

"The Weave of Heritage: An Animated Tale of Swabi's Cultural Shawl Chail"

* Haleema Ayub

** Dr. Suffi Bilal Khalid, Associate Professor (Corresponding Author)

Abstract



This research shed light on the materiality of clothes and the significance of notions or beliefs about it. The focus was on a case study of a living symbol of culture and feminine identity of the women of Swabi called Chail. Chail was a chador that had been used by women in Swabi for a long time and had become a manifesto. The main idea of this project was to revitalize the materiality of Chail in terms of history and culture. The animated documentary followed the journey of a young girl who uncovered the historical importance of Chail in her village. Fascinated by the shawl's cultural significance, she embarked on a quest to discover the creator behind this symbolic garment. Through this narrative, the project brought to life the history and cultural relevance of Chail through finding its creator, offering a visually engaging exploration of tradition and identity.

Keywords: Culture, Cultural Identity, Materiality, Chail, Revitalization, Animated Documentary

Introduction

A word commonly used for Chail is chador that is worn over the other clothes while going out in public. Chador is a Persian word that means "tent". It is basically an open outer cloth or garment used by women. It is a full body fabric and is tossed over a woman's head. She holds it tight in front with her hands and mainly covers the whole of her body. Chador is common in Pakistan, Iran, Iraq and some other parts of the Middle East. A similar kind of garment known as Abaya or Burka is also used. The origin of Chadar or veil can be traced back to the 6th century found in Pahlavi scripts as their females used to wear head dress. The chador is worn over the other clothes while going out in public.

Pakistani clothing reflects the culture of Pakistan and the culture of those provisions Punjab, Sindh, Balochistan, Khyber Pakhtunkhwa (Pashtun). Chador is mainly the part of clothing in almost all over Pakistan but the most famous is Sindhi Ajrak, Multani Chador, embroidered Swat Chador, and Swabi Chail. The Swabi Chail is a specific chador used by women of swabi when they go out. This chador is exalted almost all over the world and is used only in this geographical region. No similar chador can be found in other parts of the world. It has been passed down and evolved through generations.

"The old term for Chador was "Salara".

دسلاري نوکردي زه وي

تول کري پلؤ کچي تا په سر کري ما

Hussain Baba has used the word "Salara" for it in his ghazals. Rasool Shah Baba (1855-1942) from Turlandi, Swabi Khushal Baba called it "sadar" while Rehman Baba used "Orhani" in his poetry. It is also called Parhony in the local language."¹ (Yousafzai 2011, 450)

The Parhony word is derived from a persian word "Parda". Pashtun changed the word "r" with "rh". Originally it was called as "Parhdony" but with passage of time it converted into Parhony. Pashtun owned the word and it became part of their culture. "According to Noor ul Amin Yousafzai Chail is a hindko word that means "Obstacle of Bushes" which signifies that the headgear fully protects women's dignity against any evil eye and would serve as an obstacle or shield rather." (Shinwari, 2018) It is a dotted Chador that conceals the whole body of women with only one left open. The Chail headgear is renowned for its elegance and dignity, expertly draping a woman's features while exuding modesty and resilience. This timeless symbol of grace and strength continues

¹ Khatoon, Dr Bushra, 2016 "An interview with Jamil Yousafzai." Interview by Bushra Khatoon. Da Swabi Da Saqafat Hindara. 450

* Department of Multimedia Art, National College of Arts, Lahore

** Department of Multimedia Art, National College of Arts, Lahore

to embody the values of humility and perseverance, making it an enduring emblem of female empowerment.

Chail being the traditional craft plays an important role in Swabi Culture and Heritage. It holds a great historical and cultural significance. Therefore, its visual and oral cues can be traced in oral traditions and practices of Hund, Swabi such as Traditional Tappay, folk stories and social spaces. This traditional craft also holds a great contemporary significance in the region of Swabi therefore has been displayed in the Ethological Gallery of Hund Museum.



Figure 1 Chail in Hund Museum

Why women of Swabi wear this chaddar and what is the significance of it, what is the reason behind keeping this tradition alive till date. In order to understand this, we must dig in the past and know the history of this chail. How it came into being because studying history enables us to develop a better understanding of the world in which we live. Building knowledge and understanding of historical events and trends, especially over the past century, enables us to develop a much greater appreciation for current events today.

History of Chail

One of our famous, respected Swabi's poet and analyst Sir Noor Ul Amin Yousafzai said about what the dark red spot represents in the Chail. He said that when the brave people of Swabi (YOUSAFZAI) fought against the army of Sikh on the battlefield of Shahmansoor. And when the army of Sikh run away and battle came to end, the mothers, sisters and wives of those brave peoples came and when they found their beloved sons, brothers and husbands died, they covered them with their shawls and the red blood of their bodies left smudges on those shawls (Chail). So, from that day till now our women use the shawls of red smudge printed on them to keep our martyrs remember. (Shinwari.2018) The Chail headgear showcases the quiet yet vital contributions of Pashtun women to their community. The red dot adorning the Chail serves as a tribute to the ultimate sacrifices made by courageous Pashtun men who have given their lives in service to the Yousafzai community, symbolizing the blood they shed in the pursuit of their people's well-being.

The Evolution of Chail

Traditionally, Pashtun women wore the Saalu, a headscarf that covered their hair, and didn't require additional body covering due to their long, flowing cloak-like garments that extended from head to toe, providing comprehensive modesty and coverage. With urbanization, the concept of Parhony was introduced as "Pat - Modesty".

Until the 18th Century the people of Dagai used to wear black parhony. There were two types of it. One simple black made up of Khamta cloth and the other was called Longyi. Longyi had silk embroidery on all the corners with woven tassels. It was the most fashionable veil of the time. The fabric Khamta was made by Syed Shah Baba (Jola) on a handloom and then Abdullah Baba used to dye it in black color. Hence, they prepared the Parhony at that time. Both of them lived in Jona Khel, Swabi and died in the early 19th century.

As time passed the values and situation changed accordingly. The nephew of Abdullah Khan Baba named Jumma Khan Baba moved from Jona Khel to Zanki Khel and continued his ancestral profession. In the beginning he brought handmade Khamta from the village Garhai. When the handmade Khamta was no longer woven, he brought the industrial Khamta from Amritsar and Kasur. Jumma Khan Baba used to wash/shrink those Khamta on a flogging stone in canals of Zanki Khel. This flogging stone was made famous by Jumma Khan Baba's name. Now the floods have vanished this stone. Also, the canals are not as clean and pure as before.

Jumma Khan Baba carried on his ancestral profession with love and full interest towards success. At last he made the dotted Chail with his own hands and invented its motif. He used a coin of that time for a circle and a rectangular wooden piece for this motif pattern. This motif was in three different colors. Light red, red and darker red. The first wooden block was designed by Syed Ahmed Khan Baba. Because Jumma Khan belonged to Dagi. This chail is also known as Dagi wal Parhony. He died in 1964. This Chail motif was taken to the industrial level by Jumma Khan's son Syed Nawab Dagai. This business was then carried on by his son Haji Said Khan, Haji Hussain Nawab, Haji Hannan, Dairan Shah and now his grandsons.

Now this motif and design has moved across Punjab and Sindh. This dotted Parhony is now manufactured in Faisalabad Textile Mills and imported to Pakhtunkhwa specially to Swabi.



Figure 2 Recently Used Chail by Syed Nawab Daga

Chail is wider and larger in size so that it conceals a woman from head to toe completely. Originally the Chail was 7 and half yards, three pieces stitched together. Later on changed into 2 pieces, 6 and half yards, Nowadays it measures 5 yards and is made up of one and half pieces of fabric. The fabric is thick and it is impossible for her body to be exposed in it. The thickness of this fabric gives warmth and soothing effect in winters but on hot summer days it becomes unbearable. Despite this, women of Swabi have such a strong emotional and spiritual connection with this chail that they prefer wearing only this chail even in June and July. The fabric used now is cotton.

Types of Chail

Various types of Chail with respect to their colours and design patterns are still used by the women of Swabi, however the design pattern and colour of Chail vary with respect to the area, locality. It is worn within the district of Swabi as highlighted by "Anwar Khan an artist from Swabi". There are various types of Chail used by women of particular areas such as;

Sur gulay



Figure 3 Sur gulay

Sur Golay (red dots) used typically by the women of Adina and Yar Hussain. Design and color pattern blood red colored pattern composed of circle parallelogram on a white background.

Tor Gulay

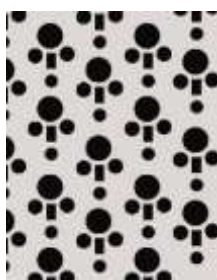


Figure 4 Tor Gulay

Tor Gulay used by women of Swabi town. Its design and color pattern is composed of black circles and parallelograms on a white background.

Panjpir Chail



Figure 5 Panjpir

It is used by the women of Panjpir, Design and color pattern is blood red composed of the circle on juniper green background. It is Large in Size and Comfortable to wear. It is made by Cotton fabric. It is made with Size: Length 2.3 meter, Width 1.8 meter. This is also known as Swabi Shawl (Chail) or Chhachhi Chhail Locally. Mostly it is used in Chhachh Area of Dist. Attock.

Daal



Figure 6 Daal

Daal is used typically by the women of Zarobi and Zaida. Design and colour pattern is black composed of a half circle moon and dots on a white background.

Significance of Chail

This chail entered into our society and moulded in such a manner that it has become our tradition and culture. Chail as honor is a part of Pashtunwali, (Pashtun code of life). In Swabi, when a female is seen wearing Chail is considered belonging to a respectable family and dignified. Any other Chador except does not have such value and worth in this society. Whenever a pashtun woman visits any home other than of their relatives, she does not put off her Chail besides continuous insistence of the host. This continuous insistence is considered a sign of hospitality and respect.

Chail reflects the symbol of Patronage to widow sisters and her family. When a female's husband dies, her brother wraps this Chail around her head. It means that from now onwards he will be the responsible and guardian of her. If she has no brother, then her cousins perform this duty. This chail is called "Kundthun Parhony". When a woman loses her father or brother, she feels as if she has lost her Chail i.e. their safety.

When a girl is getting married, she is sent off to her new home in this Chail. There is a tradition of going to the parents' home on the 7th day of the marriage. Her parents gave their daughter this Chail on this day. Similarly, when a woman dies, her body is covered in this Chail also she is lowered into the grave in this. Later on, it is given to some needy in charity.

Hospitality is one of the most prominent features of Pashtuns life. People of Swabi also will go to great extent to show their hospitality. When a girl or woman visits someone home for the first time as a guest she is given this chail as a gesture of welcome.

It is a bit difficult for a pashtun woman to go out alone, but a woman wearing Chail can go anywhere as this Chail is used as a symbol of woman empowerment. People look at her with respect and treat her like their own family.

In a pashtun society, when a family proposes to another family for a matrimonial relationship, the woman of the lad family conveys to the girl family that they have put off the Chail in their house and in return they will also put their Chail in their lap. The word Chail here is a respect for the acceptance of their relationship.

Research questions and/or problems

- What is the theoretical and historical data of chail that will be depicted in the product?
- How to translate all of the accumulated theoretical knowledge effectively into a captivating and relatable visual narrative that clearly depicts the main concepts of the research?

Objectives of Research

This project aim was to create a well-crafted multimedia project on Chail that will allow the audience to explore how it came into being, evolved and what it signifies in pashtun culture.

In order to achieve this, I had to;

- To educate myself with the literary knowledge, theoretical frameworks, and concepts of the topic.
- To explore how the Design of Chail has been conveyed in existing multimedia.
- To explore the visual styles, tools and methods required for producing theme-appropriate concept art (including characters, environments, mood, and lighting etc) and animation.
- To create a multimedia product that can educate the audience about the Chail process and significance.

Rationale

The base of my research **was** actually the motivation that developed from my personal interest in the culture of my homeland Swabi. Swabi district of Pakistan is known for its handicrafts and arts. It had a rich heritage that has evolved over the centuries. One of the most important features of it was the art of dress. Perhaps the dress provides protection and warmth, it also serves many other purposes. The most prominent of which is communicating our identity. The material or the dress that carries the identity of Swabi is a traditional veil called Chail. Besides knowing Chail as the cultural identity of Swabi, there was no knowledge about its origin and that there is a lot to be explored in history.

In an interview to Express Tribune, NHM Manager Awais Malik said that thousands of historic documents and over 170 minutes of oral history had been digitised for the benefit of both casual visitors and researchers. Our aim was to make history interesting and accessible for everyone. It will help students and common citizens to learn about important eras of history, besides making important archive documents accessible to researchers.²

Feministic Significance of Chail

Abaseen Yousafzai admits that history is witness to tales of the bravery that Pakhtun women have displayed alongside men. "Women enjoy a special status and respect in Pashtunwali. However, revisiting [the code] will widen its scope and significance in today's modern world." he added that Pakhtun women have long played an effective role in almost every walk of life, noting that Malala Maiwand has been a symbol of political struggle from the British era till today.³

Prof Noorul Amin Yousafzai, a scholar, pointed out that the word 'Chail' literally meant 'obstacle of bushes' which signified that the headgear fully protected women's dignity against any evil eye and would serve as an obstacle or shield rather. "Chail is the best headgear as it covers the contours of a woman and shows her as the most dignified. It is still a symbol of modesty and resistance,"

Afzal Sher, an artist from Swabi, said: "Our women still use Chail with red smudges printed on them to keep the sacrifice of the martyrs alive. The shawls highlight the passive yet important role of Pashtun women in the society. The red dots printed on Chail are an improvisation and commemoration of the blood stains of the young and brave Pashtuns who had offered their lives and services for the well-being of the Yousafzai community."

Safia Gul, a woman from Shahmansoor village, said that women preferred to use 'Chail' as a proud symbol of Yousafzai's bravery. She said being a traditional headgear it was still intact in the

² Adnan, Imran, "New Museum in Lahore brings Pakistan's history to life" The Express Tribune, March 23, 2019

³ Shinwari, Sher Alam. "Traditional Chail still in Vogue Among Swabi Women" DAWN, Nov 3, 2018

area and women used it on all occasions. "Chail is our pride and identity. I don't know about its meaning, but I do know about its significance," Ms. Gul explained.

In an interview with Hussain Nawab, son of Jumma Khan Baba said that these Chail were made by his father and his elder brother, and then his mother taught him the procedure as well. They used to buy the fabric from Kasur city (Pakistan) and then transport it to Jehangira through bilty. The fabric was then carried to Dagai by tipcart. After that they used to cut it into 5 and half yard pieces, wash them and then dip into a mixture of Mai and water. Mai is taken from Ghaz tree. The Fabric was then spread over Charpai to let them dry. Once dried, the next step was blocking printing. The red dye used that time was from France. They used to make the dye ready by mixing Alum in water and adding dye into it. This dye was applied on fabric one by one through a wooden block specially designed for it. Then these were again dipped into boiling water in a large vessel for a while. After that these were taken out, cooled down and then taken to Dhobi Ghat, washed again. and the Chails were ready. He further added that they used to work six months and then sold the Chails in another six months.⁴

In an interview with Bakht Bibi, a lady from ThandKoi, Swabi told me about a strong woman Malika Bibi, who has spent her whole life making this Chail and earning respect and living through it in a hard period of time when her husband could not work. Malika Bibi was the maternal cousin of Jumma Khan Baba's wife, Saliha Bibi. who also made Chail in her life. She also narrated the Chail process to me.⁵

Abdul Muntazir, a retired Wapda Employee from ThandKoi said in an interview that he had witnessed making of Chail in his Childhood. He said that the first block of Chail were made by Said Ahmed Khan who used to live next door to them.⁶

An artist from Peshawar has done research on Swabi Chail in 2018. He converted the historical incident and the beautiful motif of Chail in paintings. According to him the famous Swabi Shawl highlights a famous Pashtun legend through its color and dot patterns. The red dot Shawl is the most significant. It is the best headgear and has manifested itself almost all over the world.⁷



Figure 7 Painting by Anwar Khan

- Dr Bushra Khatoon in her book about the Culture of Swabi has written about the Chail origin, its evolution and its significance on different occasions. From modesty to Patronage and Prestige, Chail is the best headgear for a Pashtun woman. She also has mentioned about her own experience of Chail in her Umrah Visit.⁸

⁴ Nawab, Hussain. "Interview with" Haleema Ayub. June 15, 2021

<https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkliRM?usp=sharing>

⁵ Bibi, Bakht. "Interview with" Haleema Ayub, May 29, 2021

<https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkliRM?usp=sharing>

⁶ Muntazir, Abdul, "Interview with" Haleema Ayub, May 29, 2021

<https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkliRM?usp=sharing>

⁷ Khan, Anwar. "The Holy Dot" Bachelors of Art. University of Peshawar, 2018.

⁸ Khatoon, Dr Bushra, 2016 "Da Swabi Da Saqafat Hindara" Department of Culture Khyber Pakhtunkhwa. Peshawar, 2016.

- Tilla Muhammad Shabab has done a poetry on Chail in his unpublished book under the title "Parhony Daagi Wal".⁹

My idea intended to design a well-crafted educational film on the Chail using the latest audiovisual technologies and techniques that would revitalize its significance of materiality and the beliefs behind it. After carefully discussion The medium was selected which was an animated documentary. Showcasing my project on a bigger platform helped the viewers to learn about the significant events of history. further, this study will open the possibilities for future generations to do more research on it and carry on the legacy of Chail in their respective fields.

Methodology

The research methodology employed for this study followed a qualitative and exploratory approach, relying on a combination of primary and secondary data sources, historical research, and interviews. The research process unfolded in several stages:

The research methodology utilized in this study was qualitative and exploratory, employing a combination of primary and secondary data sources, historical research, and interviews. The research process includes

Preliminary Research and Topic Identification: The initial phase involved informal discussions with various stakeholders, including family, friends, classmates, and university teachers.

Data Collection and Exploration: To gather data, I visited local bookstores and libraries to find relevant material, such as the elusive short story by Rahat Zakheli. Additionally, with the help of academic mentors, I identified and accessed further research materials related to the Swabi Chadar (Chail) through ongoing discussions with experts such as Syeda Zahra, Sahib, and Sir Aurangzeb.

Data Collection and Exploration: In order to collect information, I looked for relevant documents at neighborhood bookshops and libraries, such the elusive short story by Rahat Zakheli. Furthermore, with the assistance of academic mentors, I located and obtained additional study resources about the Swabi Chadar (Chail) through continuing conversations with authorities like Sir Aurangzeb, Sahib, and Syeda Zahra.

Interviews with Subject Experts: The primary data was gathered through interviews with experts this area. Sir Noor ul Amin Yousafzai and Dr. Abaseen Yousafzai, two well-known Pashto poets, were called and interviewed by me. Rich, in-depth insights into the cultural and historical background of the craft were offered by additional conversations with craftspeople like Abdul Muntazir Baba, who had firsthand experience with manufacturing Chail.

Field Visits and Observational Research: In order to gather recollections from local artists, such as Dhobiyan (traditional Chail makers) and elders who had direct knowledge of the history of the Chail, field trips were made to Swabi and other relevant sites. These trips were crucial for obtaining information from oral histories, production processes, and firsthand recollections of community members—all of which could not be discovered in written documents.

Archival and Historical Research: The study made extensive use of historical writings and archive materials, including "Da Swabi Tareekh" and "Da Swabi da Saqafat hindara," which were lent by Dr. Abaseen Yousafzai and offered thorough historical narratives of the Pashtun-Sikh battles and the Chail people's cultural development.

Language Translation and Documentation: I work closely with specialized, like Dr. Abaseen, to translate several primary texts into English because they were written in Pashto. This made it possible for me to ensure cultural and contextual authenticity in the study by using regional linguistic components.

Validation through Multiple Sources: I had constant communication with academics and specialists throughout the study, including Anwar Khan, whose earlier studies on the Swabi Chail provided a foundation for this one. This allowed me to cross-check my results and identify any possible biases or myths. This iterative procedure guaranteed the validity of the study results.

In order to offer an in-depth analysis of the Swabi Chail's cultural, historical, and social relevance, the research methodology for this study used a strong, qualitative approach that combined primary interviews, field observations, and historical research.

⁹ Khatoon, Dr Bushra, 2016 "Da Swabi Da Saqafat Hindara" Department of Culture Khyber Pakhtunkhwa. Peshawar, 2016.

Data Collection and Analysis

I started on going through random discussions with my parents, class fellows, my BS teachers, friends and family. One thing that I was sure about always was that I wanted to work on my own pashtun culture. I started searching on different topics like Pashto poetry, literature, great personalities and culture. First three things that grabbed my attention were Pashtun hospitality, the Hujra culture and the first Pashto published short story by Rahat Zakheli. For the short story I went to Islamia book agency, the University book agency and the main bookshop in Peshawar but could not find it. On 16th of March with the help of one of my teachers, Sir Aurangzeb who is recently doing his Ph.D. from Peshawar University, found the book. Along with this I kept on discussions and finding more data and an appropriate topic. In a call with Syeda Zahra and Sahib we came to the famous Swabi chadar called Chail. Anwar Khan who is recently doing his MS from PU has already done research on it in BS in painting major. I started to contact Anwar Khan to know in detail about his topic on 17th of March. In the month of March, I started discussing Swabi Chador with Sir Sufi.

I went to the Art and Design department of Peshawar University on 19th of April and got Anwar's thesis on Swabi Chail. I read his entire thesis and came to know that the Chail is a result of a historical event in Yousafzai's history and that there was a war fought between Yousafzai and Sikhs. I discussed the historical event with Sir Sufi. He told me that every culture is born due to some reason behind it. Everything happens for a reason. I was being biased and personal. I was not sure then if it was a factual event or whether it is a myth. Has it ever been documented before? I kept on talking with Anwar Khan and we tried to dig more and figure out the other aspects of this. According to Anwar's thesis Syed Ahmed Shaheed played an important role in this war. I started reading about Syed Ahmed Shaheed's Biography. On 24th April while talking to Sir Younas he advised me to discuss the matter with Dr Abaseen Yousafzai a famous Pashto poet and Chairman of Pashto Academy of Islamia College Peshawar. The covid situation made the effort double. I could not meet the person personally and everything depended on Phone call. With the help of Faheem Gul, one of my BS class fellows, I got his number on 29th April.

On 2nd May I had a detailed conversation with Dr Abaseen Yousafzai. He narrated the same historical event behind this Chador and later recommended that I talk about it to Sir Noor ul Amin Yousafzai, Pashto Professor and writer. I met Sir Noor ul Amin on 4th May. We talked about Chail's origin, its importance, meaning and significance and finally got to know that the Chail has nothing to do with Syed Ahmed Shaheed. Sir mentioned to me some books on Swabi history and its culture. "Da Swabi Tareekh " and "Da Swabi da Saqafat hindara" both by Dr. Bushra Khatoon. I got her contact through the Pushto department and called her on 6th May. Unfortunately, the books were not available on the internet and I had to search for them in libraries and book shops. I borrowed the book on history from Dr. Abaseen Yousafzai on May 7th. The book has the entire Swabi history, and it included the Sikhs time period. There were many small and big wars fought between yousafzai pashtun and sikhs.

On 17th of May after Eid vacations, I went to Peshawar university bookshop and found Dr. Bushra's second book on Culture of Swabi. One more problem I was facing was the lack of knowledge of reading and writing pashto. I had to recite the book from someone who can read pashto well. I took the books to Dr. Abaseen who recited it for me and I translated it into english then. I got to know from the book that Chail was first made by Jumma Khan Baba and that his father Shareef khan Baba was one who used to fight in battles alongside other pashtuns. (tilla Muhammad Shabab article).

A visit to Swabi Village on 21st of May. Meeting and asking people about Chail. Nasreen Masi, a lady from Jalbai, told me about the importance of Chail. What it means to a woman. She said to me that when a woman goes to her marital home she wears this Chail, and when she dies she is taken to her resting place in this Chail. Khalida Jamal, Gulnaz Zahoor, Nargis, Bakht Bibi, Foulaad Bibi were part of this visit and they taught me how Chail is an honor for them. Sir Tariq, a government teacher from Swabi, told me about the same historical event behind the Chail.

After a lot of research and contacts I got to know about the Dhobiyan (one who made Chails) and they live mostly in ThandKoi Zaida, Swabi. I visited the place with my uncle and brothers on 24th May. We used to ask from shopkeepers, old people who came across. Finally, after asking one shopkeeper, we came to know that their lives an old man with his brother who were dhobi and now they run a small shop of slippers. That man was Abdul Muntazir Baba and Abdul Mustaqem Baba.

The grandsons of Jumma Khan's Baba sister. Abdul Muntazir Baba was a nice pious man. His eyes were full of tears when I told him Jumma Khan Baba's name is written in a book. He said that he made these Chails in his adulthood with his father and Jumma Khan baba. I had an interview in which he told me about the whole process of how these Chails were made, all from bringing fabric from Qasoor till the final product. I learnt from him that the dyes were actually the iron rust in that time. I met his wife Bakht Bibi Abby. She was a loving old lady. I had an interview with her as well in which she said how the females stood alongside their men in this trade. She told me a great story about Malika Bibi. a brave strong woman who used to earn her living by making Chails. Abdul Muntazir Baba gave me address of Luqman Muhammad, whose father made the wooden blocks of the Chail for the first time.

I went there on 27th May and met with Luqman Muhammad. He told me about his father, Said Ahmed Khan. Said Ahmed Khan, made blocks of dagay wal, daal zaal and naray gulay Chail. I got an old photograph of him making Chail with these wooden blocks. Luqman said that after the industrialization of this Chador they buried the blocks and only a few are left. I am so grateful to him for giving me the last blocks left made by Said Ahmed Khan Baba.

I told about these wooden blocks and Jumma Khan Baba to Sir Sufi. He asked me to interview his family, the only authentic source of this whole research. My next aim was to find his home and his family. I called Muntazir Baba and he told me that they live in Dagai zanki Khel. I went to Dagai on 2nd June and met Jumma Khan's baba great grandsons. Jumma Khan Baba has 4 sons, out of which the eldest one, Syed Khan had died. And the other 3 are still alive. Dheran Shah Baba and Abdul Hanan Baba are near 100s and not in good condition. The youngest son Syed Nawab is 80 but can talk but unfortunately, he was out of town. I left a message there to get me informed as soon as he comes back. In the same visit I met with Tila Muhammad Shabab the pashto poet whose name has been mentioned in Dr. Bushra Khatoon's book. He is a great pashtun with a hospitable nature. He treated me like his own daughter. We talked on Chail, I got to know from him that he remembers Jumma Khan baba vividly as he was in school when Jumma Khan Baba died. The way his personality was, and how he looked. I wrote it all down. I got from him an article, poetry and a story that he had written on Chail.

Jumma Khan's Baba great grandson named Asad was in contact with me. He told me about a few handmade Chails still kept by older women in his family. On 15th June, I went to Swabi again to meet Syed Nawab Baba. I took his interview. He told me about his father, his mother, his childhood stories and alot about Chail. We went to see Jumma Khan Baba's grave and got to know that he had died in 1964. Syed Nawab told me about the journey of Chail from being made in homes to industries. Now they are made in Faisalabad, Punjab. He gave me the last handmade Chail by his family. I was so grateful and my happiness was beyond imagination. I found almost everything I was looking for. From Chail's origin to its evolution over time to the meaning, importance and significance of Chail on different occasions.

The Swabi Chail's cultural and historical significance was traced through archival examination, interviews, and extensive fieldwork as part of the primary research. The study discovered the history, development, and significant role of the Chail in Pashtun culture through conversations with academics, craftspeople, and local elders. I constructed the storyline and used multimedia production techniques to make the story come to life for the audience after thorough deliberation with my advisor.

Story

This is a short 2d animation of a girl who is initially unaware of the traditional shawl of her village. Her interest is developed upon knowing the fascinating history of the shawl yet identity of its creator remains a mystery to everyone. Her curiosity motivates her to embark on a journey to unveil the enigmatic figure behind its creation.

Character Design

Marjaan's Character (The Protagonist)

The character was inspired from the women living in Swabi village. The character of Marjaan was crafted by researching various images of young Swabi girls found on the internet. The inspiration of her appearance, clothing and overall look was taken from the real-life pictures of the Pashtun community.



Figure 8 Marjaan's Character Mood board

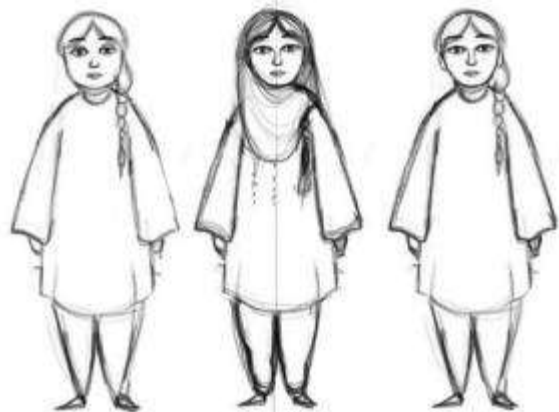


Figure 9 Initial Sketches of Marjaan



Figure 10 First approved sketch of Marjaan

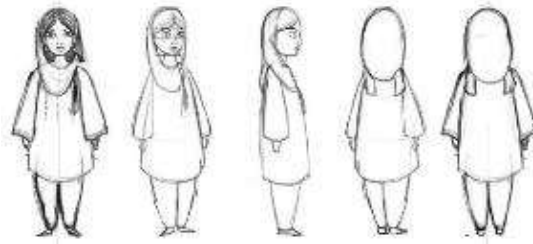


Figure 11 Turnaround Sketches for Marjaan



Figure 12 Final Render of Marjaan

Daaji's Character (The Father)



Figure 11 Initial sketches of Daaji's Character



Figure 14 Daaji's Character turnaround sheet and final Render

Bakht Bibi Character



Figure 15 Bakht Bibi Character Sketches



Figure 16 Bakht Bibi Character final render

Syed Nawab Character

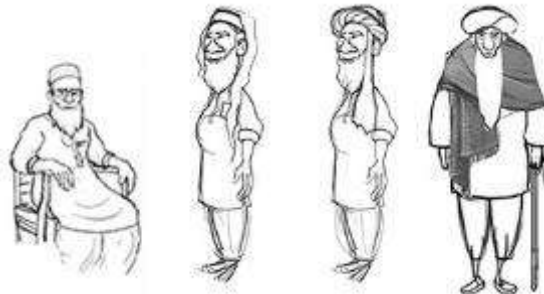


Figure 17 Syed Nawab Character Sketches



Figure 18 Syed Nawab Character final render

Environment Design

The environments were created in Adobe Photoshop using different Brushes, mainly Spray Brush. The Environment assets were made in different layers according to the perspective. The layers were then saved as PNGs and imported in Moho to create a space. The detailed environment captured the whole essence of Swabi village and culture.



Figure 19 Environment design of Marjaan's house



Figure 20 Environment Design of inside of Marjaan's House



Figure 21 Environment Design of Marjaan's room



Figure 22 Environment design of Chail's Shop



Figure 23 Environment design of the Street 1



Figure 24 Environment design of the Street 2



Figure 25 Environment design of the Street shops



Figure 26 Environment design of Bakht Bibi's room



Figure 27 Environment Design of Graveyard

Storyboard

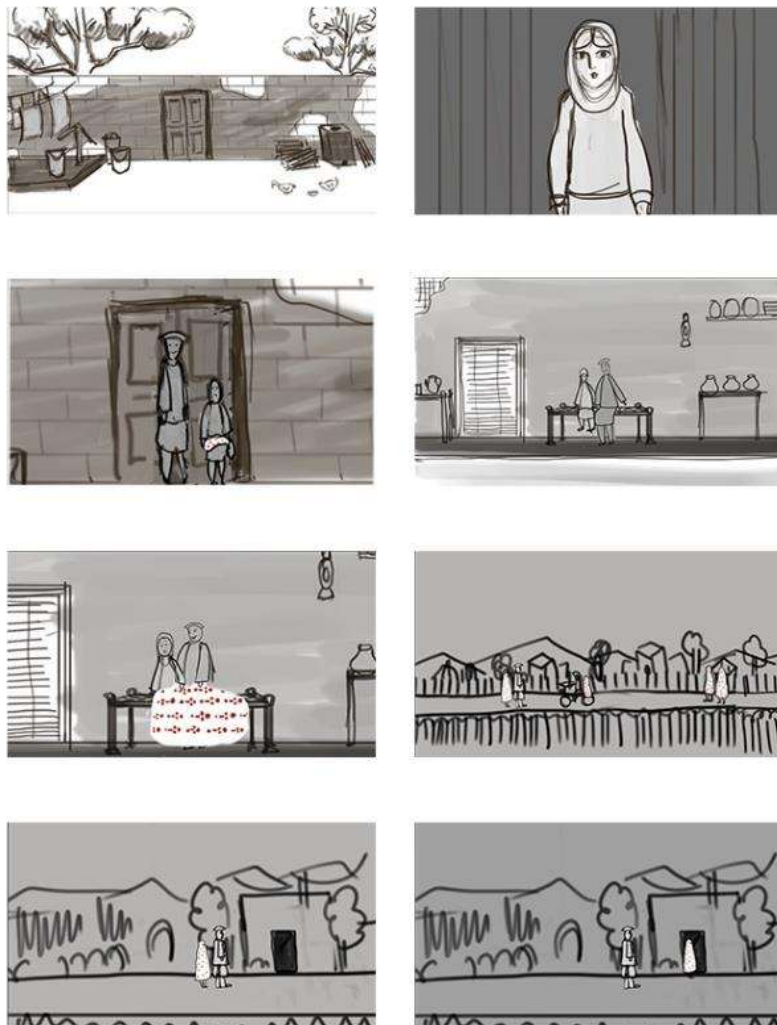


Figure 28 Storyboard frames 1

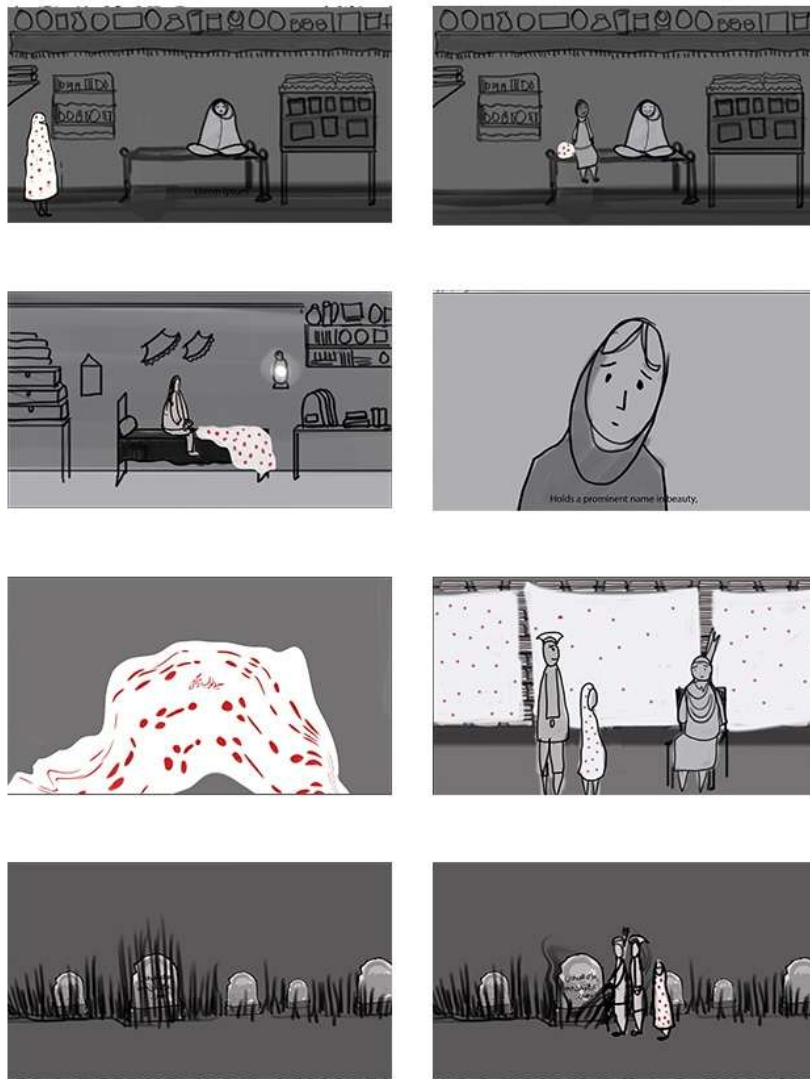


Figure 29 Storyboard frames 2

Production

Drawings of the characters and environments after designed in Adobe photoshop were ready to enter into the production phase.

2D Animation

Animation was done in software called Moho, formerly known as Anime Studio. The characters and environments in the form of PNGs were then imported into Moho according to the storyboarding. The backgrounds were directly imported into Moho and characters were placed within these environments to set the stage for animation. Different parts of the characters were then rigged in Moho using bones at various parts that allowed easy movement and motion of the characters. As there are a lot of dialogues in the story, the lip-syncing tool of Moho was used to help the characters speak. The timeline in Moho was used to set the keyframes of animation. Once the animation was done, they were rendered into video file.

Post Production

The shots after individually animated in Moho were imported into Adobe Premier Pro. All the shots were sequenced and edited in it according to the animatics.

Edit and Sound Design

After all the shots combined and effects were added, Adobe Premier Pro was used to add the sound and voice overs. The background rabab music was on one layer that started from the beginning till end of the whole animation. The sound volume of the track was adjusted manually depending on the situations of the story. Most of the time it was slowed down when the characters were delivering the dialogues. The voice overs of the dialogues that had been used were recorded at home.

"The Weave of Heritage: An Animated Tale of Swabi's Cultural Shawl.....Ayub & Khalid

A few transitions, including cross dissolves and fades, were applied to the clips during the editing process in Adobe Premiere Pro. This aided in creating the project's final, unified storyline, which included the start, ending, and credits titles. Titles and end credits were created toward the very end. The title of the film was calligraphed by an artist Anwar Zeb, treated into Photoshop and imported in Premier Pro. The title of the animation is artistically written above the scene. The title appears in white and vanishes when the scene progresses.

The final project was shown to the jurors and teachers who examined it and critically discussed it.

Film Screenshots



Figure 30 Film Screenshots



Figure 31 Film Screenshots



Figure 32 Film Screenshots



Figure 33 Film Screenshots



Figure 34 Film Screenshots



Figure 35 Film Screenshots



Figure 361 Film Screenshots



Figure 37 Film Screenshots



Figure 2 Film Screenshots



Figure 39 Film Screenshots

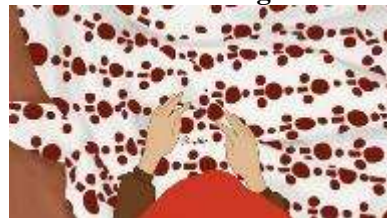


Figure 40 Film Screenshots



Figure 41 Film Screenshots



Figure 42 Film Screenshots



Figure 43 Film Screenshots

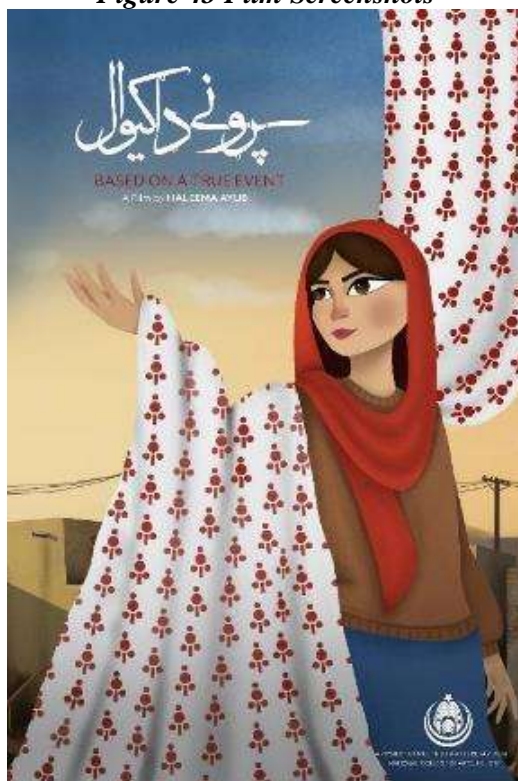


Figure 44 The final Poster of the film

Conclusion

Chail is not merely a piece of cloth; it carries a rich history, along with oral stories that suggest the chador originated from a war, yet these narratives remain undocumented. One major finding that had been missing was the identity of its creator—the man behind this remarkable chador. It was Jumma Khan Baba who crafted the chador in the late 1800s. This discovery marked the conclusion of my research.

References

- Mills, Christina. "Materiality as the Basis for the Aesthetic Experience in Contemporary Art." *Masters of Art*. University of Montana, 2009.
- Popova, Maria. "Virginia Woolf on Clothing as a Vehicle of Identity, the Fluidity of Gender, and the Trans Dimension of Human Nature" *Brain Pickings*. August 01, 2016 <https://www.brainpickings.org/2016/08/01/virginia-woolf-orlando-clothing-gender/>
- Khaton, Dr Bushra, 2016 "An interview with Jamil Yousafzai." Interview by Bushra Khaton. *Da Swabi Da Saqafat Hindara*. 450
- Shinwari, Sher Alam. "Traditional Chail still in Vogue Among Swabi Women" *DAWN*, Nov 3, 2018
- Shabab, Tilla Muhammad, 2016. "Dagi Waal Parhony." *Da Swabi Da Saqafat Hindara*,. 451-453
- Shabab, Tilla Muhammad, 2021. "Da Sur Golay Dagiwaal Parhony Kaltoori Tareekh" *Wahdat Daily*, 2021
- Khan, Anwar. "The Holy Dot" *Bachelors of Art*. University of Peshawar, 2018.
- Khaton, Dr Bushra, 2016 "Da Swabi Da Saqafat Hindara" Department of Culture Khyber Pakhtunkhwa. Peshawar, 2016.
- Adnan, Imran, "New Museum in Lahore brings Pakistan's history to life" *The Express Tribune*, March 23, 2019

"The Weave of Heritage: An Animated Tale of Swabi's Cultural Shawl.....Ayub & Khalid

Nawab, Hussain. "Interview with" Haleema Ayub. June 15, 2021 <https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkLiRM?usp=sharing>

Bibi, Bakht. "Interview with" Haleema Ayub, May 29, 2021 <https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkLiRM?usp=sharing>

Muntazir, Abdul, "Interview with" Haleema Ayub, May 29, 2021 <https://drive.google.com/drive/folders/11wOZfBBn3C8rd5vh4XzhsGxOkvBkLiRM?usp=sharing>