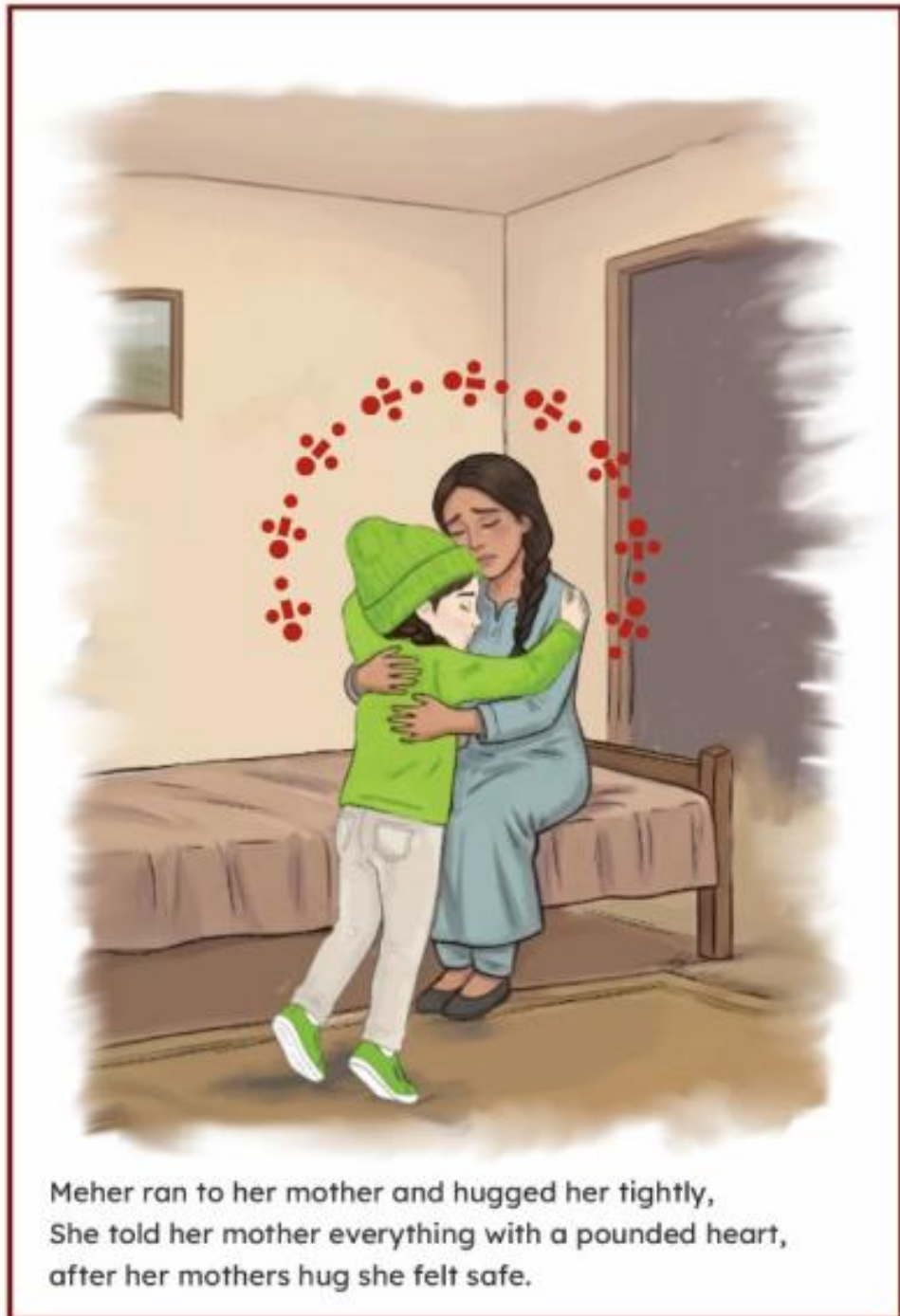
06

Figure 4.36: Chp 2, scene 1



07

Figure 4.37: Chp 2, scene 2



08

Figure 4.38: Chp 2, scene 3

Chapter 3

The Girl Who Said Stop

Grandmother Words

“Hands
are meant to
Protect, not to Hurt
you”. “If someone
Hurts you, it is not
your Fault”.

Figure 4.39: Chp 3, front page



10

Figure 4.40: Chp 3, scene 1



Figure 4.41: Chp 3, scene 2

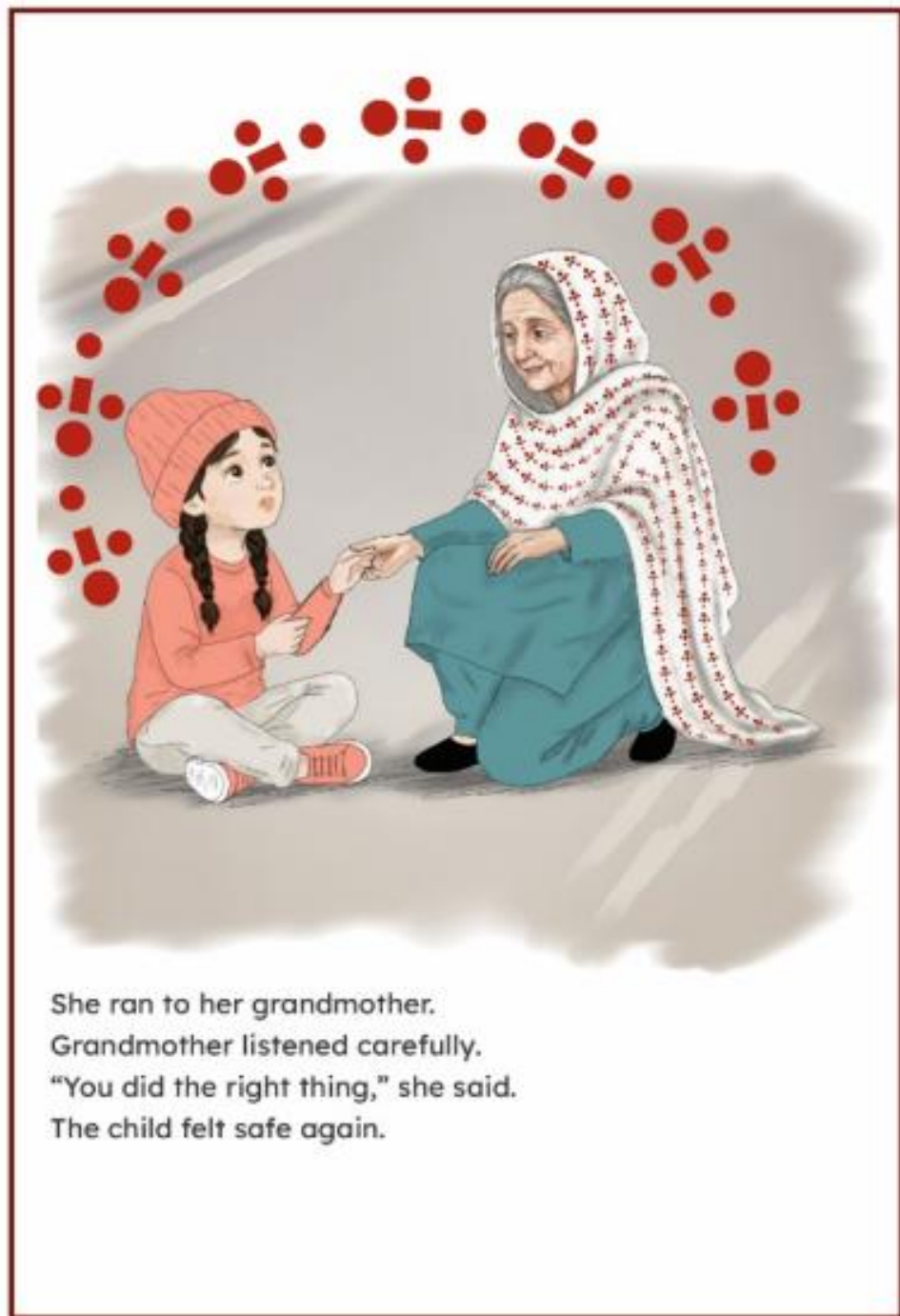


Figure 4.42: Chp 3, scene 3

Chapter 4

The Girl Who Chose Her Dreams

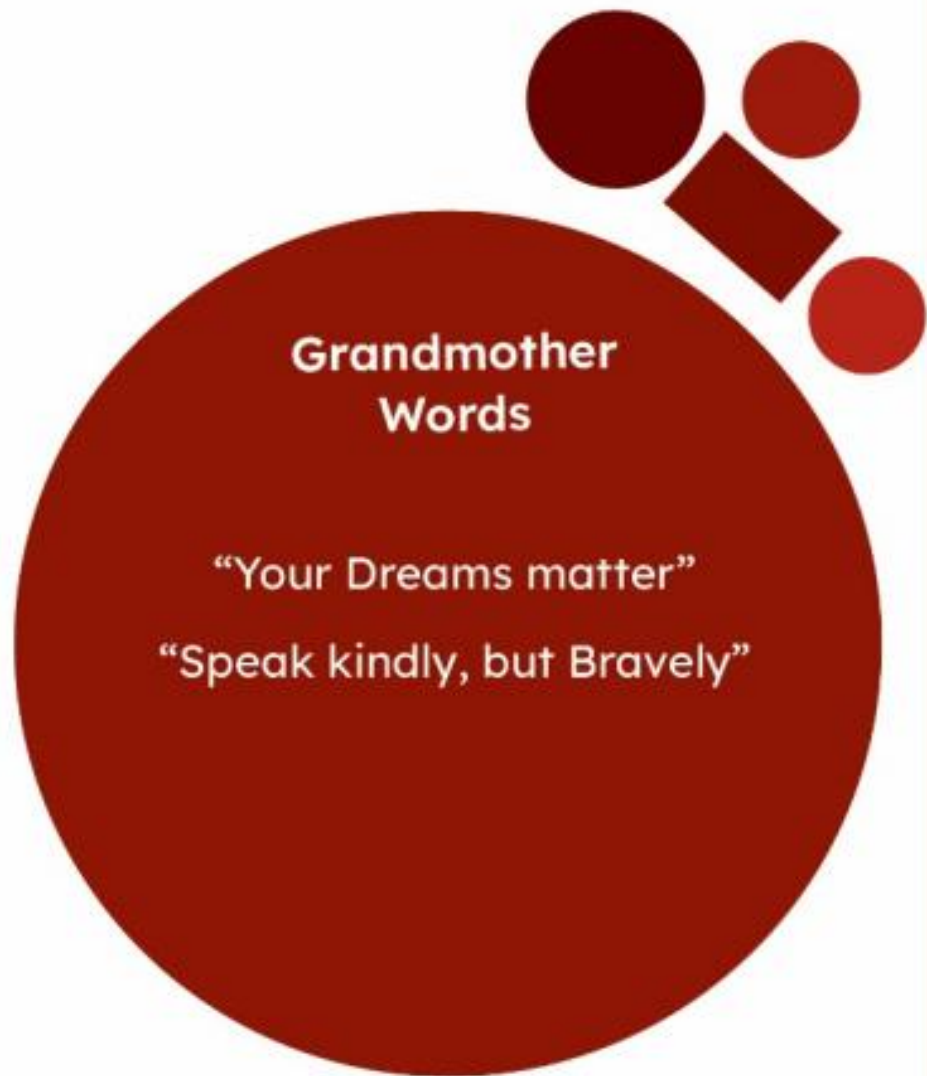
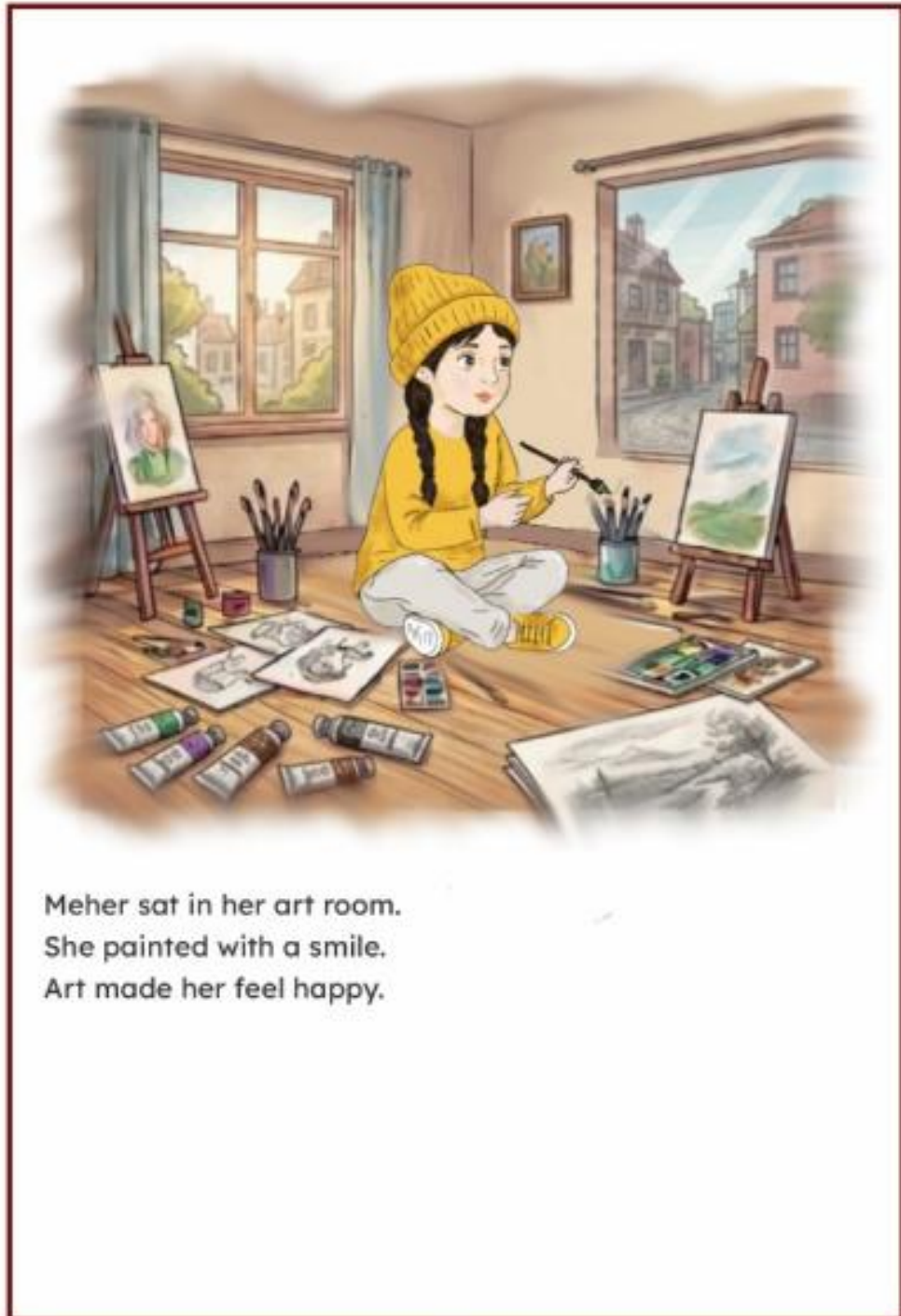
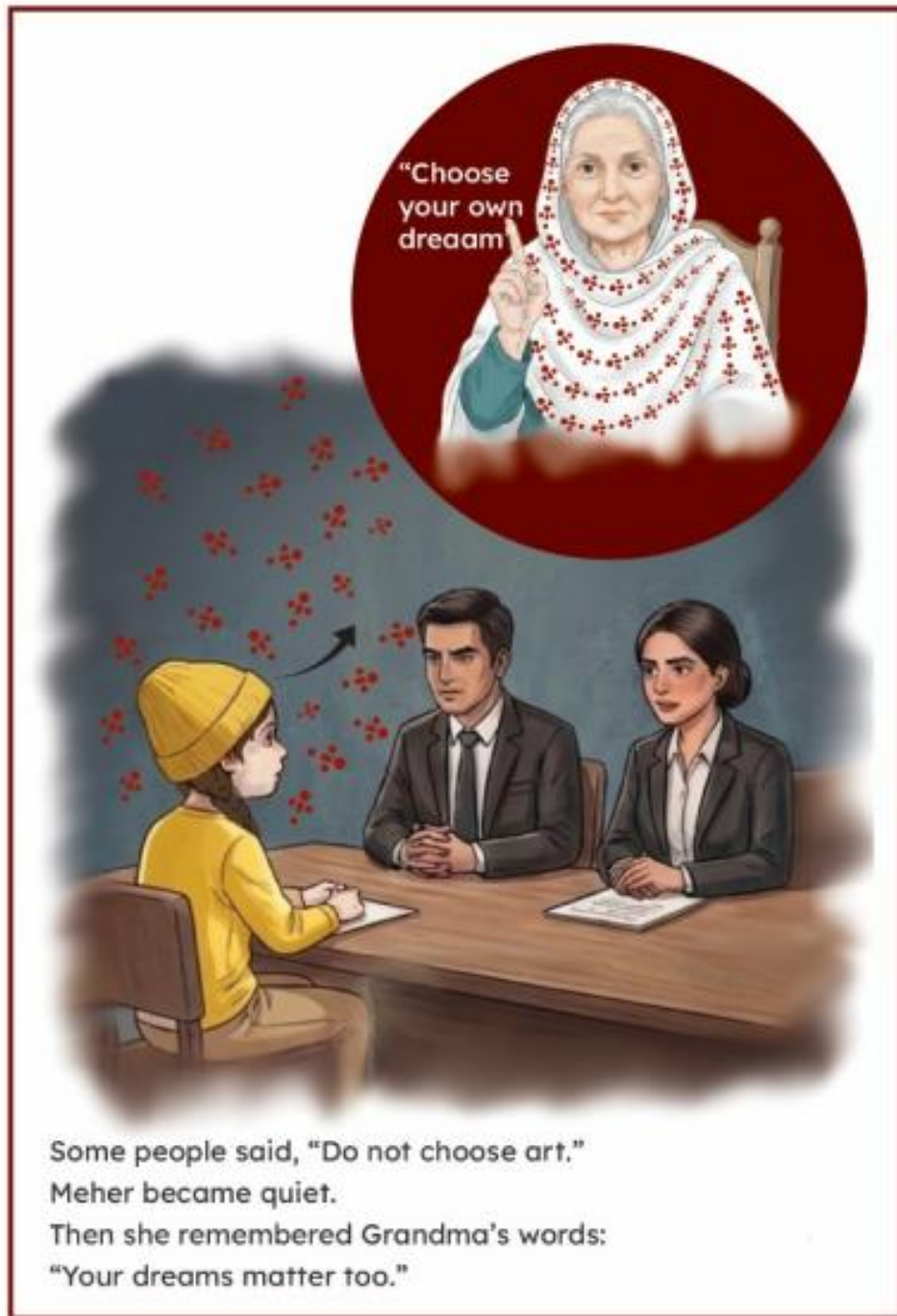


Figure 4.43: Chp 4, front page



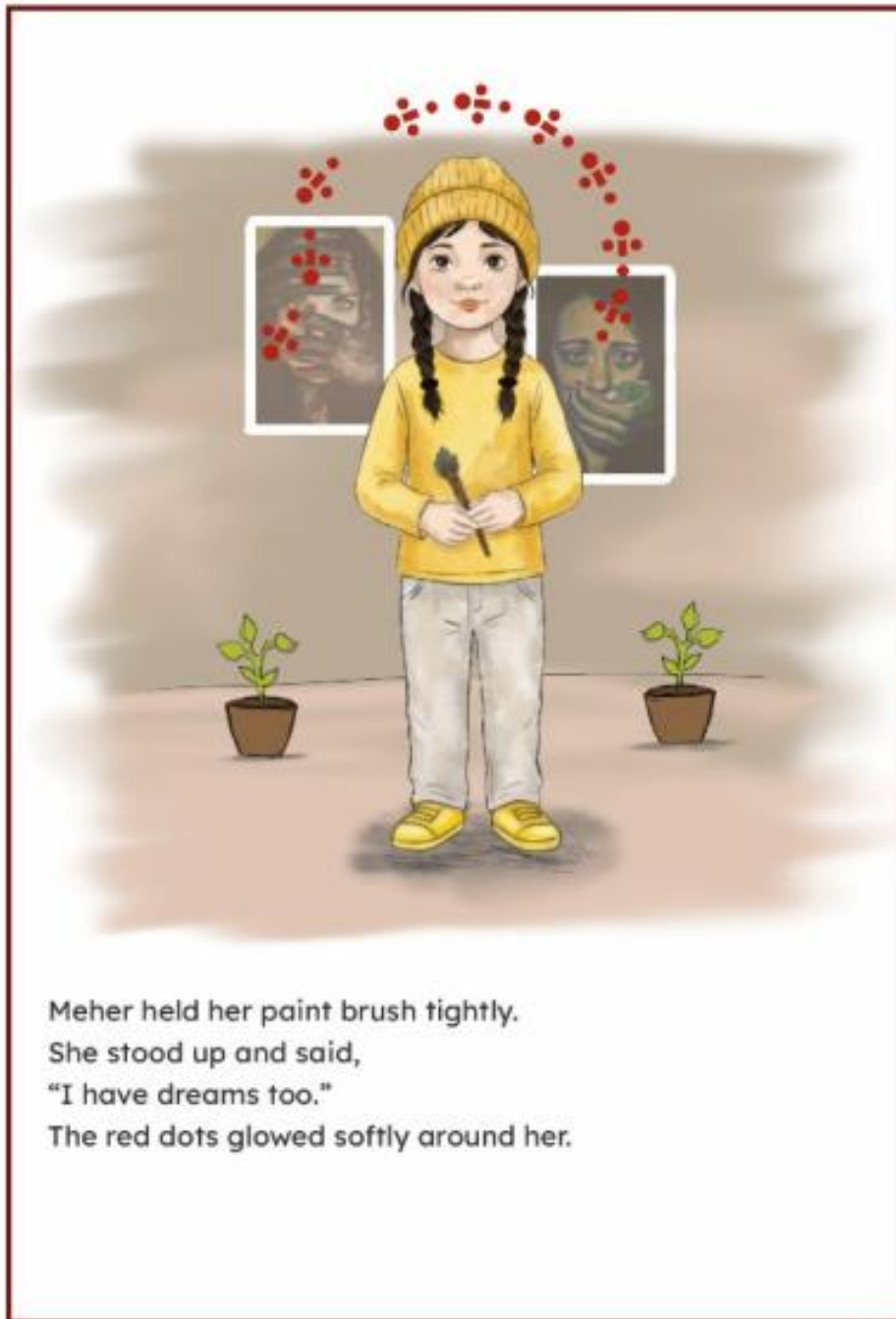
Meher sat in her art room.
She painted with a smile.
Art made her feel happy.

Figure 4.44: Chp 4, scene 1



Some people said, "Do not choose art."
Meher became quiet.
Then she remembered Grandma's words:
"Your dreams matter too."

Figure 4.45: Chp 4, scene 2



Meher held her paint brush tightly.
She stood up and said,
"I have dreams too."
The red dots glowed softly around her.

Figure 4.46: Chp 4, scene 3

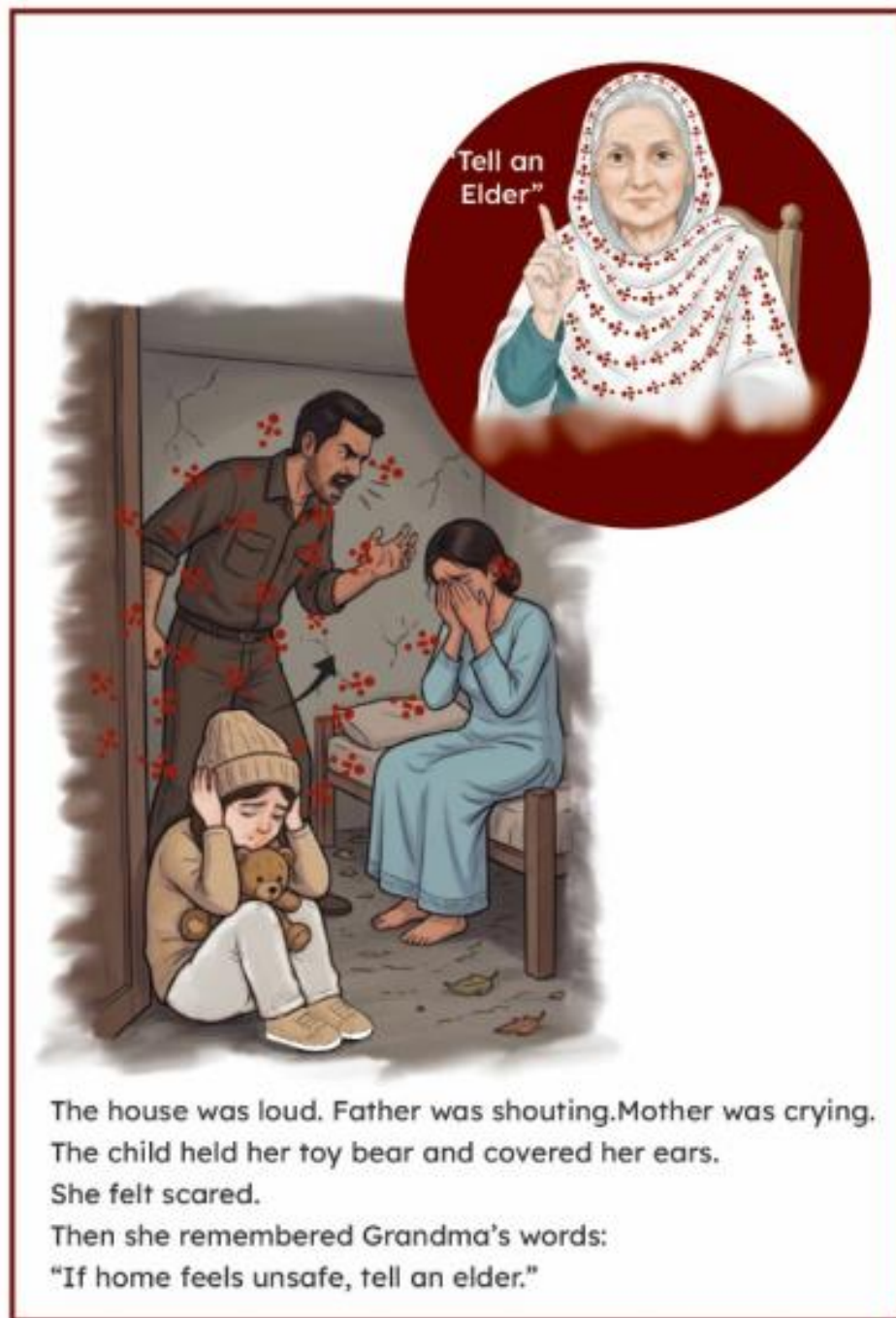
Chapter 5

The Child Who Wanted Peace

Grandmother Words

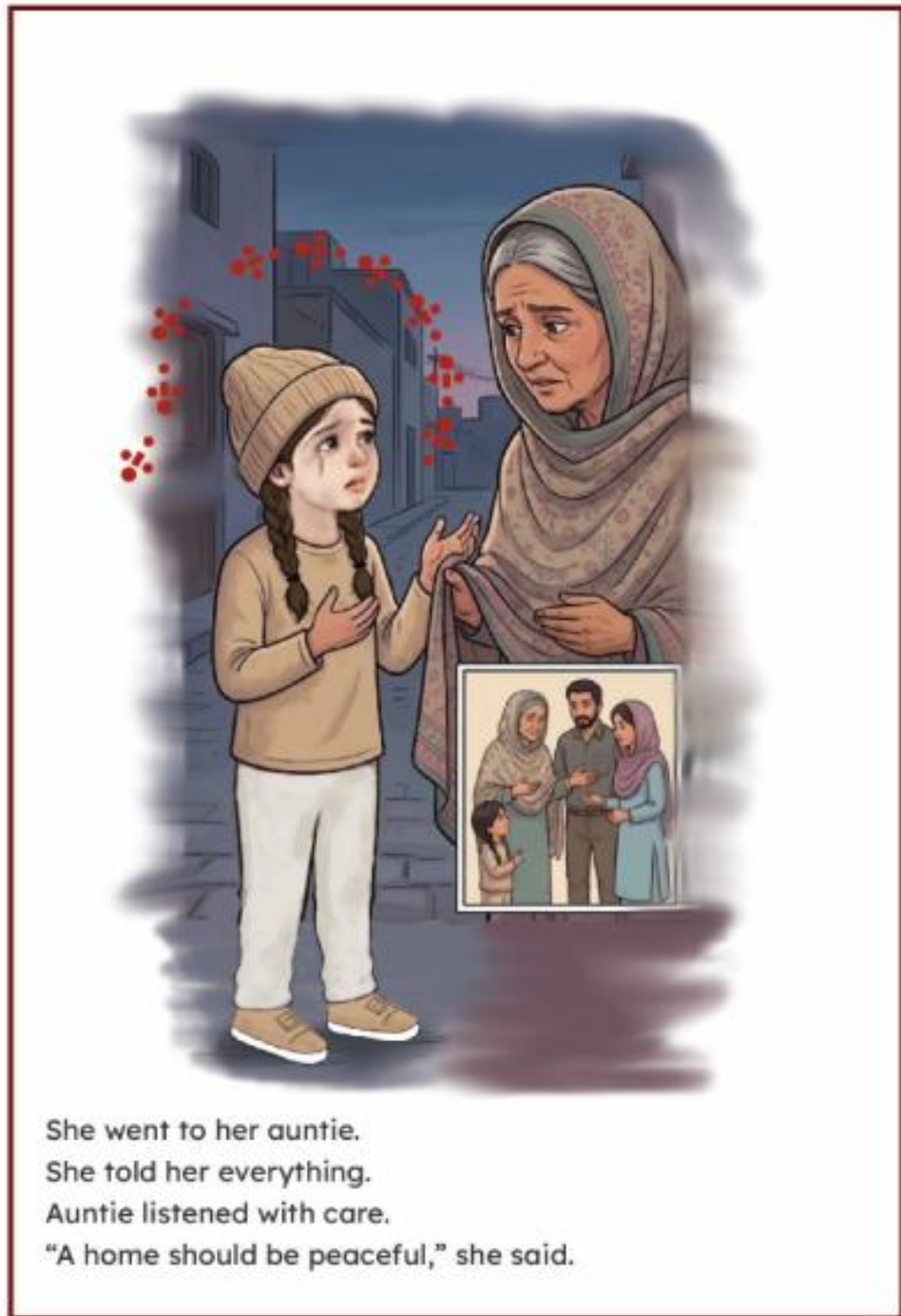
“A home should feel Safe”
“If it does not feel safe, tell
someone you trust”

Figure 4.47: Chp 5, front page



The house was loud. Father was shouting. Mother was crying.
The child held her toy bear and covered her ears.
She felt scared.
Then she remembered Grandma's words:
"If home feels unsafe, tell an elder."

Figure 4.48: Chp 5, scene 1



She went to her auntie.
She told her everything.
Auntie listened with care.
"A home should be peaceful," she said.

Figure 4.49: Chp 5, scene 2



Slowly, the home became calm.
Mother and father sat together.
The child smiled and played happily.
Now the home felt safe and full of peace.

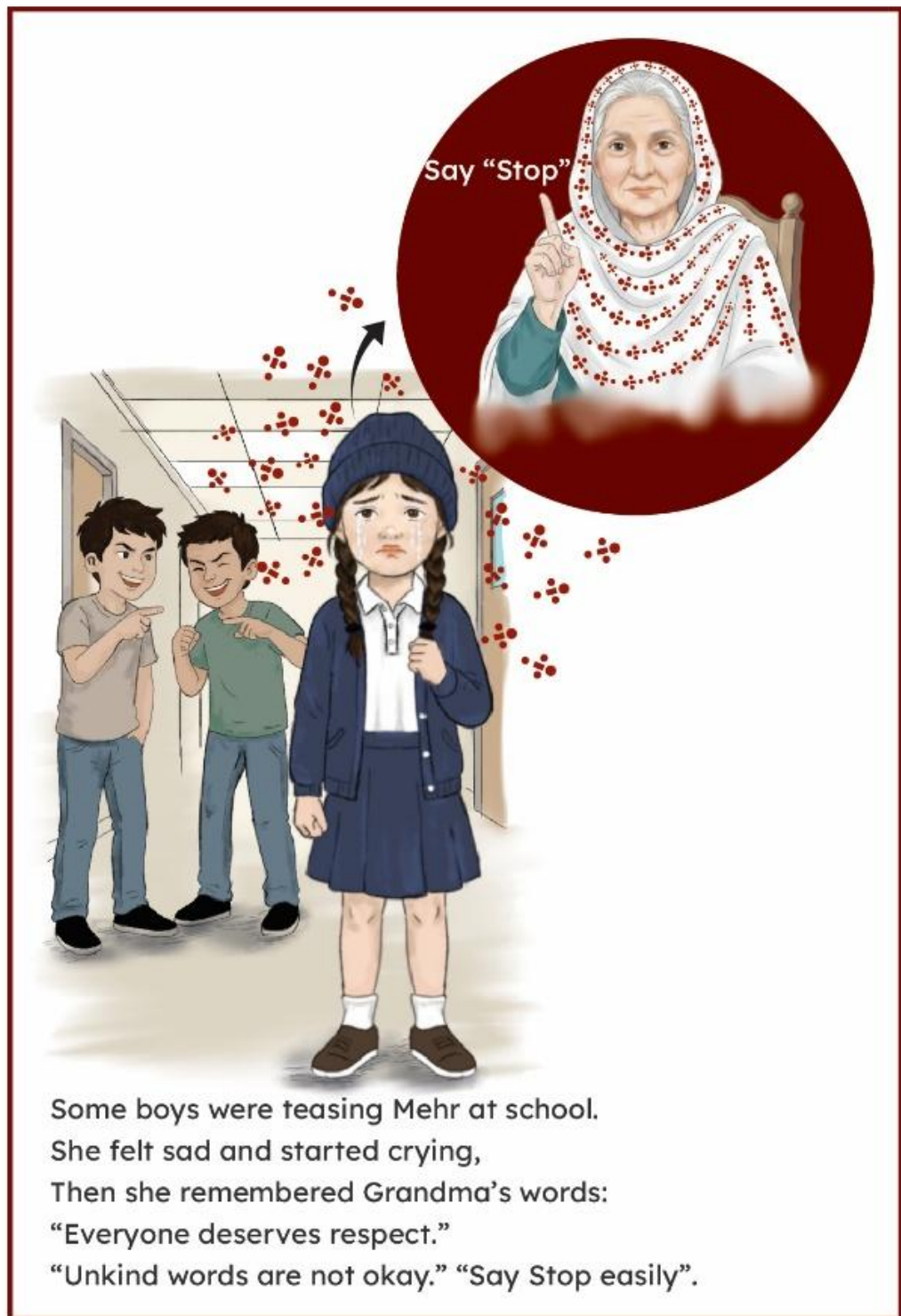
Figure 4.50: Chp 5, scene 3

Chapter 6

The Voice Against Bullying

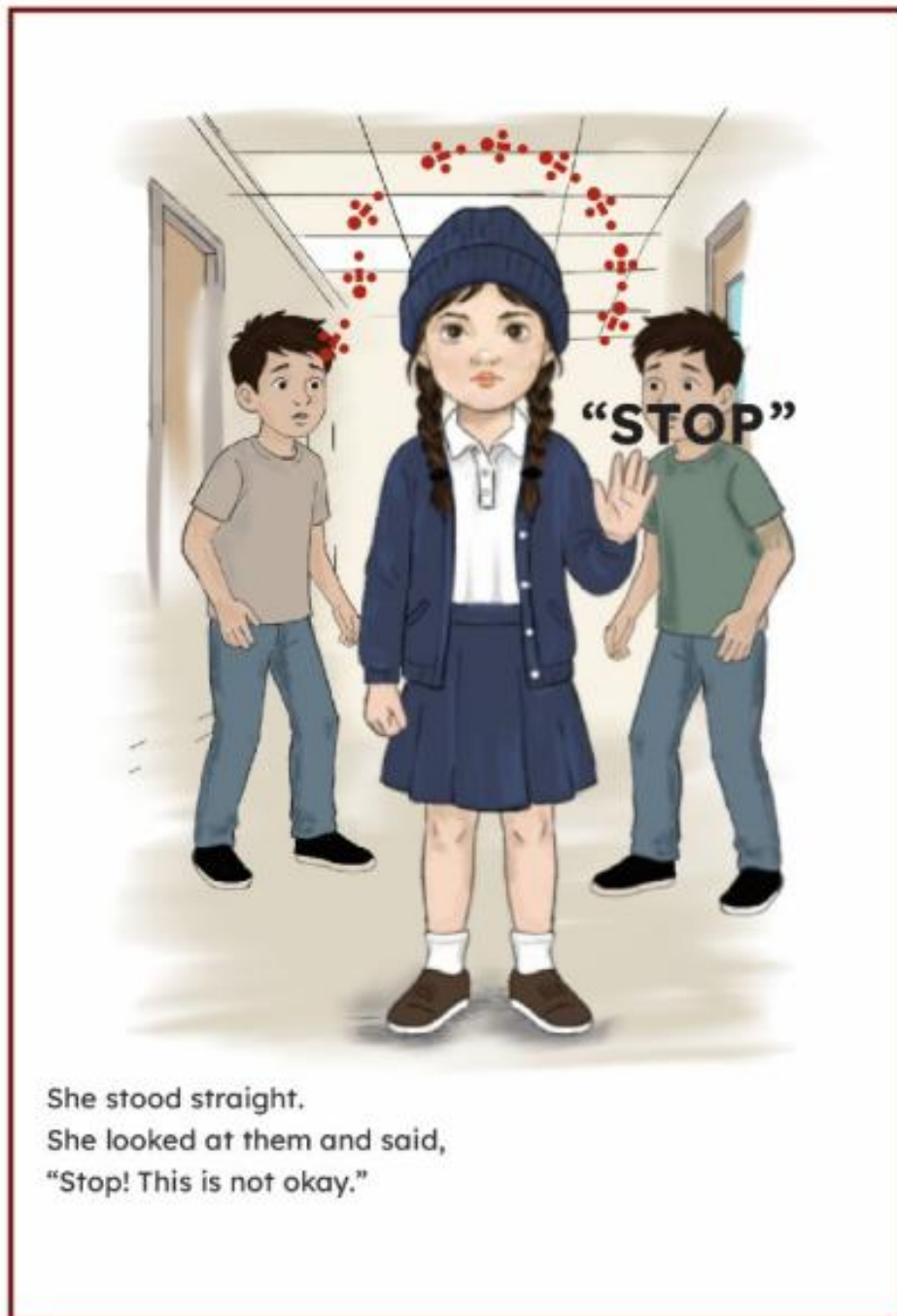


Figure 4.51: Chp 6, front page



Some boys were teasing Mehr at school.
She felt sad and started crying,
Then she remembered Grandma's words:
"Everyone deserves respect."
"Unkind words are not okay." "Say Stop easily".

Figure 4.52: Chp 6, scene 1



She stood straight.
She looked at them and said,
"Stop! This is not okay."

Figure 4.53: Chp 6, scene 2



Figure 4.54: Chp 6, scene 3

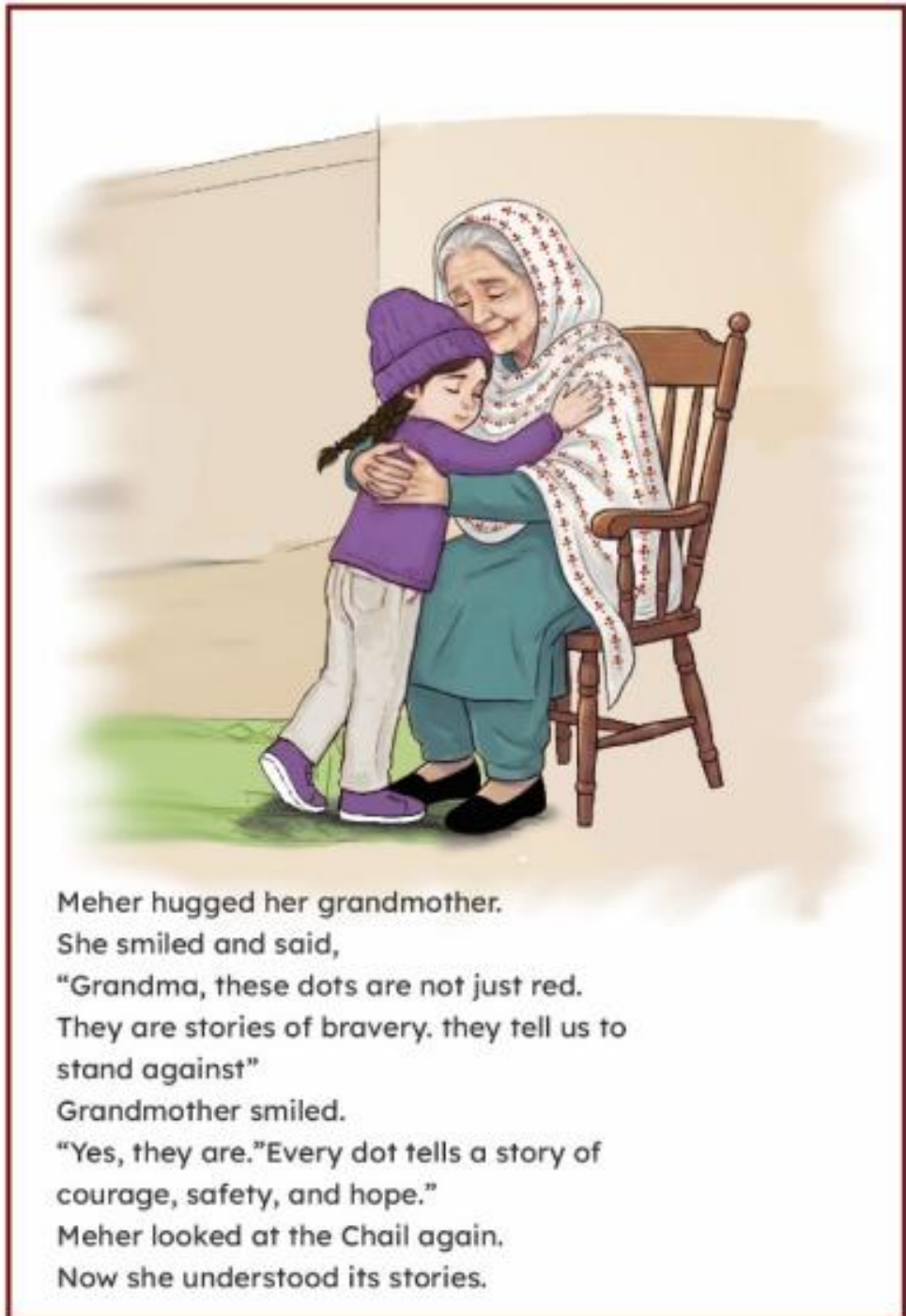


Figure 4.55: Chp 6, scene 4

4.5.1 Application MOCKUP (Book Cover)



Figure 4.56b: Book cover application mockup

4.5.2 Application MOCKUP (Book Pages)



Figure 4.56c: Book pages application mockup

4.6 Standees Rough Sketches, Digital Design and Application Mockup

4.6.1 Book Cover Standee

The book cover stand was designed as a promotional display for the storybook. It presents the book in a physical and visible format for exhibition and awareness campaign purposes.

4.6.1a Composition

The stand uses a vertical centered composition with a white background and dark red border framing the entire layout. The title “The Chail That Tells Stories” is placed prominently at the top in bold dark typography with the author name “Ayesha Habib” written below it in red, creating a clear and strong visual hierarchy.

4.6.1b Upper Section

Five circular Chail-inspired frames are arranged in the pattern of the Swabi Chail dots below the title. Each circle contains an illustrated character from the storybook, visually introducing the key figures of the story and connecting them directly to the Chail pattern structure.

4.6.1c Lower Section

A photograph of a child reading the actual storybook is placed at the bottom of the stand. This real-life image grounds the design in reality and communicates that the book is a physical object meant to be held, read, and shared by real children. The open pages of the book are visible in the photograph, creating a connection between the cover stand and the actual storybook content.

4.6.1d Logo Placement

The Swabi Book Foundation logo is placed at the bottom right corner following the Golden Section, maintaining visual balance without competing with the main composition.

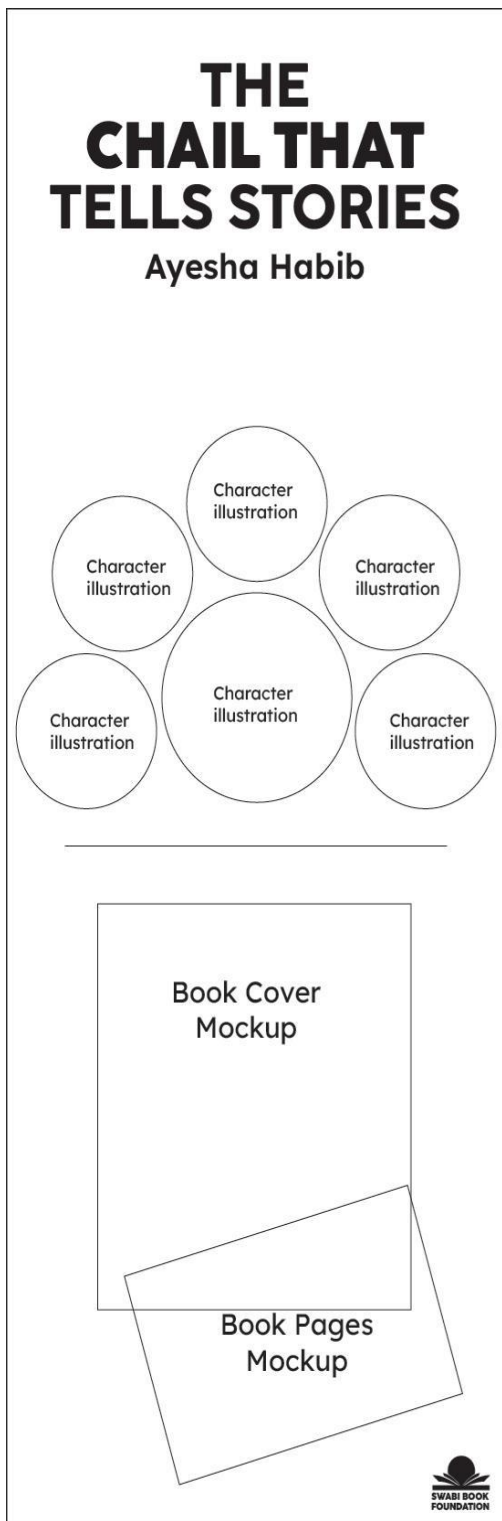


Figure 4.57: Book cover standee final sketch



Figure 4.57a: Book cover standee final sketch

4.6.2 Application Mockup (Book Cover Standee)



Figure 4.57c: Book cover Standee application mockup

4.6.3 Introduction Standee

The introduction stand was designed to introduce the research concept and historical background of the Swabi Chail to the audience at the exhibition. It presents the full context of the project in a single vertical display.

4.6.3a Composition

The stand uses a vertical centered composition with a white background and dark red border. The full research title is placed at the top in bold uppercase typography, immediately communicating the academic and social purpose of the project.

4.6.3b Introduction Section

Below the title a short introduction paragraph explains that the project reimagines the traditional Swabi Chail as a visual symbol of awareness against violence toward women and children through the story of Meher and her grandmother.

4.6.3c Central Illustration

A large historical illustration is placed at the centre of the stand showing the Battle of Shahmansoor scene with figures in traditional dress. A woman wearing the Swabi Chail with its red dots is placed prominently in the foreground, visually connecting the historical origin of the Chail pattern to the research theme. This illustration becomes the emotional and visual anchor of the entire stand.

4.6.3d Historical Background Section

Below the illustration a Historical Background section explains how the red dots of the Chail originated from the blood of martyrs after the Battle of Shahmansoor in the early 1800s, giving the audience the cultural and historical context needed to understand the reinterpretation.

4.6.3e Lower Section

A smaller illustration of a woman in the Chail is placed below the historical text. A final paragraph explains how the designer converted this cultural symbol into a connotative storybook and awareness campaign for children, bridging the historical event with modern graphic illustration.

Credits and Logo

The designer name, semester, batch, and session are placed at the bottom center. The Swabi Book Foundation logo sits at the bottom right following the Golden Section.

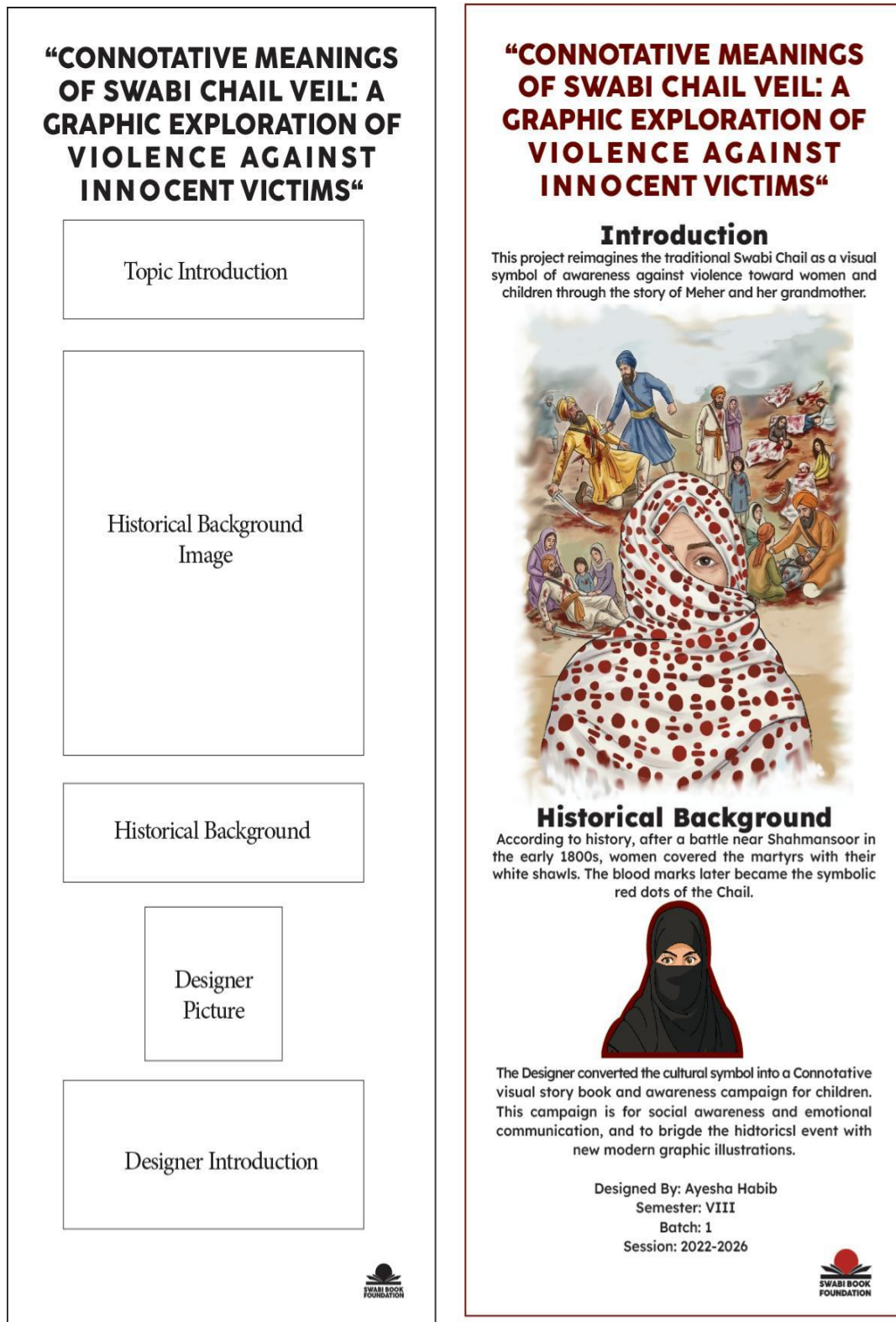


Figure 4.58: Introduction standee final sketch

Figure 4.58a: Introduction standee final sketch

4.6.4 Introduction Standee Application Mockup



Figure 4.58c: Introduction Standee application mockup

4.7 Stationary Items

4.7.1 Book Mark



Figure 4.59a: Book mark Digital Design

4.7.2 Book Mark Application Mockup



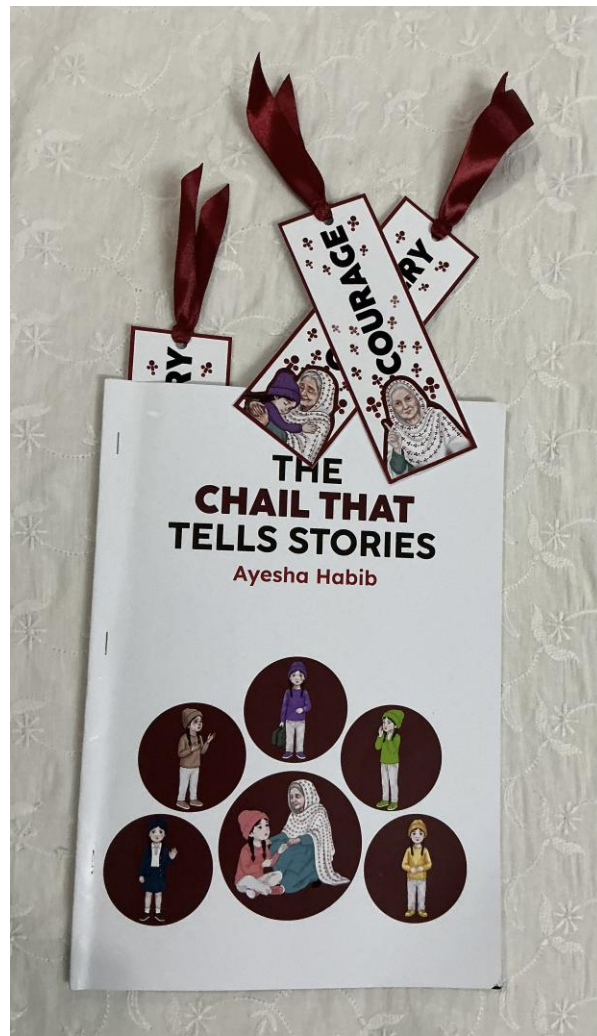


Figure 4.59b: Book mark Mockup

4.7.3 Key Chain, Pen, Pen and Gift bag Holder Digital Design and Cover Design

4.7.3a Key Chain Digital Design

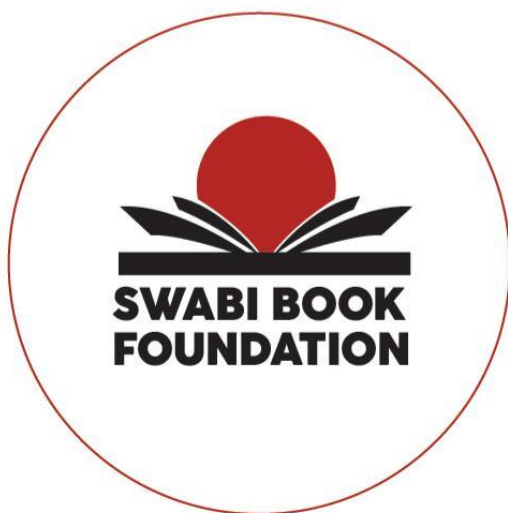


Figure 4.60: Key chain 1 front Digital Design



Figure 4.60: Key chain 1 back Digital Design

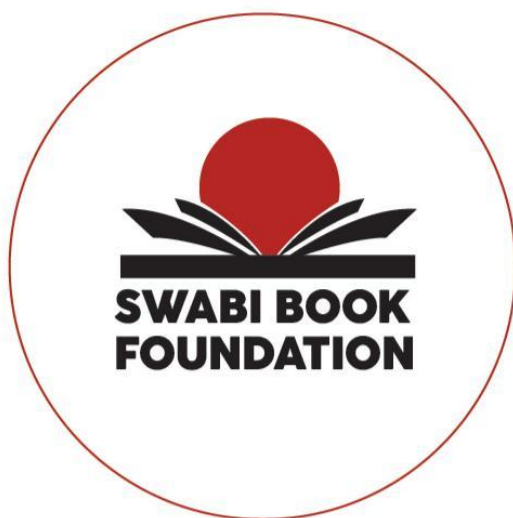


Figure 4.60a: Key chain 2 front Digital Design



Figure 4.60a: Key chain 2 back Digital Design

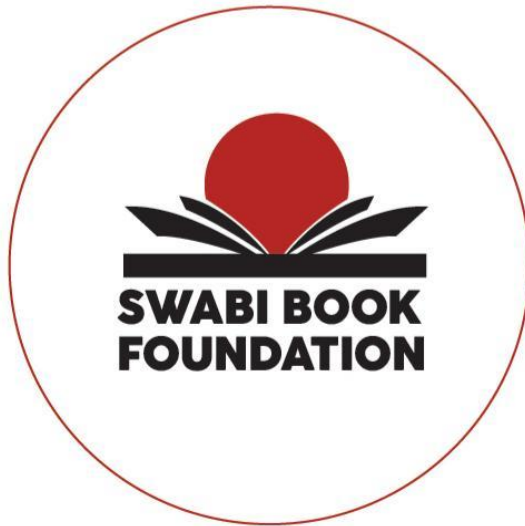


Figure 4.61: Key chain 3 front Digital Design



Figure 4.61: Key chain 3 back Digital Design

4.7.3b Pen Digital Design



Figure 4.62: Pen logo sticker Digital Design

4.7.3c Pen Holder and Gift bag Digital Design

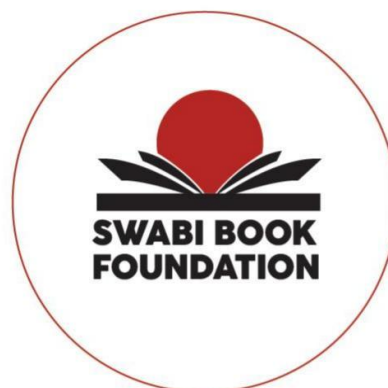


Figure 4.63: Pen holder and Gift bag logo sticker Digital Design

4.7.3b Key Chain and Pen Cover Digital Design



Figure 4.64: Key chain cover Digital Design

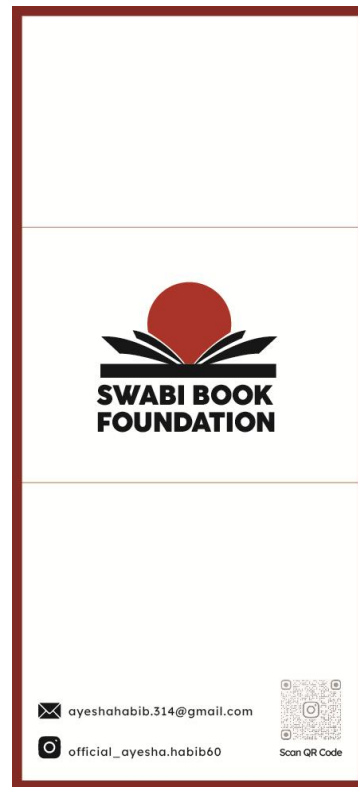


Figure 4.65: Pen cover Digital Design

4.7.4 Key Chain, Pen, Pen Holder and Gift bag Application Mockup



Figure 4.66: Key chain and pen process



Figure 4.67: Key chain and cover Mockup



Figure 4.68: Pen and cover Mockup

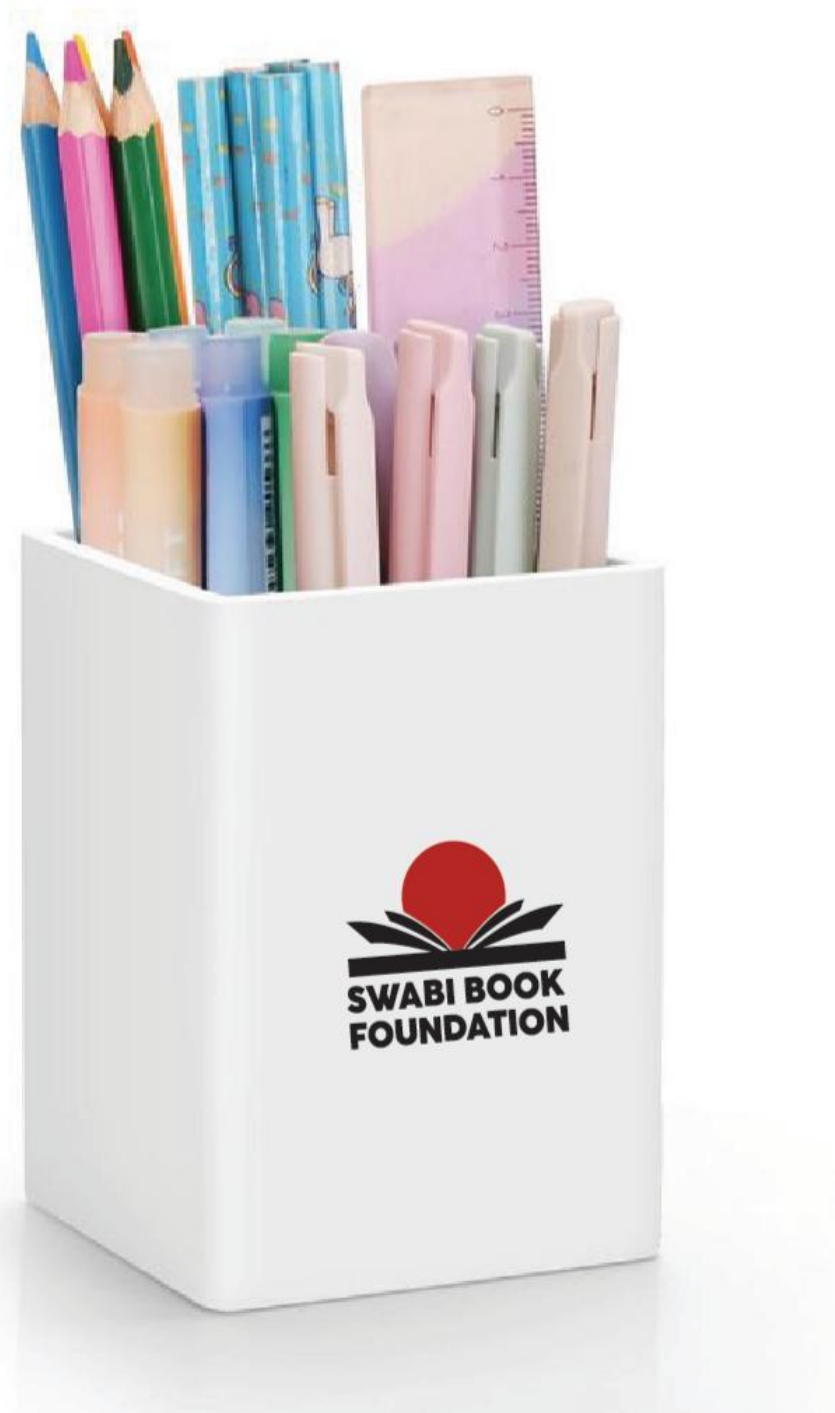


Figure 4.69: Pen Holder Mockup



Figure 4.70: Gift bag Mockup

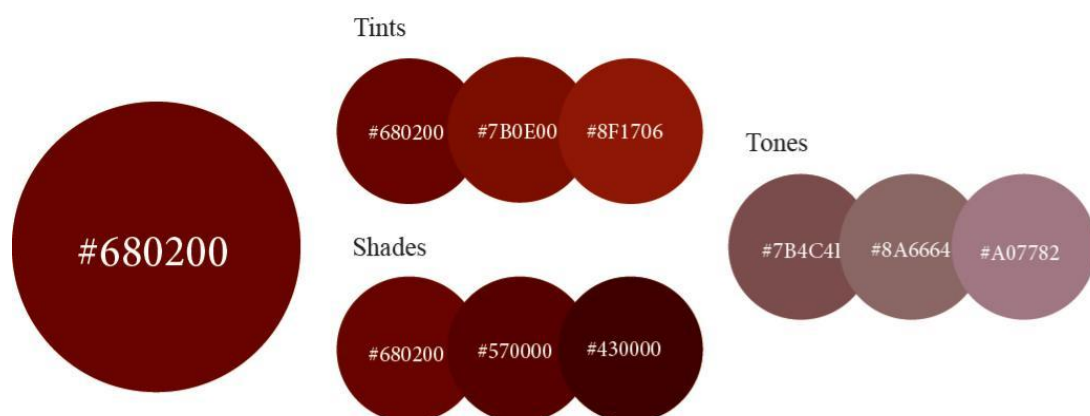
4.8 Colour Palette

The color palette was developed to visually communicate the emotional, cultural, and social themes explored throughout the project. Inspired by the landscapes, traditions, architecture, and daily life of Swabi, the palette combines earthy neutrals, expressive accent colors, and atmospheric tones to create a visual identity that supports storytelling and violence awareness. Each color was selected not only for its aesthetic value but also for its symbolic meaning, helping reinforce themes of resilience, protection, hope, social responsibility, and positive transformation.

4.8.1 Primary Colors

4.8.1a Crimson Heritage Red

Crimson Heritage Red serves as the dominant color of the visual identity and symbolizes strength, courage, resilience, and cultural heritage. Deep reds have long been associated with traditional textiles, embroidery, and handcrafted cultural objects, making the color strongly connected to local identity and storytelling traditions. Within the project, it emphasizes important emotional moments and reinforces themes related to violence awareness, social responsibility, and perseverance. It is primarily used for headings, chapter titles, focal illustrations, and key visual elements. Due to its dark value, white typography creates a strong and highly readable contrast on this color.



4.8.1b Pure White

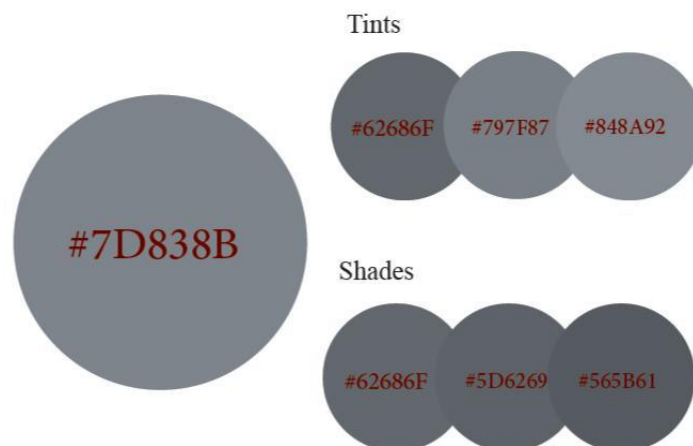
Pure White represents innocence, clarity, hope, and new beginnings. It provides visual balance throughout the project and prevents the palette from becoming overly heavy.

or emotionally intense. The color reflects the possibility of positive change, healing, and a future free from violence and discrimination. It is used extensively for body text, negative space, highlights, and layout structure. When paired with darker colors such as Crimson Heritage Red and Midnight Slate Blue, it ensures excellent readability and visual clarity.

4.8.2 Secondary Colors

4.8.2a Stone Grey

Stone Grey symbolizes realism, reflection, and social awareness. It reflects the documentary nature of the project by grounding the visual language in reality rather than idealization. The color helps communicate serious themes while maintaining a balanced and professional appearance. It is commonly used for secondary text, supporting graphics, shadows, and subtle background elements. Its neutral character allows stronger colors to remain visually dominant while supporting overall readability.



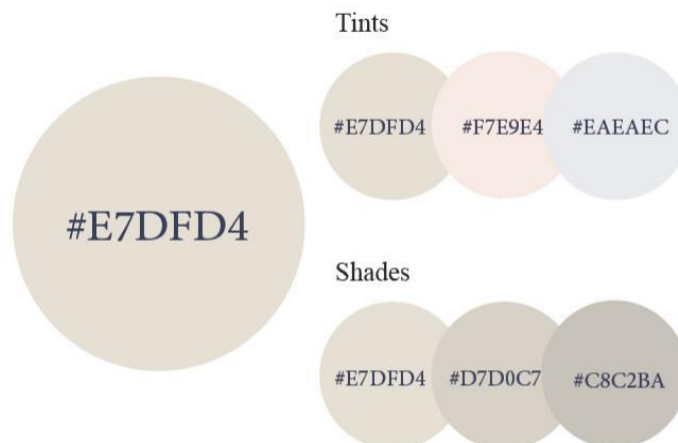
4.8.2b Earth Brown

Earth Brown represents stability, tradition, community, and connection to place. Inspired by soil, wood, village architecture, and natural materials, it reinforces the cultural foundation of the project. The color creates a sense of familiarity and belonging while emphasizing the importance of community values. It is used in environmental elements, traditional objects, furniture, and ground surfaces. White and Beige text maintain strong readability when placed against this color.



4.8.2c Sand Beige

Sand Beige symbolizes warmth, comfort, and protection. Inspired by natural paper textures and traditional materials, it creates a welcoming atmosphere that softens the more serious themes explored throughout the narrative. The color contributes to visual harmony and supports a calm reading experience. It is primarily used for backgrounds, page layouts, and supporting environmental elements. Dark colors such as Crimson Heritage Red and Midnight Slate Blue create the strongest contrast when used on this background.



4.8.2d Warm Ivory Skin Tone

Warm Ivory Skin Tone represents humanity, empathy, and emotional connection. It reinforces the project's focus on people and encourages readers to connect with the experiences of the characters. The color contributes warmth and authenticity to character design while maintaining a gentle and approachable appearance. It is

primarily used for skin tones, highlights, and lighting effects. Darker colors provide effective visual contrast and maintain clarity against this lighter tone.



4.8.2e Lavender Violet

Lavender Violet symbolizes dignity, confidence, self-expression, and personal growth. As an important color associated with Mehr's character, it reflects her curiosity, determination, and ability to inspire positive change. The color also represents awareness, equality, and the courage to challenge harmful social attitudes. Its soft yet distinctive appearance allows it to communicate strength without aggression. It is used in character-focused elements and emotionally significant scenes, where it creates a strong visual connection with the audience.



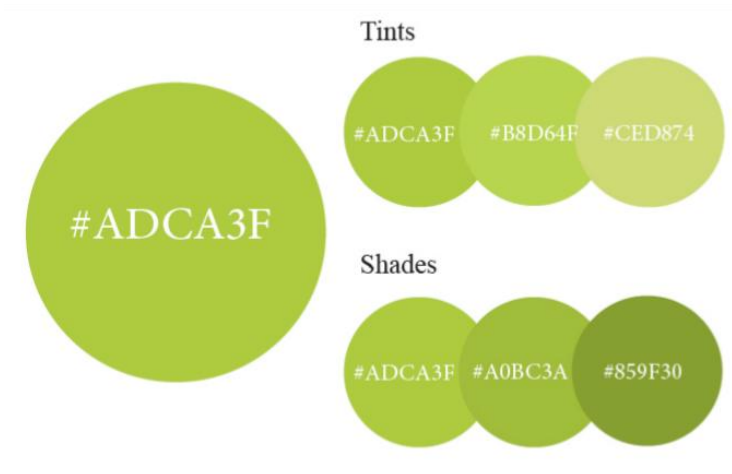
4.8.2f Midnight Slate Blue

Midnight Slate Blue symbolizes emotional struggle, reflection, resilience, and inner strength. The color communicates feelings of uncertainty, isolation, and social pressure while simultaneously representing perseverance and courage. Its depth creates a serious and contemplative atmosphere that supports discussions around bullying, emotional wellbeing, and personal resilience. It is frequently used in dramatic scenes, typography, shadows, and moments requiring emotional intensity. White typography on this color provides excellent readability and visual hierarchy.



4.8.2g Fresh Olive Green

Fresh Olive Green represents hope, recovery, healing, and renewal. Inspired by fields, vegetation, and natural growth, it symbolizes the possibility of moving forward after difficult experiences. The color reinforces themes of protection, positive development, and social progress. Its connection to nature also creates a sense of balance and optimism within the visual narrative. It is used in environmental elements, character accents, and scenes that communicate growth and transformation.



4.8.2h Soft Peach

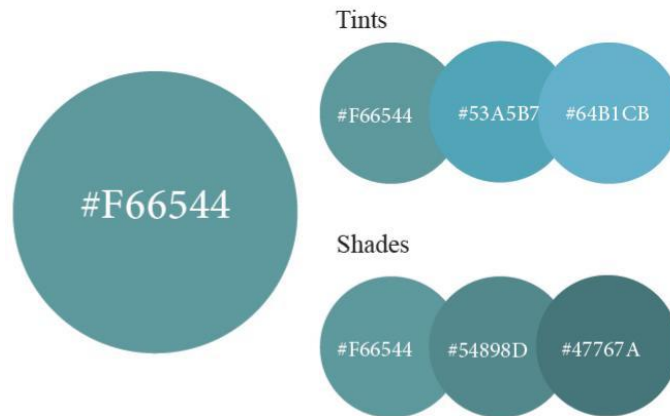
Soft Peach symbolizes compassion, kindness, emotional support, and human connection. The color reinforces messages related to child protection, care, and community responsibility. Its gentle warmth helps create an atmosphere of understanding and empathy while balancing the more serious themes presented throughout the project. It is commonly used in character details, facial highlights, and emotionally supportive scenes. Darker colors provide clear readability when paired with this lighter tone.



4.8.2i Dusty Teal Blue

Dusty Teal Blue represents awareness, reflection, wisdom, and emotional balance. It encourages thoughtful engagement with social issues while creating moments of calmness within the narrative. The color serves as a visual reminder that awareness and education are essential tools for social change. It is often used in skies,

atmospheric backgrounds, and transitional scenes where emotional balance is required. White text creates a clean and contemporary contrast when used on this color.



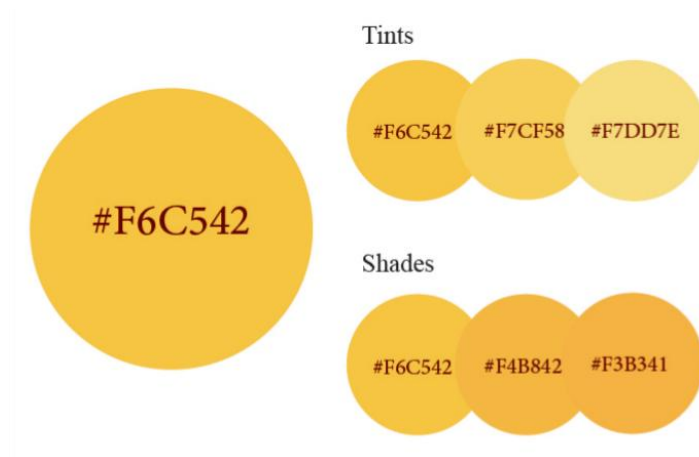
4.8.2j Warm Camel Brown

Warm Camel Brown symbolizes security, responsibility, family relationships, and emotional grounding. The color reflects the importance of supportive environments and healthy social structures in protecting vulnerable individuals. Its natural appearance reinforces themes of belonging, care, and community support. It is used in clothing, household elements, and environmental details that require warmth and stability. The color works effectively as both a supporting background and a neutral design element.



4.8.2k Deep Yellow

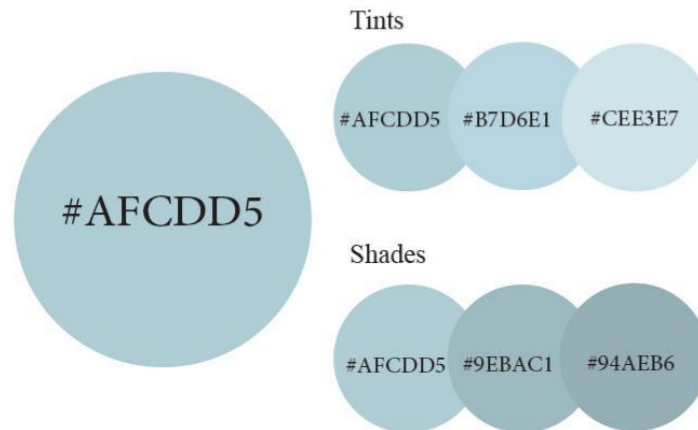
Deep Yellow symbolizes ambition, confidence, opportunity, and future aspirations. The color reflects the importance of education, self-belief, and the freedom to pursue personal goals. It communicates optimism and determination while encouraging positive action and growth. As an accent color, it draws attention to important visual elements and messages within the illustrations. Darker colors provide the strongest contrast and readability when paired with this vibrant tone.



4.8.3 Tertiary Colors

4.8.3a Mist Blue Grey

Mist Blue Grey symbolizes peace, healing, and emotional recovery. It creates a calm visual atmosphere that balances the project's more emotionally intense themes. The color contributes depth, distance, and softness to environmental scenes while supporting a sense of reflection and gradual positive change. It is frequently used in skies, background gradients, and atmospheric effects.



4.8.3b Rose Mauve Pink

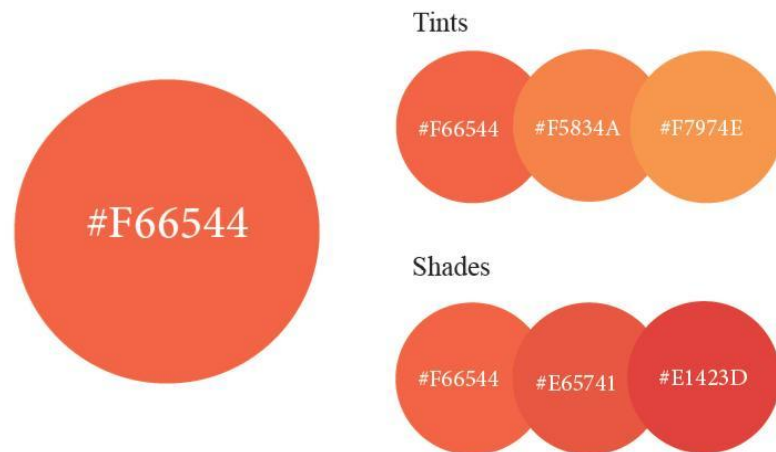
Rose Mauve Pink represents empathy, compassion, emotional sensitivity, and human understanding. It highlights the importance of emotional support and encourages viewers to connect with the experiences of others. The color introduces warmth and softness into the palette while reinforcing messages of care and kindness. It is used selectively in emotional highlights, decorative details, and supporting visual elements.



4.8.3c Burnt Orange

Burnt Orange symbolizes awareness, courage, action, and transformation. It represents the energy required to confront social issues and promote positive change within communities. As one of the most vibrant colors in the palette, it naturally attracts attention and emphasizes important visual information. It is used as an accent

color for highlights, focal points, and awareness-related messaging throughout the project.



4.8.4 Figure–Ground Relationship and Color Hierarchy

The figure–ground relationship was carefully designed to strengthen both visual clarity and narrative communication. Character-centered colors such as Lavender Violet, Warm Ivory Skin Tone, Soft Peach, Deep Yellow, and Fresh Olive Green help distinguish key figures and communicate themes of growth, hope, compassion, and resilience. Environmental colors including Earth Brown, Sand Beige, Warm Camel Brown, and Stone Grey establish a culturally grounded setting inspired by everyday village life. Strong foreground–background contrast is achieved by pairing lighter figures with darker colors such as Crimson Heritage Red and Midnight Slate Blue, ensuring visual focus and readability. Together, these relationships create a clear hierarchy that guides the viewer’s attention while supporting the project’s central themes of violence awareness, protection, social responsibility, healing, and positive transformation.

4.9 Final Display





Chapter-5

CONCLUSION

5.1 SWOT Analysis

5.1.1 Strengths

- Strong cultural identity through the use of the Swabi Chail veil as a symbolic visual element.
- Unique concept combining traditional textile patterns with contemporary social issues.
- Deep emotional and connotative approach rather than direct representation of violence.

Practice-based methodology (storybook + posters + exhibition) gives applied and professional value. Strong visual metaphor (dots as blood, silence, hidden trauma).

5.1.2 Weaknesses

- Topic is sensitive and may be emotionally heavy for viewers.
- Connotative design may be misunderstood without proper explanation.
- Cultural symbolism might not be easily understood by audiences outside the local context.
- Risk of visual repetition if the Chail pattern is overused.

5.1.3 Opportunities

- Raises awareness about violence against innocent victims through art and design.
- Can be expanded into exhibitions, workshops, or awareness campaigns.
- Potential for publication as an illustrated awareness book.
- Creates space for discussion on cultural silence and hidden trauma.
- Strong portfolio project for graphic design and social communication fields.

5.1.4 Threats

- Cultural criticism if the veil is seen as being negatively represented.

- Sensitive theme may face social resistance.
- Misinterpretation of symbolic blood/dots as disrespectful to tradition.
- Printing and exhibition challenges in presenting such an intense theme publicly.

5.2 Introduction

This chapter discusses the major findings of the research in relation to the literature review, Theoretical framework, and research objectives established in the earlier chapters of this thesis. The discussion examines how the reinterpretation of the Swabi Chail through graphic design contributes to the fields of visual communication, cultural studies, symbolic design, and social awareness. It also addresses the theoretical and practical contributions of the study, acknowledges its limitations honestly, and proposes directions for future research that could build productively on this work. The chapter concludes with a strong synthesizing statement that answers the central question this thesis set out to address.

5.3 Discussion of Major Findings

5.3.1 The Swabi Chail as an Evolving Cultural and Symbolic Language

The most foundational finding of this research is that the Swabi Chail can function as a visual language of contemporary social issues rather than merely a marker of traditional cultural identity. The symbolic potential of the Chail does not end with its historical origins it can be actively extended and reapplied to address the social realities of the present moment. This research realized that possibility in practical design terms, producing a concrete body of work that demonstrates exactly how cultural reinterpretation can be achieved. Symbols deeply embedded in collective cultural memory do not lose their power when reinterpreted they gain new dimensions of meaning that speak powerfully to contemporary social conditions.

5.3.2 Connotative Meaning, Semiotics, and the Red Dotted Pattern

At the denotative level, the red dots of the Swabi Chail are simply circular marks on white fabric. At the connotative level, as demonstrated through the design process and outcomes of this research, they became signs of innocent blood,

emotional trauma, enforced silence, fear, and violence against victims. The five-part symbolic framework demonstrated that the same visual language red dots on a white field can communicate five entirely distinct forms of violence, each with its own emotional register and social context, simply by varying the scale, placement, and compositional relationship of the elements. This confirms that semiotic principles are not merely abstract theoretical concepts but actively useful design tools with concrete practical applications in social awareness communication.

5.3.3 Graphic Design as an Instrument of Social Awareness

The awareness posters produced through this project demonstrated that symbolic visual communication can convey the reality and gravity of social violence with emotional depth and communicative clarity, without relying on graphic or shocking imagery. This is a significant finding for the practice of socially responsible design, confirming that ethical constraints on the representation of violence need not compromise the effectiveness of awareness communication they can enhance it by encouraging more creative, culturally grounded, and emotionally sophisticated design solutions. By placing the tools of graphic design at the service of victims who have been silenced by fear, stigma, and social pressure, this research enacts a socially responsible design practice in concrete and culturally meaningful ways.

5.3.4 The Effectiveness of Illustrated Storytelling for Child Audiences

The illustrated storybook centered on the character Meher provides strong practical confirmation that illustrated storytelling is an effective medium for communicating sensitive social issues to children. Every significant awareness message in the book was communicated through both the visual narrative of the illustrations and the verbal narrative of the text, creating a layered communicative experience that engaged children at multiple levels simultaneously.

The grandmother character functioned as a particularly powerful element of the storybook, providing narrative balance, emotional safety, and cultural authority. Her presence communicated to young readers not only that danger exists but also that safety, support, and the courage to speak out are available to them a message essential for any awareness material targeting children who may themselves be experiencing abuse or violence. This finding suggests that the inclusion of protective

adult figures should be considered a core design principle in future illustrated storybooks addressing similar themes.

5.3.5 Symbolism, Color, and Emotional Response in Design

Red carries near-universal associations with blood, danger, urgency, and intense emotion, and the practical outcomes of this project demonstrated these associations functioning with full force within a specific cultural context. The red of the Chail's dots was already culturally charged with associations of sacrifice and martyrdom for a Pashtun audience. Layering new connotations of violence and suffering onto this existing cultural charge produced a uniquely powerful emotional response one that was more intense than either the cultural association or the universal color association could have produced alone.

The awareness posters and storybook illustrations did not simply depict the reality of violence they actively constructed a new way of seeing and understanding that violence through the culturally resonant lens of the Swabi Chail. By presenting familiar cultural imagery in an unfamiliar symbolic context, the project invited viewers to reconsider what they knew about both the Chail and the social issues it was used to represent, creating the kind of productive cognitive and emotional disruption that effective awareness communication requires.

5.4 Theoretical Contribution

This research makes a meaningful contribution to the fields of graphic design, visual communication, cultural studies, and practice-based design research. The study demonstrates that semiotic frameworks can be productively applied to traditional cultural textile objects, extending their application beyond photography, advertising, and literary texts. The research also contributes to the growing body of practice-based evidence supporting socially responsible graphic design, providing a concrete and culturally grounded example of how design skills can be used to advocate for vulnerable communities. Furthermore, the five-part symbolic framework developed through this research in which the visual hierarchy of a traditional textile pattern is systematically mapped onto a hierarchy of social issues based on statistical prevalence

data represents an original methodological contribution that future researchers and designers may adapt and apply in different cultural contexts.

5.5 Practical Contribution

The practical contributions of this research extend across several fields and communities of practice. For graphic designers and illustrators, the project demonstrates a concrete model for how traditional cultural symbols can be reinterpreted for social awareness purposes without losing their cultural integrity or emotional power. For educators and child protection organizations, the illustrated storybook provides a ready model for how sensitive social issues including abuse, abduction, honour killing, and sexual violence — can be communicated to children in a manner that is empowering, age-appropriate, and culturally grounded. For social awareness campaigns operating in conservative cultural contexts, the project demonstrates that it is possible to address deeply taboo social issues through visual communication that respects rather than challenges cultural identity, thereby increasing the likelihood that the awareness message will be received rather than rejected by its intended audience.

5.6 Limitations of the Study

Although this research successfully achieved its stated objectives, several limitations must be acknowledged. The study focused primarily on symbolic and visual interpretation rather than on systematic audience testing or psychological measurement. The communicative effectiveness of the design outcomes was assessed through design analysis and the researcher's own interpretive judgment rather than through empirical audience research involving participants from the target communities. This means that while the design rationale for each visual choice is theoretically grounded and internally coherent, the actual emotional and cognitive responses of real audiences particularly children from the Swabi region remain to be empirically investigated.

The research was also limited in its cultural scope. The symbolic meanings associated with the Swabi Chail are deeply specific to Pashtun cultural identity, and the emotional resonance of the reinterpretation depends significantly on viewers' prior

familiarity with the garment and its cultural significance. Audiences outside the Swabi or broader Pashtun cultural context may find the visual language less immediately accessible or emotionally impactful, which limits the generalizability of the specific design approach, though not of the broader design principles it demonstrates. Time constraints also limited the scope of the practical outputs and prevented the development of a more extensive audience interaction study.

5.7 Recommendations for Future Research

Future research building on this study could make several productive contributions to the field. Empirical audience response studies involving children, parents, and educators from the Swabi region would provide valuable evidence about the communicative effectiveness of the storybook and awareness posters, moving beyond design analysis to documented audience impact. Researchers could also explore the adaptation of the storybook into digital interactive formats including animation, interactive e-books, or app-based storytelling which may increase accessibility and engagement, particularly for younger audiences. A comparative study examining how other traditional Pakistani cultural textiles and garments might be similarly reinterpreted for social awareness purposes would extend the methodology of this research to other cultural contexts and communities. Longitudinal research tracking the awareness and safety knowledge of children who engage with the storybook over time would provide evidence about the sustained educational impact of the illustrated storytelling approach. Finally, future researchers might investigate how the symbolic framework developed in this study could be adapted for use in formal school curricula or child protection training programs, expanding its reach and impact beyond the gallery or exhibition context.

5.8 Conclusion

This research has successfully demonstrated that the traditional Swabi Chail veil — one of the most recognizable and culturally significant garments in the Swabi district of Khyber Pakhtunkhwa — can be reinterpreted through graphic design as a powerful and emotionally resonant visual language of hidden violence, social silence, and the suffering of innocent victims. By systematically mapping the five visual elements of the Chail's red dotted pattern onto five specific forms of violence — abduction, child

abuse, honour killing, domestic violence, and rape and grounding this framework in verified statistical data from the World Health Organization, the research transformed a traditional cultural symbol into a contemporary tool for social awareness without diminishing its cultural integrity or emotional depth.

Through the illustrated storybook centered on Meher, the awareness poster series, and the broader campaign materials produced through this project, the research demonstrated that graphic design can give voice to those who have been silenced, communicate difficult social truths with both honesty and sensitivity, and reach audiences including the youngest and most vulnerable in ways that inform, empower, and protect.

What makes this research particularly significant is that it did not approach the Swabi Chail as a relic to be preserved or a symbol to be replaced it approached it as a living cultural language capable of growth. The Chail has always carried the weight of collective memory and communal identity within Pashtun society. This research extended that weight to include the memory of those whose suffering has remained unspoken the abducted child, the abused woman, the victim of honour killing, the survivor of domestic violence, and the one silenced by sexual violence. In doing so, it argued that cultural identity and social justice are not opposing values but deeply complementary ones, and that the preservation of culture is most meaningful when it also protects the lives of those who carry it.

The character of Meher embodies this argument. She is a child of her culture — she wears the Chail, she belongs to its world and yet she is also a child in danger within that world. Her story does not reject Pashtun cultural identity; it calls upon it to protect her. This is the deeper message of the research: that the most powerful awareness campaigns are not those that speak from outside a culture to condemn it, but those that speak from within it to awaken it. The red dots of the Swabi Chail have long been a symbol of sacrifice. This research asks society to ensure that the sacrifice of innocent victims is the last one they represent — and that what they come to stand for, instead, is the courage to speak, the will to protect, and the commitment to change.

Design, at its most purposeful, does exactly this. It takes what is familiar and makes it

newly visible. It takes what has been silenced and gives it form. This thesis is offered in that spirit as a contribution not only to the academic field of graphic design but to the broader human effort to see one another clearly, to hear what has gone unspoken, and to act.

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