

Designing the New Nation: Graphic Design, Multimodal Discourse, and Soft Power in Pakistan's Tourism Posters (1955 to 1968)

Syeda Arooj Zehra Rizvi¹ 

¹Assistant Professor (Ad-hoc), Department of Graphic Design, University College of Art and Design, University of the Punjab, Lahore, Pakistan

Correspondence: aroorj.cad@pu.edu.pk¹

ABSTRACT

Aim of the Study: This article recovers and analyses a neglected corpus of postcolonial graphic design, fifteen tourism posters issued by the Government of Pakistan between approximately 1955 and 1968 and held in the David Pollack Vintage Posters archive, reading each poster as both a designed artefact and an instrument of analogue nation branding.

Methodology: The study triangulates Barthes's semiotics of denotation, connotation, and myth, Kress and van Leeuwen's visual grammar of representational, interactive, and compositional metafunctions, and soft power theory as developed by Nye, Anholt, and Manor. Produced by the Bureau of Tourism, Karachi, and the Department of Tourism, Rawalpindi, designed principally at the Pakistan Institute of Art and Design, Karachi, and printed lithographically by Ferozsons Ltd., Nazeer Printing Works, and Packages Limited, the series constitutes one of the earliest sustained graphic design programmes of the Pakistani state.

Findings: Analysis demonstrates that Pakistani designers synthesised Swiss compositional discipline, French affichiste gouache rendering, and indigenous Mughal, Islamic, and Bengali iconographies into a coherent national house style, while distributing that style unevenly across the bi-territorial state. West Pakistan was rendered through architecture, archaeology, and modernity, and East Pakistan largely through wildlife, craft, and Mughal relics.

Conclusion: The article makes three contributions. It restores a non-Western corpus to the canon of mid-century modernist design history, it extends Manor's dramaturgical model of digital diplomacy backward into the print era, and it demonstrates that graphic design analysis offers an independent evidentiary register for questions usually answered through political and economic sources.

Keywords: Pakistan Tourism Posters, Graphic Design History, Mid-century Modernism, Multimodal Discourse Analysis, Social Semiotics, Nation Branding, Soft Power.

Article History

Received:
April 23, 2026

Revised:
June 27, 2026

Accepted:
July 04, 2026

Online:
July 26, 2026

1. INTRODUCTION

Between the partition of British India in August 1947 and the emergence of Bangladesh in December 1971, the new state of Pakistan faced an acute representational problem. It had to make itself legible, both to its own diverse population and to a Cold War world in which it had aligned with the West through SEATO and CENTO, an alignment consummated by the Pakistani-American alliance of 1954 and sustained across four United States presidencies (McMahon, 1994). Among the cultural instruments mobilised for this task, the tourism poster occupied a strategic position. Such instruments belong to the repertoire that Nye (1990) defines as soft power, the capacity to obtain preferred outcomes through attraction rather than coercion, and to the dimension that Anholt (2007) identifies as the most visible face of national reputation, since tourism converts abstract claims about national character into immediately accessible visual experience.

Posters were cheap to print, easy to circulate through diplomatic missions and airline offices, and visually arresting in airport lounges and travel agencies from London to Tokyo, a communicative economy that Scott (2021) traces across the airline travel poster of the same decades and that Meggs and Purvis (2012) situate within the wider expansion of mid-century commercial graphic design. They asked nothing of the viewer beyond a glance, yet within that glance they told foreign publics what Pakistan was, how old it was, who lived in it, and why one might wish to visit. What such images offered was not a neutral view of a country but a socially organised way of looking at it, the patterned framing of places and peoples as objects of visual consumption that Urry and Larsen (2011) term the tourist gaze.

This article analyses fifteen tourism posters from the David Pollack Vintage Posters archive, produced under two successive federal agencies: the Bureau of Tourism, Ministry of Commerce, Club Road, Karachi, active by 1960, and the Department of Tourism, Government of Pakistan, Rawalpindi, active by 1963, prior to the incorporation of the Pakistan Tourism Development Corporation in March 1970. The posters cover both wings of the country, from Lahore Fort, Thatta, Moenjo-Daro, the Kalash Valley, Taxila, Karachi, Quetta, Peshawar, and Hunza in West Pakistan to Dacca, Sylhet, the Sunderbans, and Mainamati in East Pakistan, illustrated by figures including Abdul Halim G.I.A. and H. Saba, designed at the Pakistan Institute of Art and Design in Karachi, and printed at Ferozsons Ltd., Nazeer Printing Works, and Packages Limited. As state-issued print ephemera, these sheets belong to the same evidentiary class as the postage stamp, which Sharma (2021) and Rizvi et al. (2025) have established as a primary archive of postcolonial South Asian state formation and design history.

1.1 Problem Statement

Pakistan's earliest sustained programme of state graphic design has left a substantial body of printed evidence that remains almost entirely outside the scholarly record. Mid-century modernist design history continues to be written from a Euro-American canon (Meggs & Purvis, 2012; Heller & Fili, 2006); nation-branding scholarship is built overwhelmingly on post-2000 campaigns and digital platforms (Kaneva, 2011; Manor, 2019); and the applied semiotic literature on tourism imagery has concentrated on brochures, websites, and magazines of the late twentieth and twenty-first centuries (Echtner & Prasad, 2003; Hunter, 2016; Ghasemi & Babaii, 2022). No located study has therefore asked how a newly independent, geographically split, and politically fragile postcolonial state used the tourism poster to make itself legible to itself and to the world, or what the design of those posters discloses about the distribution of national identity across its two wings. The problem addressed here is consequently both archival and analytical: a corpus of state-issued design artefacts has gone uncatalogued and unread, and the theoretical frameworks capable of reading it have not been brought to bear on it together.

1.2 Significance of the Study

The significance of the inquiry is twofold. Within design history, the corpus is a substantial, largely uncatalogued non-Western mid-century modernist body of work that complicates the canonical Eurocentric narrative of post-war poster design as it is conventionally periodised (Meggs & Purvis, 2012;

Heller & Fili, 2006). Within postcolonial and nation-branding studies, it offers a rare chance to read state self-representation in print before the digital saturation that now dominates the field, a field whose empirical base remains, as Kaneva (2011) observes, both recent and heavily campaign-oriented, and whose leading account of state self-curation is drawn exclusively from digital platforms (Manor, 2019). The article proceeds through a literature review, a methodology, an analysis of each poster in turn, a discussion answering the three research questions, a statement of limitations, and a conclusion returning to the gap.

1.3 Research Objectives

The study pursues three objectives:

1. To analyse how the visual grammar of the fifteen posters constructed a coherent national identity for a polyglot, geographically split, and politically fragile state.
2. To identify the aesthetic vocabularies, international and indigenous, that Pakistani designers synthesised in the corpus, and to establish the ideological consequences of that synthesis.
3. To assess how the posters functioned as analogue instruments of soft power, and how far they anticipate the practices that scholars of the digital era have termed nation branding and selfie diplomacy.

1.4 Research Questions

Three research questions structure the inquiry:

1. How did the visual grammar of these posters construct a coherent national identity for a polyglot, geographically split, and politically fragile state?
2. What aesthetic vocabularies, drawn from mid-century modernist commercial illustration globally and from Mughal, Islamic, and Bengali traditions locally, were synthesised by Pakistani designers, and with what ideological consequences?
3. How do the posters function as analogue instruments of soft power, anticipating practices that scholars of the digital era have termed nation branding and selfie diplomacy?

2. LITERATURE REVIEW

2.1 Nation Branding, Soft Power, and Strategic Self-Presentation

As a state-sponsored form of visual communication, tourism imagery participates in the selective construction of national identity, converting landscapes, monuments, and cultural practices into internationally circulating symbols of the nation. Nye (1990) defines soft power as the capacity of states to achieve outcomes through attraction rather than coercion, with culture, political values, and foreign policy as its principal resources. Anholt (2007) extends this into competitive identity, a model in which states manage global reputation across six dimensions: tourism, exports, governance, investment, culture, and people. Tourism is the most visible of these because it translates abstract claims of national character into immediately accessible visual experience.

Critical scholars question the neutrality of this process. Aronczyk (2013), drawing on interviews with branding consultants and their state clients, argues that nation branding restructures collective identity according to the requirements of global visibility, privileging narratives attractive to international audiences while marginalising internal complexity. Kaneva's (2011) review of the field reaches a parallel conclusion: nation branding relies on globally recognisable templates that render national cultures legible to international markets at the cost of specificity. These critiques shift the analytical question from how effectively a nation presents itself to which histories and identities are excluded from that presentation.

The critique has since been tested against print ephemera rather than campaigns in the abstract. Sharma (2021) reads postage stamps as primary archives of postcolonial South Asian state formation, showing how India and Pakistan visualised national identity and developmental progress in their first two decades, and Rizvi et al. (2025) extend this philatelic line into a design-historical account of Pakistani stamps as state-approved design artefacts. Wong (2019) applies Kress and van Leeuwen's visual grammar to postcolonial Hong Kong's definitive stamp series, reading the hybrid identity constructed across a politically transitional territory. At the scale of a full national campaign, Edwards and Ramamurthy (2017) find that the contemporary Incredible India programme reinscribes colonial-era identities, constructing India as exotic yet familiar for European audiences even as the effort to project a unitary nation exposes the internal others it cannot suppress. These studies confirm that South Asian states repeatedly used print ephemera as nation-branding instruments, yet none examines the tourism poster and none reaches into the pre-1970 period.

The performative dimension of state self-presentation is developed in Manor's (2019) dramaturgical theory of public diplomacy. Drawing on Goffman's (1959) account of impression management, Manor argues that governments construct curated visual self-portraits, a practice he and Segev term selfie diplomacy in their content analysis of United States government social media accounts, which found a self-image emphasising economic responsibility, moral leadership, and a rebuilt relationship with the Muslim world (Manor & Segev, 2015). Every case study in this literature is digital and postdates 2010, yet the principle of strategic self-curation through selective framing, cropping, and chromatic choice extends beyond the digital era, so mid-century tourism posters may be read as analogue instruments of visual diplomacy, a reading consistent with evidence that provincial as well as national administrations in Pakistan deploy communication design to generate soft-power narratives (Rizvi, 2026).

2.2 Postcolonial Representation and the Politics of the Tourist Gaze

The representational politics of tourism imagery is organised, in the first instance, by what Urry and Larsen (2011) term the tourist gaze, the socially patterned way in which places and peoples are framed as objects of visual consumption. They distinguish a collective gaze oriented to shared spectacle from a romantic gaze that seeks the solitary, awed, and semi-spiritual encounter, a distinction that maps closely onto the mountain and monument imagery of the present corpus. Because the gaze is culturally constructed rather than natural, it is open to the critical analysis the following theories bring to bear.

While nation-branding scholarship explains the strategic function of tourism imagery, postcolonial theory exposes the power relations embedded within representation itself. Said's (1978) theory of Orientalism remains foundational: Western representations rendered the Orient timeless, exotic, and traditional against a West coded as progressive and rational, conventions that produced rather than merely described a hierarchy between observer and observed. Bhabha (1994) complicates the colonial binary through hybridity, mimicry, and the third space, a site where inherited visual languages are neither wholly preserved nor wholly rejected but transformed into new expression. Spivak (1988) presses the question further, asking whether marginalised subjects can speak at all within representational systems structured by dominant institutions, a critique that bears directly on tourism imagery, where minorities and women are routinely converted into visual symbols of national narrative rather than registered as subjects.

This gendering of representation runs through the present corpus with particular force, since the female figure recurs as the privileged bearer of national meaning. Feminist scholarship on nationalism has long shown that women are enlisted as symbolic boundary-markers and reproducers of the nation rather than as historical agents (Yuval-Davis & Anthias, 1989; McClintock, 1995). Ramaswamy (2010) sharpens this for South Asian visual culture, tracing how the mapped territory of the nation is fused with an idealised female body across painting, print, and poster art. Read through this lens, the recurrent tourism heroine, the fair Hunza beauty, the costumed Manipuri dancer, and above all the veiled woman superimposed on the national map, functions less as a person than as a feminised cartography of the state, a reading the analysis develops in detail.

These concerns converge on auto-Orientalism, in which postcolonial societies reproduce colonial modes of seeing themselves to satisfy international expectation, transforming cultural difference into consumable spectacle. The mechanism is continuous with the everyday, embodied practices of othering that Haldrup et al. (2006) term practical Orientalism, in which national and cultural identities are renegotiated through banal encounters rather than through explicit doctrine. Empirical work has tested how the pattern operates when a postcolonial state represents itself. Yan and Santos's (2009) analysis of the Chinese state promotional film *China, Forever* is the foundational case: the state actively deploys and reconfigures Western Orientalist codes for its own promotional purposes rather than passively absorbing them. Kobayashi et al. (2019) extend the concept into global advertising, finding that Japanese self-Orientalisation in Asics's international marketing functioned as a negotiated commercial strategy rather than simple submission to an external gaze. The most recent contribution, an audiovisual discourse analysis of ASEAN tourism videos produced between 2014 and 2023, finds that self-Orientalism persists but increasingly coexists with a more autonomous, strategically diversified self-representation (Liu, 2025). What is settled in this literature is that postcolonial states marketing themselves to foreign audiences routinely reproduce inherited Orientalist codes; what remains contested is whether that reproduction constitutes subjugation, strategic agency, or a negotiated combination. A mid-century Pakistani corpus, produced at the origin point of postcolonial state branding rather than at its digital maturity, gives this debate an early data point it has not yet possessed.

2.3 Mid-Century Modernism and Postcolonial Design Infrastructures

The International Typographic Style associated with Müller-Brockmann, Hofmann, and Ruder introduced asymmetrical composition, grid-based organisation, and neo-grotesque sans-serif typography (Meggs & Purvis, 2012), while American commercial illustration, the symbolic reduction of Saul Bass, and the corporate systems of Paul Rand reinforced a modernist emphasis on clarity and visual economy (Heller & Fili, 2006). British designers Abram Games and Tom Eckersley, the latter of whom designed for Pakistan International Airlines around 1960, condensed the poster's communicative potential into Games's principle of maximum meaning through minimum means (Games et al., 2003). The French *affichiste* tradition, from Cassandre through Villemot and Savignac, contributed the matte gouache rendering and saturated chromatic fields that shaped airline and tourism advertising. These aesthetic choices were inseparable from print technology: gouache's opacity permitted clean four-colour separation for offset lithography, while watercolour was retained only where atmospheric effect outweighed the cost of harder separation (Heller & Fili, 2006; Meggs & Purvis, 2012), a technical account the corpus bears out directly in Ferozsons's offset plant and the lithographed 1960 Sylhet poster (Figure 12).

In South Asia, this vocabulary was absorbed through design-education infrastructure built around the tension between international technique and indigenous authority. The Eames India Report named the problem the region's schools would spend decades negotiating: how to synthesise craft tradition with modernist method without subordinating the former to the latter (Eames & Eames, 1958/1997), and Mathur's (2011) account of the report situates it as the founding document of the National Institute of Design, Ahmedabad. Pakistan's infrastructure developed in parallel: Tarar's (2008, 2022) institutional history traces the 1958 conversion of Lahore's colonial Mayo School of Arts into the National College of Arts on an explicitly Bauhaus-influenced model, a negotiation between a residual colonial curriculum and a new vocabulary of national cultural identity. Zaidi's (2010) edited survey of Pakistani design culture extends this history into the wider print record, including the mobilisation of postage stamps to design a visual idea of nationhood, while Brown (2009) documents a parallel struggle on the Indian side of the border to construct an Indian modernism. The Pakistan Institute of Art and Design, Karachi, credited on several posters in this corpus, is conspicuously absent from this otherwise detailed institutional literature, which suggests it functioned as a contract design unit rather than a degree-granting school, an archival gap this study can flag but not resolve.

2.4 Multimodal Social Semiotics and the Visual Construction of Meaning

Nation-branding scholarship and postcolonial theory require a method capable of examining how ideological meaning is visually organised. Barthes (1977) demonstrates that visual communication operates simultaneously through a linguistic message, fixed through anchorage or left open through relay; a coded iconic message that signifies through culturally specific connotation; and a non-coded iconic message operating at the level of denotation. His concept of myth extends this into a theory of ideology: a second-order semiological system in which an already meaningful sign is recruited as the signifier of a further, naturalising meaning, so that historically contingent arrangements read as eternal (Barthes, 1972). For state tourism imagery this second move carries particular weight, since national identity must appear simultaneously ancient and modern despite its contingency. Kress and van Leeuwen (2021) extend semiotics into a grammar of visual design organised through three metafunctions: the representational, distinguishing narrative processes with vectors of action from conceptual, classificatory relations; the interactive, governing the viewer relation through image act, social distance, and angle; and the compositional, organising information value, salience, and framing across the picture plane.

A substantial applied literature has carried this method into tourism discourse. Echtner and Prasad's (2003) analysis of developing-world tourism brochures identifies three recurring promotional myths, the unchanged, the unrestrained, and the uncivilised, making the connection to Orientalist representation explicit, while a companion content analysis of Third World tourism marketing formalises a four-part coding of attractions, actors, actions, and atmosphere (Echtner, 2002). More recent work follows the method into newer genres: a comparative semiotic analysis of online destination imagery for Seoul (Hunter, 2016) and a cross-cultural application of the three metafunctions to sixteen international airlines' inflight magazines, which finds that visual resources continue to encode bias along lines of race, age, and class (Ghasemi & Babaii, 2022). The semiotic toolkit thus travels well across tourism ephemera, but its corpora skew toward the late twentieth and twenty-first centuries and toward brochures, websites, and magazines. Neither Barthes's semiotics nor Kress and van Leeuwen's grammar, nor their applied literature, has been substantially tested against South Asian state-issued print from the mid-twentieth century.

2.5 Research Gap

The scholarship reviewed above establishes four settled findings. Nation-branding theory explains how states deploy visual culture strategically and has been tested against stamps, national campaigns, and digital diplomacy (Sharma, 2021; Wong, 2019; Edwards & Ramamurthy, 2017; Manor & Segev, 2015). Postcolonial theory has generated an active empirical debate over whether postcolonial self-marketing constitutes Orientalist subjugation or strategic self-fashioning (Yan & Santos, 2009; Kobayashi et al., 2019; Liu, 2025), a debate whose gendered dimension the present corpus makes unusually visible (Ramaswamy, 2010). Design history documents the institutional infrastructure through which mid-century South Asian states acquired the vocabulary to brand themselves at all (Tarar, 2008, 2022; Mathur, 2011; Zaidi, 2010; Brown, 2009). Multimodal social semiotics supplies the method and has been applied to brochures, websites, and magazines (Echtner & Prasad, 2003; Hunter, 2016; Ghasemi & Babaii, 2022). The nearest genre precedent is Scott's (2021) combined semiological and sociocultural history of airline travel posters produced worldwide between 1920 and 1970, which itself notes how little semiotic scholarship exists on the word-image structure of the travel poster as a genre. No located study examines a mid-twentieth-century Pakistani government tourism poster corpus, and none triangulates semiotic method, design-historical grounding, and soft-power critique against a single archival corpus of this kind.

This study closes that combined gap in two ways. Methodologically, it extends the myth analysis of Echtner and Prasad (2003) and the metafunctional coding used by Ghasemi and Babaii (2022) from contemporary ephemera to a mid-century poster genre that applied semiotic scholarship has not reached. Theoretically, it extends Manor's (2019) Goffmanian selfie diplomacy backward from its exclusively

digital case base into the analogue period in which a newly independent postcolonial state first learned to curate its image for a watching world.

3. RESEARCH METHODOLOGY

3.1 Research Design and Analytical Framework

The study employs two complementary methods. Visual semiotic analysis, following Barthes (1972, 1977) and Kress and van Leeuwen (2021), proceeds through four stages: denotation of figures, objects, settings, type, and colour; parsing of the linguistic message for anchorage and relay; connotative reading against the cultural codes available to mid-twentieth-century Western tourist viewers; and compositional analysis of information value, salience, framing, modality, image act, social distance, and angle. Design-historical analysis locates each poster within its decade's commercial graphic art, identifying medium, printing method, typographic vocabulary, and compositional logic, and where possible names and dates designers, printers, and issuing bodies.

3.2 Corpus Selection and Sampling

The fifteen posters presented as Figures 1 to 15 constitute the accessible population of Government of Pakistan tourism posters in the David Pollack Vintage Posters archive at the time of collection, a census sample rather than a random or purposive subset. While the archive cannot capture the entire universe of Pakistani tourism posters produced between 1955 and 1968, the corpus suffices to identify recurring visual strategies, institutional patterns, and ideological consistencies. Findings describe the preserved and accessible corpus rather than posters no longer extant.

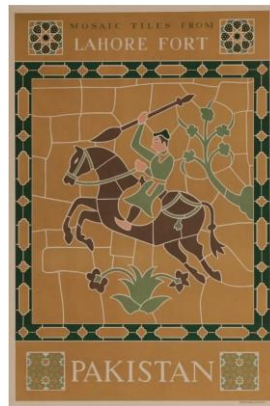
3.3 Trustworthiness and Ethical Considerations

As single-researcher interpretive work, the study cannot report inter-coder reliability; trustworthiness is instead secured through three procedures. First, coding categories are drawn from established frameworks (Barthes, 1977; Kress & van Leeuwen, 2021) rather than generated ad hoc. Second, every interpretive claim is anchored to an observable visual element that the reader can verify against the reproduced figure. Third, each poster's provenance, dimensions, printer, and catalogue number are documented in the accompanying note, so that the evidentiary basis of each reading is open to inspection. All posters are public archival artefacts, and the analysis engages culturally sensitive content, including the representation of ethnic minorities, religious sites, and national identity, in language that is descriptive and analytically precise rather than evaluative. No human subjects were involved, and no ethical approval was therefore required.

4. RESULTS

The fifteen posters are analysed in turn below. Each is reproduced as a numbered figure, cited at the point of analysis, and accompanied by a note recording its provenance.

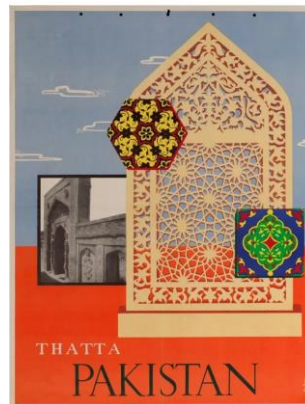
Figure 1: Lahore Fort
Lahore



Note. Mosaic tiles from Lahore Fort, Pakistan. Issued by the Department of Tourism, Government of Pakistan, ca. 1960s. David Pollack Vintage Posters, inv. 16082.

The Lahore Fort poster (Figure 1) extracts a single panel from the seventeenth-century Picture Wall, the glazed kashi-kari mural begun under Jahangir and completed under Shah Jahan, isolating a mounted horseman who swings a polo mallet across a polychrome tile field. Its denotation is unambiguous: a Mughal mosaic depicting an aristocratic sport. Connotatively, polo is coded as at once indigenous and continuous, an ancient Central Asian game recovered as Pakistani heritage, while the tilework signifies Islamic civilisational depth, geometric rationality, and craft virtuosity, qualities central to the Ayub-era projection of an Islamic-modernist nation. Read through Kress and van Leeuwen's (2021) compositional grammar, the mosaic is nuclear and chromatically saturated, framed by deep blue and ochre fields whose intensity raises modality, while the mallet traces a diagonal vector that animates an otherwise conceptual image, gesturing toward narrative without committing to it. The anchoring slogan performs a Barthesian myth, fusing Mughal craft and courtly sport upon one surface and converting historical contingency into civilisational essence.

Figure 2: Thatta
Thatta



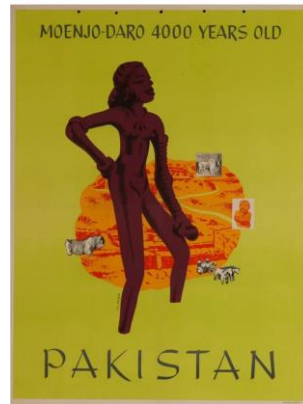
Note. Issued by the Department of Tourism, Government of Pakistan, ca. 1960s. David Pollack Vintage Posters, inv. 16085.

Thatta, the Sindhi city of the Shah Jahan Mosque and the sprawling Makli necropolis, is evoked in Figure 2 through tessellated geometric ornament and a pierced architectural screen rather than any human presence. The composition refuses narrative for a conceptual symbolic process: there are no figures, and ornament alone carries national essence. Its palette of indigo, ochre, and white recalls both the ceramic tile traditions of Sindh and the Swiss modernist taste for a restricted chromatic range, while Latin sans-serif sits beside stylised calligraphic emphasis, producing the bilingual hybridity Bhabha (1994) would

name a third space of enunciation. The poster's mythic operation is to equate Pakistani modernity with the abstract rationality of Islamic geometry, suturing a contemporary state to a medieval architectural heritage and naturalising the post-1947 polity as the rightful heir of South Asian Muslim civilisation.

Figure 3: Moenjo-Daro

Moenjo-Daro



Note. Pakistan travel poster. Designed by H. Saba, printed by Ferozsons Ltd., Karachi, ca. 1960, 65 by 87 cm. David Pollack Vintage Posters, inv. 16083.

The Moenjo-Daro poster (Figure 3), attributed to H. Saba and printed by Ferozsons in Karachi, sets the slogan 4000 Years Old above the bronze Dancing Girl, whose animated stance dominates a stylised aerial view of the site flanked by small insets of Indus seals and figurines. The temporal claim performs precise ideological work: by dating Pakistani heritage to four millennia, the poster annexes the Indus Valley civilisation to Pakistan rather than to a shared subcontinental past, legible at a glance. The Dancing Girl functions as Barthes's (1977) coded iconic message, connoting antiquity, artistic sophistication, and pre-Islamic depth, while the slogan fixes her as evidence of Pakistani deep time. Compositionally she is nuclear and near eye-level, yet turned in a dancing posture rather than confronting the viewer; modality stays high through saturated earth tones echoing the unbaked brick of the site.

Figure 4: Kalash Valley

Kalash Valley



Note. Designed by the Pakistan Institute of Art and Design, Karachi, issued by the Department of Tourism, Government of Pakistan, Rawalpindi, ca. 1963. David Pollack Vintage Posters, inv. 9856.

The Kalash poster (Figure 4) uses translucent watercolour washes to render a double portrait: a weathered elder in the foreground and, behind him, a young Kalash woman in her distinctive beaded headdress, against a loosely sketched Chitral mountainscape. The medium is significant, for where most of the series uses opaque gouache for printing fidelity, this image exploits watercolour's softness to romanticise its subjects. Retaining the legacy designation Kafiristan, land of the unbelievers, discloses the

representational politics of a Muslim-majority state marketing its small non-Muslim minority as picturesque exotica. The viewer is held at intimate social distance and met by the elder's direct gaze and the woman's poised turn, soliciting affective rather than analytical engagement. In Spivak's (1988) terms these subjects are represented for, not enabled to speak; in Said's (1978) terms the poster recycles the trope of the timeless, costumed Other, staged by the postcolonial state itself, an instance of the auto-Orientalism theorised by Yan and Santos (2009).

Figure 5: *Taxila*

Taxila

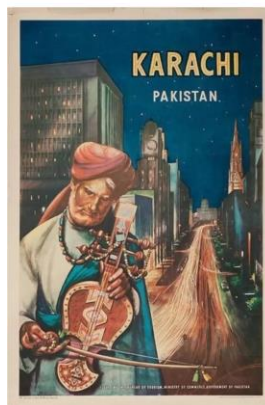


Note. Designed by the Pakistan Institute of Art and Design, Karachi, issued by the Department of Tourism, Government of Pakistan, Rawalpindi, ca. 1963. David Pollack Vintage Posters, inv. 9860.

The Taxila poster (Figure 5) is among the most aesthetically ambitious of the series. A Gandharan Buddha head, modelled in the Greco-Buddhist syncretic style, is set against gestural brushwork recalling New York School abstract expressionism filtered through commercial illustration. The combination is theoretically pointed: an Islamic republic uses the Buddha to project deep heritage toward a Cold War West then discovering both Zen and abstract expressionism, consistent with the state's broader mobilisation of pre-Islamic antiquity visible in the Moenjo-Daro and Mainamati posters (Figures 3 and 13). Compositionally the Buddha occupies the central nucleus while the gestural background performs salience through contrast; the abstract field's modality is deliberately reduced, signalling atmosphere rather than fact, while the modelled Buddha retains the high modality of sculptural presence.

Figure 6: *Karachi*

Karachi

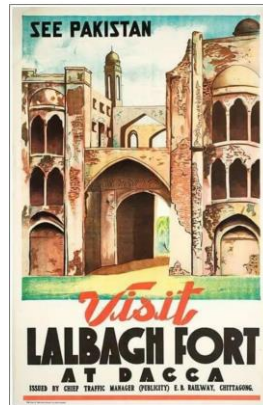


Note. Designed by the Pakistan Institute of Art and Design, Karachi, printed by Nazeer Printing Works, Karachi, ca. 1960s. Provenance established from a comparable auction record; the sheet was not directly retrievable in the David Pollack catalogue at the time of writing.

The Karachi poster (Figure 6) juxtaposes a Sindhi musician playing the surando against an emphatically modernist cityscape of towers and streaking headlights. The visual rhetoric is deliberately Janus-faced: tradition, in the foregrounded musician, and modernity, in the receding skyline, are visually rhymed through shared diagonal vectors and a synchronised palette. The poster encodes the central ideological proposition of the Ayub-era Decade of Development, that Pakistani modernisation does not require abandoning cultural particularity. The figure holds the salient foreground and the city the dependent background; the connoted message is that Pakistan modernises without alienating tradition, a hybrid third-space resolution of the antinomy in Bhabha's (1994) sense.

Figure 7: *Dacca*

Dacca

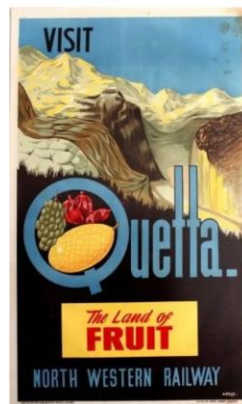


Note. See Pakistan, original travel poster. Issued by the Bureau of Tourism, Club Road, Karachi, ca. 1960s, sheet 58 by 91 cm. David Pollack Vintage Posters, inv. 9854.

The Dacca poster (Figure 7), issued from Karachi rather than from Dacca itself, condenses the representational asymmetry between the two wings. Lalbagh Fort, the unfinished seventeenth-century Mughal palace-fort, anchors the image, paired with a slogan that doubles Dacca's identity as architectural and textile heritage. The East Pakistani metropolis is marketed through Mughal architecture rather than Bengali vernacular form, the jute economy, or contemporary cultural modernism. In Aronczyk's (2013) framework, the branding apparatus selects attributes legible to the centre's preferred narrative of Mughal-Islamic continuity: muslin signifies a craft economy of pre-industrial luxury, mosques signify Islamic identity, and together they anchor Dacca as a site of heritage rather than as a modernising metropolis in its own right.

Figure 8: *Quetta*

Quetta

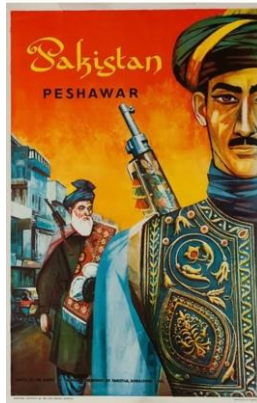


Note. Issued by the Bureau of Tourism, Ministry of Commerce, Government of Pakistan, ca. 1960s. Offset lithograph. The poster was not directly retrievable in the David Pollack catalogue at the time of writing.

The Quetta poster (Figure 8) relies on a still life of Balochistani orchard fruit: apples, grapes, pomegranates, and stone fruit. The denotation is agricultural plenty; the connotation is a pastoral abundance that replaces regional complexity with a horticultural picturesque. In Anholt's (2007) hexagon, the dimensions foregrounded are exports and culture rather than governance, a strategically narrow selection. The poster operates by metonymy: Quetta is its fruit and the fruit is the province, an economical substitution of alimentary imagery for political content.

Figure 9: Peshawar

Peshawar

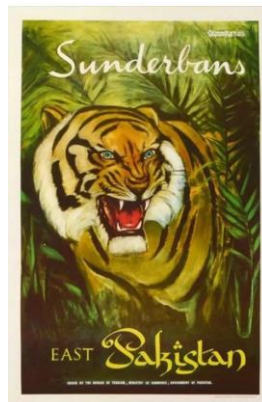


Note. Issued by the Department of Tourism, Government of Pakistan, 1963. David Pollack Vintage Posters archive.

The Peshawar poster of 1963 (Figure 9) depicts two Pathan men in pagri turbans and traditional dress alongside a finely ornamented jezail-style Khyber rifle, its inlaid brass and chased silver treated as craft, foregrounding artisanal virtuosity though the object is unmistakably a weapon. The connotative work aestheticises the frontier martial subject, recoding the tribal northwest of British colonial visual culture as picturesque masculine heritage. The two figures appear at medium social distance in offer mode, looking past the viewer, an angle Kress and van Leeuwen (2021) associate with detachment and contemplation, while the olive, ochre, and warm grey palette echoes the topography of the Khyber. The semiotics is celebratory on the surface; beneath, it performs the classical Orientalist trope of the noble martial Other, now issued by the state of which those subjects were citizens.

Figure 10: Sunderbans

Sundarbans



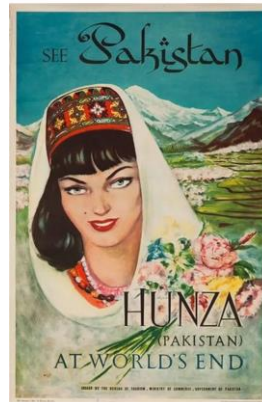
Note. Printed by Packages Limited, Lahore, 1968. Dating per auction record.

The Sunderbans poster of 1968 (Figure 10), printed at Packages Limited in Lahore, depicts a roaring Bengal tiger emerging from mangrove undergrowth, rendered with high modality through saturated colour and detailed naturalism. Read against the series, its logic is revealing: East Pakistan is depicted not

through Dacca's urban life, the riverine economy, or Bengali vernacular architecture, but through a wild predator. Within the symbolic economy of the corpus, East Pakistan supplies wildlife and crafts while West Pakistan supplies architecture, archaeology, and modernity; the tiger functions in Barthesian terms as a second-order signifier of East Pakistan as wilderness, an iconographic distribution documented here as it appears on the posters themselves.

Figure 11: Hunza

Hunza

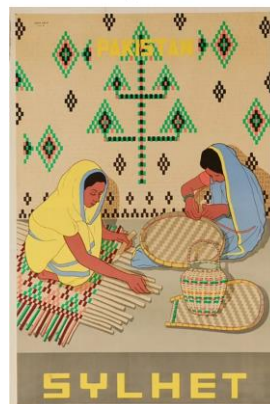


Note. At World's End, original travel poster. Issued by the Bureau of Tourism, Ministry of Commerce, Government of Pakistan, ca. 1960s. David Pollack Vintage Posters, inv. 9855.

The Hunza poster (Figure 11) borrows its title from Shor and Shor's (1953) *National Geographic* article *At World's End in Hunza*, and depicts an idealised Hunza woman, her fairness and light eyes carefully foregrounded, against the snow-capped Karakoram. The poster operates within what Urry and Larsen (2011) call the romantic gaze, the solitary, awed, semi-spiritual mode of tourist consumption the high mountains characteristically solicit. The figure is not a mountain guide or labouring villager but a beauty-icon calibrated to confirm the Western mystique that the Hunzakuts were a fair remnant of Alexander's army. Auto-Orientalism reaches a distinctive inflection here: the state markets one of its remotest populations through codes the foreign press had already established. Compositionally the figure holds the centre-foreground at intimate social distance with a demand gaze, the snow peak occupying the ideal upper register, where Kress and van Leeuwen (2021) locate aspirational content.

Figure 12: Sylhet

Sylhet

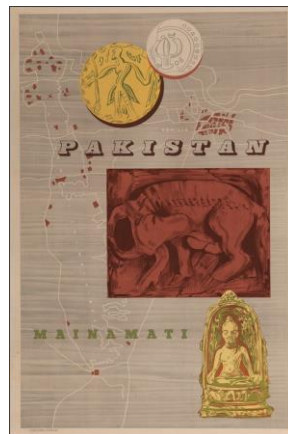


Note. Designed by Abdul Halim G.I.A., printed lithographically by Ferozsons Ltd., Karachi, 1960. David Pollack Vintage Posters archive.

The Sylhet poster of 1960 (Figure 12) is the most thoroughly documented of the corpus. Designed by Abdul Halim, whose post-nominal G.I.A. most plausibly indicates the Government Institute of Arts,

Karachi, it was printed lithographically by Ferozsons Ltd., the Karachi branch of the Lahore house founded in 1894. Two women weave baskets in the foreground while the Dargah Gate of the Shah Jalal shrine and stylised Bengali calligraphy occupy the background register. The composition encodes a precise hierarchy: the artisans are nuclear, the religious-historical site dependent, and Bengali script signifies regional specificity within national framing. Gouache figures carry the matte saturation appropriate to camera-ready separation, and the focal hierarchy is squarely within mid-century illustrative convention, comparable to Villemot's Air France work of the same decade. In Anholt's (2007) terms the dimensions activated are people, culture, and exports, with handicraft as metonym for all three; yet, as with Dacca (Figure 7), the figures remain anonymous and generic, an instance of what Spivak (1988) identifies as representation without enunciation.

Figure 13: Mainamati



Note. Issued by the Government of Pakistan, ca. 1960s. Mainamati was excavated between 1955 and 1963 under F. A. Khan.

The Mainamati poster (Figure 13) commemorates the Buddhist archaeological site at Comilla in East Pakistan. Like Taxila in the West (Figure 5), Mainamati supplies pre-Islamic depth that the state mobilises to claim civilisational longevity, and the compositional logic, with the archaeological artefact centred and the slogan supplying anchorage, parallels the Moenjo-Daro and Taxila treatments. Striking is the partial symmetry between the two wings' archaeological framings: both are credited with deep pre-Islamic pasts, folded within a single national archaeological identity, while the choice of Buddhist Mainamati keeps the poster's address safely in the ancient past.

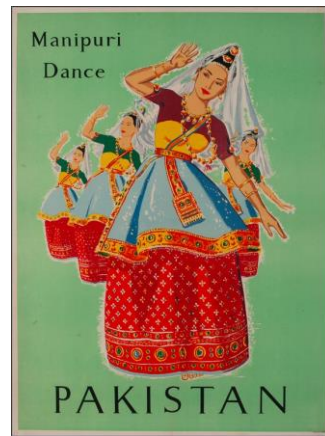
Figure 14: Come to Pakistan



Note. Issued by the Department of Tourism, Government of Pakistan, 1963. David Pollack Vintage Posters archive.

The flagship Come to Pakistan poster of 1963 (Figure 14) distils the iconographic logic of the entire series. A veiled woman is juxtaposed with a vertical montage of cultural symbols arranged as compositional inventory, a typological catalogue of national tropes presented through a single feminised emblem. In Barthesian terms the slogan performs maximum anchorage, telling the viewer not merely what to see but what to do, while the veiled woman supplies the coded iconic message of Islamic-feminine modesty, exotic accessibility, and traditional dignity. In Kress and van Leeuwen's (2021) grammar the woman occupies the salient nucleus, the cultural inventory sits as marginal classificatory elements, and her demand gaze, mediated through the partial veil, solicits the viewer in a register at once inviting and reserved. The poster is the clearest instance in the series of selfie diplomacy *avant la lettre*: a state-curated self-portrait anticipating by decades the digital practices Manor (2019) analyses, and whose subnational analogues persist in contemporary Pakistani visual diplomacy (Rizvi, 2026).

Figure 15: Manipuri Dance



Note. Manipuri Dance, Pakistan travel poster. Printed by Ferozsons, Karachi, ca. 1950s, sheet 76 by 101 cm, linen backed. David Pollack Vintage Posters archive.

The Manipuri Dance poster (Figure 15) depicts three costumed dancers performing a classical form originating in Manipur and practised across the eastern subcontinent. The gouache palette of jade green, maroon, gold, and crimson sets the frontal central dancer against flanking three-quarter figures; the lime green ground, unusual within the corpus, maximises salience, while typography is restricted to title and national mark, leaving the figures to perform the semiotic labour. Connotatively the poster does three things at once: it incorporates an eastern performing tradition into the national tourism imaginary, deploys the dancers as a Barthesian symbolic attribute of feminine grace and living tradition, positioning Pakistan as custodian of performing arts rather than solely of ruins, and its ornament connotes both craft virtuosity and the picturesque spectacle legible to Western expectations shaped by colonial ethnography. The representational metafunction is conceptual, an offer image at medium social distance, and the vertical format assigns the title to the ideal register and the national mark to the real, grounding the image in territorial claim.

4.1 Cross-Cutting Patterns

A typology emerges across the fifteen posters. First, the corpus exhibits a representational asymmetry between the two wings that is clearer in production than in iconography. The broad tendency is for West Pakistan to supply architectural, archaeological, and modernising imagery (Figures 1, 2, 3, 5, 6, 8, 9, and 11) and for East Pakistan to appear through wildlife, handicraft, and Mughal relics (Figures 7, 10, 12, 13, and 15); yet the sharper and more defensible pattern lies in who produced and issued each image. Every sheet in the corpus for which an issuing or printing body is recorded was issued or printed from the western wing: the Sunderbans tiger was printed at Packages in Lahore (Figure 10), the Sylhet artisans were designed and printed at Ferozsons in Karachi (Figure 12), and the Dacca sheet itself carries the

imprint of the Bureau of Tourism at Club Road, Karachi (Figure 7). The division of representational labour therefore tracks the location of the issuing authority rather than the territory depicted, and the eastern wing enters the corpus as an object of representation rather than as a site of production. Second, the Pakistan Institute of Art and Design developed a recognisable house style of central focal hierarchy, restricted earth-and-jewel palette, and bilingual typographic register (Figures 4, 5, and 6). Third, human figures are predominantly conceptual and generic rather than narrative and individuated, the Karachi musician (Figure 6) and Peshawar figures (Figure 9) partially excepted. Fourth, the lithographic capacities of Ferozsons, Nazeer, and Packages, joined to the gouache and watercolour traditions circulating through the National College of Arts and the wider commercial illustration economy, produced an idiom technically comparable to its European and American contemporaries. Fifth, the female figure recurs as the privileged carrier of national meaning: the Hunza beauty (Figure 11), the Kalash woman (Figure 4), the Manipuri dancers (Figure 15), and the veiled woman of the flagship *Come to Pakistan* poster (Figure 14) together make the gendered body, rather than the male citizen, the corpus's default emblem of the nation, a regularity that cuts across mountain, minority, performance, and composite registers alike.

5. DISCUSSION AND FINDINGS

The discussion returns to the three research questions and to the gap identified in the literature review, treating each in turn.

The analysis shows that the national coherence RQ1 asks about was manufactured through three simultaneous grammatical operations. Conceptual, classificatory structures dominated: monuments, artefacts, and human types were presented as timeless specimens rather than as actors in narratives, so that the nation appeared as an achieved inventory rather than a contested process. Anchorage disciplined polysemy: slogans such as 4000 Years Old fixed archaeologically ambiguous images as evidence of specifically Pakistani antiquity (Figure 3). And compositional consistency, central nuclei, saturated modality, and ideal-real vertical structuring gave fifteen heterogeneous subjects a single recognisable voice. Yet the same grammar recorded its limits. The corpus distributes its registers asymmetrically between the two wings, and an asymmetric national gaze, in the sense of Kress and van Leeuwen's (2021) interactive metafunction joined to Urry and Larsen's (2011) tourist gaze, is legible on the surface of the posters: architecture, archaeology, and modernity in the West, wildlife, craft, and Mughal relics in the East. The study documents this distribution as a visual fact of the corpus, a designed pattern of emphasis whose fuller political interpretation lies beyond a production-side analysis.

The house style RQ2 interrogates joined Swiss compositional discipline, French *affichiste* gouache, British conceptual condensation, and indigenous Mughal, Islamic, and Bengali iconographies, a synthesis made possible materially by the lithographic capacity of Ferozsons, Nazeer, and Packages and pedagogically by the institutional transformations Tarar (2008, 2022) documents. The ideological consequence is best described as a contested visual third space. The Kalash, Hunza, and *Come to Pakistan* posters (Figures 4, 11, and 14) exhibit the auto-Orientalist tendency most clearly, marketing women and minorities in the inherited codes of colonial ethnography, precisely the pattern Yan and Santos (2009) and Kobayashi et al. (2019) identify in later media. Yet the same corpus exhibits genuinely hybrid features that exceed both colonial and indigenous archetypes: bilingual typographic registers, Mughal-modernist composition, an abstract expressionist ground for a Gandharan Buddha (Figure 5), and a Sindhi musician rhymed with a modernist skyline (Figure 6). The resolution the corpus offers the debate Liu (2025) summarises is that the two tendencies are simultaneous properties of a single design programme: inherited Orientalist codes and hybrid synthesis coexisted from the origin of postcolonial state branding, so the negotiated agency the digital-era literature treats as emergent was present at the beginning.

Read through Anholt's (2007) hexagon, and returning to RQ3, the series activates tourism, culture, and people fully, touches exports obliquely through the alimentary and craft motifs of Quetta and Sylhet (Figures 8 and 12), and conspicuously avoids governance and investment. This selectivity is consistent with Aronczyk's (2013) argument that branding privileges attributes legible to external audiences:

monuments, mountains, and minorities, calibrated for foreign consumption. More consequentially, the corpus confirms Manor's (2019) dramaturgical model outside its digital case base. The Department of Tourism, the Bureau of Tourism, and the Pakistan Institute of Art and Design together functioned as the curatorial apparatus of a print-era selfie campaign: the same selection, framing, and editorial work that Manor and Segev (2015) identify in ministerial social media accounts is visible in the 1960s lithographs, in which sites are shown, which figures foregrounded, which colours saturated, and which slogans anchored. Recovering a programme the digital diplomacy literature has overlooked for disciplinary and chronological reasons demonstrates that the dramaturgy of national self-presentation is a property of state visual communication as such, not of any platform.

6. CONCLUSION

This study set out to close a specific gap: no prior research had subjected a mid-twentieth-century Pakistani government tourism poster corpus to combined semiotic, design-historical, and soft-power analysis. The fifteen posters analysed here (Figures 1 to 15) answer that gap with a corpus that is aesthetically substantial and ideologically dense. Through Barthesian semiotics, Kress and van Leeuwen's visual grammar, and Nye, Anholt, and Manor's account of soft power, this research reveals a coherent, if internally contradictory, programme of visual nation-building. It claimed civilisational depth through Indus Valley, Gandharan, and Bengali Buddhist archaeology; projected Mughal-Islamic continuity through Lahore Fort, Thatta, and Lalbagh; and exoticised internal others through Kalash, Hunza, and frontier figures rendered as picturesque types, distributing these registers unevenly across the bi-territorial polity.

The contributions follow directly from the research questions. For design history, the corpus demonstrates that mid-century modernism was genuinely transnational and that the Pakistani contribution, channelled through the Pakistan Institute of Art and Design, Ferozsons, Nazeer, and Packages, merits canonical attention alongside its European and American contemporaries. For nation-branding scholarship, the series shows that the dramaturgical logic of selfie diplomacy predates digital platforms, extending Manor's (2019) framework into the print era. For postcolonial visual culture, the corpus shows auto-Orientalism and third-space hybridity operating simultaneously at the origin of postcolonial state branding, adding the early data point the self-Orientalism debate has lacked. And methodologically, the study confirms that graphic design analysis is not an illustrative supplement to political and economic history but an independent evidentiary register: the compositional and iconographic choices of a poster series preserve patterns of state self-understanding that other archives record only indirectly.

The Pollack archive, modest in scale but rich in implication, opens a window onto a moment when a young state used paper and ink to argue, image by image, for its own existence.

6.1 *Limitations of the Study*

Five limitations qualify the claims advanced above and should be weighed by readers and by those seeking to extend the work.

First, the corpus is bounded by what has survived and been catalogued. The fifteen posters constitute the accessible population of Government of Pakistan tourism posters in a single commercial archive, not the universe of sheets produced between 1955 and 1968. Government print runs of this period were not systematically deposited, and posters that were never collected, or that were collected outside the Pollack holdings, cannot be spoken for. The findings therefore describe a preserved and accessible corpus, and any claim about frequency, such as the relative weighting of eastern and western subject matter, is a claim about that corpus rather than about total state output.

Second, the study analyses production rather than reception. It establishes what the posters depicted and how they were composed; it does not establish how foreign or domestic audiences read them, whether they influenced travel decisions, or how they were understood in East Pakistan itself. No visitor statistics,

distribution records, or contemporary audience responses were available, so questions of effect remain open.

Third, the archival record is incomplete in ways that constrain attribution. Internal design documents, commissioning briefs, and agency correspondence were inaccessible, so designer intentions are inferred from visual evidence rather than documented directly. Several temporal attributions are approximate to the decade rather than to the year, and the Pakistan Institute of Art and Design, Karachi, although credited on the sheets themselves, is uncorroborated in the institutional literature and is treated here as a contract design unit. Where these uncertainties bear on interpretation they are flagged in the analysis, but they cannot be resolved without access to state and printer archives in Karachi, Lahore, and Rawalpindi.

Fourth, the work is single-researcher interpretive analysis. Inter-coder reliability could not be calculated, and semiotic reading is inherently perspectival. The procedures described in Section 3.3, the use of established rather than ad hoc categories and the anchoring of every claim to a visible element in a reproduced figure, are intended to make the reasoning auditable, but they do not eliminate the interpretive latitude that a second coder might have narrowed.

Fifth, the theoretical frameworks applied were developed elsewhere. Barthesian semiotics, Kress and van Leeuwen's visual grammar, and soft power theory were formulated in and for Western contexts, and their application to a mid-century South Asian corpus carries a risk of importing analytical categories that do not map cleanly onto the visual culture in question. The analysis has tried to hold this risk in view by reading indigenous iconographic conventions on their own terms where possible, but a fully decolonial methodology for this material remains to be developed.

6.2 Directions for Future Research

These limitations indicate four productive extensions. Archival work in the records of the Department of Tourism, the Pakistan Tourism Development Corporation, and the surviving business papers of Ferozsons, Nazeer Printing Works, and Packages Limited would allow attribution, dating, and print-run evidence to replace inference. Oral history with surviving designers, printers, and their families would recover the pedagogical routes by which international modernist technique reached Karachi and Lahore. A comparative study setting this corpus beside contemporaneous Indian, Ceylonese, and Indonesian tourism print would test whether the patterns identified here are Pakistani or regional. Finally, a reception-side study, drawing on travel-trade periodicals, embassy distribution records, and the Bengali-language press of the 1960s, would address the question this article cannot: how the state's self-portrait was actually read, and by whom.

Acknowledgments

None

Conflict of Interest

Author declared NO conflict of interest.

Funding Source

The author received NO funding to conduct this study.

ORCID iDs

Syeda Arooj Zehra Rizvi ¹  <https://orcid.org/0009-0007-5506-9506>

REFERENCES

- Anholt, S. (2007). *Competitive identity: The new brand management for nations, cities and regions*. Palgrave Macmillan. <https://doi.org/10.1057/9780230627727>
- Aronczyk, M. (2013). *Branding the nation: The global business of national identity*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199752164.001.0001>
- Barthes, R. (1972). *Mythologies* (A. Lavers, Trans.). Hill and Wang.
- Barthes, R. (1977). Rhetoric of the image. In *Image, music, text* (S. Heath, Trans., pp. 32-51). Hill and Wang.
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Brown, R. M. (2009). *Art for a modern India, 1947-1980*. Duke University Press. <https://doi.org/10.1215/9780822392262>
- Eames, C., & Eames, R. (1997). *The India report*. National Institute of Design. (Original work published 1958)
- Echtner, C. M. (2002). The content of Third World tourism marketing: A 4A approach. *International Journal of Tourism Research*, 4(6), 413-434. <https://doi.org/10.1002/jtr.401>
- Echtner, C. M., & Prasad, P. (2003). The context of Third World tourism marketing. *Annals of Tourism Research*, 30(3), 660-682. [https://doi.org/10.1016/S0160-7383\(03\)00045-8](https://doi.org/10.1016/S0160-7383(03)00045-8)
- Edwards, L., & Ramamurthy, A. (2017). (In)credible India? A critical analysis of India's nation branding. *Communication, Culture & Critique*, 10(2), 322-343. <https://doi.org/10.1111/cccr.12152>
- Games, N., Moriarty, C., & Rose, J. (2003). *Abram Games, graphic designer: Maximum meaning, minimum means*. Lund Humphries.
- Ghasemi, S. S., & Babaii, E. (2022). A social semiotic analysis of international inflight magazines as a tourism discourse: A cross-cultural study. *Teaching English as a Second Language Quarterly*, 41(4), 23-57. <https://doi.org/10.22099/tesl.2022.44168.3127>
- Goffman, E. (1959). *The presentation of self in everyday life*. Doubleday.
- Haldrup, M., Koefoed, L., & Simonsen, K. (2006). Practical Orientalism: Bodies, everyday life and the construction of otherness. *Geografiska Annaler: Series B, Human Geography*, 88(2), 173-184. <https://doi.org/10.1111/j.0435-3684.2006.00213.x>
- Heller, S., & Fili, L. (2006). *Stylepedia: A guide to graphic design mannerisms, quirks, and conceits*. Chronicle Books.
- Hunter, W. C. (2016). The social construction of tourism online destination image: A comparative semiotic analysis of the visual representation of Seoul. *Tourism Management*, 54, 221-229. <https://doi.org/10.1016/j.tourman.2015.11.012>
- Kaneva, N. (2011). Nation branding: Toward an agenda for critical research. *International Journal of Communication*, 5, 117-141. <https://ijoc.org/index.php/ijoc/article/view/704>
- Kobayashi, K., Jackson, S. J., & Sam, M. P. (2019). Globalization, creative alliance and self-Orientalism: Negotiating Japanese identity within Asics global advertising production. *International Journal of Cultural Studies*, 22(1), 157-174. <https://doi.org/10.1177/1367877917733812>
- Kress, G., & van Leeuwen, T. (2021). *Reading images: The grammar of visual design* (3rd ed.). Routledge. <https://doi.org/10.4324/9781003099857>

- Liu, X. (2025). Between self-orientalism and strategic self-image: Navigating discourse from ASEAN tourism videos. *Tourist Studies*. Advance online publication. <https://doi.org/10.1177/14687976251368423>
- Manor, I. (2019). *The digitalization of public diplomacy*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-030-04405-3>
- Manor, I., & Segev, E. (2015). America's selfie: How the US portrays itself on its social media accounts. In C. Bjola & M. Holmes (Eds.), *Digital diplomacy: Theory and practice* (pp. 89-108). Routledge. <https://doi.org/10.4324/9781315730844>
- Mathur, S. (2011). Charles and Ray Eames in India. *Art Journal*, 70(1), 34-53. <https://doi.org/10.1080/00043249.2011.10791062>
- McClintock, A. (1995). *Imperial leather: Race, gender, and sexuality in the colonial contest*. Routledge. <https://doi.org/10.4324/9780203699546>
- McMahon, R. J. (1994). *The Cold War on the periphery: The United States, India, and Pakistan*. Columbia University Press. <https://cup.columbia.edu/book/the-cold-war-on-the-periphery/9780231082266/>
- Meggs, P. B., & Purvis, A. W. (2012). *Meggs' history of graphic design* (5th ed.). John Wiley & Sons.
- Nye, J. S., Jr. (1990). Soft power. *Foreign Policy*, 80, 153-171. <https://doi.org/10.2307/1148580>
- Ramaswamy, S. (2010). *The goddess and the nation: Mapping Mother India*. Duke University Press. <https://doi.org/10.1215/9780822391531>
- Rizvi, S. A. Z. (2026). Visual diplomacy through communication design: The revival of Basant 2026 in Lahore, Pakistan. *The Critical Review of Social Sciences Studies*, 4(1), 3155-3172. <https://doi.org/10.59075/je71e863>
- Rizvi, S. A. Z., Rizvi, S. F. A., & Qureshi, R. (2025). Seals of nationhood: Postage stamps designs as visual narratives of Pakistan's identity. *Journal of Applied Linguistics and TESOL*, 8(3), 2702-2726. <https://doi.org/10.63878/jalt1389>
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Scott, D. (2021). *Design in airline travel posters 1920-1970: A semiology and sociocultural history*. Anthem Press. <https://anthempress.com/anthem-studies-in-travel/design-in-airline-travel-posters-1920-1970-hb>
- Sharma, M. (2021). Postage stamps as sites of public history in South Asia: An intervention. *India Review*, 20(5), 540-564. <https://doi.org/10.1080/14736489.2021.1993708>
- Shor, J., & Shor, F. (1953). At world's end in Hunza. *National Geographic*, 104(4), 485-518. <https://dialnet.unirioja.es/servlet/articulo?codigo=6880037>
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271-313). University of Illinois Press.
- Tarar, N. O. (2008). Aesthetic modernism in the post-colony: The making of a National College of Art in Pakistan (1950-1960s). *International Journal of Art & Design Education*, 27(3), 332-345. <https://doi.org/10.1111/j.1476-8070.2008.00587.x>
- Tarar, N. O. (2022). *The colonial and national formations of the National College of Arts, Lahore, circa 1870s to 1960s: De-scripting the archive*. Anthem Press. <https://www.cambridge.org/core/books/colonial-and-national-formations-of-the-national-college-of-arts-lahore-circa-1870s-to-1960s/7F75DC6C8F38DA7DAE0A3659209F3C12>

- Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0* (3rd ed.). SAGE.
<https://doi.org/10.4135/9781446251904>
- Wong, M. (2019). Postage stamps as windows on social changes and identity in postcolonial Hong Kong. In *Multimodal communication: A social semiotic approach to text and image in print and digital media* (pp. 55-80). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-15428-8_3
- Yan, G., & Santos, C. A. (2009). China, forever: Tourism discourse and self-Orientalism. *Annals of Tourism Research*, 36(2), 295-315. <https://doi.org/10.1016/j.annals.2009.01.003>
- Yuval-Davis, N., & Anthias, F. (Eds.). (1989). *Woman-nation-state*. Palgrave Macmillan.
<https://doi.org/10.1007/978-1-349-19865-8>
- Zaidi, S. (Ed.). (2010). *Mazaar bazaar: Design and visual culture in Pakistan*. Oxford University Press.