

MPhil Research Thesis in Art & Design (Art History)

Visual Perception of Culture in Lollywood Movie Posters

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Certificate

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Abstract

This study investigates the visual culture in Lollywood movies through a comparative analysis of posters created by manual and digital designers. Film posters are an accessible archival medium representing cultural symbols and traditional values. The posters are compared to determine the similarities and differences between the design makings. Pakistan's film industry, Lollywood wood plays an important part in the process of reflecting the values of the nation. Movies as a visual communication medium express themes and values. The purpose of this study was to analyze how movie posters portray creative approaches affected by cultural aspects that traveled from manual to digital. This research makes use of qualitative methodologies and approaches. An archive's collection of Lollywood movie poster-making methods is documented. The visual analysis was made to identify the cultural motifs, symbols, and subjects that appear frequently in the posters. To gain further insights and advances surrounding the poster, interviews with designers were organized. Researchers, filmmakers, and designers can all benefit from the study of the poster designs. The main conclusion drawn from this study is viewpoints regarding how a film's themes and ideas are evolved by the change from time to time in Lollywood movies through posters. Posters, reach a wider audience and are frequently seen to project film advertising by modern viewers and marketing experts as improving. Although movie critics and industry insiders acknowledge the impact of posters on viewers' first impressions, they emphasize that a movie's true quality is determined by its narration, acting, and entire cinematic experience.

Introduction

The reflection of movies is observed through the poster designs presenting visuals and texts as communication. The effects influencing the movie poster designs are relevant to the time and place. As visual communication design evolves due to technological advancements, it has roots and impact on styles over historical developments. Visual representations of movies through pictures and typography influence the emotions and actions of viewers. The movie poster promotes visual literacy and understanding of themes and culture. Three distinct areas of visual literacy are identified in this research based on the works of film posters as mentioned by James Shivers.¹

1. Visual thinking,
2. Visual learning
3. Visual rhetoric or visual communication

Developed in France around the end of the 1800s, posters are an early style of graphic design that is distinct from more traditional forms because they incorporate a meaning in composition. Its form and the obligations imposed on humanity make it ubiquitous. Factual and iconographic knowledge about the past can be found in this visual chronicle, which documents and contributes to historical events. The economy, politics, and social tendencies of a nation can be better understood by looking at how much it values and honors its cultural past and traditions. It is a work of cultural literature whose message has strong historical roots². Robin said, "Posters reflect our culture and are like visual graphic icons of the times in which they were created³. It's difficult to

¹ Kathleen Ellen O'Neil, "Reading pictures: Developing visual literacy for greater comprehension." *The Reading Teacher* 65, no. 3 (2011): 214-223.

² Magdalena Ficoń, "Od Emblematów Do Plakatów. Kontinuum Czy Nowa Forma?", *Krajobraz Semantyczny Wsi i Miast* 262 (2016): 237–62, accessed doi:10.15633/9788374385183.15.

³ Metódy Prístupy Pramene, "UNIVERZITA PAVLA JOZEFA ŠAFÁRIKA V KOŠICIACH Filozofická Fakulta Katedra Histórie AKO SA PÍŠU DEJINY? "METÓDY-PRÍSTUPY-PRAMENE STRETNUTIE MLADÝCH HISTORIKOV IX, 2020, accessed www.unibook.upjs.sk.

dispute the posters since they document previous events. The mere fact that they were born in a certain country doesn't make them emblematic of that culture⁴.

Posters created in Poland during that period mirrored the socialist culture that was enforced on other countries that the communists subjugated. The history of that period was depicted on posters of the Polish People's Republic⁵. They failed to capture its essence because its culture and innovative spirit were nonexistent during that period. The Polish People's Republic exerted social control through the emotional impact of propaganda posters. During the years 1944–1989, Poland produced the following propaganda posters. It will highlight the historical importance and social role of propaganda posters, among the most valuable creative and historical sources. Throughout history, the state has consistently used propaganda and armed forces to bolster its position. When communists seized control of Poland in 1944, the country had just been freed from German rule. Wartime propaganda painted the Soviet Union as the only country that could save Poland after WWII. A poster called "Chwała wyzwolicielom" (Fig.1) made by Tadeusz Trepkowski in 1945, featured a blue sky, a wall with shattered bars, and the flags of the Polish and labor movements. The design of the poster makes one think of a jail cell. The broken window bars mark the end of the occupation, while the Polish enslavement under Nazi control is symbolized by it. Two flags fly side by side, representing Poland and its workers' interests. The poster's blue hue could represent the unity of the workforce and the subsequent attainment of peace.

⁴ Arturo Carlo Quintavalle Max Gallo, "The Poster in History", AKO SA PÍŠU DEJINY? METÓDY–PRÍSTUPY–PRAMENE, 2002, 111.

⁵ Joanna Król and Teresa G. Wojcik, 'The "Ideological Offensive" in Education: The Portrayal of the United States in Secondary Curricula and Textbooks in Poland during the Stalinist Period (1948–1956)', Cold War History 17, no. 3 (2017): 299–319, accessed doi:10.1080/14682745.2017.1284202.



Figure 1: Movie Poster "Chwała wyzwolicielom" made by Tadeusz Trepkowski, 1946.

Source: <https://allegrolokalnie.pl/oferta/trepkowski-chwala-wyzwolicielom-1946-poster-hte>

An excellent poster presentation is characterized by exciting, visually appealing research. Poster presentations are not just for academic conferences; they are a common feature at professional gatherings and a fantastic tool for education and learning in general⁶.

The rhetorical structure of all types of visual images and texts will be analyzed in the study. Images can be interpreted in two ways: the literal (or "denotative") interpretation, and the more abstract (or "connotative") interpretation. Professionals and subject experts will be interviewed for the project. These professionals included reputed practitioners in the visual communication design field, in addition to the leaders of design houses and designers who create posters and communication design materials.

There are many Lollywood movies and posters every year. By exploring the sites, modalities, and methods for understanding visual resources, a guide to future inquiries of the visual, and text for the communication design will be analyzed. Through visuals, the

⁶ Jaime Selwood, "How Digital Technology Can Revolutionise Poster Presentations inside / Outside the Classroom!", INTED2019 Proceedings, March 2019, <https://doi.org/10.21125/inted.2019.1960>.

connotative meaning of the visual images will be studied for the meanings. Sonja K. Foss says:

“Visual rhetoric, as it is employed in the discipline of rhetoric, has two meanings. One refers to visual images themselves – visual communication that constitutes the object of study. The second meaning references a perspective or approach rhetorical scholars adopt as they study visual rhetoric. Together, these two senses of the term point to the need to understand how the visual operates rhetorically in contemporary culture”⁷

Movie posters and other forms of promotional material are examples of how a society's aesthetic and social norms can be logical from the materials' representation. Researchers have taken movie posters in a variety of ways. Some of these interpretations include movie posters as cultural symbols, semiotic moments, commodities, mass media, works of art, and visual artifacts. Because of our intuitive cognition, the movie posters are observed, and we will take it in as a whole rather than dissecting its design aspects. This is because of how our intellects work. On movie posters, the images that attract the most attention are almost always those of the film's leading actors and actresses.

This study provides information to examine cultural symbols and styles followed in Lollywood movies through poster designs. The poster is a medium that economically uses visuals and text for communication with the audience. Posters usually consist of both visuals and typefaces. A poster could be entirely typographic or visual in combination. Posters are designed to inform the audience and grab their attention. Thus, movie advertisers use them to get their message communicated to the viewers. Posters once gained widespread popularity during the 19th century and were collected as art pieces. This resulted in low-priced copies of well-known works of art that cannot match the originals. Play cards and posted bills, posters have been used for communication and advertising events or announcements since early periods.

⁷ Sonja K. Foss, “Theory of Visual Rhetoric.” In *Handbook of Visual Communication: Theory, Methods, and Media*, 141–152. Routledge, 2004

Literature Review

In the article *Visual Reflections: Lollywood Billboards, simply a Commercial Medium or an Ideological Allegorical Literacy*, Hina Ali identified some important semiotic problems with the language depiction of Pakistani movie posters⁸. The article also examines the cultural and ideological implications of the Lollywood posters' graphic style. However, by disclosing the movie's storyline and encouraging interpretation, the complex common visual language and visual rhetoric of the billboards come together to produce something that goes beyond representation and borders on allegory⁹. It is also challenging to characterize or acknowledge the relevance of popular communication in Pakistani visual culture when discussing the visible material world in its broadest sense (production, reception, and activity).¹⁰ As a result, Pakistan, a country full of images, lacks a conversation on its visual culture. If we consider the symbolic meaning of Lollywood movie billboards, this scenario changes. This advances the conversation on visual culture in Pakistan.¹¹ The Urdu-Hindi realm of art, visual media, and North Indian literary culture that continued to exert significant influence over its contents and formal conventions during the postcolonial period are all omitted by Gazdar, even though he locates Pakistan's cinematic cultural heritage in the subcontinent's shared prehistory of Indo-Muslim cultural synthesis.¹² Dadi notes that the peculiarity of this era's Urdu popular film in Lahore and Karachi appears as a localized variation of larger, regional configurations rather than as some ethereal essence of national distinctiveness. Therefore, how is it Pakistani? Important hints can be found in Dadi's interpretation of Masood

⁸ Hina Ali, "Visual Reflections: Lollywood Billboards, Just a Commercial Medium or an Ideological Allegorical Literacy?" *Journal of Writing in Creative Practice* 4 (3), 2012 Intellect: 401–426. doi:10.1386/jwcp.4.3.401_1.

⁹ Ravi S. Vasudevan, "Geographies of the Cinematic Public: Notes on Regional, National and Global Histories of Indian Cinema." *Journal of the Moving Image*, 2010, 24. http://www.jmionline.org/articles/2010/Geographies_of_the_C.pdf.

¹⁰ Livingstone, S., and Das, R. (2013) *Interpretation/Reception*. In P. Moy (Ed.), Oxford Bibliographies Online: Communication. Oxford: Oxford University Press. November 27, 2013, doi: 10.1093/obo/9780199756841-0134.

¹¹ Ali Nobil Ahmed, "Film and Cinephilia in Pakistan: Beyond Life and Death." *BioScope: South Asian Screen Studies*. SAGE Publications Sage India: New Delhi, India, 2014 doi: 10.1177/0974927614548646.

¹² Ravi Vasudevan, "Geographies of the Cinematic Public: Notes on Regional, National and Global Histories of Indian Cinema." *Journal of the Moving Image*, 2010, 24.

Pervez's film adaptation of Mirza Shauq's nineteenth-century masnavi, *Zehr-e Ishq/Poison of Love*.¹³

Dadi, being cautious to establish his approach of form in temporal logic, notes that *Zehr-e-Ishq* is an early example of a hybridized version of the dominating social film. Similarly to India, spectacle cinema coexisted and sometimes even within its framework of character psychological upheaval, indicating an uneven and irregular transfer of pre-cinematic literary traditions to the screen. Myths about progress and civilization itself are pictured in an especially frightening way, according to the analysis of the film's icon and saga. This is so far that Asia's broader experience of modernity is all about a ceaseless, crisis-prone assimilation of and reinterpretation of tradition rather than a celebratory transition. *Zehr-e Ishq*, which ends with the suicide of its wild and destructive female lead, *Sanwali*, a tribal chief's daughter, can be understood as a psychological allegory for the psychological consequences of nationalism that is always trying to exorcise the Indian ghosts of their primitive past. However, one may see it as though the film follows the conventions that Vasudevan has laid down for the Bombay version of the social film. The Pakistani version of the genre is indeed an interesting twist in that it is unlike the conventional social film, at least, for this instance, that reflects and consolidates the values of the middle class of South Asia through cathartic reassurance¹⁴ Its unique quality stems from an unexpectedly somber, gloomy sense of loss and despair at the story's socially conservative conclusions.

Since the middle of the 20th century, when Lollywood first began, hand-drawn movie posters have been a part of its rich history. Bright colors, minute details, and a distinct artistic flair defined these posters, which perfectly captured the spirit of the movies they portrayed. These hues are intended to draw onlookers' attention and produce an eye-catching poster. The main actors and actresses in the movie are frequently depicted on the posters in intricate, hand-painted portraits. The stars' spirit and magnetism are intended to be captured in these pictures. A lot of Lollywood posters feature dramatic or action scenes from the movie. These scenes frequently have dramatic

¹³ Michal Hasson, "Taking Laila's Name: Reimagining the Laila-Majnun Story in Brajbhasha," *Journal of South Asian Intellectual History* 4, no. 2 (December 9, 2022): 146–80, <https://doi.org/10.1163/25425552-12340033>.

¹⁴ Ravi Vasudevan, "Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture." *Third Text* 10, no. 34 (1996): 59–77. <https://doi.org/10.1080/09528829608576595>.

angles and dynamic poses that are overdone for effect. Each movie poster has a distinct and creative touch because the credits and titles are usually painted and hand-lettered. There may be differences in the typography between posters. But as the twenty-first century approached, the digital era presented the Lollywood film industry with both new opportunities and difficulties.

The Digital Revolution, *Choorian* / *Bangles* movie posters were made possible by the introduction of digital design tools, primarily Adobe Photoshop (Fig.2). Their flexibility enables designers to quickly and simply experiment with a wide range of elements, from text to photography. Manual artists frequently couldn't match the freedom, speed, and precision offered by the digital medium. In the hectic world of filmmaking, posters' exceptional efficiency in creation, revision, and printing is a vital benefit. Aesthetic sensibility has occasionally been lost as a result of the switch to digital tools. Because filters and effects are so simple to use, designers may go overboard and create cluttered, disorganized graphics (see, for example, the poster for the film *Aalmi Jasoos*/Spies from the World, (1991) (Fig.3). In the 1980s and 1990s the film posters were more chaotic and appear that images are randomly thrown over the top of each other like a collage. Digital designers can struggle to match the natural sense of balance and composition possessed by manual artists due to their highly skilled labor.¹⁵

¹⁵ Hasan Zaidi, "Aina Mirror Publicity Design as a Reflection of Lollywood Film Content," essay (Karachi, Pakistan: Oxford University Press, 2011), 60–62.

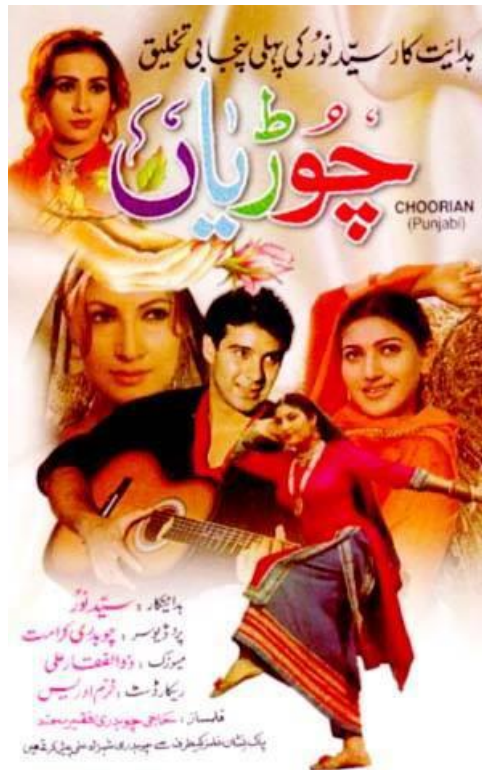


Figure 2: Movie Poster “Choorian”, Genre: Romantic, 1998.

Source: https://twitter.com/Lollywood_Movie/status/665133439985844224/photo/1

As time went on, more and more computer software became available and accepted by artists and designers, as well as by newly trained designers, which led to improvements in the composition and design of movie posters. The impact of digital design tools is evident in Lollywood, as movie poster design has become more sophisticated and professional. As seen below in the poster for the movie *Waar* (Fig.4), film studios and designers can now produce visually attractive and captivating posters that draw audiences and successfully communicate the spirit of the picture.

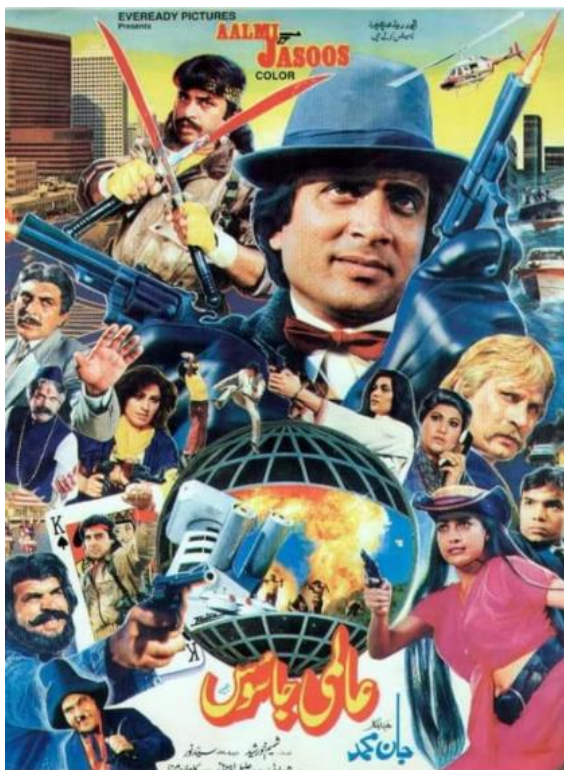


Figure 3: Movie Poster “Aalmi Jasoos” Genre: Action, 1991.

<https://www.imdb.com/title/tt0250186/>



Figure 4: Movie Poster “Waar” Genre: Action Thriller, 2013.

Source: <https://www.imdb.com/title/tt0250186/>

Sara carried out research on post-digital printing, according to Cetto. Examining the relationship between print and digital publication since the advent of the digital age has given us access to a plethora of technological tools and an endless supply of data.¹⁶ As Cascone notes in "Post-digital printing: exploring the relation between print and digital publishing," this is certain. Digital technology has had a ubiquitous influence on almost everyone. The post-digital era is the new era into which we are entering. The merging of the digital and analog worlds has given rise to new patterns in this era. The impact of digital design tools is evident in Lollywood, as movie poster design has become more sophisticated and professional. Film studios and graphic designers may now produce eye-catching and captivating posters that draw viewers in and successfully communicate the spirit of the movie. 3D modeling and animation are possible with some sophisticated design software, enabling the creation of dynamic and interactive posters. Though they might be less popular in Lollywood, 3D posters can still be an interesting

¹⁶ Sara Cetto, "Post-digital printing: exploring the relation between print and digital publishing." PhD diss., 2022.

method to advertise a movie. Digital design tools also make it easier to create posters that are expressly meant for online distribution, including email marketing campaigns and social media banners. *Jawani Phir Nahi Ani* (Fig.5) is a nice example of this. Remember that while sophisticated digital design tools are necessary, a movie poster's ability to effectively convey a visual story and have a thorough understanding of the intended audience are equally important factors. When designing posters that appeal to the local audience, incorporating Bollywood-specific cultural and thematic themes is also important.



Figure 5: Movie Poster “Jawani Phir Nahi Ani” Genre: Comedy, 2015.

Source: https://www.imdb.com/title/tt4692368/mediaviewer/rm3994198529/?ref=tt_md_1

Focusing on post-digital printing, this research specifically looks at current trends that are evolving. Examining the relationship between printed and digital publishing is the goal of the dissertation. Enhancing both methods and investigating hybrid options like e-books, print-on-demand, and social reading are the goals.¹⁷ "Writing (Dirty) New Media: Techno rhetorical Opacity, Chimeras, and Dirty Ontology," Hammer, Steven

¹⁷ Sara Cetto, "Post-digital printing: exploring the relation between print and digital publishing." PhD diss., 2022.

Reginald claimed that new technologies are altering human behavior, creation, and consumption.¹⁸ Even with more accessibility, users of technology hardly ever question the politics, subjectivities, and limitations of devices and interfaces. Many people use current technology for creative purposes, taking it for granted that it is an objective tool. This discourse, following Hawisher, Selfe, and Selfe, tackles the "rhetoric of technology" that foolishly extols new technologies through object-oriented ontology and avant-garde art. The future of conventional film depends on science, technology, and society, according to Yang, Shuyuan's analysis of the top box office film poster marketing plan in 2023, which was based on data mining and deep learning. A technological breakthrough, outperforming previous models in every category. This work increases filmmaking and enhances the design of movie posters.¹⁹ Posters are being impacted by technology, according to recent studies on oral presentation methods.²⁰ This study looks at posters in the context of national identity, cultural integration, and cross-cultural contact as important design objects and forms of advertising.

The scientific originality of this effort is the preservation of poster culture. Posters have a powerful influence on public opinion and actively alter public consciousness. The poster displays past or current creative experiences and is included in the social sign system. A poster flawlessly captures real or false objects and phenomena, illustrates pertinent concepts, and presents offered goods in both visual and written form. According to the study, modern posters should have improved aesthetics, unconventional vision, and flexible graphic communication to engage the target audience as products of culture. Images from various arts are commonly used in advertising. Consequently, imaginative interpretation and symbolic meaning are essential. Utility and artistic imagery are prioritized in poster design.²¹

¹⁸ Steven Reginald Hammer, *Writing (Dirty) New Media: Technorhetorical Opacity, Chimeras, and Dirty Ontology*. North Dakota State University, 2014.

¹⁹ Shuyuan Yang, "Analysis of Top Box Office Film Poster Marketing Scheme Based on Data Mining and Deep Learning in the Context of Film Marketing." *PLoS ONE* 18 (1 January). Public Library of Science San Francisco, CA USA, 2023: e0280848. Doi: 10.1371/journal.pone.0280848.

²⁰ Timothy Samara, "Design evolution: theory into practice: a handbook of basic design principles applied in contemporary design." Rockport Pub, 2008. <http://proquestcombo.safaribooksonline.com/book/-/9781592533879>.

²¹ Larissa D'Angelo, "From posters to e-posters: the evolution of a genre." *Language* 4 (2012): 46-54. https://www.reading.ac.uk/elal/-/media/project/uor-main/schools-departments/elal/lswp/lswp-4/elal_lswp_vol_4_dangelo1.pdf?la=en&hash=ECC1CE8B4DA10EAB943E0E405451E5D4.

Research Gap

The research gap in the Pakistani Lollywood movie poster design context lies in the limited exploration of how visual perception of culture is influenced by the transition from manual to digital poster designs. While Lollywood has undergone this shift as a significant cultural industry, more research must delve into the comparative analysis of the two mediums in the context of cultural representation. Understanding how manual and digital designs depict Pakistani culture differently, including elements such as symbolism, aesthetics, and thematic portrayal, is crucial for grasping the evolving dynamics of cultural representation in a digital age. This research gap underscores the need to investigate the impact of technology on visual cultural signifiers in Lollywood movie posters, contributing to a more comprehensive understanding of the evolving cultural identity in Pakistan's film industry.

Aims & Objectives

This study aims to investigate the following:

1. What aesthetic changes emerged in the film posters from manual to digital?
2. Are contemporary digital movie posters more appealing and effective to advertisers and viewers compared to manually designed film posters?
3. Evolution of posters in Lollywood and what would be the future?

To achieve the above-mentioned aims the following are the objectives of this study:

1. To examine the development of culture through film posters.
2. To explore the impact of poster designs based on manual and digital processes.
3. To evaluate the existing digital poster design in comparison to manual poster design styles.

The significance of this study in the Pakistani perspective is multifaceted. While Lollywood is certainly a part of Pakistan's cultural heritage, film posters form a strong cultural artifact that shapes how people perceive society. The knowledge of how the shift from manual to digital poster designs impacts the presentation of culture communicates the importance that the authenticity of Pakistani cinematic art should be preserved.

Furthermore, as the entertainment industry is increasingly digitized in Pakistan, this study is filling a void in the literature that has remained largely unexplored on the changing dynamics of cultural portrayal in the film industry in Pakistan. This study has made a comparison between the manual and electronic posters and thus one can conclude that technology also has the power to transform cultural signifiers and the cultural identity of Pakistan becomes more complex. Academia, artists as well as administrators should make sure that the development and preservation of the Pakistani cinematic culture is ensured.

Movie posters are the best marketing strategy for advertising films that are to be released soon. Posters like these do double duty: They are responsible for the promotion of the movie and educate the public about what the movie is about, who are the actors, and the cultural background of the movie. Pakistani and its film industry, especially Lollywood, are known for their embellished history and movie posters can encapsulate that history. The qualitative study that this researcher is going to undertake is to understand how Lollywood cinema posters use visual language and the representations of digital and manual designs and culture. *Multicultural Posters and Their Value in the Film Industry*: Film posters in Lollywood are the loved cultural objects that tell stories, and customs and give a sense of identity, they are more than just ads. This poster style is a representation of the landscapes which are symbolic of the varied cultures, traditional dresses, and colors that are part of the heritage of Pakistan. If they want to impact more intensely on the viewer graphic designers, filmmakers, and movie lovers should be able to understand how these posters are full of cultural implications.

The research conducted here uses a qualitative comparative method to look at Lollywood movie posters and how they visually present culture. We strive to give an overview of the intricacies of cultural representation in these visual artifacts which is achieved through the scrutiny and analysis of both the manual and digital posters. Examining Lollywood films as cultural symbols is the study's main objective.

Random sampling was used to choose a group of five or six individuals to create the movie posters. The researcher wanted to ensure that our sample accurately reflected cultural characteristics, including atmosphere, symbols, subjects, and dress. Thus, we chose this exact sample. Three of the posters were digital, while two were manual. We

demonstrated the current state of Lollywood poster design by selecting poster makers (designers) from films released in the last ten years.

To gain a better understanding of how the visual representation of culture in Lollywood movie posters is perceived, in-depth interviews were conducted with three significant groups of participants this was a list of the following groups to gather information on the graphic artists who are responsible for the design of movie posters associated with Lollywood, interviews will be performed with both manual and digital graphic artists. In addition to providing first-hand insights into the design process, these specialists also share information regarding the colors, symbols, and cultural components that they choose to incorporate into their designs. The individuals in question were questioned regarding the reasons for the cultural representations that they have developed, the challenges that they have faced, and the impact that advancements in technology have had on the design of posters. To provide critical views on how cultural components are depicted and comprehended in movie posters, experts and professionals in the field of Lollywood movies will be present. During these interviews, consideration was given to the more general subjects of cultural identity, authenticity, and audience reception. Additionally, academics may provide historical context and make parallels with advancements in poster design around the world. This was in addition to the aforementioned. One of the goals of this research is to gain knowledge of the perceptions and interpretations of cultural components in movie posters. This was accomplished by conducting interviews with a group of persons who watch Lollywood films regularly. To examine how posters influence individuals' decisions about the films that they see, their preferences regarding how cultural symbols are portrayed, and the emotional resonance of cultural symbols, these interviews are being conducted.

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Chapter 1: Birth of Cinema in the Subcontinent (1896–1910)

This study will explore the arrival of cinema, film posters of the 19th century, and film posters of the subcontinent. Moreover, the focus will be on Lollywood, movies that initially boosted the newly born Lollywood along with the major names who contributed to the growth and development of Lollywood.

United States, France, and Germany have all made claims and counterclaims in international discussions centered on the development of the motion picture as a financially viable form of amusement. It is widely acknowledged that the most remarkable of all the entertainment arts, film, originated around 1895, notwithstanding these disagreements. The Lumière Brothers, a French filmmaking duo, made history in December 1895 when they screened their short films at Paris's Grande Café. Its film premiered in Bombay on July 7, 1896, at the Watson Hotel, after it traveled to India the previous year. The Novelty Theatre began screening motion pictures on July 18, 1896. This historic event marked the introduction of cinema to the Indian subcontinent.²² In the subsequent eighteen years, cinema houses proliferated nationwide, featuring silent films, mainly from the United States. Despite growing excitement for Indigenous theatre, radio, and photography, filmmaking posed challenges due to its intricate technological demands. The lack of educational institutions offering relevant training and financial constraints impeded middle-class enthusiasts. The British Indian government and foreign film distributors displayed minimal interest in supporting these ambitions.

1.1 Silent era (1910–1930)

Nevertheless, the fervor for cinema proved unstoppable, prompting numerous individuals across India to attempt film production with limited means, albeit without success. The year 1913 marked a turning point with the creation of "*Raja Harishchandra*" in Bombay, the first locally produced and economically viable film. The movie drew inspiration from a popular *Mahabharata* legend—King *Harishchandra*'s sacrifice of his kingdom, wife, and son for truth. Despite exhaustive efforts, including searches in red-light districts, *Phalke* struggled to find a female lead, eventually hiring a

²² "The Birth of Indian Cinema," aurora on January 7, 2008, retrieved on August 6, 2023, <https://www.sankalpindia.net/birth-indian-cinema>.

restaurant boy named *Salunke* to portray *Taramati*, the queen of King *Harishchandra*. This milestone was largely the result of *Dhundiraj Govind*, or *Dadasaheb Phalke's*, singular effort, as he invested his family's assets to establish the foundation of Indian cinema. *Phalke's* inaugural venture achieved both commercial success and critical acclaim, earning him widespread recognition.²³

The triumph of "*Raja Harishchandra*" served as a catalyst, enticing numerous aspiring filmmakers to enter the realm of dreams and glamour. Positive responses from financiers in Bombay, Calcutta, and Madras led to the emergence of multiple production companies and studios.²⁴ These entities produced a plethora of silent films, drawing inspiration from both popular local stage dramas and, at times, presenting plagiarized renditions of successful Hollywood productions. In 1924, approximately eleven years after Dadasaheb Phalke's first film, "*The Daughter of Today*" was created. In this period, the city had nine cinema houses mainly showing films from Bombay, Calcutta, Hollywood, and London. The mind of this undertaking was G. K. Mehta, an officer at NWR (North Western Railways), who, after he brought the movie camera from abroad, first produced newsreel coverage for international agencies and created documentaries. As Mehta's first feature film, he worked with a team of young movie lovers at Lahore's Bhatti Gate²⁵.

In 1925, *Himansu Rai*, a qualified Bengali, came to Delhi with a plan to start a film project with the Emelka Film Company from Germany. He created "*The Light of Asia*" (also known as "*Prem Sanyas*"), centered on the life of Gautama Buddha. After the success of "*Prem Sanyas*," the Great Eastern Film Corporation expanded into Lahore, choosing *Syed Imtiaz Ali Taj's* renowned play "*Anarkali*" for their ambitious project, "*The Loves of a Mughal Prince*." This film provided Lahore a chance to enter mainstream cinema, featuring artists from "*The Light of Asia*." Despite being a well-crafted production directed by *Charu Roy*, it faced competition from a hastily made film by the Imperial Film Company of Bombay on the same theme. This overshadowed the original

²³ Rachel Dwyer, "Phalke, Dhundiraj Govind [known as Dadasaheb Phalke] (1870-1944)." Dictionary of National Biography (2009).

²⁴ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 4–5.

²⁵ Anukriti Sharma, "DADASAHEB PHALKE: A CINEMATIC SOUNDSCAPE," Accessed March 2024: Ch.12, https://www.academia.edu/36534884/DADASAHEB_PHALKE_A_CINEMATIC_SOUNDSCAPE

work, leading to its failure and sealing the fate of Lahore's cinematic aspirations.²⁶ In 1934, producer Himansu Rai and his actress wife Devika Rani Chaudhuri founded Bombay Talkies in Bombay²⁷ their idea was to set up a studio that would also serve as a training institute for young Indians. *Devika Rani* has said in an interview:

“...we felt that this was not an indigenous industry. So, Rai thought it was best, as far as possible, to get experts from abroad for each department. And we had a sort of undertaking from them...to select several first-rate students from all over India... We aimed to attract the best element in Indian society, with an educated and cultured background, to produce the highest type of art.”²⁸

1.2 The Film Posters of 19th Century

Posters for films nowadays serve a dual purpose: drawing in viewers and introducing them to the films themselves, all made possible by highly developed technological infrastructures supporting all imaginable media forms. The best technique to get people to watch new films is to use movie posters since they already have a specific demographic in mind and are familiar with the genres they would enjoy. Cinemagoers rely on genre classification to assist them in selecting films that align with their preferences. The film industry employs a plethora of promotional strategies to increase ticket sales. These parts act as trailers for the movie, showing viewers what the major event will be like. Commercials, teasers, and posters all work together to sell movie tickets. People who go to the movies can sort new releases into groups based on how much they think they will like each one. Genre plays a significant role in determining which option a viewer selects, particularly in the modern era of rapid media production²⁹. Looking at the color palettes used in films is one approach to classify them.

²⁶ Debashree Mukherjee, "A Cinematic Imagination: Josef Wirsching and the Bombay Talkies." (2018): 47-79.

²⁷ Debashree Mukherjee, "Bombay Modern: A History of Film Production in Late Colonial Bombay (1930–1948)." PhD diss., New York University 8 (2015).

²⁸ Amita Malik, "Padma Shri Devika Rani: An Interview with the First Lady of the Indian Screen," *Filmfare*,

Accessed April 1, 2024, <https://pad.ma/documents/PC>.

²⁹ Sung, Samuel, and Rahul Chokshi, "Classification of movie posters to movie genres." In *Proceedings of the Workshop on Multimodal Understanding of Social, Affective and Subjective Attributes*, vol. 1. 2017.

Color theory and the creation of color schemes allow colors to convey ideas and emotions. One example of how different genres use comparable color palettes or lighting effects is the statement, "High level of lighting can be found in comedies genre, while low level represents the horror movies". Posters for movies often feature genres such as romance, comedy, action, animation, and war. There is more than one label on a movie poster that indicates the genre. It becomes more challenging to classify films because they can fit into more than one genre³⁰.

Film posters are unique visual media with a distinct formal identity, history, aesthetic purposes, and commercial goals. While poster art in general has a very long history that dates back to ancient Egypt, there is no doubt that the historical development of film posters is closely linked to the development of film, with the first public presentation of a film taking place in France in 1895 towards the end of the 19th century. Movie screenings were quite popular very soon. The original movie poster was created from hand-painted wooden boxes that were placed in front of picture houses for advertising purposes. The early 20th century became known as "the golden age of the poster" as a result of technological advancements like the creation of lithography. The modest amount of text on the movie poster, combined with the vibrant colors and images, perfectly matched the period's literacy rate. Even a significant number of persons who are illiterate or slightly literate may understand the poster's message. In contrast to modern paper posters, the first ones did not feature actors, scenes, or even film names. Since the actual draw at the time was the process of viewing, they typically showed the audience in front of a screen or projector. The fact that these movie posters could be used again to promote other movies which at the time were barely five to ten minutes long was another benefit of them. The movies at the theater had two or three changes every week. As this brief historical history illustrates, movie poster illustrations also represent other advances in society.

The early cinema actors were not featured in the posters because they chose to remain unidentified for a variety of reasons. While appearing in movies wasn't exactly seen as a way for theater players to grow in their careers, movie producers were fully aware that well-known actors would want better compensation. From 1910 onwards, the

³⁰ Sneha Pooranalingam, "Film Poster Design: Understanding Film Poster Designs and the Compositional Similarities within specific genres." Spectrum 12 (2024).

concept of movie stars emerged as a result of the recognition of their commercial potential by cinema producers. From that point on, the film posters featured the names of well-known actresses, such as Mary Pickford (1892–1972) and Florence Lawrence (1886–1938), two Canadians who starred in silent films. Even more well-known actors, like Charlie Chaplin (1889–1977), could draw sizable crowds to movie theaters with merely the portrayal of their faces. It's common knowledge that the years between the two World Wars represent the "golden age of film." The increasing extravagance of movie posters, which were frequently created by particular artists, also reflected this. Stars were frequently shown in exquisitely delicate photographs with their names, titles, and sometimes a succinct catchphrase."³¹

The film poster underwent numerous alterations in the ensuing decades, which ultimately resulted in a decline in its significance. Radio advertisements for motion picture advertisements were first used in the 1920s. Talkies, or sound movies, took the place of the earlier silent movies and made it possible to create movie trailers that would promote other movies ahead of time. It became common practice to release multiple poster designs for a single movie. The Great Depression also produced cheaper, simpler poster designs at the same time. Moviehouse movies had a significant decline in popularity in the late 1940s due to the widespread usage of television as a mass medium. The poster's content changed significantly later on. American movie depictions of the war began to correspond with the battle imagery on the posters in the 1940s. The post-World War II era was marked by a yearning for exotic locales and imaginative tales, as evidenced by the surge in popularity of science fiction movies and corresponding movie posters. Until this time, movie posters were typically composed of manually colored black-and-white photographs. The "teen-oriented" 1960s gave us rock and roll flicks, action movies with James Bond making his debut, and what are known as beach movies. The film posters also represented societal concessions to the more explicit portrayals of violence, vulgarity, and nudity. By this time, (color) photos were nearly always featured on movie posters.³²

³¹ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 36.

³² Elsner, Daniela, Sissy Helff, and Britta Viebrock, eds. *Films, graphic novels & visuals: Developing multiliteracies in foreign language education: An interdisciplinary approach*. Vol. 2. LIT Verlag Münster, 2013, https://books.google.com.pk/books?id=_bBdnqY19cUC

The evolution of the paper poster gained prominence in the early 1800s, attributed to Johann Alois Senefelder, a failed actor compelled to explore alternative avenues after the sudden demise of his prominent actor father in Prague. Encountering financial challenges in publishing during the 1790s, Senefelder sought a cost-effective printing method. A pivotal moment occurred in 1795 when lacking paper, he inscribed a laundry list on a flat limestone slab typically employed by printers for ink mixing. On a whim, Senefelder etched the stone with acid, preserving the list inscribed in grease. Recognizing the potential of this discovery, Senefelder devoted a year to refining the process, ultimately collaborating with music publishers to employ this more economical technique, coined "stone printing." The method, more widely known as Lithography, gained traction beyond the realm of music, attracting artists by its unique preparation on stone using conventional artist tools such as pencils and crayons, a practice initiated as early as 1803.³³

Senefelder continued refining the lithography process, and after his death, individuals like Godefroy Engelmann of Mulhouse, France, introduced chromolithography to incorporate color. By the advent of proto-film in the 1890s, featuring magic lantern projection shows, the lithography and poster-making industry had matured into a fully developed artistic medium. Notably, Jules Cheret, a French artist recognized as a pioneer in color lithography and often deemed the progenitor of the poster, created an exquisite lithograph for the 1890 magic lantern show "*Projections Artistiques*" (Fig.6). Cheret further contributed to the medium with another esteemed poster for Theatre *Optique's* program titled "*Pantomines Lumineuses*"³⁴ (Fig.7). Illustrator Marcellin Auzolle's illustration in this poster captures a moment from the film "*L'Arroseur arrosé*" ("The Sprinkled Sprinkler"), representing a ground-breaking instance where a poster not only promoted a film but specifically highlighted a particular movie and even featured a scene from it. This marks the pioneering use of a movie poster to showcase a specific film scene. Auzolle later pursued a successful career in illustration, leaving behind a notable collection of advertising posters, particularly for various Champagnes. His legacy concluded with his passing in 1942. Around the year

³³ Internet archive, "Digital Library of Free & Borrowable Books, movies, Music & Wayback Machine", Accessed April 13, 2024, <https://archive.org/details/movies>.

³⁴ Adam Kennedy, "Movie Poster Artists - an Introduction," Art of the Movies, October 31, 2018, <https://artofthemovies.co.uk/blogs/original-movie-posters/the-artists-an-introduction>.

1900, the renowned poster artist Chéret transitioned from his prolific career in poster making to concentrate on painting. With an impressive portfolio of over one thousand posters, Chéret received the prestigious title of '*Chevalier de la Légion d'Honneur*' for his substantial contributions to the art industry. His enduring influence on lithographic printing techniques positions him as the acknowledged father of the art poster. Chéret's remarkable journey concluded with his passing in 1932 at the venerable age of 96.



Figure 6: Magic show Poster “Blanc et noir: projections artistiques de peinture et de sculpture des maîtres modernes” Artist: Jules Chéret (French, 1836–1932), 1890, Medium: poster laid on canvas, Size: 123 x 85 cm. (48.4 x 33.5 in.)

https://www.artnet.com/artists/jules-ch%C3%A9ret/blanc-et-noir-projections-artistiques-de-peinture-FbSmaPr1O-kL1kLv_SYgbw2



Figure 7: Theatre Optique's Poster “Pantomimes Lumineuses” Artist: Jules Chéret, circa 1892
Origin: France, Dimensions: 34 1/4 x 48 1/2 in.

<https://antiqueposters.com/musee-grevin-pantomimes-lumineuses>.

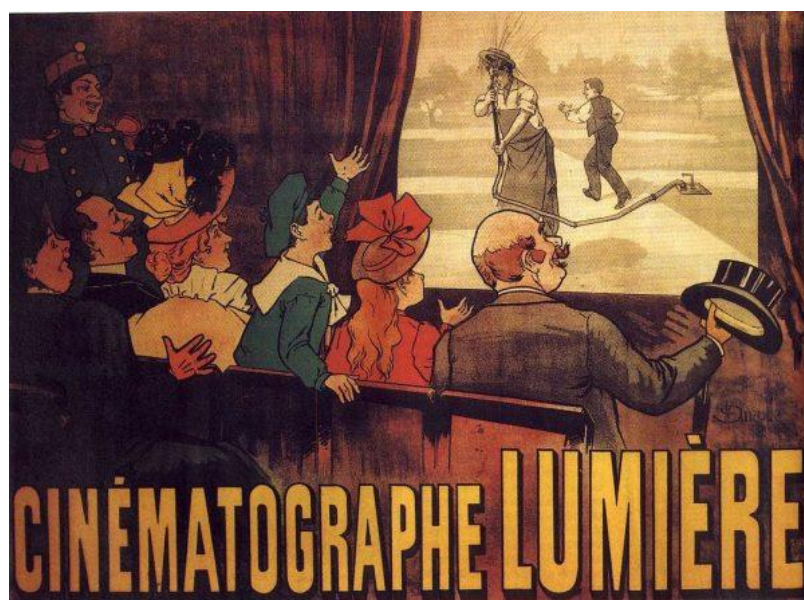


Figure 8: Movie Poster “L'arroseur arrosé”, 1895, Artist: Auzolle, Marcelin (1862-1942)

<https://www.bridgemanimages.com/en-US/auzolle/poster-for-the-movie-l-arroseur-arrose-1895-poster/lithograph/asset/164131>

1.3 Film posters in sub-continent

The film poster has been a pillar of publicity tools for decades, if not longer. It has been used in conjunction with other outdoor publicity tools such as hoarding, cutouts, stickers, banners, etc. Film posters were first used to promote Lumiere's films in Bombay on July 7, 1896 (Fig.8). Since then, they have served as a constant reminder of how time and technology have changed over the years, as well as an eclectic mix of ideas and styles from many decades. The expertly created movie posters served as important film marketing tools in the past and are currently a component of outdoor publicity tools, which are essential in bridging linguistic, cultural, and communication gaps between the people of the nation's many regions. In reality, movie posters reflect the cyclical changes in design, concepts, techniques, and technology, among other things, throughout multiple decades, and respond to the particular cultural needs of the audience. Every movie poster narrates a story. Posters are used to tell stories and entice people to the theater by portraying the political, social, and cultural climate of different historical periods. One of the great works of early Indian cinema is Baburao Painter, also known as Baburao Krishnarao Mestri, who directed the movie *Kalyan Khajina* (1924) (Fig.9). Shivaji's brave and noble side was portrayed in Painter's self-designed poster for *Kalyan Khajina*. Looked at closely, the posters from the 1920s could not compare to the expressiveness and messages communicated by the one from Painter. Artist *Baburao* and the *Maharashtra* Film Company of Kolhapur significantly contributed to cinematic art throughout this decade. Before they could be mass-produced on cheap paper, posters were mostly hand-painted on canvas.³⁵ *Kalyan Khajina* won a prize for his outstanding set design and storytelling techniques at the Wembley Exhibition in London. The Daily Express praised the flicks' exquisitely sad beauty and graceful acting.³⁶ The theme of the poster: The film *Do Bigha Zamin* (Fig.10) was a drama about a small landowner who was a realist. Where a half-starved illiterate farmer, whose life was so hard and who had to deal with a crooked zamindar and fate itself, struggled to collect the necessary amount

³⁵ Manash Pratim Goswami, "Bollywood film posters: A study of changing trends." Journal of Content, Community, and Communication 6, no. 3 (2017): 78-84.

³⁶ Ibid.

within the prescribed time to save the land from being taken away. The movie posters were in three different languages - English, Chinese, and Hindi.

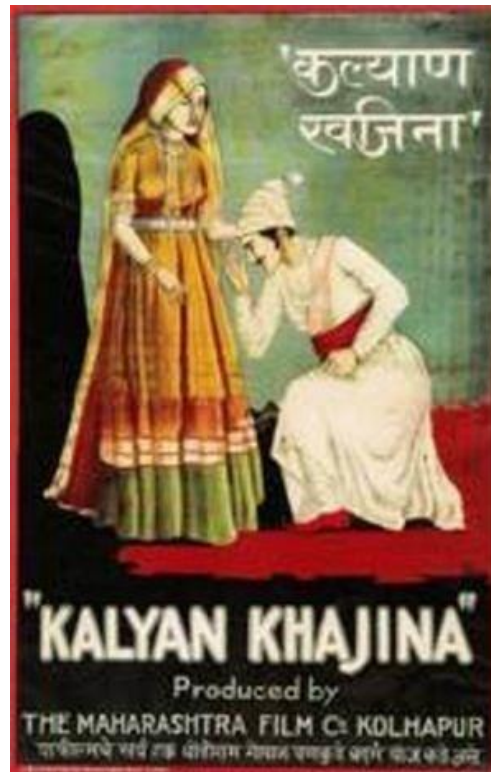


Figure 9: Movie Poster “Kalyan Khajina” Artist: Baburao Krishnarao Mestri, 1924.

Genre: Religious, Source: <https://mediaindia.eu/cinema/sense-sensibilities-in-bollywoods-posters/>

Probably, the main goal of the print media with the choice of the three forms of the poster- Hindi, English, and bilingual was to attract the attention of the upper middle class, intellectual, and semiliterate strata of society. The poster with the image of the film, where the character is pulling the plow through the field, with the use of red and orange colors for the oil-painted poster of the film, is the most memorable. Hindustan Times, which is one of the popular papers, writes on the centrality of mother in the film Mother India (Fig.11), “As both motherhood and Mother Earth, who will nurture and occasionally punish, Nargis has immortalized. The picture of Mother India demonstrates how a woman suffered while she was plowing land or driving a bullock cart, with the help of excessive brush strokes. The use of red and orange colors to strengthen Radha’s facial expression, which reflects the life of Radha, is a very strong attention-grabber. The poster can be said to be trying to give the message of the film by the central theme of hardship being intensified in both emotion and passion of the film.

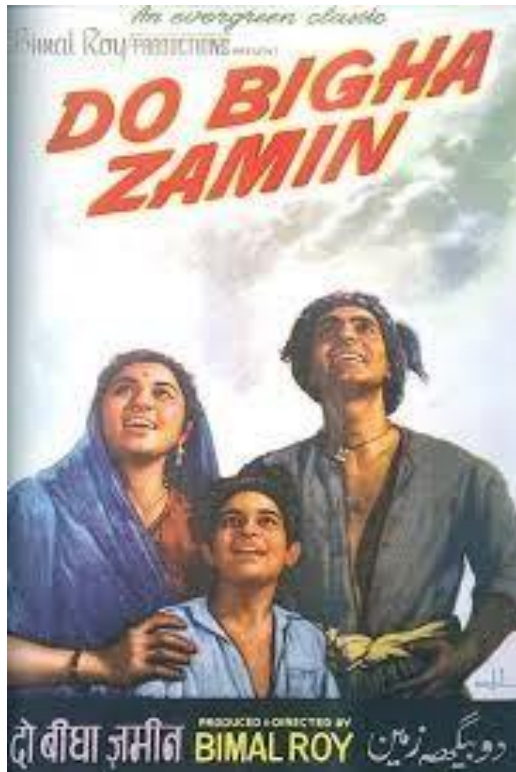


Figure 10: Movie Poster “Do Bigha Zamin”, 1953. Trilingual, Genre: Social

Source: <https://www.imdb.com/title/tt0045693/>

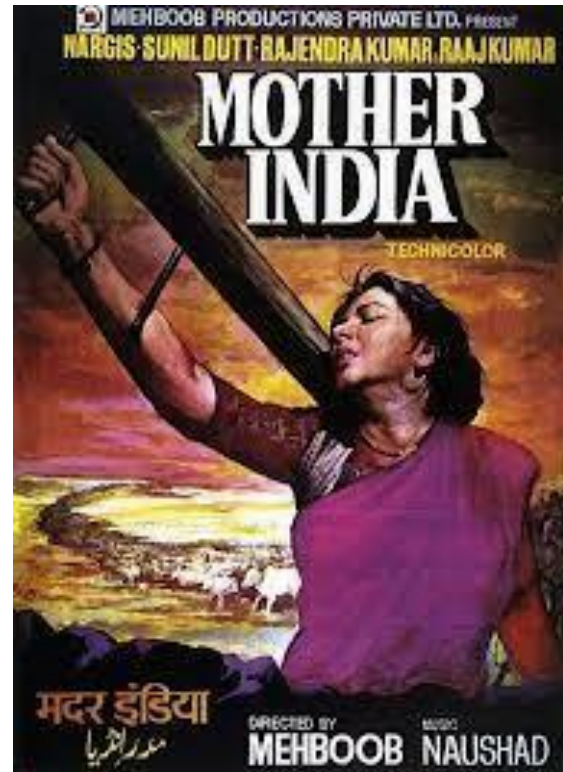


Figure 11: Movie Poster “Mother India”, 1957.

Source: https://m.imdb.com/title/tt0050188/media_viewer/rm2011457792/

1.4 Lollywood

The Pakistani film industry, centered in Lahore, is known as Lollywood.³⁷ The term "Lollywood" was initially used in the summer of 1989 by gossip columnist Saleem Nasir in the now-defunct Karachi-based magazine Glamour. Lollywood is the name given to the Pakistani film industry, inspired by Bollywood and Hollywood. It's known for producing films mostly in Urdu and regional languages. Until 1971, Pakistan had three main centers for making movies: Dhaka, Karachi, and Lahore. However, after the events in Dhaka, one of the key production hubs was lost, leaving Lahore as the primary center in the 1980s during martial law. Unfortunately, this period also marked a decline in the glory of Pakistani cinema. After the Partition, many film professionals from Bombay and Calcutta moved to Pakistan, with Lahore becoming the main city for

³⁷ Lahore based film industry

filmmaking. The first group of migrants comprised producers and directors who were like Nazir, Daud Chand, Zahoor Raja, Shaukat Hussain Rizvi, W. Z. Ahmed, Sibtain Fazli, Munshi Dil, Luqman, and Attaullah Shah Hashmi. The stars who participated in the film were Noor Jehan, Swaranlata, Shamim Bano, Khurshid, Ragni, Charlie, Himaliyawala, M. Ismail, Shahnawaz, Ajmal, Ghulam Mohammad, Santosh Kumar, and Nasir Khan. The other group of highly talented and skilled music composers and writers like Ghulam Haider, Feroz Nizami, Rashid Attre, and Khurshid Anwer, and also Saadat Hasan Manto, Nazir Ajmeri, Tanvir Naqvi, and Arsh Lakhnavi, decided to migrate to Pakistan. Among those famous technicians, Bhayaji A. Hameed, Pyare Khan, Murtaza Jilani, A. Z. Baig, and C. G. C. Mandody were also the ones who could not afford to miss the train. It is stated that Mehboob Khan and A. R. Kardar just briefly visited to assess the situation, but they returned to India. Other known personalities like Haqim Ahmed Shuja, Imtiaz Ali Taj, Qateel Shifai, Baba Alam Siaposh, Shatir Ghaznavi, Dewan Sardari Lal, Asa Posley, Baby Akhtari, and many others were already in Lahore, and they were known mostly for their literary works and theatre. The U. S. Players' Studios on Ravi Road was the first to open the cinema industry in Lahore back in 1929. Abdul Rashid Kardar laid the studio's foundation stone. Since then, the studio has overseen domestic productions that compete with Mumbai and Kolkata, two other hubs for the production of motion pictures in independent India. In Lahore, the *Bhatti Gate* Group, comprising Nazir, Heera Lal, M. Ismail, Lala Yakub, Rafiq Ghaznavi, Gul Hamid, Master Ghulam Haider, and Abdul Rashid Kardar, remained active. A. R. Kardar, the group's prominent member, hailed from a landed Punjab family. Seeking to learn filmmaking, he ventured to Bombay, where he took on various roles, including painter and still photographer for films in progress. Upon returning to Lahore, Kardar came back as a dedicated and confident individual. Kardar sold his family property share to start United Players, likely influenced by the United Artists in the USA. With his *Bhati Gate* friends, he created several silent films, drawing inspiration from Hollywood and popular local stage plays, often from *Parsi* theatre.³⁸

Unlike Bombay, Lahore's film industry struggled to be financially rewarding. It mainly served as a starting point for newcomers pursuing a passion for cinema rather than

³⁸ Qasim Khan, "Abdur Rashid Kardar - the Founder of Lollywood." Lahore History, May 17, 2020. <http://lahore.city-history.com/abdur-rashid-kardar-the-founder-of-lollywood.html>.

a source of livelihood. Successful artists and technicians in Lahore were often drawn to Bombay, the thriving hub now known as Bollywood, which attracted accomplished individuals. On March 14, 1931, a pivotal moment in the history of regional cinema unfolded with the release of "*Alam Ara*," the first locally-produced talkie film, at Majestic Cinema in Bombay. Produced by Ardeshir Irani's Imperial Film Company, the partial sound film created a significant impact, leading to unprecedented box office success. Featuring top-notch artists like Master Vithal, Zubeida, Prithviraj, and others, the film's songs, recorded during shooting, marked an early introduction to playback singing. Notably, the song "*De de khuda ke naam par pyare*" gained immense popularity, foreshadowing the enduring influence of music in subcontinental cinema, even as silent films continued for another five years.³⁹

India, West Pakistan, and East Pakistan were formed from the partition of the Indian subcontinent in 1947. With an emphasis on Pakistan, how did the cultural and social impact of Pakistan's partition in 1971 and the subsequent loss of East Pakistan influence Pakistani cinema? Five weeks before the British departure from the subcontinent in July 1947, Cyril Radcliffe, a British lawyer, was hired to map out the boundaries that would split British India into two nations.

“Partition’s effect on the film industries of the two countries was radically different. While India lost some good talent, Pakistan had to restart from scratch.”

Even though the Indian film business, especially in Bombay, was secular and cosmopolitan, some industry members did relocate. It was their feelings that drove those who decided to travel to Pakistan. Even though India lost some talented people, things continued mostly as usual in Bombay and other major film hubs throughout the nation. However, the East Wing of Pakistan took away a significant section of Calcutta's (Kolkata) Bengali film industry, causing it to suffer.

³⁹ Ajay Gehlawat, and Rajinder Dudrah. "The evolution of song and dance in Hindi cinema." *South Asian Popular Culture* 15, no. 2-3 (2017): 103-108.



Figure 12: Photo, Singer “Allah Rakhi Wasai (Noor Jahan)” Dated: 1926-2000, Source: Karan Bali, Scroll in “India’s loss, Pakistan’s gain: The journey of singing great Noor Jehan after 1947”, Sep 20, 2015, 04:30 pm

Noor Jehan (Fig.12) started singing at the age of 5 and received early training in classical singing under Ustad Bade Ghulam Ali Khan but left after she got married to go to this part of the border where she was born. Shaukat Hussain Rizvi (who was married to Noor Jehan), WZ Ahmed, Zia Sarhadi, and actor, director, and producer Nazir Ahmed Khan (he was married to Swaran Lata), as well as composers Feroz Nizami, Ghulam Haider, and later Khwaja Khurshid Anwar also migrated to Pakistan. However, these were just a few exceptions of the big names in the Bollywood industry that chose Pakistan because the rest of the stars who were left behind had either played supporting roles or their careers were already in decline. Innumerable actors, technicians, and other professionals who were well off in their own right decided to stay put in India. Some of the well-known Hindu artists from Lahore including Pran and Om Prakash, Dalsukh M Pancholi, and Roop K Shorey left for India. Conversely, a Hindu distributor, Jagdish Chand Anand (better known as JC Anand), decided to keep his stay in Pakistan and gained popularity as one of the most prominent producers and distributors in the country. Among the Indian filmmakers, he is perhaps the most well-known. He formed his own production company Eveready Pictures in 1946 and distributed Indian films after 1947, including the hit *Mahal* (1949) from Bombay Talkies, and Raj Kapoor’s films, including *Barsaat* (1949) and *Awara* (1951). Eveready Pictures was the sole film company

that worked in both East and West Pakistan. JC Anand left Karachi to die in 1977. He has left behind the film industry which is very rich and the company has been run by his son, Satish Anand in Karachi since then. Satish Anand has released over 650 Hollywood, Bollywood, and Pakistani feature films.

Contrary to the case of India, where there were film centers in Bombay, Calcutta, and Madras, Pakistan had only Lahore for making movies. The two studios that had been established in the area by Pancholi Art Pictures and Shorey Pictures met their fate when those riots broke out in 1947. The Pakistani film industry therefore was not properly funded and had no technical infrastructure. It was a tough time for it as it tried hard to make its first film, *Teri Yaad* (Fig. 13), which was directed by Dawood Chand and released on the occasion of *Eid-ul-Fitr* (August 1948). However, the film had two known actors in it – Nasir Khan, Dilip Kumar’s brother, and Asha Posley whose songs were sung by her. Yet, the film failed. The film was very low on production and technical standards. Nevertheless, *Teri Yaad*, the first film with sound, marked a watershed moment in the history of cinema, particularly in South Asia.⁴⁰



Figure 13: Movie Poster, Pakistan’s first film, “Teri Yaad”, 1948.

Source: Karan Bali, Scroll in, “67 years ago today, Pakistanis lined up to see the first film made in their new nation” Aug 07, 2015, 10:30 am.

<https://scroll.in/reel/746817/67-years-ago-today-pakistanis-lined-up-to-see-the-first-film-made-in-their-new-nation>.

⁴⁰ Mushtaq Gazdar, “Cinema before Partition,” essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 20.

The linguistic and cultural variety of the area is reflected in the film "*Teri Yaad*," which was produced by Dewan Pictures and filmed at Pancholi Studio Lahore. The poster's use of trilingual language tries to attract literate audience members from a variety of linguistic backgrounds. This is similar to practices in our shared cultural space with India. In addition, the poster's clever use of the colors red and yellow successfully communicates the drama and treachery that are the main elements of the film.⁴¹ In the mid-1950s Santosh Kumar (whose real name was Moosa Raza), and Sabiha Khanum, who later became his life partner (Fig.14) were introduced in the films.

After the 1965 war Indian movies were prohibited by General Muhammad Ayub Khan. It was after more than 40 years when another military ruler, General Pervez Musharraf, lifted that ban. First of all, Pakistan dived into the partition in Masud Parvaiz's *Beli* (1950), written by Sadat Hasan Manto, and in that play, Sabiha and Santosh acted. "Around a dozen (Pakistani) movies have been made on the issue of Partition: The list of classics includes *Kartar Singh* (Saifudin Saifi – 1959), *Khaak aur Khoon* (Masud Pervaiz – 1979), *Tauba* (S A Hafiz -1964), *Lakhon Mein Eik* (Raza Mir – 1967), *Behen Bhai* (Hasan Tariq –These movies were successful in the commercial circuits and *Kartar Singh* set a record and became very popular in India as well⁴²

⁴¹ "Teri Yaad | First Pakistani Film | First Pakistani Movie | History | Crescent History," YouTube, October 11, 2020, <https://www.youtube.com/watch?app=desktop&v=tkrbttZVERw>.

⁴² Rumana Husain and Nomaan Bhatti, "The Growth and Tumble of the Pakistani Cinema - the Karachi Collective," The Karachi Collective -, February 7, 2022, <https://thekarachicollective.com/the-growth-and-tumble-of-the-pakistani-cinema/#easy-footnote-bottom-2-2931>.



Figure 14: Photo, Actor Santosh Kumar was Pakistan's first superstar film hero.
Seen in the movie *Hasrat* in 1956 with his wife, actor Sabiha Khanum

Source: https://epaper.dawn.com/DetailImage.php?StoryImage=28_06_2020_504_002

Lahore, Karachi, and Dhaka were Pakistan's three primary film production hubs until 1971. The biggest has historically been Lahore-based Lollywood. The majority of Bollywood and Lollywood productions are predictable, enjoyable adaptations of drama, humor, song, and dance; they are known as masala films. However, a few films have also been made that delve into strange, uncharted narratives. According to Pakistani film analyst Omar Adil,

“This lack of cinematic coverage of the Partition of Bengal largely was because mainstream movie makers were not only based in Lahore and Bombay, but also that the bulk of people associated with cinema in the shape of writers, directors, actors, and lyricists also hailed largely from Punjab, and what they brought out on cinema appealed to an audience that could personally as well as culturally identify itself with the milieu.”

In 1959, A. J. Kardar, the director, from West Pakistan made *Jago Hua Savera* whose screenplay was penned by Faiz Ahmed Faiz. He hired Zahir Raihan from Dhaka as his assistant. The film was translated into Urdu and Bengali as well.



Figure 15: Movie Poster “Chanda”, was the first full-length Urdu feature film from East Pakistan, 1962.

Source: <https://www.youtube.com/watch?app=desktop&v=2SIZ4uhWLAc>

East Pakistan made some amazing Urdu films in the ‘60s, and in 1962, actor Rahman made his Urdu film debut in *Chanda* (Fig. 15), directed by Ehtesham, who gave us a new actor, Jharna Basak as ‘Shabnam’. She carved a niche for herself in the industry; she gave hit after hit. Shabnam became the heartthrob of cinema lovers, and she became an important part of Dhaka’s movie scenario in those days. Then she also tried her luck in Bollywood during the late 60s, 70s, and 80s. In the late 1990s, she moved to Dhaka. 1962 was the year of *Chanda*’s release in West Pakistan as well. In Aulad, actor Waheed Murad who later became known as the ‘chocolate hero’ got his break as a supporting actor. Actors Waheed Murad and Zeba, music director Sohail Rana, singers Mala and Ahmed Rushdi, writer Masroor Anwar and director Pervez Malik emerged as a team of unbeatable artists who gave the Pakistani film industry some unforgettable films, including its first platinum jubilee feature film, *Armaan* (1966), which also introduced audiences to the first South Asian pop song: “*Ko ko ko rina...*” a new genre of Pakistani disco music is created. The film *Anjuman* (1970) (Fig. 16) is another film with which Waheed Murad's career reached a new peak.) Rani was the courtesan, and he was the role that opposite her.



Figure 16: “Waheed Murad was Pakistan’s (chocolate hero), and his pairing with Zeba from the movie *Anjuman*”, 1970.

Source: <https://www.bolnews.com/newspaper/bold/2022/09/zeba-Begum-the-first-lady-of-Pakistani-cinema/>

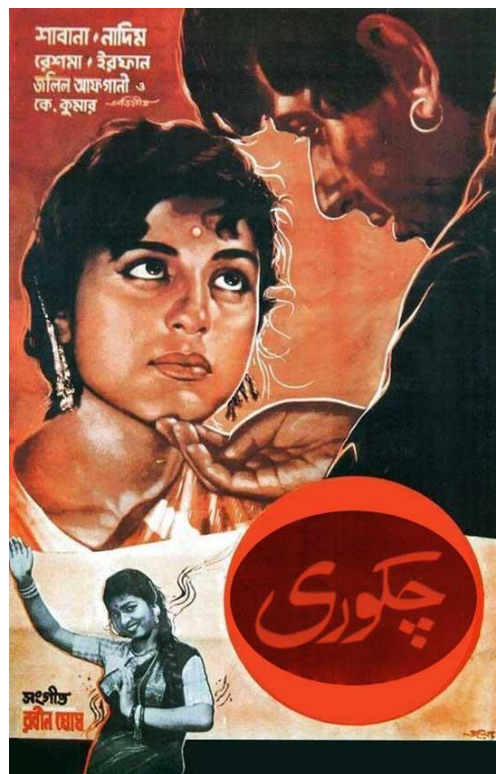


Figure 17: Movie Poster “Chakori”, Nadeem and Shabana in East Pakistani film, 1967.

Source: <https://www.imdb.com/title/tt0251630/>

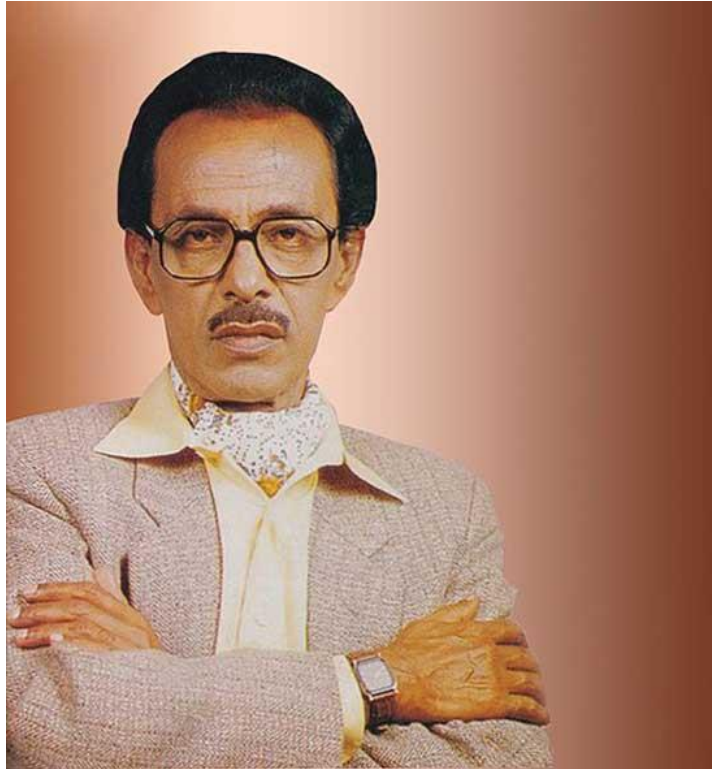


Figure 18: Bashir Ahmed” a playback singer referred to as Ahmed Rushdi of East Pakistan, 1939-2014,

Source: https://www.fashioncentral.pk/celebrity_stories/the-Legendary-singer-bashir-ahmed-passes-away/



Figure 19: Photo, “Nadeem and Shabnam co-starred”

Source: <https://www.pinterest.it/pin/315814992593617908/>

In 1967 the cinema-goers of both East and West Pakistan saw a newcomer named Nadeem, who was the singer and actor debut in the film *Chakori* (Fig 17) directed by Ehtesham from Dhaka, the popular filmmaker. Just as with numerous other films for

which Robin Ghosh continued to compose music, *Chakori* also had melodious songs. Nadeem wanted to be a singer when he entered the industry, but by chance, he had become a great actor in this place.

1.5 Impact of 1971 on Pakistan's Film Industry

The distance of over 2,000 km between East and West Pakistan was not just a physical one, but also a cultural and sensibility one. Even if the films from the East or the West wing showed some common subjects such as class divides, rural and urban struggles, college romance, or love between a rich girl and poor boy (or vice versa), there was still a big difference between Bengali and West Pakistani culture. On 16 December 1971, the country went through a bloody and very sad civil war that led to the secession of the East wing which became an independent state of Bangladesh.

“The loss of East Pakistan was not just devastating on a psychological, economic or political level. In very real terms, it also affected Pakistan culturally and socially.”⁴³

Zahir Raihan can be recalled as one of the most outstanding directors of United Pakistan. Zahir, the prolific writer and journalist, was the chief assistant director to Jago Hua Saveria. He had a wide experience in filmmaking. He made and directed the first color film in Pakistan, called *Sangam* (1964), which was made possible because the first color-film processing laboratory was set up in Dhaka. *Sangam*, shot in Eastman Colour on location in the stunning Chittagong Hill Tracts and Kaptai Lake by the director, was the first ever Indian-made film in color. It has to be mentioned here that the first ever West Pakistani color film *Naila* was released in 1965. It was the first color film ever to be shot in Agfa Colour. In addition to *Bahana* - Pakistan's first Cinemascope movie, Raihan directed several Bengali art films as well. He was not only a movie director, but also a novelist with a touch of social and political issues. His novels were the most realistic representation of social injustice; they made people aware of the existence of these

⁴³ From InpaperMagazine, “What Pakistan's Film Industry Lost in 1971,” DAWN.COM, December 11, 2016, <https://www.dawn.com/news/1301644>.

injustices and thus, they were motivated to protest against them. The Urdu movies of East Bengal showed a Bengali-Muslim cultural identity with placid images of rivers, boats, and rustic villages. The mood was soaked in the melodious tunes. It could not be that this was a mere religious occasion. Some women were very stylish and had their hair beautifully plaited and adorned with flowers, and they frequently wore floral bindis. It was all very simple and easy to follow, and those films were watched in the whole of the country. However, the production of films in Pakistan had its share of turbulence after the downfall of Dhaka, and it took more than a decade for the industry to get back on track.

Another tragedy happened to the nation during the Ziaul-Haq regime in the year 1977. He overthrew the government with a military coup and introduced an ultra-conservative Islamization agenda, which was accompanied by the imposition of strict censorship laws. Despite what many believe is the case, the end of the Pakistani film industry did not come as a gradual decline. I guess the collapse was a rather quick and unexpected thing⁴⁴. This was also the time when the practice of turning cinemas into “shopping plazas” started, with Karachi’s famous “Naz Cinema” being the first one to be affected. As such, the restrictions and policies that prevented filmmakers from showing ‘open sexual content and violent scenes’, seemed only to be focused on Urdu films because Punjabi and Pushto films were being made in a lot, even though they contained a lot of explicit sex and violence. In August 1988, the General Zia regime was ended and the democratic government of Benazir Bhutto was established. The cinema went to the second life and some very good films on contemporary issues were made by a few gallant filmmakers, which resulted in the middle classes returning to cinema in the 1990s. In the new millennium, multiplex cinemas began to appear in the major cities of Pakistan, which in turn aroused the return of film-goers, even though they could not afford the tickets. Besides the venues it was also the genre of cinema that was unfolding before the eyes of the educated, modern middle-class people which was very much in sync with the audience’s taste.

“...instead of a new wave, or the even more abused term Revival, let me christen this moment the Return of Cinema to Pakistan.”⁴⁵

⁴⁴ Nadeem Paracha, "New Wave of Pakistani cinema: Zinda and kicking," Dawn. Com (2013), <https://www.dawn.com/news/1045365>

⁴⁵ Ahmer Naqvi, "In-Depth - Film Special," DAWN.COM, accessed May 13, 2024, <https://www.dawn.com/in-depth/film-special/>.

Chapter 2: Evolution of Lollywood through posters

This chapter will take us into the fascinating journey of Lollywood through different eras by examining the trends, star power, and innovation, most importantly the role of film distribution and advertising techniques in the region. Furthermore, it will discuss what factors were involved in the overall development of the Lollywood film industry.

It was the film distribution structure that was in existence in 1948 that was directly responsible for the fabrication of the poster. The new technique was designed to enable the individual who purchased distribution rights to launch a significant advertising campaign in each of the five distribution zones assigned to India. This was accomplished by splitting India into five distribution zones. The establishment of outdoor publicity companies in the 1940s, which provided hoarding services to clients outside of state boundaries, laid the groundwork for the beginning of this change.⁴⁶ In the early days, a single poster was designed and printed in one of the three main centers in India, which are Delhi, Bombay, or Madras. This is done to facilitate publicity campaigns across all of India's numerous language regions. Because most of the audience has minimal literacy abilities and there is a language barrier in the region, the film depends primarily on pictures to sell itself. Because Roman is always used as the primary typeface, the effects of this typeface are probably more ornamental than informative. Smaller transliterations of the primary title are frequently included in the accompanying Indian language translations. A graphic and meaty aesthetic is frequently used in posters that feature Indians from the North and North West. This is done to accentuate these individuals' idealized beauty and physique⁴⁷.

Poster advertising became the norm due to the massive success of *Gemini's Chandralekha* (1948) (Fig.20), the first film to profit from a significant marketing effort⁴⁸. At the center of the poster are two men in period costumes engaged in a sword

⁴⁶ Colin McDonald and Jane Scott, "A Brief History of Advertising," *The SAGE Handbook of Advertising*, 2007, 17–34, <https://doi.org/10.4135/9781848607897.n2>.

⁴⁷ Stephen Haggard, 'Mass Media and the Visual Arts in Twentieth-Century South Asia: Indian Film Posters 1947-Present', *South Asia Research* 8, no. 1 (1988): 71–88, accessed [doi:10.1177/026272808800800103](https://doi.org/10.1177/026272808800800103).

⁴⁸ Iftikhar Dadi, *Lahore Cinema : Between Realism and Fable* (University of Washington Press, 2022), accessed <https://library.oapen.org/bitstream/id/ca50bd8b-450c-43c3-8745->

duel. The poster uses black and white photographic stills which have been colored over using the lithographic process. The men are colored yellow. Towering over them on a much larger scale is a female figure in a dance pose and dance costume.

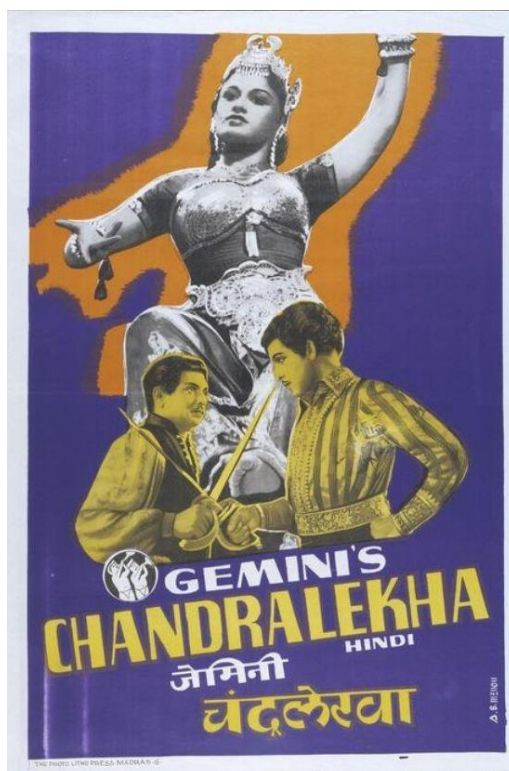


Figure 20: Movie Poster “Chandralekha”, 1948. Graphic, paper, printed, Bombay, C20, and Height: 76cm Width: 50.5cm,

Source, https://collections.vam.ac.uk/search/?id_collection=THES48598

She is surrounded by a bold orange outline which contrasts with the purple background of the rest of the poster. The titles are at the bottom of the poster in yellow. The famous Gemini film logo of two boys in loin cloths blowing trumpets in a circle is in a prominent position by the titles and reflects the importance attached to the studio. This film featured a spectacular drum dance sequence and the longest sword fight in Indian cinematic history. According to the statistics, there was a period when outdoor cinema advertising was not mass-produced in a central location but instead manufactured locally

using painted hoardings. This practice was prevalent during the period in question⁴⁹. The new distribution model gave distributors a great deal of control over the content included in a picture, so producers could not afford to listen to distributors' requests for A-list performers and distinctive scores⁵⁰. Additionally, these concepts were naturally reflected in the promotional materials employed by the distributors throughout the process. Even persons who could not read Roman letters could discern which stars were which simply by looking at them. The stars were always placed prominently on posters from the very beginning, and they were always featured brightly.

2.1 Trends and Themes of Lollywood

In 1932, A. R. Kardar gained fame with the movie "Heer Ranjha," produced by Hakim Ram Prasad. Folktales like Sassi-Punno, Laila Majnu, and Shiren-Farhad are deeply cherished in the Subcontinent. In this region, where the Chenab River has been flowing through Punjab's soil for centuries, tales of love and affection are told by its rushing waves. One such beloved story is Heer-Ranjha, which is a blend of truth and fiction. Despite its partly imaginary nature, it holds a strong grip on the imaginations of rural folk, who willingly suspend disbelief. The narrative of Heer-Ranjha has various versions, with Waris Shah's poetic epic, written in 1766, remaining the most popular over time.

This ongoing appeal is linked to the depiction of Punjab and the cultural ideas it presents to the audience. This movie, the first sound film in Lahore, was created at the United Players' studio. Roop K. Shorey, through his family enterprise, rose to the stature of a significant figure in the film industry. Among his notable pre-Partition, Lahore productions were "*Majnu*" (1935), "*Dulla Bhatti*" (1940), and the Punjabi hit of 1943, "*Mangti*," featuring a cast entirely from Lahore, including Mumtaz Shanti, Masud Pervaiz, Majnoon, and Manorma. Following the Partition in 1947, Shorey relocated to Bombay, leaving behind Shorey Studios, which unfortunately was destroyed by a mob.⁵¹

⁴⁹Jéssica Fagundes, "Davies, Rosamund; Sigthorsson, Gauti (2013): Introducing the Creative Industries: From Theory to Practice. Londres: Sage Publications Ltd," *Revista de Estudios Para El Desarrollo Social de La Comunicación*, 2014, 453–55, <https://doi.org/10.15213/redes.n9.p453>.

⁵⁰François A. Carrillat, Alain D'astous, and Josianne Lazure, "For Better, for Worse?," *Journal of Advertising Research* 53, no. 1 (March 2013): 15–30, <https://doi.org/10.2501/jar-53-1-015-030>.

⁵¹Mushtāq Gazdar and Inamur Rehman, *Pakistan Cinema: 1947-1997* (Oxford: Oxford University Press, n.d.).

To this day, Bhati Gate has been recognized for nurturing prominent actors, writers, and artists. However, as the region faced escalating tensions leading to the partition, many actors migrated to areas that now constitute modern India. The remaining film industry was later referred to as Lollywood.⁵²

Pakistan has four provinces, each with its distinct language features: *Punjabi, Sindhi, Pushto, Balochi, and Seraiki*. English, a legacy of British rule, is the official language, while Urdu, a symbol of Muslim identity, is the national or link language. However, neither the official nor the national language is the mother tongue for most people. In Pakistan, there's a mix of economic and social aspects, blending tribal, feudal, and urban values that often coexist separately. Despite this, the country's governance reflects an orthodox ideology with intriguing paradoxical traits. Interestingly, the majority of the people tend to follow the tolerant and open-minded Sufi traditions rather than the strict views of the orthodox.⁵³

All over the world, the most powerful factor for the success of films is the diversity and strong scripts of the films. Through movies, different topics have been covered in Pakistan, like music, romance, traditions, folk, patriotism, and the social life of the country. Finally, all the filmmakers in Pakistan made musical films with a very gentle romantic atmosphere and melodramatic emotions combined with musical scores. The music of the subcontinent is the central reason for the success of films and thus it has also been part of many films. Not only the appearance of the dancing and acrobatics in these films is the reason to watch these films in cinemas but also the music numbers of these films are extremely appraised. On the other, hand during the history of the cinema, most of the movies became hits and super hits not only due to the script and direction, but music direction also had a very significant role in the success of those films. The missing subject of the film industry after the partition was the political and social issues of nation-building that were not covered in the films. However, the most preferred topic of the directors and producers was romantic movies. To make the audience entertained with the right amount of emotional drama, they add a musical score. The music was adapted to the genre – classical, light classical, folk, and song situations or composed music. The instances in these films where music was an

⁵² “Bhati Gate _Lahore’s Chelsea,” Academy of Punjab. , 2008, <https://apnaorg.com/columns/index.html>.

⁵³ Ibid.

essential element were mostly for the expression of love and fulfillment, tragedy, sadness, or longing for love songs, *Mujras*, or party songs. Nevertheless, other trends and traits still can be detected over the years, thus it is possible to identify different film eras. The following table will give you a very brief description of the different eras of the Pakistani film industry and the main themes and trends that were associated with that era, with particular attention to the characterization of women.

Themes and trends of the Pakistani film industry

Table 1:

No.	Period	Theme	Representation of characters
1.	1948 to 1959	Melodramas- Leading Ladies of Lollywood	Romanticized.
2.	1960 to 1969	Melodramas- Cinema advancements	Star Power
3.	1970 to 1979	Innovative Extravaganza and Additional Narratives	Emotional and expressional
4.	1980 to 1989	Invasion of Punjabi Films	Violence
5.	1990 to 1999	Demise of Lolly wood	Sex objectivism
6.	2000 to 2009	Stagnant Cinema	Women Empowerment
7.	2010 to 2019	New Wave	Restrictions
8.	2024	Innovation	Global influenCES

2.2 Journey of Lollywood through Posters

Although South Asian film posters might be over the top for Westerners, the subcontinent's cinema is thriving and fascinating.⁵⁴ The films and their marketing have no qualms about taking viewers to faraway planets. Large billboards can measure up to 100 feet in length and 20 feet in breadth, providing a striking scale illustration. Once they are

⁵⁴ Renuka Bisht, "Against Fundamentalisms: Analyzing South Asian Public Culture," Against Fundamentalisms: Analyzing South Asian Public Culture (dissertation, University of Florida, 2006).

up, they cast a huge shadow over the city and its residents, making a grand impression and giving off an air of grandeur and power reminiscent of an animated character's avatar. Because it has become a reflection of our society as it has evolved, cinema has characterized Pakistan in a way that few other cultural phenomena have been able to. It has probed life's contradictions in a variety of ways and encouraged dreams by producing pictures that transcend the material world. All of its nuances must be explored, though, as it has also left us with more than seven decades' worth of visual culture and content. A business that has defined film unlike any other is that of its music, dancing moves, storylines, legendary actors, and cultural significance. The history of "Pakistani" cinema started in 1947, even though Lahore's first studio opened ten years before Pakistan was separated from India. Even though all the difficulties were encountered during that period, Pakistan still managed to reach its first silver jubilee fairly early in its history. The Punjabi film "*Pheray*" (1949) was on the screens for more than 6 months. Incidentally, the theme was to be centered on a Hindu love story. The movie had the lead act of Swaran Lata, Nazir, Zeenat, and M. Ismael, and a budding Allauddin, who was not yet a star.⁵⁵ In Figure 22, a more understated yet sophisticated method of film promotion is represented by this monochromatic black and white poster from an early Lollywood production. It speaks only in English and Urdu calligraphy, appealing to a more literate audience because it lacks any pictures. The names of the director and producer are displayed, but the names of the hero and heroine are omitted, pointing to a different period in the history of the industry when star power was less valued.

⁵⁵ Mazhar Iqbal, "Pheray," میگزین پاک, accessed May 13, 2024, <https://pakmag.net/film/details.php?pid=6>.

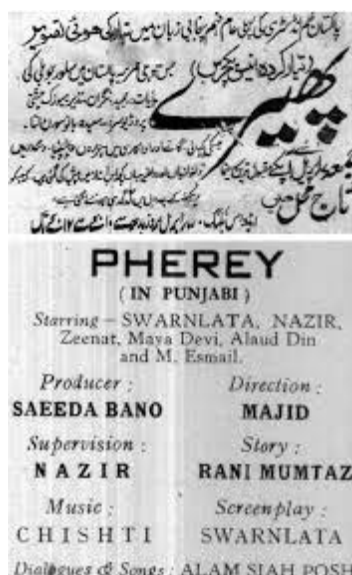


Figure 21: Figure 21 Movie Advert, “Pheray”, the first Punjabi film of Pakistan, 1949.
Genre: Romantic, musical film,

Source: <https://pakmaq.net/film/details.php?pid=6>

2.2.1 Leading Ladies of Lolly wood (1948 to 1959)

The first ever super hit in Pakistani cinema was a Punjabi film called “*Pheray*” (Fig.21) in 1949, whereas “*Do Ansoo*” was the first super hit in Urdu films which was released in 1950.⁵⁶ From leading heroines to dancers, friends, one-sided lovers, bad girls, mothers, sex workers, and so on, the female lead has been depicted in the storylines of these early films. As an example, *Roohi* 1954, *Neend* 1959, and *Koel* 1959. Among the many female artists of this period, Mussarat Nazir, the one in the 1957 movie, “*Yakke Wali*” played a very crucial role. She was portrayed as a woman who had to pass as a man to get a job. On the one hand, this film portrayed the character of a brave woman who was boldly facing the outside world, but on the contrary, it was depicted as a woman who couldn’t deliver her work freely because of her sex, and for the cause of job she couldn’t stay alive if she was a woman in the community, thus dressing herself as a man. In 1956 *Neelo* came on the market. She acted in a lot of lively and naughty roles, and then she got more and more opportunities to perform in dance numbers in the movies. With the partition in 1954, the government of Pakistan banned “*Roohi*” for the first

⁵⁶Yousuf Mehmood, “12 Biggest Milestones in the History of Pakistani Cinema,” PakistaniCinema.Net, December 4, 2022, https://pakistanicinema.net/2022/12/04/12-biggest-milestones-in-the-history-of-pakistani-cinema/#google_vignette.

time.⁵⁷ In the film, there is a story of a well-to-do lady who is married and she loves another person instead. This was one of the most technologically advanced movies of that time, banned and kept forever in the box.

Teri Yaad, the country's first feature film, was released in Lahore a year after independence. Up until the debut of *Do Ansoo* (Fig.22) in 1950, the films that were released during the ensuing years were only somewhat successful. It proceeded to become the first movie to be viewed for 25 weeks, which made it the first movie to achieve Silver Jubilee status!⁵⁸ The handmade movie poster for "*Do Ansoo*" cleverly conveys the sentimental and romantic theme of the film through the use of imagery and text. The phrase "two tears," which implies a story about melancholy and sorrow, is explicitly referenced by the big, tear-filled eyes, which are painted in a stunning shade of red. This idea is furthered by the font, which is fashioned like tears and conveys anguish and sadness. Furthermore, the poster's accessibility is improved by the use of trilingual language, making it more appealing to a larger audience. All things considered, the poster successfully captures the spirit of the movie, drawing viewers in with its alluring visuals and emotional appeal.

Chanway (Fig.23), the directorial debut of Pakistan's nightingale, Madam Noor Jehan, was released in 1951, marking the continuation of this rising journey. It was the first movie in the nation to be directed by a woman. The number of people attending movies increased, even though the growth was not as rapid as anticipated. As it developed into a successful enterprise, Eveready Pictures the first significant studio in Lahore reached golden jubilee status in 1954, having a picture it had produced run in theaters for 50 weeks. Around this same period, in April 1955, the renowned playback singer Ahmed Rushdi launched his career by performing "*Bander Road Se Kemari*," his immensely popular debut song in Pakistan. The movie "*Chanway's*" handcrafted poster effectively conveys the meaning of its title, which translates to "just like Moon." The moon in the distance and the calm blue background create a peaceful nighttime atmosphere that wonderfully matches the romantic subject of the narrative. The term is

⁵⁷ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 72.

⁵⁸ Yousuf Mehmood, "12 Biggest Milestones in the History of Pakistani Cinema," *PakistaniCinema.Net*, December 4, 2022, https://pakistanicinema.net/2022/12/04/12-biggest-milestones-in-the-history-of-pakistani-cinema/#google_vignette.

further reinforced by the way the heroine's face is portrayed it is bright and graceful like the moon. The title is noteworthy for being presented in both Roman English and Urdu. The first letter "C" is beautifully fashioned like a crescent moon, which adds a charming element to the design. All in all, the poster conveys a lovely and romantic vibe that beckons viewers to enter the captivating universe of the movie.

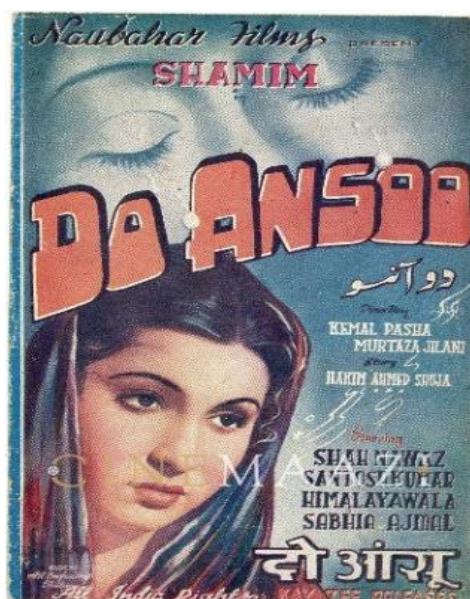


Figure 22: Movie Poster “Do Ansoo” 1950.

Source, <https://pakistanicinema.net/2022/12/04/12-biggest-milestones-in-the-history-of-pakistani-cinema/>



Figure 23: Movie Poster “Chanway” 1951.

Source:
<https://www.desimovies.biz/products/c-han-way-1-1951>

2.2.2 Cinema Advances– Star Power (1960-1969)

From the 1960s, the film trends included direction and music which did not alter much, but in the mid-60s, there was a shift in the themes from romantic musicals to family-oriented films. In 1961 the first Indian musical film with color songs was released. This was “*Gul Bakaulee*,” followed by “*Kabuliwala*” in 1961 and “*Do Bigha Zameen*” in 1953.⁵⁹ According to Masood Haque in his article about Pakistani directors he bluntly says, “...there was no force more destructive than a wayward woman.” Women who

⁵⁹ Mazhar Iqbal, “Pheray,” میگزین پاک, accessed May 13, 2024, <https://pakmag.net/film/details.php?pid=6>.

challenged the status quo by refusing to abide by its rules were subjected to sexual humiliation and violence and often paid for their subversion in their lives.

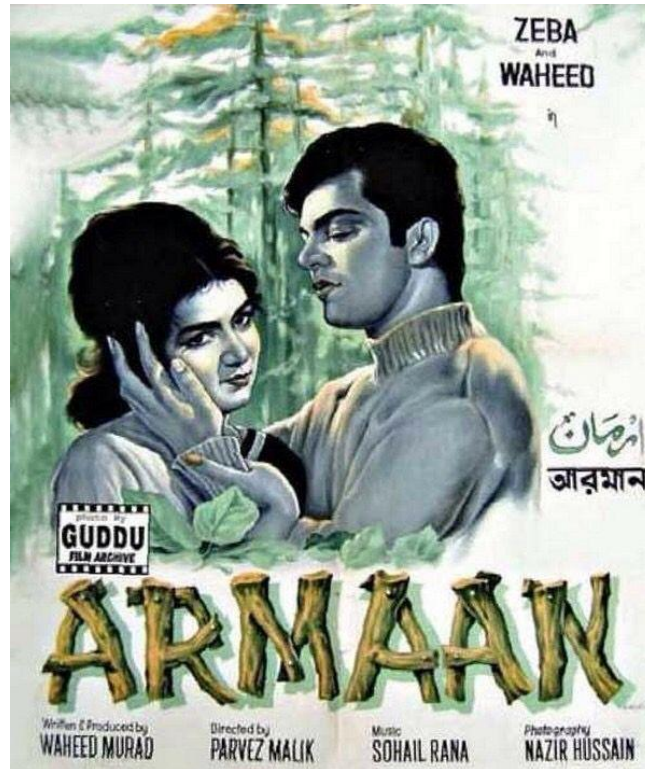


Figure 24: Movie Poster “Armaan” Urdu film, 1966.

Source: Guddu Film Archive

The 1960s are frequently referred to be the "golden age" of Pakistani cinema because they saw the greatest expansion in that genre. A lot of actors rose to fame and never looked back. During this time, Pakistani viewers were first exposed to stars who would go on to become silver-screen icons, like Muhammad Ali, Waheed Murad, Zeba, Shabnam, Rani, and Nadeem. During this period, cinema was growing more flexible in telling both domestic and foreign stories. In 1962, a movie called *Shaheed* was released, introducing Pakistanis to the Palestine conflict and quickly becoming a smash. After the conflict between Pakistan and India ended in September 1965, all Indian films were outlawed. Instead of suffering considerably from the decision to remove the movie, Pakistani theatres saw an increase in attendance. At this time, the well-known Urdu film *Armaan* 1966 (Fig.24), a cult classic, was launched and went on to become one of the most beloved movies ever made. The "Armaan" movie poster, which is handcrafted,

effectively conveys the essence of the film's locale and star power. The backdrop of the forest provides a welcome diversion from Punjab's usual plains, providing a tempting outdoor setting. The poster's design gains depth as the typeface, which mimics wood grain, deftly accentuates the forest scene. The names of the hero and heroine are prominently shown in the upper right corner, with Waheed Murad's name emphasizing his enormous popularity and star appeal at the time, which made him a major draw for viewers. All things considered, the poster does a good job of capturing the romantic atmosphere of the movie as well as the star power of the main actors. It is stated that by introducing playback singing giants like composer Sohail Rana and singer Ahmed Rushdi, the film gave rise to Pakistani pop music. After playing in theatres for 75 weeks across the nation, the movie became the first to achieve platinum jubilee status.⁶⁰⁶¹ Older posters of this era were minimalist and their focus was on the main character sometimes a single figure and sometimes a couple. As film posters of "*Saheli*" 1966 and "*Nazneen*" 1969 display a powerful design sense in their posters and the selection of poses remarkably done that conveys the essence of the plot.⁶² This expansion persisted throughout the late 1960s and early 1970s when political unrest reappeared as the East Pakistan dispute simmered into an independence struggle.

2.2.3 Innovative Extravaganza and Additional Narratives (1970 — 1979)

The Urdu films posted the highest rate of success during this period. Rani was the most prominent heroine of this era, followed by Zeba, Babra Shareef, and Nisho. The majority of the plots and themes of the 70s movies followed the ongoing family and social dramas prevalent in the 60s, with the women portraying a similar role, men dominating more and the revengeful hero as the main character, and women again as just a tool of joy in the hands of men. To be truthful, the decade of 1970 began on a note of doubt; however, few films did exceedingly well at the box office. *Dosti*, which debuted in 1971 (Fig 25), is the first native Urdu film to achieve 101 weeks of box office success,

⁶⁰Muhammad Suhayb, "Flashback: Rise of the Legends," DAWN.COM, May 14, 2023, <https://www.dawn.com/news/1752819>. Retrieved 7 February 2023

⁶¹ Nigar Awards - 1966 (list of awards), October 10, 2023, <https://www.cineplot.com/>.

⁶² Hasan Zaidi, "Aina Mirror Publicity Design as a Reflection of Lollywood Film Content," essay (Karachi, Pakistan: Oxford University Press, 2011), 60–62.

earning it the title of first recipient of a Diamond Jubilee. The differences between Eastern and Western cultures are shown in the film.⁶³

Raju, an innocent villager from Pakistan, travels to England in search of work so that he can accumulate wealth and wed *Rani*, his true love. He is duped by a travel agent when he gets there, and they steal all of his money. Currently, he is forced by circumstances to wed someone else, even though his fiancée *Rani* is still waiting for him



Figure 25: Movie Poster “Dosti” Urdu Film, 1971.

Source, <https://www.imdb.com/title/tt0374625/>



Figure 26: Movie Poster “Tehzeeb” Urdu Film, 1971.

Source: <https://journals.sagepub.com/doi/abs/10.1177/0974927614550750?journalCode=bioa>

in Pakistan. Political unpredictability quickly developed and even began to dominate the entertainment sector.^{64 65} The handcrafted “*Dosti*” movie poster successfully conveys the spirit of a bustling evening in a strange country. Immersing viewers in the attraction of cosmopolitan living, the billboard is set against a backdrop of prominent landmark

⁶³ “Dosti 1971 | Diamond Jubilee Film List | Movies List, Shabnam, Ejaz | Lollywood Movie House |,” YouTube, September 18, 2021, https://www.youtube.com/watch?v=v_kbsZd38b4.

⁶⁴ Sarfaraz Fareed Nehaash, “دوستی، فلم جو بلی ڈائمنڈ نغماتی، سنیما، کلاسیک،” Daily jang, November 10, 2023, <https://jang.com.pk/news/1098623>.

⁶⁵ Mushtaq Gazdar, “Cinema before Partition,” essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 121.

structures in England. The title, which is colored in a variety of ways, conjures up images of lively nightlife and excitement overseas. The Western clothing that the protagonists don highlights the story's main theme which is about adjusting to life abroad as well as its European influence. The importance of appearance and leadership is emphasized by the conspicuous figure in the foreground, who

may be the family head. The poster's visual appeal is enhanced by the deft use of red clothing against a blue backdrop, which produces a stunning contrast. All things considered, the poster does a good job of capturing the thrill and adventure of living overseas.

The makers of *Tehzeeb* (Fig. 26), a 1971 film, were ordered to replace the lyrics with a reference to Misr, Urdu for Egypt that would be detrimental to Egypt's diplomatic relations with Pakistan demonstrating the request that filmmakers take into consideration the social implications of their works. The story centers on a family, led by the matriarch Dadi Amma, who takes great satisfaction in upholding eastern customs and beliefs. Her grandson begins to despise these customs and Chandni, his future wife, after returning from a higher education abroad. He initially says no to marrying her, but eventually gives in because he fears being left out. He makes her adopt Western ideals and ways of life once they get married. As she adjusts to Western culture, she is assaulted by a club owner one day.⁶⁶ The film industry was so susceptible to the shifting political climate that, in 1976, a vengeful mob set a Quetta movie theatre on fire, shortly before the first *Balochi* film, *Hamalo Mah Gunj*, was released.⁶⁷⁶⁸ The handcrafted "*Tehzeeb*" poster uses a striking red background to immediately highlight the girl's alluring stance in the foreground. The whole arrangement conjures up romantic, love, lust, and attraction ideas that are frequently connected to the color red. The movie's title "*Tehzeeb*," which refers to our cultural and traditional values, alludes to a possible clash. The title and visual contrast suggest a story that examines the conflict between contemporary desires and conventional standards, giving the movie's premise more nuance and interest.

⁶⁶ Singh, Jyotsna G., and David D. Kim, eds. *The postcolonial world*. London, New York: Routledge, 2017, <https://scholar.google.com/scholar>.

⁶⁷ Khan, Ali. "Pakistani Film Poster Art." *BioScope: South Asian Screen Studies* 5, no. 2 (2014): 183-190.

⁶⁸ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 146.

Though the experimental trend persisted, Pakistan's first English-language film was Javed Jabbar's *Beyond the Last Mountain*, which was released in 1976.⁶⁹ The Urdu version of the film, *Musafir*, did not perform well at the box office. The first downturn in Pakistani film also occurred in that same decade. The nation began to become more Islamic during *Zia-ul-Haq's rule* (1978– 1988). Pakistani film was among the first casualties of this geopolitical upheaval. However, the 1977 release of the movie *Aina* (Fig. 27) was the dark horse of the time. *Aina* is the tale of two hearts and two souls, but they come from two different socioeconomic classes. The entire film centers on the story of how a poor man and an affluent girl fell in love, as well as the challenges they faced after being married.⁷⁰ The image of a pair in an intensely intimate embrace on the movie poster for "*Aina*" perfectly encapsulates the spirit of passion. The poster's focus on the main characters implies that the story will center on their romantic journey, promising an intensely romantic tale. This personal portrayal invites viewers to become fully engrossed in the romance drama of the movie and sets the tone for an intense and moving tale. It signaled a clear and symbolic split between the increasingly radical and conservative Muhammad Zia-ul-Haq government and the liberal Zulfikar Ali Bhutto era. It is still regarded as the most well-liked Pakistani movie ever.

⁶⁹ Javed Jabbar, "Spotlight: Climbing the Last Mountain," DAWN.COM, December 16, 2018, <https://www.dawn.com/news/1451740>.

⁷⁰ Suhayb Alavi, "Aina: The 'greatest' of Them All," The News, accessed May 13, 2024, <https://www.thenews.com.pk/magazine/instep-today/194256-Aina-the-greatest-of-them-all>.



Figure 27: Movie Poster “AINA” Urdu Film, 1977.

Source: <https://www.desimovies.biz/products/aina-1977-original-poster-lobby-card-stills>

2.2.4 The Invasion of Punjabi Film (1980s — 1990s)

This decade could also be regarded as the decade of decline of Urdu cinema and the rise of Punjabi and Pushto films. The year 1979 witnessed the trend-setting film of *Maula Jatt* (Fig.28) for the first time which brought violence in a way that never was seen before in Pakistan. It was the most bizarre and unusual character ever shown in the film industry.⁷¹ Anjuman and Musarrat Shaheen appeared in 1980 films and then they both turned into the biggest heroines of both the Punjabi and Pushto film industry respectively. The Pushto film industry also turned into a large industry with 201 films released. Moreover, a new genre of movies dubbed in Urdu was introduced, these were Punjabi films which contributed to the revenue of the Karachi circuit. However, in this period, the film production was also going with the notion; that the heroine was on the stage and the hero with the concept of full violence. The image of women in this period was a picture of longing and sensuality for the viewers. In the end, the film-makers who

⁷¹ Mushtaq Gazdar, “Cinema before Partition,” essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 133.

didn't give up on the business delivered masterpieces like the 1979 Punjabi cult classic *Maula Jatt* which featured a hero with a *gandasa*⁷² fighting a blood feud with a local mafia boss.

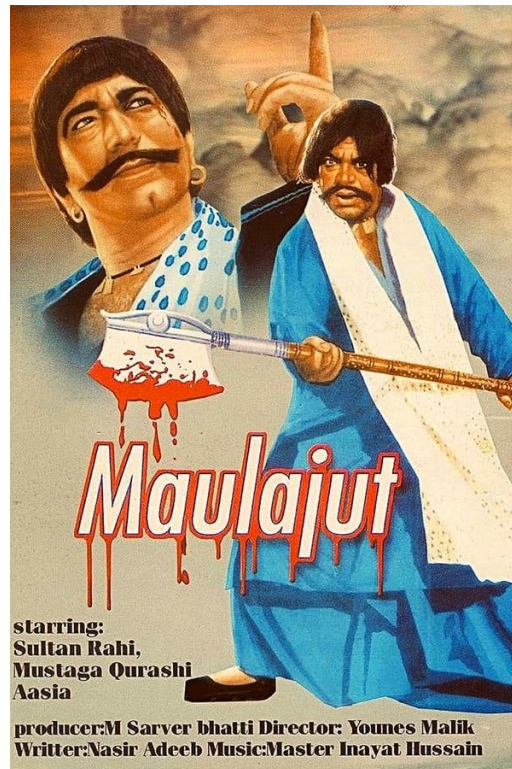


Figure 28: Movie Poster "Maulajut" Punjabi Film, 1979.
Genre: Action

Source: <https://www.themoviedb.org/movie/170078>

The industry suffered a blow as censorship policies became more stringent and prohibited expressions of affection instead of aggression. Consequently, violent Punjabi movies took the lead and eclipsed Urdu cinema. The term "*gandasa culture*" was coined to describe this movie subculture. The handmade movie poster for "*Maula Jatt*" depicts a dramatic change in the lead character's body type he is now larger and more muscular. There is no representation of a female character in the picture; instead, the male characters' competition takes center stage. The backdrop is made more authentic by traditional clothing, such as the vivid blue *kurta* and *Dhoti* that are distinctive of rural Punjab. Wearing a Quranic verse-adorned amulet *taveez* around one's neck represents strength and protection that come from Islamic tradition. Even though the hero is

⁷² A wooden baton

brandishing a blood-stained gandas, religious iconography suggests that the gods are directing his every move. The cultural authenticity is further enhanced by traditional footwear. The title heightens the suspense and drama with blood seeping from the typeface. The poster's overall themes include bravery, aggression, and competition. By the 1980s, the formerly charming and romantic image of Pakistani cinema from the 1960s and 1970s had given way to a violent and vulgar culture. The passing of renowned actor Waheed Murad in 1983 dealt yet another setback to the film industry. This initial excitement quickly dissipated, and the Pakistani cinema industry's demise was sealed by Saeed Rizvi's science fiction debut *Shaani* (1989), which included intricate special effects.⁷³⁷⁴

2.2.5 The Demise of Lollywood Violence & Romance (1990 — 1999)

The Pakistani film industry from the 1990s and to date is still on board with the elements of the 1980s formula films. The only change was that now new members, like Reema and Shan, were added to the team. Saima's successor was Sultan Rahi who died in 1996. The Punjabi films still have the same themes and storylines of violence, revengeful heroes, and bulky heroine dances as they did in the movies of Anjuman and Sultan Rahi, now replaced by Saima and Shan. The films were the trends followed in the past decades. However, they failed to put in enough effort and revive the Pakistani cinema. From day one the films' script had a pattern of drama, fight songs, and glamorized dance, all of these were established in the films. These films were indeed proved to be a negative depiction of women in cinema, the pictures created were just showing them as objects of desire and entities who can't live and stand for their rights without the hand of a man with them. And this is not only an example of modern movies but also a fact that it happens more and more often.

The future of the Pakistani film industry was dark from the beginning of the 1990s.

Of the several dozen studios located throughout the nation, just eleven were running. By this point, the yearly production had decreased to about 40 pictures, all from the same

⁷³ Entertainment Desk, "Did You Know? Pakistan's First Sci-Fi Film 'Shanee' Released Today in 1989," DAWN.COM, March 10, 2015, <https://www.dawn.com/news/1168645>.

⁷⁴ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 210.

company. Other projects would be funded by the filmmakers themselves and would not be associated with any studio. On the other hand, fresh talent did enter the industry in the final ten years of the 20th century. A growing number of people went by names like Shaan, Moammar Rana, Saleem Shaikh, Faysal Quraishi, Reema, Meera, Resham, and Neeli. The movies were perceived as a blend of Bollywood-influenced movies, clichéd storylines from classic movies, and naturally, the continuation of Punjabi cinema. Concurrently, there was much debate about the 1998 movie *Jinnah*, which was helmed by Jamil Dehlavi and produced by Akbar Salahuddin Ahmed. The casting of Indian Shashi Kapoor as the archangel Gabriel and the selection of actor Christopher Lee to play Muhammad Ali Jinnah as the protagonist, together with the script's experimental elements, sparked criticism. Nevertheless, the movie went on to become a popular cult classic. Syed Noor's 1995 film *Jeeva*, Saeed Rizvi's 1997 feature *Tilismi Jazira*, and his paranormal *Sarkata Insaan* were among the other hits. Noor's *Choorian*, a Punjabi movie that debuted in 1998 and made Rs180 million, was for a very long period Pakistan's highest-grossing movie. The title of the computer-generated poster for the movie "*Chorian*" (Bangles) (Fig. 26) stands out due to its vivid and calligraphic Urdu script, which precisely captures the essence of lively bangles. The themes of family, love, drama, and an authentic masala cinema experience are conveyed by the diverse characters, all of whom are shown with joyous expressions. By the turn of the millennium, the sector was declared extinct. The film industry was barely producing two films a year by the early 2000s.

2.2.6 Stagnant Cinema (2000 – 2009)

It is worth noticing that despite the diplomatic tensions, the two nuclear-armed countries, Pakistan and India, have had a long history of collaboration among actors, singers, and writers. Among the notable actors are Zia Mohyeddin, Nadeem, Talat Hussain, Zeba Bakhtiar, Javed Sheikh, Salman Shahid, Saba Qamar, Humaima Malick, and Sajal Ali. Their male counterparts are actors like Fawad Khan and Mahira Khan. The likes of Ghulam Ali, Nusrat Fateh Ali, RahAll were called to be part of the movie industry, working in different roles. Kirron Kher, in the movie *Khamosh Pani* (2003) by Sabiha Sumar. An outstanding performance by Nandita Das in Mehreen Jabar's *Ramchand Pakistani* (2008). Naseeruddin Shah, in Shoaib Mansoor's *Khuda K Liye* (2007), Om Puri in Nabeel Qureshi's *Actor in Law* (2016). The Indian actors who have

worked in Pakistani films include Kirron Kher, Nandita Das, Naseeruddin Shah, Johnny Lever, Om Puri, Vinod Khanna, Shweta, Arbaaz Khan, Gulshan Grover, and Neha Dhupia, and singers Talat Mehmood, Hemant Kumar, Asha Bhosle, Sonu Nigam and Mika Singh who lent their voices



Figure 29: Left: Zeba Bakhtiar, *Henna* (1991) opposite Rishi Kapoor. Raj Kapoor requested Haseena Moin to write together with Khwaja Ahmad Abbas and two others. Right: Saba Qamar's debut film *Hindi Medium* (2017) opposite Indian co-star (Late) Irrfan Khan

Lollywood has at this point produced nothing deemed likable for the audiences. By 2005, a slow transition had started, with Karachi taking over from Lahore as the nation's film capital. A large number of filmmakers, producers, and directors relocated to Karachi in search of better prospects. *Khuda Kay Liye*, which was directed and released by Shoaib Mansoor in August 2007, was hailed as the movie that "revived" cinema and was an immediate hit.⁷⁵ *Khuda Kay Liye* deals with a father's right over his daughter and how the Quran can be twisted and distorted to make that power seem boundless. The computer-aided design of "*Khuda Kay Liye*" (Fig.30) looks more professional, with a dramatic contrast of black, red, and yellow colors that appropriately represent the film's theme of furious conflict. The story's principal focus on Islamic ideals and contemporary ideas is indicated by the mosque's symbolic usage.

⁷⁵Revisiting "Khuda Kay Liye" shows the dearth of quality cinema in today's time - daily times, accessed May 13, 2024, <https://dailytimes.com.pk/372683/revisiting-khuda-kay-liye-shows-the-dearth-of-quality-cinema-in-todays-time/>.



Figure 30: Movie Poster “Ramchan Pakistani” (2008) “Khamosh Pani” (2003) “Actor in Law” (2016) “Khuda Kay Liay” (2007)

A minaret symbol has been used in place of the letter "I" to further emphasize the Islamic ideology depicted in the movie, and the typography has also been reduced for improved readability. The three faces above the poster, two of which are clean-shaven and one of which is bearded and portrays an Islamic cleric, represent the three main characters. Though there was hope for a strong resurgence, development remained sluggish. Following the limited success of *Khuda Kay Liye*, several films were released, including Syed Noor's *Price of Honour*, Reema Khan's *Love Mein Ghum*, Syed Faisal Bukhari's *Saltanat*, Iqbal Kashmiri's *Devdas* and *Son of Pakistan*, and Shaan Shahid's *Chup*.

After Shoaib Nawaz Mansoor's luck again favored him with his new movie, *Bol*, nobody was able to rekindle the interest of the audience. I went to watch *Bol* and saw a woman's right to say no to pregnancy and there was autonomy in making any decisions for herself. A very sensitive issue even in Western countries where families can afford to feed all their children, like Hakim Khan, the father figure in *Bol*, whose profession (traditional medicine) is gradually decreasing while his family is continuously growing. All his faults of course, because he is blind not only by his desire to have a male child instead of 7 daughters but also by the conviction that says that all pregnancies are the gifts of Allah and should be accepted without contest (this belief will turn out to be nothing but a convenient disguise when the family is blessed with a hermaphrodite

boy)⁷⁶⁷⁷⁷⁸. The computer-generated poster (Fig.31) for the movie "*Bol*" is a magnificent example of composition and design. The powerful representation of female presence in the film is emphasized by the prominent attention on the girls in the center with a male character in the background. The tone of the story is established by the use of a black background, which evokes feelings of conservatism, darkness, melancholy, and mystery. The poster's headline, "*Bol*," which translates to "speak," is its most notable element. It was imaginatively created utilizing programs like Corel Draw and Freehand. Showcasing classic Urdu calligraphic typefaces, the expanded letter "B" represents the significance of speaking up, particularly for repressed women in restrictive countries. All things considered, the poster does a good job of summarizing the main idea of the movie, which is about speaking up and empowering others, especially women in society. "*Zibahkhana*" 2007 and "*Ramchand Pakistani*" 2008 were the other notable films of that time.⁷⁹



Figure 31: Movie Poster “BOL” Urdu Film, 2011. Genre: Social, Religious.

Source: <https://cinemainferno-blog.blogspot.com/2020/01/bol-2011.html>

⁷⁶ “Bol & Khuda Kay Liye - Shoaib Mansoor’s Yin & Yang,” Dolce and Namak Talk Indian Movies, accessed May 13, 2024, <https://dolcenamak.blogspot.com/2011/09/bol-khuda-kay-liye-shoaib-mansoor-yin.html>.

⁷⁷ Ali Usman, “Shoaib Mansoor’s Bol to Focus on Women’s Issues,” The Express Tribune, November 12, 2010, <https://tribune.com.pk/story/76401/shoaib-mansoor%E2%80%99s-bol-to-focus-on-women%E2%80%99s-issues>.

⁷⁸ Ayesha Nasir, “Movie Review: Bol,” Newslines, accessed May 13, 2024, <https://newslinemagazine.com/magazine/movie-review-bol/>.

⁷⁹ Iftikhar Dadi, “The Zinda Bhaag Assemblage,” essay, in *Love, War & Other Longings, Essays on Cinema in Pakistan* (Karachi, Pakistan: Oxford University Press, 2020), 93–94.

2.2.7 The Pakistani Cinema's new wave (2010 – 2019)

Now let us go back to 2016 when the Uri attack took place in the Indian state of Jammu and Kashmir, in which 19 Indian soldiers were killed. The year 2016, three years later, saw India charge Pakistan with the Pulwama attack which Pakistan denies, and after Pulwama the All Indian Cine Workers Association banned Pakistani artists from working in Bollywood. In 2017 the famous Pakistani actress Mahira Khan made her debut in Hindi movies by *Raees* (Fig. 32) alongside Shahrukh Khan the Indian star but she couldn't go to India to promote the movie. In the same way, the star of Pakistan, Fawad Khan, who had a successful career in Indian films, also had to stop it abruptly. *Bol*, directed by Shoaib Mansoor, appeared to have formally brought back Pakistani cinema, and in the years that followed, it introduced numerous fresh storylines. Films like *Waar*, *Na Maloom Afraad*, *Jawani Phir Nahi Ani*, and *Actor in Law*, *Bin Roye*, *Punjab Nahi Jaungi*, *Cake*, *Parwaaz Hai Junoon*, and others have been notable box office successes since 2011. In the computer-generated poster of *Na Maloom Afraad* “Unknown People” (Fig.33) the movie's comedy genre is indicated by the performers' playful gestures, which also contribute to the poster's overall happy atmosphere.



Figure 32: Mahira Khan played Bollywood superstar Shah Rukh Khan's onscreen wife in the crime thriller *Raees* (2017). While, Pakistani actor, model, and singer Fawad Khan won over the audience and critics in India with his stellar performance as a homosexual in *Ka*

The color yellow is used extensively throughout. The title, which is positioned at an angle and written in a round-corner font, draws attention to the film's comedic tone and lets viewers know what to expect in terms of fun and lighter material. In parallel, Pakistani filmmakers experimented with several genres, releasing *3 Bahadur*, directed by Sharmeen Obaid Chinoy, which was the nation's first 3D computer-animated adventure movie. It was the first movie in the animated film series' franchise. In a vibrant neighborhood named Roshan Nagar, a festival was in full swing when a little girl was kidnapped by a thug called Mangu. A courageous man chased after him, and rescued the girl, but Mangu escaped to a cave where he met an ominous creature named Baba Balaam. Given evil powers, Mangu proclaimed himself king of Andher Basti, spreading fear with his thugs. Three friends, Saadi, Amna, and Kamil, defied Saadi's mother's orders and ventured into a mysterious tower, gaining extraordinary powers from enigmatic beings. With these powers, they defeated Mangu's thugs and were taken to meet Deenu Chacha, the guardian of a key holding good powers. Empowered further, they confronted Mangu, learning that Saadi's father had been killed by him. Enraged, Saadi unleashed all his power to destroy the evil key, thus defeating Mangu and restoring peace to their land.⁸⁰⁸¹ The development of computer technology has made animated films possible, allowing poster designers to use 3D and computer-generated characters. The number of independent designers entering the market is also increasing in this era. The portrayal of superheroes in the "*3 Bahadur*," or "*3 Braves*," poster (Fig.34) speaks to the younger demographic in Pakistani culture. The choice of vivid colors conveys an upbeat and lively tone that is playful and catered to children's sense of adventure and creativity.

⁸⁰ Alia Waheed, "Three Braves: Pakistan's Empowering First Animated Feature Film," *The Guardian*, June 19, 2014, <https://www.theguardian.com/film/2014/jun/19/sharmeen-obaid-chinoy-three-braves-pakistan-animation>.

⁸¹ *Tribune*, "3 Bahadur Becomes Highest Grossing Animated Film Ever in Pakistan," *The Express Tribune*, June 8, 2015, <https://tribune.com.pk/story/899872/3-bahadur-becomes-highest-grossing-animated-film-ever-in-pakistan>.

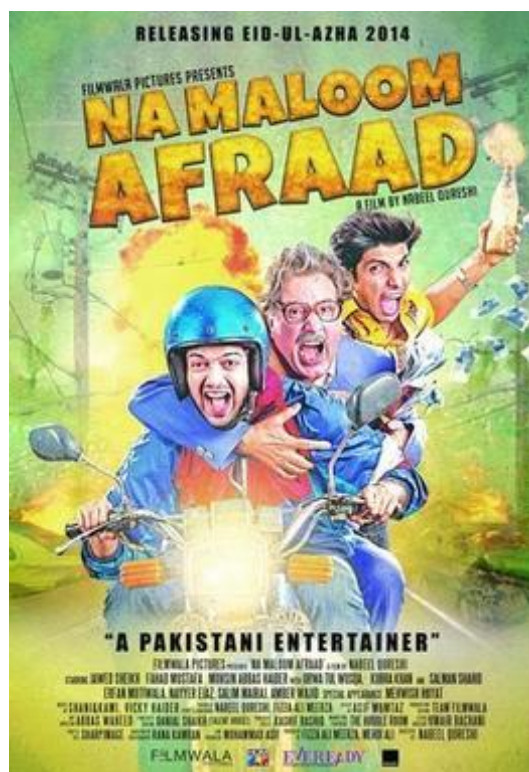


Figure 33: Movie Poster "Namaloom Afraad: A case for unknown persons", 2014. Genre: Comedy,

Source: <https://www.dawn.com/news/1135125/namaloom-afraad-a-case-for-unknown-persons>



Figure 34: Movie Poster "3 Bahadur", 2015.

<https://tribune.com.pk/story/1064976/first-look-of-3-bahadur-the-revenge-of-baba-balaam-released>

2.2.8 Most Recent 2024

Several of the most highly regarded Pakistani films, such as *Manto* and *Moor*, were released in the same year. Since then, the industry has had continuous unprecedented success, releasing several blockbuster movies annually, some of which have even been distributed abroad. In the movie poster for "*Chalawa*," (Fig.34) the lead character contrasts a playful demeanor with harmony by standing out in a bright red against a blue backdrop. The female character's outfit, which combines traditional components like the lehenga with a sleeveless top and represents a fusion of cultural values and modern ideas, highlights this difference even more. Joggers represent aspects of fast-paced Western lifestyles, while traditional jewelry gives a touch of heritage evocative of the Mughal era. Thanks to computer technologies, the beautiful font adds to the lighthearted and enjoyable atmosphere of the film. In general, the poster shows a blending of cultures impacted by international media and streaming services such as Netflix and Prime Video. Moreover, the poster's representation of nude leg is a calculated

marketing tactic aimed at drawing in male viewers. This decision appeals to the masculine gaze and draws in potential viewers by leveraging the sensuality and attractiveness associated with exposed skin. It also fits nicely with conventional marketing strategies meant to increase audience involvement and bring attention to the movie.

The Legend of Maula Jatt is a 2022 action drama film written and directed by Bilal Lashari, that has been released in the Punjabi language in Pakistan. Made by Ammara Hikmat and Asad Jamil Khan, the film is a soft reboot and adaptation of the 1979 Lollywood film *Maula Jatt*, which was produced by Lashari Films and Encyclomedia. It is the work of the man who idealized and brought to life Nasir Adeeb's characters and storyline. With Fawad Khan in the lead role, the movie also casts Hamza Ali Abbasi, Humaima Malick, Faris Shafi, and Mahira Khan in the main roles. *Mawla Jatt*, a local folk hero, has a showdown with Noori Natt, his archenemy, and the head of a dangerous clan.⁸² The poster of *The Legend of Maula Jatt* (Fig.35) has an earthy brown background that reflects themes of struggle and battle, evoking territorial conflicts. Due to widespread exposure to foreign films, the traditional prop known as the *gandasa* has been given a more intimidating appearance reminiscent of weapons from ancient legend. The contemporary edition prominently features every character, indicating a change towards a more ensemble-driven narrative and equitable character representation, in contrast to previous versions where a single character, frequently Sultan Rahi, dominated the poster. The font's boldness in "*Maula Jatt*" is a purposeful homage to the earlier iteration, aimed at older viewers who might be nostalgic for the beloved movie. By appealing to both older viewers and the younger audience interested in contemporary subjects, this marketing strategy seeks to bridge the generational divide. The poster aims to expand its viewership by utilizing this historical link, showcasing *Maula Jatt's* lasting legacy, and incorporating new aspects that will interest viewers in the present day.

⁸² "Haute Review: The Legend of Maula Jatt Is a Spectacle You Wouldn't Want to Miss!," Something Haute, May 4, 2024, <https://www.somethinghaute.com/haute-review-the-legend-of-maula-jatt-is-a-spectacle-you-wouldnt-want-to-miss/>.



Figure 35: Movie Poster “Chalawa”, 2019. Genre: Romantic Comedy

Source: <https://tribune.com.pk/article/81920/will-chhalawa-be-more-than-a-pakistani-spin-on-dilwale-dulhania-le-jayenge>



Figure 36: Movie Poster “The Legend of Maula Jatt”, 2022. Genre: Action, Thriller

Source: <https://www.thejuggernaut.com/the-legend-of-maula-jatt-fawad-khan-mahira-khan-bilal-lashari>

The above study of Lollywood trends and their development through different stages provided us with a wonderful glimpse into the history and socio-culture of Pakistani cinema. Lollywood film posters narrated a story for us regarding the leading ladies of the 1950s, the star power of the 1960s, the emotional drama of the 1970s, and the projection of violence in the 1980s. Lollywood went through the decline in the 1990s, then slowly recovered in the 2000s with emphasis on women's empowerment. The latest trends in Lollywood depict the blend of global influences and innovation in this industry. The film posters served as a visual chronicle of the social values and changing cultural trends in Pakistan. An in-depth study of the film posters will further explore how designers create an imaginative world for the audience or the pleasure seekers.

Chapter 3: Film Poster Designers (1947-2024)

Posters are the first point of contact between the film and the audience. Poster artists are responsible for enticing audiences into theaters. This chapter explores the imaginative minds of film poster designers who represented the visual journey of Lollywood. Designers are responsible for creating a highly impactful public perception of Pakistani cinema. They provide a visual narrative about the history, changing social cultures, and aesthetic trends over the years. By delving into the intrinsic analysis of the poster designs of Lollywood films it can be observed how designers incorporate elements of design emotionally target their audience and drag them to cinema.

3.1 Manual Poster Designs

South Asian movie posters may seem extravagant and harsh to Western viewers, but the subcontinent's cinema is vibrant, and both its advertising and the movies themselves are unapologetically committed to providing an escape into surreal worlds that the filmmakers have meticulously constructed. Billboards are scalable, able to reach dimensions of twenty feet in breadth and one hundred feet in length exceptionally even larger. Once in position, they loom over the city and its populace, creating a dramatic impact and bestowing upon cinematic heroes a status and presence befitting an avatar. Depiction of dramatic scenes, sex, violence, and splashes of colors are used in such a calculated way that masses line up outside the ticketing booths.⁸³ Bauman, Devraj, and Duncan have highlighted the unique significance of visual print publicity in the Indian context. They explain that, in contrast to the United States, where radio and television publicity quickly displaced posters in the post-war era, hand-painted posters continued to be the most affordable and efficient means of reaching a large audience in South Asia.⁸⁴ It all began in the 1930s when big studios began employing artists to make banners and posters. Most got their start either as apprentices to more seasoned artists or by researching the field independently. In the late 1960s, many artists sought to present their work outside of galleries; hence, billboard art was created⁸⁵. Public acceptance of

⁸³ Hasan Zaidi, "Aina Mirror Publicity Design as a Reflection of Lollywood Film Content," essay (Karachi, Pakistan: Oxford University Press, 2011), 57

⁸⁴ Rajesh Devraj, Edo Bouman, and Paul Duncan, "The Art of Bollywood" (Hong Kong: Taschen, 2010).

⁸⁵ Gibbons, Joan. Art and Advertising. United Kingdom: I.B.Tauris, 2011.

handmade film hoarding is growing. Many local tea shops and restaurants have used the film's outside and interior images. However, a sustainable approach is essential to the art form's survival. Because of its long history of public interaction, this art form has always been a social critique.⁸⁶

Film marketing used to be a moving art form in South Asia, with posters painted on Tongas,⁸⁷ horse-drawn carriages, and motorized rickshaws. These posters used to rule Pakistan's visual landscape, with skylines peppered with vibrant, brazen, and violent scenes from the newest Lollywood productions.⁸⁸ Two different kinds of artists create cinema art: the banner painters, who typically operate in temporary studios behind the theater and paint canvases big enough to cover the theater frontage, and the more sophisticated poster painters, who have smaller, office-like facilities. Numerous canvases have been repeatedly painted over and many have had pieces of canvas mended that are hidden from view from the street. One is in awe of a banner artist as they see them work so skillfully on an extended scale, using big, wall-painting brushes.⁸⁹

Actors become stars, according to the banner painters. They elongate their features, accentuate their muscles and contours, give them a fierce expression, and transform their tears into streams of grief. Colleagues in the arts go to the movies to see or discuss the newest pieces. The Ehsas poster (Fig.36), which included a realistically rendered plaster across Shabnam's forehead, was one of the banners and posters that other artists appreciated the most. The posters' style reflects Pakistani films' melodramatic elements. Anger, passion, desire, and grief are all exposed. Cinema art thrives in a parallel universe of revealing clothing, sensual positions, and overt sensuality in a nation that increasingly promotes covering up both male and female bodies. The artist chooses which scenes best encapsulate the tale from stills provided by the film distributors. When deciding which people or scenes belong "in" (in the foreground and full color) and which belong "out" (in the background and monochrome), compositional language is utilized.

⁸⁶ Joan Gibbons, *Art and Advertising* (London: I. B. Tauris, 2005).

⁸⁷ Horse Drawn Carriages.

⁸⁸ Hasan Zaidi, "Aina Mirror Publicity Design as a Reflection of Lollywood Film Content," essay (Karachi, Pakistan: Oxford University Press, 2011), 57

⁸⁹ Durriya Kazi, "Investing Icons with Star Power," *Aurora Magazine*, June 7, 2023, <https://aurora.dawn.com/news/1144758>.

Four painting phases were used for the banners: drawing, single, ground, and finish. A separate helper worked on each stage.

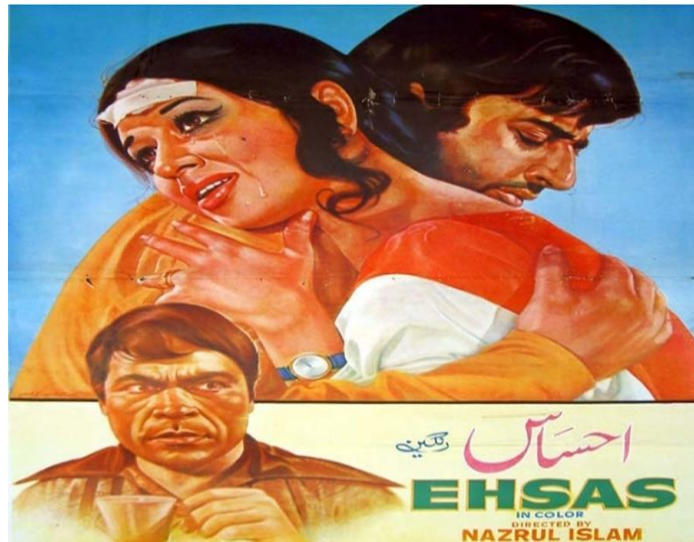


Figure 37: Movie Poster “Ehsaas” Urdu Film, 1972.

Source: <https://aurora.dawn.com/news/1143032>

Pakistan first encountered cinema art in Bombay. Mustafa Chughtai, Sardar Khan, sometimes referred to as S. Khan, and Moinuddin Azad were the three primary poster ustads who had their training in Bombay. Chughtai was renowned for his exquisite, idealized images and used an airbrush in his work. Fellow painters chastised him equally for this refinement as well as for failing to create a stylistic distinction between male and female characters. With his expressive brushstrokes that captured the action and mood of the movie better and his depiction of male performers with more weathered skin, Azad was regarded as the more realistic artist. With the help of his son Sarfaraz Iqbal, also known as S. Iqbal, S. Khan updated Azad's style and introduced more modern compositions and typography.

The cinema posters of the 1960s and 1970s, featuring *Bano*, *Jehangira*, *Aashi* (Fig.37), *Sita Maryam Margaret* (Fig.38), and even the eccentric Hunterwali, became iconic due to their work. S. Iqbal, the final great poster artist, transitioned to creating photo collages and eventually compositions for Panaflex, a career he pursued until his passing in 2017. It seems that painting movie posters was inherited. Sardar Khan, often

known as S Khan, was Iqbal's father and a renowned poster artist who operated in Bombay before the partition. Following his relocation to Lahore, he emerged as the pioneer of cinema publicity in Pakistan. About his father, Iqbal remarks, "He made (painted) posters of all the biggest films in the country, he had sort of a monopoly at the time." At the time, posters served as the primary means of advertising.

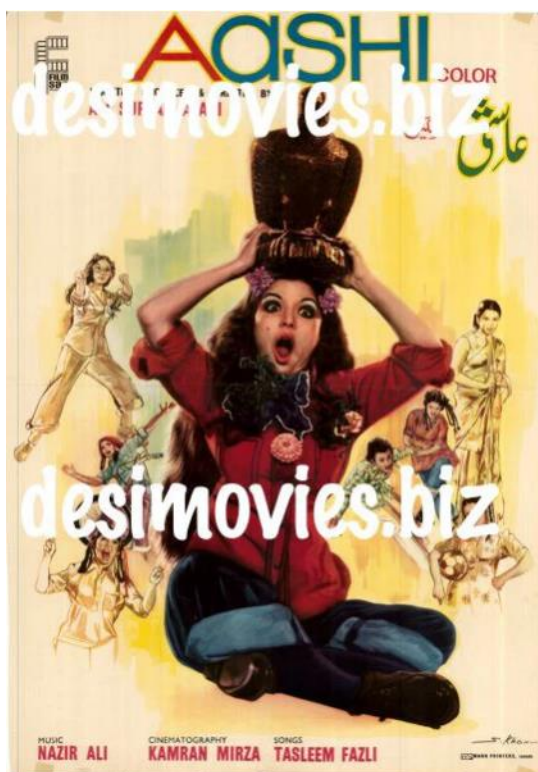


Figure 38: Movie Poster “ASHI”, Artist: S. Khan Genre: Drama, 1977.

Source:

<https://www.filmaffinity.com/en/film862247.html>



Figure 39: Movie Poster “Seeta Maryam Margaret”, Artist: S. Khan, Urdu Film, Genre: Social, 1978.

https://en.wikipedia.org/wiki/Seeta_Maryam_Margaret

Not only did S Khan influence his son Sarfaraz Iqbal (Fig.39), but he also influenced a new wave of painters who went on to collaborate with top directors. The father-and-son partnership shaped the public perceptions of Mohammed Ali, Shamim Ara, Babra Sharif, Badar Munir, Rani, Neelo, Nadeem, and, more recently, Rahi, Shaan, and Saima. For the 2006 film "Lollywood! Pakistani Film Posters," a film director named Farjad Nabi documented S. Iqbal painting a poster for the movie *Rashoman*.⁹⁰ He rose to prominence in Lollywood in 1962, and by the 1970s, he was creating posters for about

⁹⁰ Asif Iqbal, Cultural Aspects in Handmade and Digital Lollywood posters, personal, December 15, 2023..

half of all released movies. It was only recently that movie enthusiasts became aware of his extensive career and portfolio, and they are currently working to preserve his work. The Final Touch, a documentary on Khan's life directed by Farjad Nabi of *Zinda Bhaag*, was exhibited in 2006 at the Kara Film Festival.⁹¹

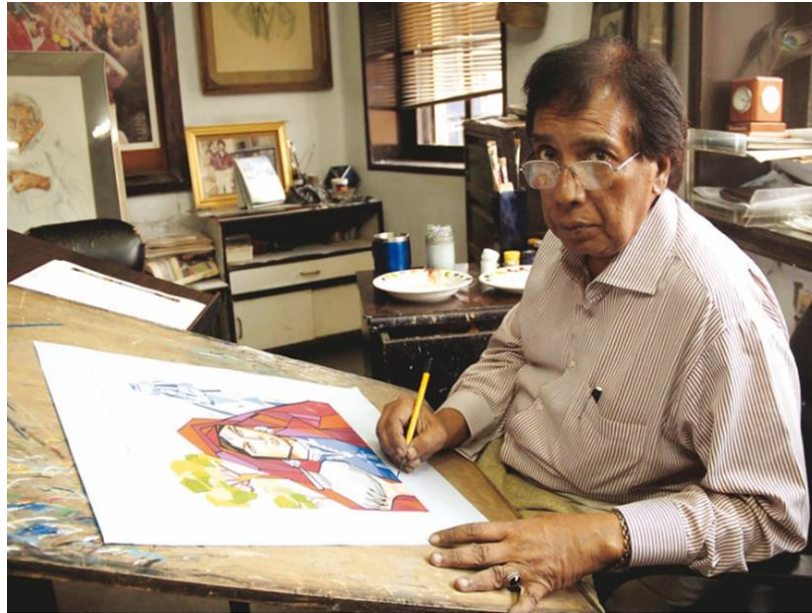


Figure 40: Poster artist Sarfraz Iqbal talks about his craft and passion. Source: PHOTOS: MALIK SHAFIQ/EXPRESS,

<https://tribune.com.pk/story/626617/almost-famous-painting-big-screen-moments-on-canvas>



Figure 41: Movie Poster Artist “Faiz Rahi”, born 1960.

Source: <https://www.facebook.com/citizensarchivepk/videos/film-posters-of-70s/620354155395922/>

⁹¹ Tribune, “Almost Famous: Painting Big Screen Moments on Canvas,” The Express Tribune, November 3, 2013, <https://tribune.com.pk/story/626617/almost-famous-painting-big-screen-moments-on-canvas>.

Ustad Faiz Rahi, another cinema hoarding artist of the 1970s from Lahore painted the largest set ever for the film “*Jungle Queen*” 2001 for Bambino cinema and memorable hoarding of the film “*Munda Bigra Jai*” (Boy getting spoiled).⁹² He explains the procedure of making posters and billboards after receiving 20 selected images from the movie, we create rough drafts and sketches for approval before proceeding to the final artwork. With a heavy workload, we spend consecutive days in our Luckshmi Royal Park studio, dedicating ourselves entirely to each project until completion. Despite the long hours, our collaborative effort ensures efficient workflow, meeting deadlines without compromising quality. Our studio becomes a hub of creativity and productivity as we strive to deliver exceptional handmade film posters, capturing the essence of each movie before its cinema debut. To ensure authenticity and quality, we even craft our canvases. Utilizing powder pigments mixed with oil, we meticulously blend colors, adding depth and vibrancy to our artwork. This hands-on approach allows us to infuse each stroke with passion and precision, elevating the final poster into a true work of art.⁹³ The most popular poster artists from Karachi were Wazir, who bought a lithographic machine from Azad and became famous for Begum Jaan; Kasim and A. H. Mahver, who were known for their more muted color schemes; and banner painters who traveled between Karachi, Faisalabad, and Multan; M. M., who was a favorite of Satish Anand; Pervez, Aslam, and JeewanAjmal is the most famous banner painter among all these few people who are still in Lahore and Karachi.

⁹²Hasan Zaidi, “Aina Mirror Publicity Design as a Reflection of Lollywood Film Content,” essay (Karachi, Pakistan: Oxford University Press, 2011), 66.

⁹³ “Film Posters of 70’s: Fiaz Rahi, Who Has Designed Some of the Most Iconic Film Posters in Pakistan Cinema in the 70’s, Describes What Creating a Film Posters Was like.: By the Citizens Archive of Pakistanfacebook,” Facebook, accessed May 13, 2024, <https://www.facebook.com/citizensarchivepk/videos/film-posters-of-70s/620354155395922/>.



Figure 42: Screenshot taken from the YouTube video interview of Faiz Rahi 1970 poster artist, <https://www.facebook.com/citizensarchivepk/videos/film-posters-of-70s/620354155395922/>

While some movie stars, like Mustafa Chughtai's son Rafique, attended art school, the majority began their careers as apprentices at a young age. Everyone held Ustad Allah Buksh in high regard, and he taught a lot of movie painters. With an average of over 100 films produced a year, Pakistan had one of the biggest film industries in the world by the 1970s. At its height, hundreds of artists crammed workshops on the streets of Lahore to create movie posters. These artists were taught by groups of pupils under the guidance of Ustaads, or masters. The audience was first introduced to the heroes and villains of Pakistani cinema through these showy boards, which featured actors Sultan Rahi from Punjabi films and Lollywood legend Rani, before the advent of digital printing in the 1990s. "We made it possible for people to visualize the characters," Ajmal (Fig.45) stated in his studio. Ajmal used different color schemes for heroes and villains, just like other artists do. To make the main characters stand out on the board, they were painted in meetha, or sweet, hues like orange, blue, and red. Ajmal stated, "You have to make sure the hero stands out." Studios would beg him to use his creativity to the fullest, sending him a book of still photos. He said, "Nobody gave me instructions on how to make the poster." "Digital printing lacks the labor and attention to detail that hand painting requires; it is a true art form. Similar to a monkey, the computer responds to directions and instructions from you. It is devoid of originality. The studios offered him free tickets

to see the movies he painted while Pakistani theaters were blossoming, but he hardly ever went.

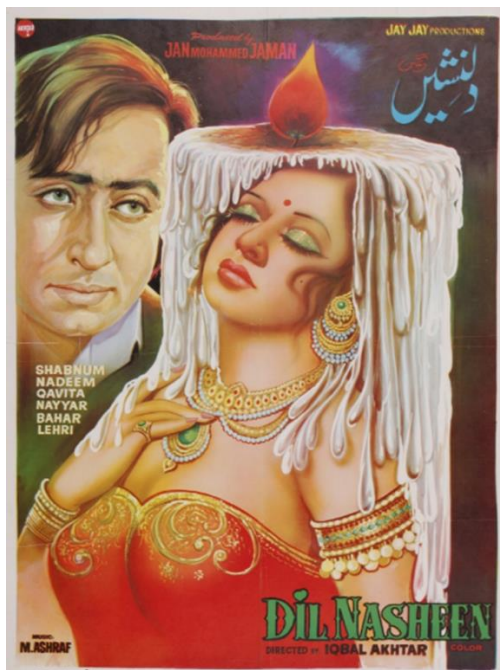


Figure 43: Movie Poster “Dil Nasheen”, Artist: Akhtar, 1975 Medium: offset on paper

Source: <https://asianart-gateway.jp/en/knowning/term/1808/>



Figure 44: Movie Poster “Ustaad Shagird”, Artist: A. Aziz, 1976. Medium: offset on paper

. Source: <https://asianart-gateway.jp/en/knowning/term/1808/>

"We didn't even have time to watch movies because we were so busy painting posters and movie theater exteriors," Ajmal claimed. However, hand-painted posters have drastically decreased in popularity in Pakistan those days, partly due to the country's struggling film industry. Hindi movies are frequently prohibited anytime tensions surrounding Kashmir rise, most notably during the 40 years following the 1965 conflict over Kashmir. Pakistan once more outlawed Indian movies at the beginning of last year as border clashes between India and Pakistan intensified in the disputed area.



Figure 45: Ajmal's work in his workshop



Figure 46: Ustaa Ajmal in Royal Park

According to Gwendolyn Kirk, a LUMS expert on Pakistani cinema, the impact on theaters has been terrible since the limitations are still in place today: "The lack of viewers is causing all the theaters to lose money." There are now less than a hundred craftspeople working at this craft. Even though Ajmal continues to paint old movies on demand, it's difficult to make a living doing it. Nowadays, in contemporary cafes in Lahore or Islamabad rather than movie theaters, a younger generation of Pakistanis is seeing hand-painted posters. There, controversial taglines from the 2000 Pakistani film *Jatti Da Veer* (Brother of a Jatt Woman), such as "Honor Kill This Sucka," have made a comeback. Hot Spot Cafe owner Omar Khan explained, "It's the humor along with the image that seems to click." The cafe has been contracting artists to paint posters since

2001. Ali Khan clarified, "The previous generation said it's crude and vulgar." The posters are now owned by younger generations and are more widely accepted. Audiences would never have thought that we should protect this legacy we don't even save the movies."

During Zia-ul-Haq's Islamization period, it should not be nasty on the posters," Ajmal recalls. He created the poster for the 1988 Punjabi film *Hakoomat* (Government), which included two female characters striking a suggestive posture while clutching an apple and a banana. "The people were furious. I had to remove the entire painting and the police had to step in. The 55-year-old painter Sattar Masih, also known as Mohsin, saw Zia's attack on culture and the arts as a golden age for painters, full of money and contracts in the Punjabi film business. Throughout Zia's 11-year dictatorship, violence was accepted as a means for both moral instruction and entertainment. Filmmakers did this despite the likelihood of sex-related film content being restricted. The portrayal of a new hero who was uncivilized, untamed, and devoid of overt political problems made it unlikely that Zia would become enraged, and as a result, Punjabis from the countryside and lower classes also started flooding theaters in large numbers. With Sultan Rahi, dubbed the Clint Eastwood of Pakistani cinema, playing the title character, *Maula Jatt* burst onto the scene in 1979. He used a *gandasa* to try to resolve a family conflict in his town. Mohsin also discovered that the public's critical eye can be more detrimental than Zia's censors. Mohsin produced a billboard for *The Mighty Peking Man* in the 1970s that showed a girl just wearing her panties. He had to cover up the objectionable picture due to pressure from the religious right. Mohsin said, "They would rip it off and set it on fire if you didn't do this." As a result of some Muslim leaders throwing rocks at "obscene" posters, artists became acutely aware of the reactionary views of the general population.

Nowadays, private art collections and fancy restaurants are the new home for Mohsin's artwork from movie theaters, while Ajmal sells his custom-made posters for about 50,00 rupees (\$18). A revolving display of his film stills is located in the famed restaurant *Des Pardes*, close to Islamabad, the capital. Customers are drawn to the hand-drawn artwork, according to manager Muhammad Zubair, who noted that the posters' enduring appeal lingers with them long after they have left. Hot Spot's owner, Omar Khan, hired Mohsin in 2004 to paint vintage South Asian movie posters for a film festival

in Switzerland. Among the films included was the 1976 picture *Naag aur Nagin* (Snake and Female Snake), which Khan claimed was bought by director Dario Argento.

The original movie posters were produced as one- or two-color lithographs. These were printed in four colors and were of higher quality as technology advanced in the 1960s. Pasted photos were used in hand-painted artwork starting in the mid-1980s, but digital prints eventually took over. These days, it's hard to tell a movie poster from an ordinary marketing poster. Stars are actors; they are no longer "made" by poster artists. While historical posters are in high demand these days, unemployed movie artists are creating political posters, driving rickshaws, or producing little paintings for galleries in Pakistan or Dubai. It's ironic that in the digital west, handmade posters are still manufactured. Drew Struzan, who just retired, painted the most posters for American movies over the past thirty years, including the Star Wars, Harry Potter, Indiana Jones, and back to the Future series. James Jean, who also had art gallery exhibitions, created the poster for the 2017 movie *Shape of Water*. The film received thirteen Oscar nominations and four wins, including best picture.



Figure 47: Movie Poster Artist “Asif Iqbal son of Sarfaraz Iqbal and Grand son of S. Khan”
Courtesy: Asif from S. Iqbal studio

“Yes, the attraction of actors like Neelo, Mira, Waheed Murad, Mohammad Ali, and Rani was not limited to their physical attributes; it also included their talent and personality. Although stylistic choices, attire, and cinematography certainly shaped their on-screen characters, their genuine stardom came from their capacity to emotionally engage viewers. Their characters and performances were visually represented in handmade posters for their movies, which drew viewers in and captured the spirit of their brilliance. These posters further enhanced the performers' appeal and made a lasting effect on viewers by showcasing not just their physical appearance but also the depth and intricacy of their roles.” The same is the case with Badar Munir known for his intense representations”⁹⁴

With extensive experience in multimedia creativity and cinema advertising, Asif Iqbal Khan (Fig.46) is a skilled painter, graphic designer, game designer, and digital artist. In 1995 he began his career at the esteemed and his father's S. Khan Studio S. Iqbal, a film advertising agency, where he was raised with a strong industry background. Asif developed his talents in graphic design, painting, and multimedia art under the guidance of his father and grandfather, who were pioneers in the industry. He focused on digital design, color theory, and cinema poster composition. Throughout his more than two-decade career, Asif has made a substantial contribution to Pakistani cinema advertising's development. He moved to using computers for office work in 2000. He studied computer science at Computer College. His smooth transition from traditional hand-painted posters to digital design was demonstrated when he created the first digital film poster in Pakistan for the movie "*Daku Rani*." (Fig.47) Asif showed proficiency in creating movie posters, news commercials, movie billboards, and fashion magazine layouts, among other advertising materials, throughout his time working for the family firm. In 2016, Asif broadened his skill set and entered the game industry in reaction to the shifting nature of the film industry and technological improvements. Asif is devoted to upholding his family's tradition and advancing the field of film advertising despite the difficulties the Pakistani film industry faces, such as a drop in output and budgetary limitations. His father died in 2017. He still runs his design firm out of his house, where

⁹⁴ Asif Iqbal, Cultural Aspects in Handmade and Digital Lollywood posters, personal, December 15, 2023.

he works fervently on game graphics, movie posters, and advertising materials to carry on his late father's ambitions and vision for Pakistani cinema's future. Asif's love for creativity and innovation in the visual arts is evident in his talent, dedication, and unshakable commitment to his work.

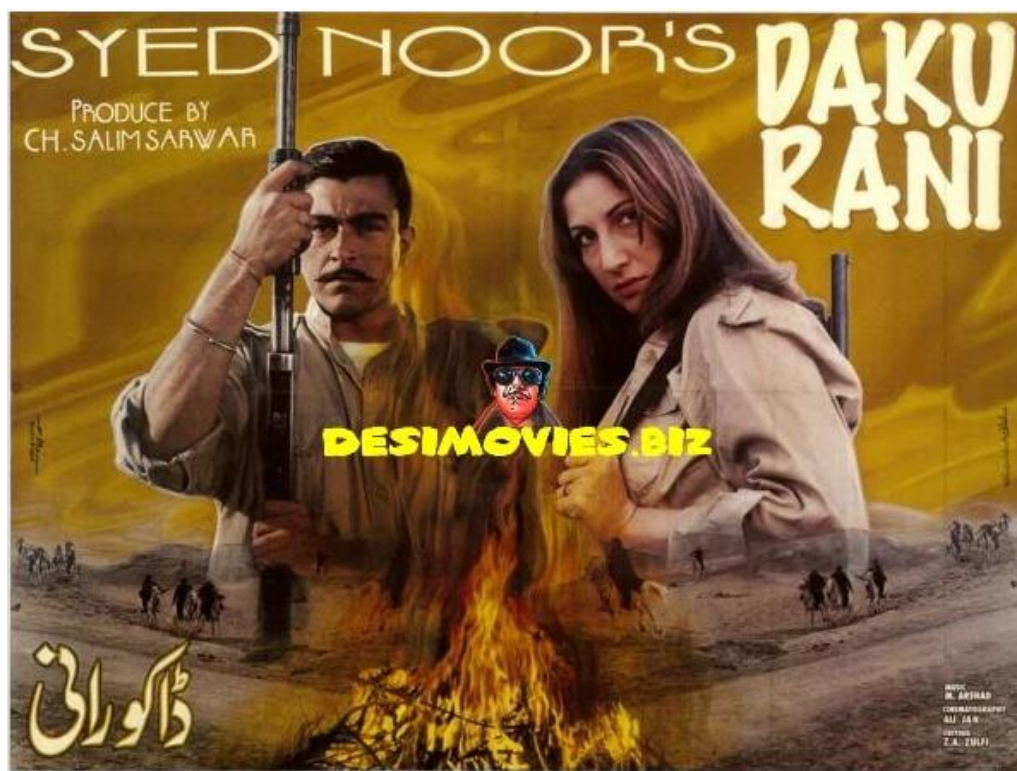


Figure 48: Movie Poster “Daku Rani” first digital poster of Asif, 1999. Source: Asif by S. Iqbal.

The renowned Ustaad Raza was a skilled painter, and Mohsin joined him as a student. Starting with preparing the paints, organizing the brushes, and filling in the flat planes of color, Mohsin began his lengthy and rigorous apprenticeship. Afterward, Mohsin watched as Ustaad Raza added the image's tones and details through painting. Subtle details, accents, and contrasts were added in the over-paint, the layer that followed. He served a fifteen-year apprenticeship before venturing out on his own in Lahore. The ancient *ustaad shagird* or master-apprentice connection profoundly impacted the poster painting tradition, which is based on an artisanal practice that values learning by doing and repetition.⁹⁵ Not experimenting beyond what a master painter teaches is a

⁹⁵ Hasan Zaidi, “Aina Mirror Publicity Design as a Reflection of Lollywood Film Content,” essay (Karachi, Pakistan: Oxford University Press, 2011), 66

problem that restricts unfettered creativity. As Mohsin puts it, "the right way is just one." He started by learning to draw using chalk, as is customary for apprentices, before venturing out independently. Studying graphs and scales, the building blocks of billboard ads, was his next logical step. To begin, gather the necessary materials: a canvas, blue chalk, and thread.⁹⁶ The next step is to create an imprint by plucking the string like a bricklayer. Over the canvas, a grid of horizontal and vertical lines appears. The next step is to use the larger canvas grid to enlarge the smaller photographs. Pakistani film painters mainly established themselves in areas with a high concentration of cinemas. Numerous theatres, distribution offices, and art studios were located in Royal Park, a maze of winding lanes behind *Laxmi Chowk* in Lahore. Artists would toil away at movie theatre billboards at all hours of the day and night; these billboards would often be found within or immediately behind the theatres. A long wall was required by the "assembly" line of billboards, even if studios may have limited space. The 1970s and 1980s were a hectic decade for many movie poster painters, according to Mohsin Raza.

“Yes, I worked night and day. We had a lot of work piled up in advance. Movies played all the time. One after the other. We were asked to do maximum work. Large hoardings were to be made. I would sleep maybe 3 hours a night and even that was too much. Our mindset was that if we were asked to do work in Kashmir and Gujrat⁴ on the same day, we would finish the work in Kashmir and then go to Gujrat and finish the work there on the same day.”

Posters as an art form have declined, which is associated with the overall collapse of the film business. Due to the emergence of generic digital reproductions, the hand-painted poster which turned entire villages into mini-galleries is nearly obsolete.

⁹⁶ Tribune, “Almost Famous: Painting Big Screen Moments on Canvas,” *The Express Tribune*, November 3, 2013, <https://tribune.com.pk/story/626617/almost-famous-painting-big-screen-moments-on-canvas>.

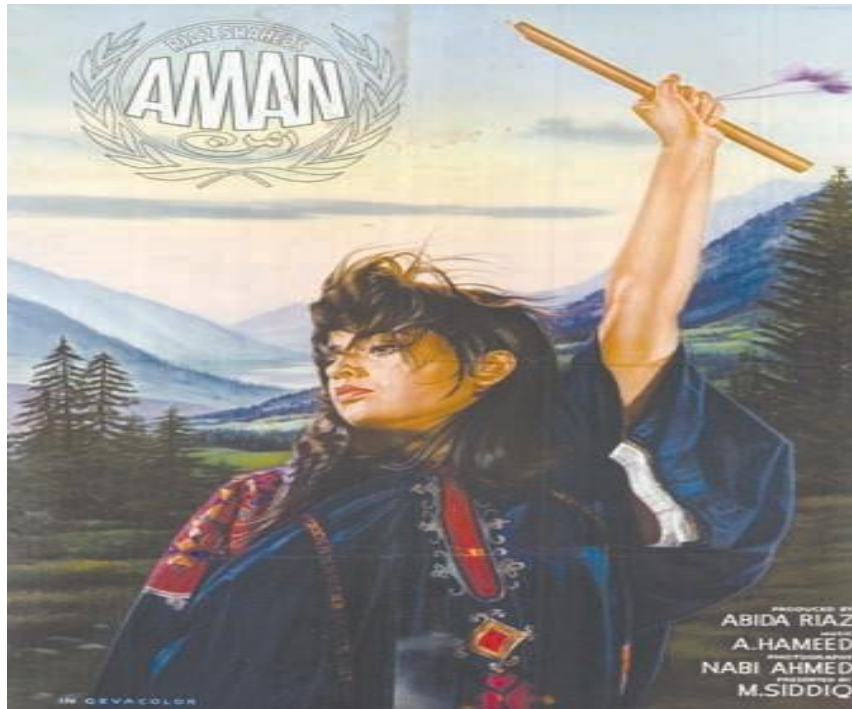


Figure 49: Movie Poster “Yeh Aman” , enre : Political Drama, 1971, Language : Urdu Source: <https://www.desimovies.biz/products/yeh-aman-1971>



Figure 50: Movie Poster “Fareb”, 1965.
Source: <https://www.desimovies.biz/products/fareb-1965>

The demand for cinema poster artists' services decreased as the film industry swiftly collapsed, and the introduction of digital printing in the early 1990s only made things worse. Muneer Mani, a resident of Lahore, provides some context.⁹⁷

“When the film business went down, producers started saving money and then computers came to their help. They would get digital prints instead of paying money to the painter and would save time too. That is good but the beauty of a painting can never be imitated in digital photo. But when there won't be any movies there won't be any question of film hoarding artists.”

Computers came to the rescue once producers started slashing expenses everywhere they could after the film industry fell. Rather than paying the artist, they may save both time and money by purchasing digital prints. Great, but nothing compares to the visual impact of a piece of physical art. However, the issue of film hoarding artists will disappear if there are no films. Most cinema poster artists have lost their work due to the fall of the industry and the rise of the digital image. The artist Mohsin Raza, who began painting at the tender age of six, currently focuses on creating political banners. He observes as Ustaad Raza, his teacher, applies stickers to automobiles. Pakistani film poster art, which depicts a cinematic past distinct from that which the country's young film industry aspires to, is now only available through private projects.

Digital designer Farid Zafar (Fig.50), Iqbal's son, has never painted a board and does not like painting. Farid studied digital design from one of his father's students Naem, and he designed posters, and flexes for films, theater, and TV plays using shutter stock and international art that film producers enjoy. As shown in Maa Puter, Iqbal followed the director's instructions to portray a mother in a rural setting. Mother's scarlet outfit, covered head, and waving hand represent her call for help. Digital art today lacks symbolism and color. Since digital designers do not draw influence from hand-painted art, their work is like worldwide art and lacks style. Every designer employs images that sell.⁹⁸

⁹⁷Ali Usman, “Lost Forever: The Art of Film Billboards,” The Express Tribune, June 9, 2010, <https://tribune.com.pk/story/19975/lost-forever-the-art-of-film-billboards>.

⁹⁸Fareed Iqbal, Comparison between handmade and Digital poster designs of Lollywood, personal, October 2, 2023.



Figure 51: Photo of Poster Designer “Fareed” in Zafar Studio Royal Park

Munir Mani, S Rahi, M Younas, J Arfi, and Sarwar rehearsed and taught pupils after painting huge film hoardings.⁹⁹ Ustaad Ajmal, Arif, and S. Iqbal, who designed *Zinda Bhaag* (2013)¹⁰⁰, (Late) Zafar Iqbal, these painters no longer design. Some art students worked nearby in the early 1990s. They paint giant movie posters or automotive ads. The film's main action is shown through the use of strong emotions in celebrity photographs. For men, muscles mattered. Fully painted and objectified female figures had cut-outs. Female models had terrible anatomy, whereas male actor portraits were good. The film title, director, producer, and cast were handwritten on these boards.

⁹⁹ Ali Usman, “Lost Forever: The Art of Film Billboards,” *The Express Tribune*, June 9, 2010, <https://tribune.com.pk/story/19975/lost-forever-the-art-of-film-billboards>.

¹⁰⁰ “Zinda Bhaag’s Hand Made Poster,” YouTube, August 3, 2013, <https://www.youtube.com/watch?v=pROXggnv8GM>.

3.2 Digital Poster Designs

Movie posters are essential for promoting films because they draw viewers in and create excitement. Advances in computer-aided approaches have brought about a substantial shift in the film marketing industry. This article examines the use of computer-aided methods in the production of movie posters, emphasizing the advantages and effects these methods have on visual marketing. Changes in audience preferences, developing design trends, and technological advancements have all influenced the evolution of Lollywood movie posters, according to freelance graphic designer Waqqass, who is located in Dubai. Using CGI rather than hand-painted artwork is only one example of how posters, like the rest of the advertising industry, have evolved to embrace new narrative techniques and media. 3D modeling, digital rendering, and computer-generated visuals have opened the door to more vibrant and aesthetically pleasing design possibilities than ever before. Digital applications have reduced the time of producing film posters as well as more impactful in terms of storytelling and engaging the audience. New techniques of advertising has also captivated global audience.¹⁰¹

Adobe Photoshop provides more convenience in making film posters by adding explosive effect, advance lighting, or creating Imaginery characteristics, visual effects techniques which enhance the impact of movie posters and take audience into the surreal world of the film.¹⁰² Nasir Altaf, art director from Karachi, claims that in Pakistani films' use of Computer Graphics has positively impacted their box office success. Handmade posters were so captivating that they aroused curiosity and excitement resulting in increase the ticket sales in the cinema.¹⁰³ Filmmakers can use visual elements such logos, typography, and color, to give their movies a brand identity in a more convenient way. On the other hand, Fareed emphasizes that computer graphics have made it possible for movie posters to be more convenient for digital and web platforms. All is possible due to the increasing popularity of digital platforms like social media and online marketing. Pakistani filmmakers can now advertise their films digitally and reach a wider audience.

¹⁰¹ 3Dtotal.com (Firm) and Sean Connelly, *Digital Painting Techniques: Masters Collection* (Focal Press, 2009).

¹⁰² D. N. Rodowick, *The Virtual Life of Film*, January 1, 2007, <https://doi.org/10.4159/9780674042834>.

¹⁰³ Behance, "Nasir Altaf," Behance, accessed May 13, 2024, <https://www.behance.net/nasiraltaf>.

Visual appeal, branding, storyline, and focused marketing. Visual attraction, Branding, story and targeted advertising, together with greater internet promotion, have helped Pakistani films perform better at the box office by drawing in more viewers and boosting ticket sales. Examples of some great movie posters are *Khuda Kay liay* (2007), *Bol* (2011), *Waar* (2013), *Jawani Phir Nahi Ani* (2015), *Punjab Nahi Jaon gi* (2017), *Load Wedding* (2018), *Parchi* (2018), *Teefah in Trouble* (2019)(Fig.51), *Superstar* (2019) and *The Legend of Maula Jatt* (2022).

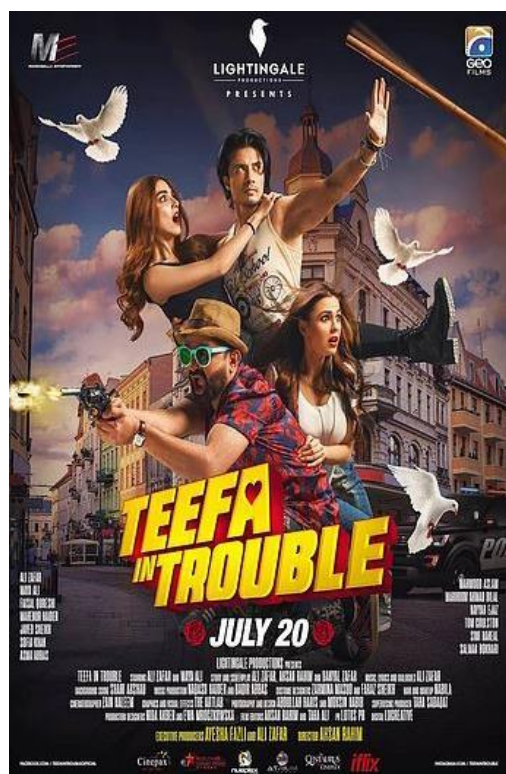


Figure 52: Movie Poster “Teefa in Trouble”
Genre: Drama Comedy, 2018.

Source:
<https://www.cinematerial.com/movies/teefa-in-trouble-i8043306/p/qxq13tnv>



Figure 53: Movie Poster “Ishara”, 2022. Genre:
Action, Comedy, Drama.

Source: <https://propakistani.pk/lens/ishrat-made-in-china-is-it-worth-watching-internet-reacts/>

3.3 Emotional Impact of Movie Posters

According to research, movie posters should consider the mental and emotional responses that seeing a film elicits. The main reason people watch movies is because of the emotions they arouse. These emotions might be affective (connected to the plot's actions) or cognitive (emotional fallout from digesting information). F-emotions, or

affective feelings, originate from the viewer's connection to the film and their empathy for the characters, whereas A-emotions are derived from the creative components and direction of the film. One could get nostalgic feelings related to repetitive themes or deeper insights after thinking about the film's content. Understanding these affective and mental responses can help you better explain movie aspects to your target audience. F-feelings and A-emotions, respectively, are the affective and cognitive emotions that films evoke in their viewers.^{104 105106 107} If you are aware of the emotional association of the audience you can easily hit your target people. There are two types of emotions, F-emotions are related to spectator empathy whereas, A-emotions are related to the art and creativity shown in the movie.¹⁰⁸ Anyone can see this difference between Hollywood and art movies, which always creates a sensation in the selected audience.¹⁰⁹ Comprehending these affective and mental reactions enables successful audience targeting for film advertising. While art films promote deeper thought, stimulate cognitive processing, and elicit A-emotions along with cognitive sentiments, mainstream Hollywood films generally generate immediate pleasure and relaxation, appealing to hedonic reasons and resulting in mostly F-emotions. Art film viewers are more familiar with cinematic norms and are driven by utilitarian reasons. Knowing these differences makes it easier to understand the various experiences and draws of various movie genres.¹¹⁰¹¹¹¹¹²

According to the MAO model, a movie poster works best when it complements the goals and information-processing skills of the audience.¹¹³ Hedonistic reasons are

¹⁰⁴ E.S.H. Tan, 1991. *Film als emotiemachine*. Amsterdam: Universiteit van Amsterdam. Dissertatie.

¹⁰⁵ S.H. Tan, 1995. "Film-induced affect as a witness emotion: Psychological components of movie Observation." *Poetics*, Vol. 23 (1-2), p.7-32.

¹⁰⁶ Schwarz, N. and G.L. Clore 1996. "Feelings and phenomenal experiences." in *Social psychology: Handbook of basic principles*. E.T. Higgins and A.W. Kruglanski (eds.), New York: Guilford Press.

¹⁰⁷ Harry Ganzeboom, *Cultuurdeelname in Nederland: Een Empirisch-Theoretisch Onderzoek Naar Determinanten van Deelname Aan Culturele Activiteiten* (Assen etc.: Van Gorcum, 1989).

¹⁰⁸ Ibid.

¹⁰⁹ Donald A. Norman, "Emotional Design: Why We Love (or Hate) Everyday Things." Ukraine: Basic Books, 2004.

¹¹⁰ D. Macdonald, 1978. "A theory of Mass Culture." in *Literary taste, culture, and mass communication*, Peter Davison et al (eds.) Vol. 1. Teaneck, NJ: Chadwyck-Healey.

¹¹¹ Donald A. Norman, and Andrew Ortony. "Designers and users: Two perspectives on emotion and design." In *Symposium on foundations of interaction design*, pp. 1-13. 2003.

¹¹² David Inglis, *Culture and Everyday Life* (London: Routledge, Taylor & Francis Group, 2005).

¹¹³ D.J. MacInnis, and B.J. Jaworsky, 1989. "Information processing form advertisements: Toward an

associated with firsthand accounts of the movie's plot, but utilitarian motives are associated with domain-specific information. An affective component of attitude toward the film is influenced by emotional responses to movie posters, which are predictive of expected outcomes.¹¹⁴¹¹⁵ To evaluate how viewers' attitudes are impacted by emotional responses, implicit attitude measurements are employed.

3.4 Types of Emotions in Lollywood Film Posters

Lollywood movie posters invite viewers into the compelling stories and powerful performances that characterize Pakistani cinema, acting as colorful tapestries interwoven with emotional strands. Based on a thorough examination of five hundred posters from 1947 to 2024, this paper explores the complex relationships between emotions in Lollywood movie posters and looks at how these relationships affect viewer involvement and immersion.

The vital core of Lollywood movie posters is emotion, which gives them a timeless resonance and attractiveness. These posters have changed throughout seven decades in the film industry to reflect the altering tides of cultural sensitivities, all the while holding fast to their mission of encapsulating the essence of the human experience.

Lollywood movie posters frequently prominently feature love, which is a recurring topic in movies. These posters capture the everlasting attraction of romance through gentle embraces, ful gazes, and passionate clinches, encouraging viewers to immerse themselves in tales of love's triumphs and sorrows. (Fig.53, 54). From gritty thrillers to swashbuckling epics, Lollywood movie posters are pulsating with the adrenaline-fueled rush of action and adventure. Bold typography, explosive imagery, and dynamic compositions spark the imagination and transport viewers to worlds of heroic victories and daring deeds. Audiences are drawn into stories full of passion, treachery, and redemption through expressive faces etched with agony, aggressive exchanges packed with suspense, and evocative symbolism laden with emotional weight.

integrative framework.” *Journal of Marketing*, Vol. 53, p.1-23

¹¹⁴ Ibid.

¹¹⁵ K. Edwards, 1990. “The interplay of affect and cognition in attitude formation and change.” *Journal of Personality and Social Psychology*, Vol. 59, p. 202-216.

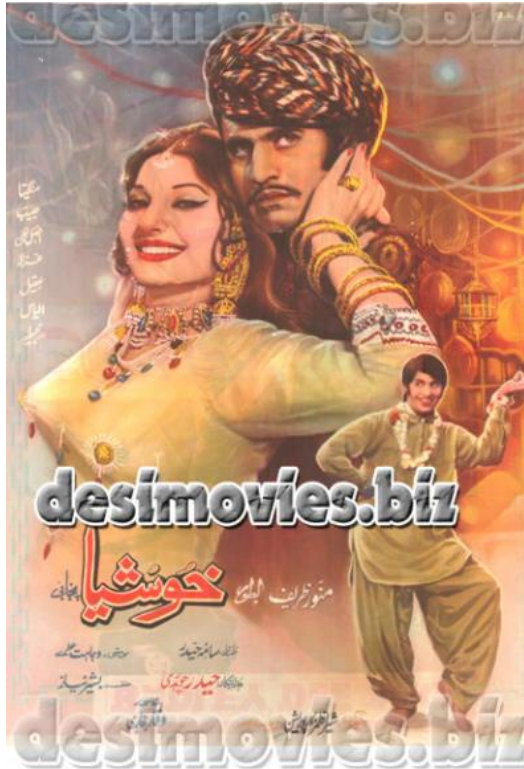


Figure 54: Movie Poster “Khushia”, 1973.

Source: www.desimovies.biz



Figure 55: Movie Poster “Rangreza”, Genre: Romantic, 2017.

Source: <https://www.imdb.com/title/tt7765900/>

Lollywood movie posters capture the turbulent highs and heartbreaking lows of human existence as the drama plays out in all its naked intensity. Comedy is common nowadays, with posters infused with the whimsical wit of comedy, and laughter reverberates across the corridors of Lollywood. The setting is set for raucous laughing with playful caricatures and exaggerated expressions. Fear plays a little space in Lollywood. Audiences are enveloped in a cloud of anxiety by eerie atmospheres, menacing silhouettes, and foreboding themes that transport them to a place of absolute darkness and primordial instincts. Through the Lollywood movie Poesters viewers are invited to reflect on the fleeting nature of happiness and the eternal strength of perseverance through solitary figures bathed in dismal hues, tear-streaked visages haunted by loss, and evocative imagery infused with sad beauty. In Lollywood movie posters, sensuality and passion light up the screen, setting forth flames of desire that blaze brightly against a backdrop of longing and need. The senses are stimulated by seductive looks, linked bodies engaged in an embrace, and sensual symbolism that is laced with erotica, all of which hint at stories of forbidden love, extramarital encounters, and wild yearning. Character-focused movie posters put a lot of emphasis on the main characters

either protagonists or antagonists highlighting their traits, feelings, and plot points. (Fig.55, 56).

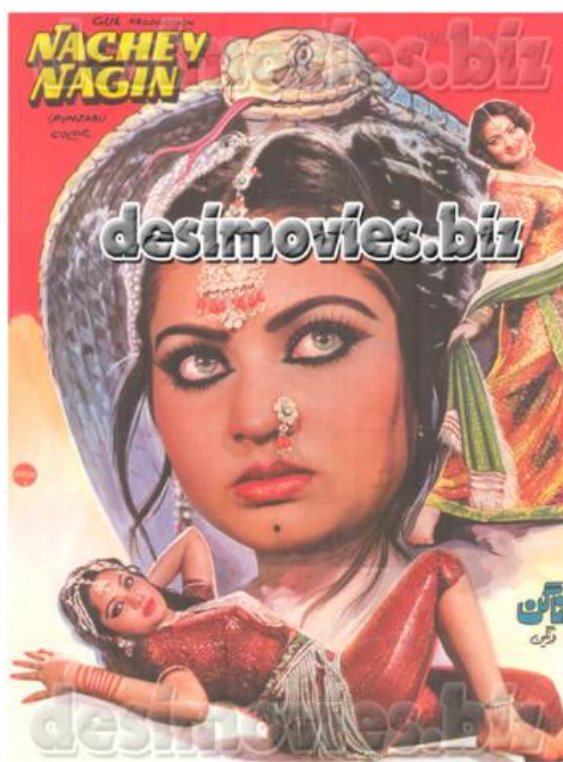


Figure 56: Movie Poster “Nachey Nagin”, Genre: Fantasy, 1987.

Source: <https://www.imdb.com/title/tt1247252/>



Figure 57: Movie Poster “Chhalawa”, Genre: Romantic Comedy, 2019,

Source:
<https://www.imdb.com/title/tt10125662/mediainde>
 x

Films that arouse feelings of patriotism in Pakistani audiences frequently commemorate the history, culture, and independence movement of the country. The sacrifices made by Pakistani soldiers and their families in the war against terrorism are depicted in one noteworthy case. The Pakistani military's battle against extremism and defense of national sovereignty is portrayed in another movie. These films emphasize the bravery and tenacity of the Pakistani people while attempting to inspire viewers with a sense of pride and solidarity. Lollywood movie posters are gateways to worlds of wonder, joy, and heartbreak they are living examples of the timeless power of emotion in film. These posters, which have been a part of Pakistani film since its inception, have evolved beyond simple advertisements to become cultural objects that represent the goals, objectives, and wishes of a country. Lollywood movie posters will always be emotional landmarks, taking viewers on remarkable adventures across the limitless

domains of the imagination, as long as people keep going to the movies in quest of cinematic adventures.

3.5 Intrinsic Analysis of Film Posters

The linguistic language that expresses the movie's idea in a single word or phrase is the title. It has a great emotional effect on the viewers. These are the symbolic signals, which are typically created from a social context and can only be understood by being aware of the cultural connotations attached to them. Before the digital revolution, the most defining aspect of movie promotions was hand-painted lettering. A distinctive visual language with many variations has been developed thanks in part to handmade poster-making processes.¹¹⁶ This resulted from the application of many styles and methods. The film poster's title design was created using calligraphy or hand lettering. The movie poster features the title design in a variety of formats. It appears that the concept of the movie directs the usage of various shapes, like in the 1982 movie *Maidaan*, where the title's form and appearance suggest a ground. The sturdy structure and perspective in *Sathi* (1959), *Dagh* (1969), and *Kahay dil Jidhar* (2021) also complemented the film's plot and theme. Various letterform properties have been applied to represent various moods. Films with art and social drama tend to favor flat rectangular shapes, whereas comedies like *Halla Gulla* (2015), *Ho Man Jahan* (2016) *Wrong No. 2* (2019), and *Ghabrana Nahi Hai* (2022) favor rounded shapes. Films with decorative themes, such as *Dulha Bhatti* (1956), *Anarkali* (1958), *Bin Roye* (2015), and *Dam Mastam*, (2022) etc., like rounder shapes. A calligraphic style is particularly noticeable in titles, such as *Shiraray* (1955) and *Suhaag* (1972). Drama films like *Bundhay da Putter* (1974), *Choorian* (1998), *Hamayun Gujjar* (2001), and *Maula Jatt* (2022), others also employ calligraphic technique.

Typography and composition are key components of Lollywood movie poster imagery, but the telling of the tale or its whole execution is just as significant. Additionally, it is evident on both posters. The use of typography saw significant modification in the 1920s and 1990s, and it was also used in composites in contemporary movie posters. Furthermore, it is impossible to overlook the benefits of utilizing new

¹¹⁶ Mohammad Shahid, Prasad Bokil, and Darmalingam Udaya Kumar. "Title design in bollywood film posters: a semiotic analysis." In ICoRD'15–Research into Design Across Boundaries Volume 1: Theory, Research Methodology, Aesthetics, Human Factors and Education, pp. 291-301. Springer India, 2015.

technology in graphic design, which offers a plethora of features and advantages not possible in the 1980s and 90s. Digital technology has made significant advancements in Lollywood film posters. Additionally, digital photography offers an enormous amount of creative freedom to produce visually spectacular photographs and visuals that enhance the realism of the character's appearances in the photo shoot.



Figure 58: Movie Poster “Medan”, Genre: Violence Action, 1982

. Source: <https://www.desimovies.biz/>



Figure 59: Movie Poster “Hamayun Gujjar”, Genre: Action Romance, 2001.

Source: <https://www.desimovies.biz/>

In poster of *Medan* (ground) (Fig.57) the title took shape of the ground as well as color and texture also represents ground mud and cracks in it. When we look into the poster of film *Saathi*, the title is in yellow color which is further supported by red outline and 3D perspective giving depth and strength to the font. Whereas, Title *Wrong number 2* is in bright color and 2 in the funky style represents the comic theme of the movie very well. If we further observe *Dullah Bhatti*, *Anarkali*, *Bin Roye* and *Dam mastam*, all love stories, the font of the title is decorative and suggesting some seriousness in the theme of the movie. On the other hand, the poster *Hamayun Gujjar* and *Bundhay da Putter*, both are purely in Urdu calligraphic fonts. Infact color of the title *Hamayun gujjar* (Fig.58) is

orange which is beautifully placed on the white dress of the characters. Both these posters are designed by keeping in view the target audience as both lacks English titles and are clearly for rural classes.

Colors have always been important in influencing one's mood, feelings, thoughts, feelings, and perception the fundamental components of psychology ever since the ancient Chinese, Egyptians, and Indians discovered how to apply and utilize colors as a therapeutic tool. There on color was present almost everywhere, and the world of marketing and advertising was undoubtedly no exception. Due to their greater attention-grabbing qualities, color photos are frequently utilized in advertisements.¹¹⁷ Furthermore, because color has such a deft and persuasive influence, it has been used as a successful communication tool in marketing and advertising. Audience are not defensive when making a purchase since they are unaware of the important information that color has to offer.¹¹⁸ When Rossotti said, "We must realize that color is a sensation, produced in the brain, by the light which centers the eye, many others as physiological and psychological factors," he was stating correctly. "A sensation of a particular color is usually triggered off by our eye receiving light of a particular composition."¹¹⁹

"Colors and light are major factors in manmade environments; their impact influences man's psychological reactions and physiological well-being. It is no longer valid to assume that the only role of light and color is to provide adequate illumination and a pleasant visual environment".¹²⁰

Color can be an incredibly powerful marketing tool. Color is a useful aspect of human vision that can draw attention, soothe or agitate the eyes, and impact text legibility. The posters' background and color scheme serve as important indicators of how culture is represented. Additionally, it outlines the movie's concept or the genre to which

¹¹⁷ Joan Meyers Levy, and Laura A. Peracchio, "Understanding the effects of color: How the correspondence between available and required resources affects attitudes." *Journal of consumer research* 22, no. 2 (1995): 121-138.

¹¹⁸ Nayanika Singh and S. K. Srivastava, "Impact of Colors on the Psychology of Marketing — a Comprehensive over View," *Management and Labour Studies* 36, no. 2 (May 2011): 199–209, <https://doi.org/10.1177/0258042x1103600206>.

¹¹⁹ Hazel Rossotti, "Colour: Why the World Isn't Grey." United States: Princeton University Press, 1985.

¹²⁰ Frank H. Mahnke and Rudolf H. Mahnke, (1987). *Color and Light in man-made Environments*, New York: Van Nostrand Reinhold Company.

it belongs. The posters' use of color as a symbolic signal results in a socially created perception of the color. This is a thorough explanation of the importance of different colors commonly observed in marketing Lollywood movies through posters.

Let's discuss some of the effect of different colors like Red is a strong color that has a striking effect on a person's emotions and personality. Celebration, purity, passion, strength, energy, fire, sex, love, joy, speed, heat, arrogance, ambition, masculinity, power, danger, blood, battle, rage, revolution, and communalism are all indicated by it. Poster designers and advertisers frequently use it to draw attention to significant movies. A romantic story is suggested by the heroine's red clothing and the title, which is enclosed in a heart and represents love and matters of the heart. While, heroine's white dress and the striking red blood spots and patches in the poster of *Bali Jatti*. The title's deliberate use of red contributes to the film's thematic emphasis on conflict and intensity. Sultan Rahi's face is depicted in (Fig.59) in a fully crimson tone, which fits with the poster's general message of violence, rage, and retaliation. The background of the cityscape alludes to unrest and war in the metropolis. The title "*Khar Damagh*," which translates to "Lost Mind," portends a story of mayhem and slaughter since it implies that the protagonist has lost his mind and is seeking revenge on the entire city. The *Gundasa* is often portrayed in poster in a blood-red hue that instantly communicates the violent and bloody mood of the film. With only a cursory glance at the poster, audiences may quickly understand the movie's core message, which is that it focuses around themes of cruelty and conflict.

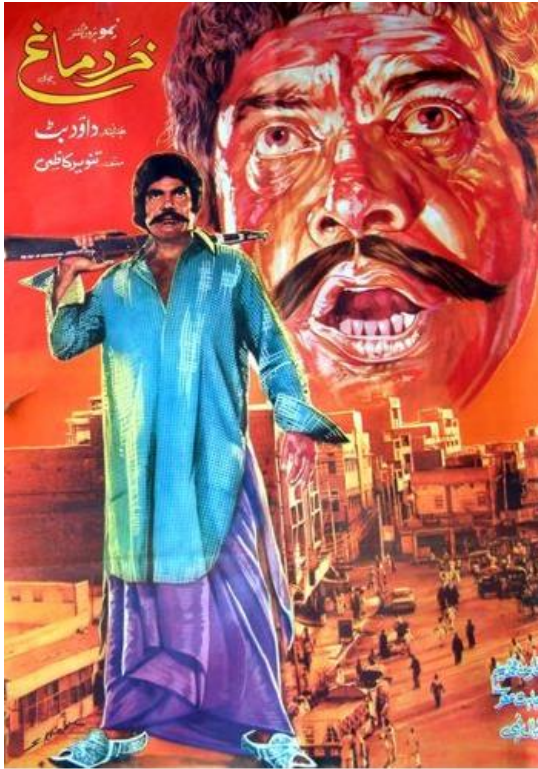


Figure 60: Movie Poster “Khar Damagh”, Genre:
 . Source: https://www.youtube.com/watch?app=desktop&v=_ZYIYAqTLJg



Figure 61: Movie Poster “Baharon ki Manzil”
 Genre: romance, 1973.
 Source: <https://www.dawn.com/news/1689791>

Similarly, The Blue is thought to be calming and non-threatening, and it soothes the mind. The color green represents mental equilibrium and renewal. It represents development, rebirth, rejuvenation, nature, fertility, youth, prosperity, kindness, well-being, affluence, steadiness, and creative intelligence. When we talk about White, designers use it for tranquility, peace, neutrality, and purity of the body and mind. Poster (Fig.60), effectively conveys the purity and commitment of a couple's relationship by juxtaposing a foreground couple against a spotless white background. The purity of their love is highlighted by the white background, which exudes sincerity and innocence. The poster's appeal is further enhanced by the vivid and bright typography, which captures the atmosphere of joyous summertime and stands in stark contrast to the purity depicted by the couple. Black is frequently connected to ideas of evil, emptiness, and gloom, which lends the hue a somber and traditional vibe. Its usage likewise evokes sentiments of loss while implying coherence and wholeness. All things considered, the mysterious and somber tone of the poster may arouse feelings of curiosity and expectation in the viewer.

Brown goes well with green because it has an earthy, natural feel to it. It symbolizes a range of emotions and attributes, including skin tones, calmness, boldness, depth, natural organisms, richness, tradition, heaviness, poverty, dullness, roughness, steadfastness, simplicity, dependability, friendliness, and the ability to stimulate. In (Fig.61) brown background, contrasted with the white "*ruqqah*," in English "letter", and the pair in the front all allude to a story about the diaspora experience. The white letter represents communication or a message from a distance, while the brown background conveys an earthy, homey feeling. The couple's presence in the foreground suggests a tale of longing or separation, giving the viewer a realistic and accessible glimpse into the experience of love that transcends national boundaries. Lastly, Yellow (Fig.62) denotes a positive and upbeat mental state, but when it is overexpressed, it can also mean rage. It can stand for sunlight, happiness, the earth, optimism, knowledge, hope, liberalism, wealth, deceit, frailty, greed, aging, decay, femininity, cheerfulness, sociability, and friendship.

Poster designer played the pivotal role in the Lollywood history. Their contribution in this field from partition upto now shows that how they adapted different techniques whether manual or digital, to preserve the legacy of Lollywood. The use of different elements such as text, composition and color display their story telling skills and highlights the overall transformation of Pakistani cinema. Furthermore, these designers were meant to pull crowd by exaggerating certain elements and characteristics which create an emotional impact on the movie lovers. The cultural significance of the film posters as well as their emotional impact on viewers along with the factors involved in shaping the culture of Lollywood needs further in depth discussion.



Figure 62: Movie Poster “Ruqaa”, 1993.

Source: www.desimovies.biz



Figure 63: Movie Poster “Jawani Phir Nahi Ani 2”, Genre: Comedy, 2018

<https://www.thenews.com.pk/magazine/instep-today/367074-jawani-phir-nahi-ani-2-becomes-the-highest-grossing-pakistani-film>

Chapter 4: Culture of Film Posters in Subcontinent

In general, a person's nation, community, social structure, geography, religion, and language define their cultural identity. These patterns serve as the foundation for the identities of most Asian countries. Movies and films have a significant influence on how a nation's national and cultural identities are developed. Similar strategies have been found in Pakistani cinema, where the industry uses themes rooted in the country's culture and history to portray its identity as the culture and ideas of feudalism have dominated the film industry since its inception. In this dissertation, movies are viewed as representatives of national cultures, which constantly strengthen and modify national identities both on the inside and the outside.¹²¹ Factors such as regional, political influences, impact of language and native traditions shaped overall culture of the society shown in the film posters.

Movies themselves convey history and historical trends in a variety of ways and are essential in shaping national identity beliefs. Postmodern and recent historiography and historical works have started to address topics other than politics, one significant field of which is the history of movies and cinema. The movies' and films' material mostly depict historical and cultural perspectives and trends. The eighteenth century's advanced scientific advancements marked the beginning of the history of filmmaking. The initial stage of filmmaking involved the creation of motion pictures, of which the best aspects were the historical records, which depicted what it was like to stroll around the streets of Lahore while also showcasing the local culture region about the time frame.¹²² Nothing is outside of society, and everything that exists has a purpose, according to the dominant modern historiographical concept of history, which was rejected by films that offer historical perspectives in fictional ways. Hollywood and Bollywood films provide cultural content about national languages, national ideologies, and national religions. As an example, The Hollywood film industry is primarily focused on American cultural scholarship and is a Western enterprise. American films are viewed and enjoyed worldwide in addition to within the country, making them an excellent resource for

¹²¹ Dixon, Wheeler Winston, and Gwendolyn Audrey Foster, "A Short History of Film." 2nd ed. Rutgers University Press, 2013, 1-10, <http://www.jstor.org/stable/j.ctt1bkm6ht>.

¹²² Sumita S. Chakravarty, *National Identity in Indian Popular Cinema: 1947-1987* (Austin: Univ. of Texas Press, 1993), 18.

learning about Western and American national ideologies. The majority of the films released in theatres after 2001 deal with themes such as nationalism, sexuality, language, lifestyle, morals, conventions, and ideology, as well as freedom of expression. These cinematic themes and theories are not coincidental; rather, they represent a component of the political and broader national agenda. Thus, Hollywood serves as a spokesperson for and an advocate for American nationality and culture.¹²³ This technique is not limited to Hollywood or America; Bollywood, the second-largest film business in the world, also promotes Indian culture and lifestyles. Bollywood is the champion of the subcontinent's history and culture since there are commonalities among the entire region's cultures. Since their inception, Hindi films have been regarded as the center of romance and culture; however, with the global and social shifts, newer films have shifted their subjects to include terrorism and the neo-culture of India and the surrounding areas.¹²⁴

4.1 Culture of Film Posters after the Partition of Subcontinent

According to Mustaq Gazdar's book, religious ideologies that banned filmmaking, in the beginning, discouraged Muslims from seeing films, even if they were beneficial to them. This was part of Muslim philosophy; however, certain Muslim sects believe it to be Haram, while the modernist faction believes it to be a reality of modern life. Pakistani society still perceives it as dirty work and a lack of dignity, which is another reason why it is a major issue in Pakistani culture today.¹²⁵ Pakistani films have always included elements of national identity and culture, regardless of the historical period. The connection between cinema and culture is complicated; although Pakistani films affect the mainstream society in which they are viewed, they are also an essential part of that culture, a by-product of which means they reflect current attitudes, beliefs, and worries. Pakistani culture is dynamic and ever-evolving, reflecting the diversity of the populations that make up the country.¹²⁶

¹²³ Robert Burgoyne, *Film Nation: Hollywood Looks at U.S. History* (Minneapolis, MN: U. of Minnesota P., 2010), 50.

¹²⁴ Amy J. Ransom, "Bollywood Goes to the Stadium: Gender, National Identity, and Sport Film in Hindi," *Journal of Film and Video* 66, no. 4 (December 1, 2014): 34–49, <https://doi.org/10.5406/jfilmvideo.66.4.0034>.

¹²⁵ Naveeda Ahmed Khan, "Beyond Crisis: Re-Evaluating Pakistan" (London: New York, 2010), 145–76.

¹²⁶ Anisa tul Mehdi and Saba Zaid, "Globalization and the Pakistani Cinema: A Discourse Historical Analysis of in the Name of God," *Linguistics and Literature Review* 05, no. 02 (March 4, 2019): 19–28, <https://doi.org/10.32350/llr.51.02>.

The conditions of filmmaking and screening in the Pakistani film industry are distinct. Despite several factors that prevented it from flourishing, the movie industry and film culture persisted and continued to exist. The films produced in Pakistan can be categorized according to several contextual patterns.¹²⁷ Pakistani films mostly focus on state and government, nationalism, imperialism, family life, nationalism and class, and nationalism. The colonial mentality had an impact on the people's society and culture, and Western philosophy was largely reflected in the majority of the film content. The subcontinent was split into two sections. The primary and difficult challenge facing the nascent film business was to set itself apart from Hollywood and the other sectors of the subcontinent and portray Pakistanis as a distinct and unified country in the globe. Essentially, this was done to demonstrate a distinct national and cultural identity.¹²⁸ This research paper is to examine these films/posters to determine the cultural and national components.¹²⁹ Pakistani films made in Pashto too, included elements of Pakistani culture and were released as part of the Lollywood film industry.

From the inception of the Pakistani film industry and cinema, attempts have been made to adopt a new strategy. The Pakistani film industry first concentrated on dramas with strong cultural resonance and messages.¹³⁰ The majority of films from the 1950s were produced in Urdu, while several were also produced in Punjabi. The majority of the substance in the movies during this time was cultural, and national music was sung to set it apart from the movies from India. In these films, religious themes also played a significant role in promoting national identity, the two-nation thesis, and Muslim nationalism.¹³¹

The second phase of the film industry of Pakistan began in 1960 and ended in 1980 with the military rule of General Zia ul Haq. The most popular films and movies of this period were *Aik Thi Maa*, *Aladdin Ka Beta*, *Ayaz*, *Bhabi*, *Ajab Khan*, *Chottay Sarkar*,

¹²⁷ Craig Baxter and Shahid Javed Burki, "Pakistan: Fifty Years of Nationhood," *Pacific Affairs* 73, no. 4 (2000): 616, <https://doi.org/10.2307/2672475>, 15.

¹²⁸ Gita Viswanath and Malik Salma, "revisiting 1947 through popular cinema: a Comparative study of India and Pakistan." *Economic and Political Weekly* (2009): 61-69.

¹²⁹ Arshad Ali, "Violence against women in Pakistani feature films." *International Journal of Academic Research and Reflection* 3, no. 2 (2015): 68-76.

¹³⁰ Ali Khan and Ali Nobil Ahmad, "From Zinda Laash to Zibahkhana: Violence and Horror in Pakistani Cinema," *Third Text* 24, no. 1 (January 2010): 149-61, <https://doi.org/10.1080/09528820903489024>.

¹³¹ Eric Egan, "Pakistani cinema: Between the domestic and the regional." *Asian Cinema* 13, no. 1 (2002): 27-38.

Tum Na Mano, Ajnabi, Aluad, Inqilaab, Shake Hand and Ishq Ishq. All of these plays, flicks, and movies have genuine plots that are connected to Pakistani culture. A few of the filmmakers were aware that their films would be shown nationally world view as well as Pakistani ideology. During this time, Pakistan's film industry ranked fourth globally in terms of film production.¹³² The Pakistani film industry peaked at this time and then began to fall in the country's third phase of film production. The fourth phase saw severe problems for Pakistani cinema; the majority of films and movies were outlawed, and some theatres were forced to close for breaking Islamic law and customs. The movies' and films' material were altered to reflect a Christian understanding of culture and society. The films that were released in this time frame were *Door-desh*, *Mian Biwi Razi*, *The Blood of Hussain*, and *Bazar-e-Husn*.

The final stage of the film industry's development was thought to be the rebirth of the other stages since it was good and satisfying. Soon after the military government ended in 1990, more movies were being made, and the dramas' subject matter changed as well as the films. With the fresh topics and contents, this phase is still under progress. *Barood Ka Tohfa*, *Bulandi*, *Haseena Atom Bomb*, *Zid*, *Watan Ke Raakhwaley*, *Madam X*, and *Lahore se Aagey* are the most well-liked films in this. All of these films, which have been made in Pakistan since the country's founding, aim to entertain audiences while also showcasing Pakistani culture. The local government has always had an impact on the Pakistani film industry, which has undergone many ups and downs.

4.2 Regional and Political Influences on Film Posters

An extraordinary photo was on a desk at the cramped Bangladesh Film Archive. The painting shows a child behind glass with his eyes closed and face to the sun. Behind him, Bengali lines read: "I do not fear injustice and untruth, let my *iman* be known by a hundred tests." The bottom of this film poster says Son of Pakistan. (Fig.63) The statement "My country, my love, Pakistan" appears above a globe showing East and West Pakistan. According to an added English text, this video was the "first film for children" shot in Pakistan. Fazlul Huq's name at the bottom of the picture is seen.¹³³ A map of a

¹³² Ibid.

¹³³ Lotte Hoek, 'Cross-Wing Filmmaking: East Pakistani Urdu Films and Their Traces in the Bangladesh Film Archive', *BioScope: South Asian Screen Studies* 5, no. 2 (2014): 99–118, accessed doi:10.1177/0974927614547989.

former nation appears on the Son of Pakistan poster: Pakistan East and West Pakistan comprise Pakistan. What Pakistan's eastern border was now in Bangladesh. East Pakistan was founded in 1947 when East Bengal was released from British imperial domination; in 1971, its people fought for independence in the Liberation War, resulting in Bangladesh¹³⁴. The graphic depicts eastern Bengal as Pakistan. This is my Son of Pakistan research¹³⁵. These tales illuminate Pakistani film's past (from 1947 to 1971) and allow us to rethink present practices and discussions in Pakistani and Bangladeshi cinema¹³⁶.

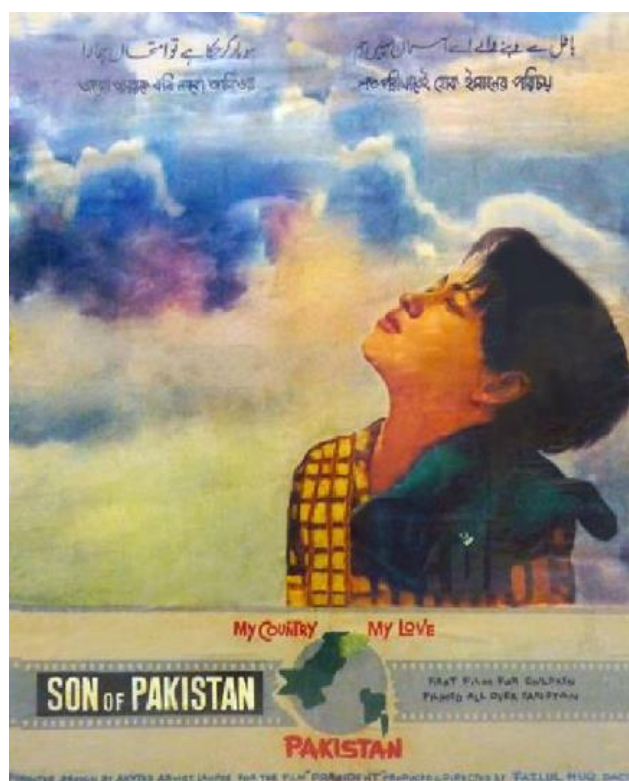


Figure 64: Movie Poster “Son of Pakistan”, 1966. Bangladesh Film Archive

Source: <https://www.imdb.com/title/tt5749004/>

¹³⁴ Willem van Schendel, “A History of Bangladesh,” Cambridge Core, (Cambridge University Press, 2020). accessed May 14, 2024, <https://doi.org/10.1017/9781108684644>.

¹³⁵ Naeem Mohaiemen, “Storming heaven with memories” by Naeem Mohaiemen | department of anthropology, accessed May 14, 2024, <https://anthropology.columbia.edu/content/storming-heaven-memories>.

¹³⁶ Lotte Hoek, “Cross-Wing Filmmaking: East Pakistani Urdu Films and Their Traces in the Bangladesh Film Archive,” *BioScope: South Asian Screen Studies* 5, no. 2 (July 2014): 99–118, <https://doi.org/10.1177/0974927614547989>.

Gazdar's 1997 study *Pakistan Cinema 1947–1997* covers West Pakistan and post-1971 Pakistan, while Alamgir Kabir's 1979 book *Film in Bangladesh* covers East Pakistan and Bangladesh. About 100 Pakistani films were released that year. How many above 100 is unknown. Gazdar counts 114 films from that year, 26 from East Pakistan. BFPDA lists 41 Dhaka films that year. Alamgir Kabir cites only two Urdu films among 26–41 Dhaka films, but Gazdar lists four. Kabir lists 31 East Pakistani films from that year, but the table lists 41. Kabir lists two more 1970 East Pakistani films that Gazdar or BFPDA did not mention.¹³⁷ The most obvious issue facing Pakistani cinema historically has been India's impact, but other significant issues include the nation's cultural complexity, the political and ideological challenges of nation-building, and, as David D. Anderson highlights the issues of language variety and the deficiency of innovative artistic and creative expression.¹³⁸ These issues persist today; what has changed is how they present themselves, the environment in which they currently occur, and the appropriate course of action. Considering all of the upheavals Pakistan has endured in its brief history, the film industry there has been remarkably resilient. The nation has experienced many different political regimes since 1947, such as martial law and military dictatorship. It has also seen three wars, six constitutions (three permanent, three temporary), countless uprisings, and the 1971 separation of the more populous half of the nation to form the independent state of Bangladesh. In contrast, cinema is a cultural expression of this stability phenomenon that functions in a nation where the media is seen by the ruling class "as a subversive force which should be kept under control"¹³⁹ and where the only interaction between politics and culture is at the level of censorship. Alongside this is the reality that Pakistani cinema only functions in a market-driven environment. This means that, with government involvement in the industry primarily through the Film Censor Board, producers are forced to play it safe and stick to tried-and-true methods rather than risk their money on the whims of bureaucrats whose primary motivation is to censor any content that might be seen as subversive to the political establishment as it currently exists. As a result, Pakistani film "involuntarily has always remained apolitical in its response to the country's internal state of affairs," as noted by

¹³⁷Mushtaq Gazdar, "1947-56: A Decade of Endurance," essay, in *Pakistan Cinema 1947-1997* (Karachi, Pakistan: Oxford University Press, 2019), 23.

¹³⁸ David D Anderson, 1965. "Filmmaking in Pakistan." *Films in Review*. Vol.16 No. 5, New York.

¹³⁹ Akhtar, Shakil. 2000. *Media, Religion and Politics in Pakistan*. Oxford: Oxford University Press. Pg. 58.

Mushtaq Gazdar.¹⁴⁰ Additionally, this erring on the side of prudence has created a conservative culture within the industry and prompted a type of self-censorship that has resulted in the medium's denigration on the creative and intellectual levels, or what Akhtar describes as "arrested media discourse." The image that emerges is one of a monolithic cultural output that does not reflect the diversity of Pakistani culture or truly question society either because it cannot or will not do so. Whether it is willingly or not, it can be considered an effective component of the hegemonic mechanisms of the superstructure. It functions similarly to the process of Islamization that General Zia ul-Haq carried out in the 1980s, which Shahid Javed Burki¹⁴¹ describes as an effort to force a highly diverse society "to conform to a uniform linguistic, literary, cultural, moral, and legal standard." But this definition is a little too general, and more investigation reveals an image of Pakistani cinema that has been somewhat influenced by the country's internal upheavals, but is more the result of regional and international influences, mainly Indian, that have given rise to a cultural format that has largely remained unchanged, with some elements becoming more conspicuously prominent at particular times.

This is the framework in which we need to look at the evolution of Pakistani cinema and how it has dealt with globalization. Originating from "foreign" influences, Pakistani cinema is strongly class-based, reflecting deeper cultural divisions within Pakistani society (a *muhajir*/refugee culture versus an Indigenous culture). It is paradoxically global, shaped by American and Indian influences, but it attempts to thwart the inflow of global influences (particularly regional, especially Indian) by imitating and plagiarizing the very forms it seeks to oppose. In the process, it fails to reflect and explore indigenous cultural forms or the growth of the cinematic art form itself. There has been a very clear trend in Pakistani cinema's development during its existence. The numbers of films released before the division provide a clear picture of the state and composition of the film industry. In the area that would become Pakistan the next year, 144 films were released in total in 1946. Of this total, 107 were from Bombay, 24 from the United Kingdom and the United States, 4 from Calcutta, and only 9 from Lahore.¹⁴²

¹⁴⁰ Ibid.p72.

¹⁴¹ Shahid Javed Burki, *Pakistan: The Continuing Search for Nationhood* (Boulder (Colo.): Westview press, 1991).pg.34, <https://archive.org/details/pakistancontinui00burk>.

¹⁴² Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 23.

Because the native industry was so tiny, this exhibition system and organization would continue to be in use long after independence. But a few things started to question Indian cinema's hegemony. The desire to break away from India's influence was fuelled by policymakers' drive to create a nationally distinct entity based on an ideological construct of Islam that sought to unite a culturally heterogeneous region. This debate, which continues to this day, centers on whether the new nation would become an Islamic state or a "country in which Muslims of British India could live without fear of Hindu domination"¹⁴³

Pakistan's film industry faced a crisis after Partition due to the migration of critical producers, directors, performers, and technicians and a shortage of filmmaking equipment. Pakistani film was greatly influenced by the 1947 Indian partition, which shaped its topics, stories, and aesthetics. *Jugnu* (1947) directed by Shaukat Hussain Rizvi, is a seminal work of Pakistani cinema. It tells the narrative of a young couple who was torn apart by the violence of the partition against the backdrop of that period. The movie looks at love, sacrifice, and how political unrest affects interpersonal relationships. Pakistan released Masud Parvaiz's *Beli* (1950), their first film that examined the subcontinent's division. Similar to filmmakers in India, several Pakistani filmmakers dared to examine the bloodiest phase of the two nations' liberation struggles. Several well-known Pakistani movies have explored 1947, such as Sabiha Sumar's *Khamosh Pani* (2003), Raza Mir's *Lakhon Main Aik* (1967), and Saifuddin Saif's historic Punjabi film *Kartar Singh* (1959). With good reason, *Kartar Singh* is regarded as one of the best Pakistani movies ever made. The movie takes place in a fictitious pre-partition Punjabi village in India, where Muslims, Sikhs, and Hindus coexist together. Despite its poor production quality, *Kartar Singh* succeeds because of its gripping narrative, which vividly illustrates the atrocities of the divide. The film does not engage in excessive criticism of Hindus or Sikhs; instead, it appeals to humanity. 183 Pakistani post-Partition cinemas have produced successful commercial films such as *Khaak aur Khoon* (1979) (Fig.65), *Tauba* (1964), *Lakhon Mein Eik* (1967) (Fig.64), *Behen Bhai* (1968), and *Pehli Nazar* (1977). The films were successful commercially and trade-wise, with *Kartar Singh*

¹⁴³ Ibid.p79.

breaking records and gaining popularity in India¹⁴⁴. In addition, local producers faced pressure to compete with the superior Indian product.

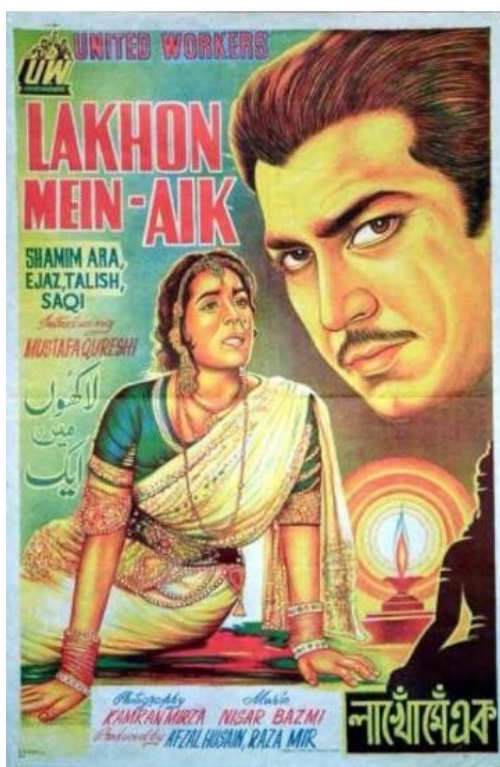


Figure 65: Movie Poster “Lakhon Mein Aik”,
Genre: Drama, 1967. Urdu Film.

Source:

<https://www.imdb.com/title/tt2968820/>

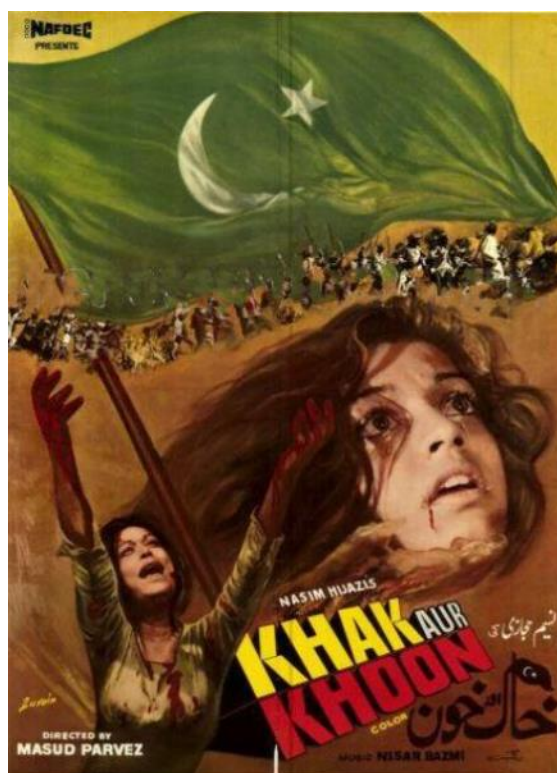


Figure 66: Movie Poster “Khak aur Khoon”, 1979.

<https://www.nationalheraldindia.com/international/for-understanding-the-partition-and-the-politics-of-partition-fiction-remains-our-best-bet>

These factors combined with the desire to foster a distinct national and cultural consciousness resulted in the introduction of an import tax of one rupee per foot on Indian imports to support local production. This was followed in 1963 by the Censorship of Films Act, which mandated that 85 percent of the running time in Pakistani theatres be devoted to Pakistani films. After the 1965 conflict between the two countries, Indian films were completely banned for political reasons. These steps led to the development of a robust regional economy and a rise in the number of locally made movies, if not their caliber. Seven films were released in 1952; by 1962, that number had increased to 39; and eight years later, it reached a peak of 130 productions. The influence of Indian cinema had left its mark, the audience's ingrained preference for the Indian cinematic

¹⁴⁴ Gita Viswanath and Salma Malik, 'Revisiting 1947 through Popular Cinema: A Comparative Study of India and Pakistan', *Economic and Political Weekly*, 2009, 61–69.

model, the influx of about eight million refugees from India, the total dominance of the commercial sector, and the lack of any structured or financial government support. The primary driving force for change was once more economic concerns; movie content continued to be largely unchanged due to the ongoing appropriation of Hollywood and Indian melodies and tales.

4.2.1 First Marshal Law (1959–1969)

The 1960s are frequently referred to as Pakistani cinema's golden period. Numerous A-stars were debuted. The two neighboring countries' relations were not stable, despite the industry appearing to have stabilized to some level. With tensions between the regions rising, Kay Productions released a movie on May 26, 1961, called *Bombay Wallah*, which escaped censor board examination despite its name representing an Indian city. Subsequently, recklessness was attributed to the censor board. Though it wasn't the first, it wasn't the last Pakistani movie to go into the political sphere. The film *Shaheed* alias Martyr, which premiered in 1962, brought the Palestine issue to the big screen and quickly gained popularity. Syed Kamal's acted debut in *Tauba*. In 1962, Pakistan's most versatile actor, Muhammad Ali, made his acting debut in *Charagh Jalta Raha* (Fig.66), which was introduced by Fatimah Jinnah on March 9, 1962, at *Nishat Cinema* in Karachi.

4.2.2 IndoPak War 1965

After an armed confrontation broke out in September 1965 between India and Pakistan, all Indian films were completely banned and removed from Pakistani theatres. The decision to withdraw the films did not negatively impact Pakistani theatres; on the contrary, it increased the number of people who saw their movies. Waheed Murad (Fig.67) entered the field after seeing its potential. He became known as the "chocolate hero" because of his character, which made him resemble Pakistan's version of Marlon Brando and Elvis Presley. In 1967, Nazeem Beg, a budding star also known by his stage as Nadeem, made his feature debut in *Chakori* and found immediate success. He would play in another completely different genre film that same year. *Zinda Laash*, also known as *The Living Corpse*, was the first horror movie to feature a R classification on its posters when it was released, marking the beginning of the genre. Even more contentious was the writer-director Riaz Shahid's promise to give the Palestinian guerrilla group Al

Fatah distribution rights for his picture *Zarqa*, which was released on October 17, 1969, in the Middle East. The organization's operations were shown in the movie.¹⁴⁵



Figure 67: Movie Poster “Charagh Jalta Raha”, 1962. 1st movie of Muhammad Ali, Urdu Film

Source:

<https://images.app.goo.gl/2XaxvtSHwzcDVzhN7>

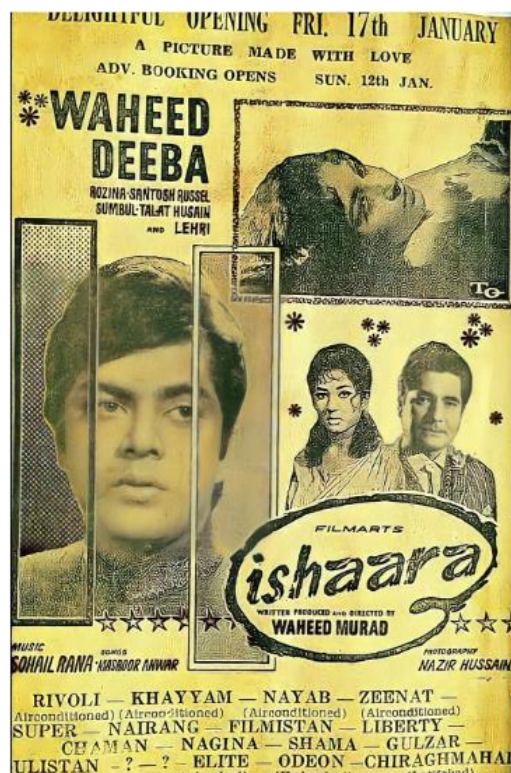


Figure 68: Movie Poster “Ishara”, 1969. First movie of Waheed Murad famous as Chocolate Hero of Lollywood.

Source: <https://www.imdb.com/title/tt0397474/>

The censorship and restrictions imposed by the military in Pakistan during this time had an impact on cultural expression, particularly on the topics and content of films. The focus was not so much on the particular identities of the characters as it was on larger topics like love, patriotism, and societal difficulties. Movies include *Mujahid* (1965), *Armaan* (1966), *Chakori* (1967), *Samandar* (1968), *Madre Watan* (1966), *Heer Ranjha* (1970), *Khak aur Khoon* (1979), *Farz aur Mamta* (1975), *Amaan* (1966), *Raz* (1959), *Shaheed* (1962), *Badnaam* (1966), *Zinda Lash* (1967) and *Zerqa* (1969).

¹⁴⁵ Mushtaq Gazdar, “Cinema before Partition,” essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 113.

4.2.3 Bangladesh Liberation War (1971)

The division of West Pakistan and East Pakistan, which is now Bangladesh, had socio-political effects and impacted Pakistani cinema's content, especially about national identity and cohesion. Examples of this time are *Yeh Aman* (1971), and *Aina* (1977). During this time, the government also started to intervene in the market, this time at the institutionalization and control levels. The film was now under the Ministry of Education and Culture instead of the Ministry of Information, following the lead (again) from developments in India at the time. The National Film Development Corporation (NAFDEC) was established in 1973 to oversee import licenses, raw stock purchases, and foreign film imports. It also established an industry awards ceremony and a critical intellectual film magazine that followed the BFI's Sight and Sound model. But these actions represented little more than window dressing, failing to alter the industry's fundamental structure. As Gazdar points out, they worsened the situation by not supporting low-budget art films, trying to control already-existing cinema activities instead of fostering their development, and engaging in "all sorts of ways to squeeze money from an already sick industry." As if this wasn't enough, the military regime led by General Zia's ascent to power in 1977 and the expanding influence and rivalry from television threw more havoc on the film industry by the end of the decade.

4.2.4 VCR's age (1970–1977)

However, as video technology advanced, videocassettes were widely and illegally imported from other countries and used for home entertainment as a substitute for state propaganda. These cassettes originated from the large Pakistani migrant population that worked abroad. This policy shift has indeed permeated the cultural sphere as well. Producer Sajjad Gul, for example, has called on the Pakistani government to establish an integrated policy and supportive framework to foster the growth and promotion of "quality" Pakistani film that can be exported overseas, citing Iran as an example. Even though "Pulse Global Video (owned by Warner Bros.) is the only legitimate video company to import and censor its products correctly," over 70,000 video outlets are known to be operating in Pakistan. The video films that were being smuggled into the country were typically pirated and uncensored copies of popular Indian titles, and their

import has continued to grow.¹⁴⁶ The arrival of VCR brought Bollywood to the private space of middle-class and lower-class communities. This was the time when Urdu films were declining and low-quality pushto and *Punjabi* films were in the cinemas. The middle class and family audience's departure from movie theatres was the primary consequence of the video flood.¹⁴⁷

After the Bangladesh Liberation War, the Dhaka branch of the Pakistani film industry was lost, and the country's theatre count quickly dropped. During this time, more powerful industry workers started to migrate to Bangladesh, which had just gained independence. Since India's partition, this has resulted in yet another significant brain drain. Veterans such as Runa Leela left for Bangladesh, putting the Pakistani sector in danger of collapsing once more. Amidst fears of a collapse, the 7 February 1971 release of the film *Dosti* proved to be the first Indigenous Urdu film to achieve 101 weeks of box office success, earning it the title of the first recipient of a diamond jubilee. However, it is said that the 1957 Punjabi film *Yakke Wali* celebrated the first diamond jubilee. Filmmakers were urged to take socio-political effects into account as political unpredictability took over the entertainment industry. This was demonstrated by the request to alter the lyrics of *Tehzeeb*, which was released on November 20, 1971, to remove any reference to "*Misr*," which is Egyptian Urdu, as it could potentially harm Egypt's diplomatic relations with Pakistan.

¹⁴⁶ Aijaz Gul, "Deadly Tales from Here and There." Cinemaya, South Asian film & television 16 + guide, No.33.pg.9, accessed May 14, 2024, <https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-16-plus-source-guides-imagine-asia-south-asian-film-and-television-2001.pdf>.

¹⁴⁷ Iftikhar Dadi, "The Zinda Bhaag Assemblage," essay, in *Love, War & Other Longings, Essays on Cinema in Pakistan* (Karachi, Pakistan: Oxford University Press, 2020), 93–94.

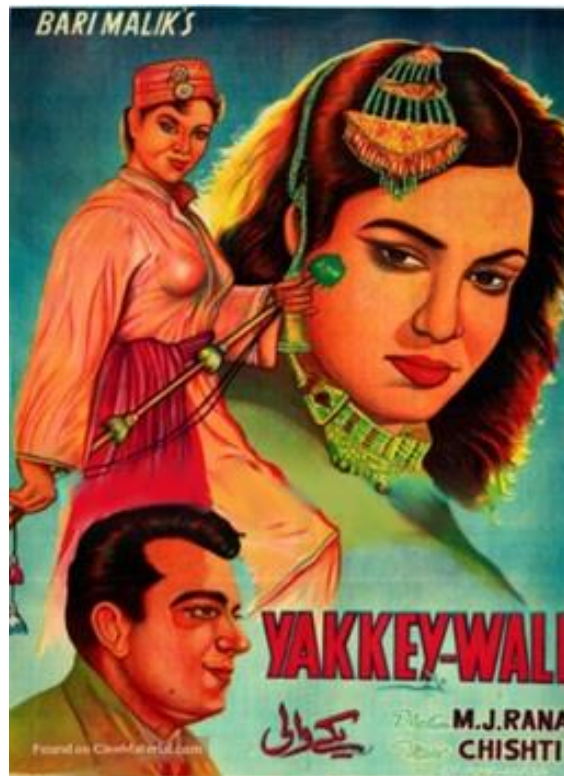


Figure 69: Movie poster “Yakkey Wali”, 1957.

Source: <https://www.cinematerial.com/movies/yakke-wali-i1390858/p/t29ppicn>

4.2.5 Islamization during Zia-ul-Haq Regime

The 1979 Motion Pictures Ordinance, a stringent censorship rule implemented by the new administration, made the cinema industry's predicament much worse. With stringent oversight and special emphasis dedicated to moral issues, this new comprehensive code revised the censoring techniques that were already in place to better align them with the government's overarching Islamization program. "All this occurred while the Indian film was becoming more liberal and sophisticated," observes Shahid Javed Burki.¹⁴⁸ Due to the competition, Pakistani filmmakers were unable to survive, and some studios were forced to close." This effectively erased Pakistani cinema's thirty-year past and had it start over from scratch. Gazdar observes that the policy's short-sightedness led to the "creation of a void, break the progress of filmmaking and pave the way for

¹⁴⁸ Ibid.p31.

fortune seekers to invest in cheap films to make fast money."¹⁴⁹ The industry's first answer to the twin dangers of video and television was to try big, lavish wide-screen productions, but this strategy didn't last long because of financial constraints and a lack of facilities for both production and presentation. The majority of Lahore's theatres were forcefully closed by the government. The introduction of new tax rates resulted in a further decline in moviegoing. Additionally, the Urdu film industry was particularly affected by the stringent government regulations and the decline of the urban family audience due to video.

In Punjabi cinema, cultural stalwarts Sultan Rahi and Anjuman rose to prominence, while Pashto cinema assumed a different look. Because they had the support of influential officials, Pashto filmmakers were able to circumvent the censorship laws and use soft-core pornography in their films to attract more spectators. As a result, the charming and romantic perception of Pakistani cinema vanished, and fewer people were drawn to the idea of attending a movie theatre. It became clear that being a female actor involved in motion picture projects was taboo. However, the business remained quite busy due to the flood of refugees from across the Afghan border, who were prohibited access to entertainment in their country. As a result, vulgar and cheaply produced Punjabi and Pushto films filled the void left by these events as the industry came together and attempted to redefine its role and audience in the context of the shifting political landscape. A new genre of cinema emerged as a result of the brutality of the Zia era, which was characterized by crime, torture, violations of human rights, and an unstable state of law and order. This genre "glamorized violence and advocated brutality as a normal form of vengeance"¹⁵⁰

A new genre of "exploitation" film started to take shape, appealing to the basic emotions with its macho tales of bloodshed, action, and revenge. Sultan Rahi, a prolific action film star from Pakistan, starred in most of these films. Films such as *Dherti Sheran Di* (1973), *Athra* (1975), *Curfew Order* (1978), *Goga* (1978), *Gunda* (1978), *Lalkara* (1978)(Fig.69), *Ghair Hazir* (1979), *Maula Jatt* (1979), *Wadda Thanedar* (1980), *Moti Doggar* (1983), *Iman Tay Farangi* (1984), *Lalu* (1989), *Dara Gujjar* (1986), mark their

¹⁴⁹ Mushtaq Gazdar, "1977-86: A Decade of Decadence," essay, in *Pakistan Cinema 1947-1997* (Karachi, Pakistan: Oxford University Press, 2019), 149-192.

¹⁵⁰ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 133..

own identity. In addition, Singh notes that "scantly dressed, voluptuous heroines wriggling for the camera and dialogue laden with double entendres"¹⁵¹ were another way to get over the strict censorship code and form essential components of the newly emerging cinematic form. Due to this, Pakistani cinema has become increasingly ghettoized. Local vernacular versions of films are showing up, but they all have the same format and structure and target the same ignorant audience, which is primarily made up of working-class male urbanites and rural viewers who lack access to video. The "cinema became loud and localized, lacking in artistic or aesthetic merit"¹⁵² was limited to serving a tiny portion of the community's consumer base.

The filmmaker Jamil Dehlavi, because of the subject matter of his film *Maila* (1982), which questioned the role of the military, the mullahs, and the use of the media as a propaganda tool, had to accept personal exile and smuggle the print of the film out of the country.

¹⁵¹ Rani Singh, 1998. "Frontier Fusillade." Sight and Sound. Vol.8, No.2.pg.21.

¹⁵² Ibid.p176.

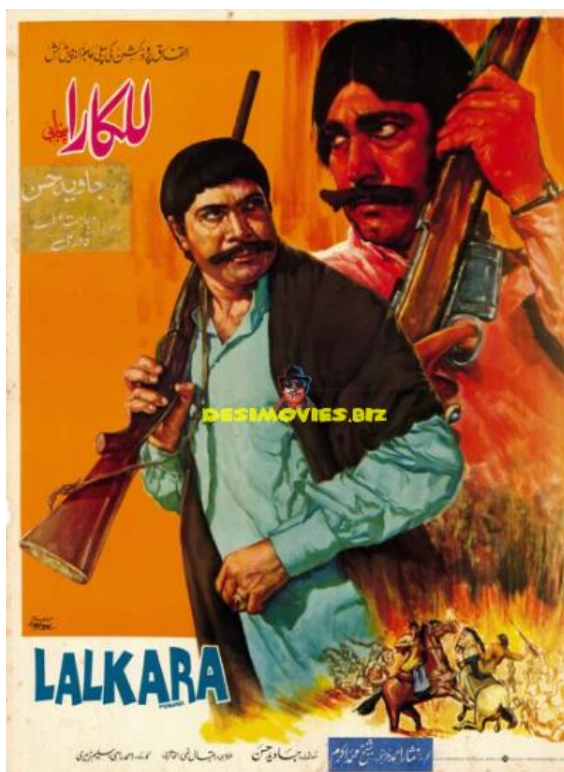


Figure 70: Movie Poster “Lalkara”, Punjabi Film, Genre: Action, 1978.

Source:

<https://www.desimovies.biz/products/lalkara-1981>



Figure 71: Movie Poster “Eman Tay Farangi”, Punjabi Film, Genre: Action thriller, 1984.

<https://www.desimovies.biz/products/iman-tay-firangi-1984-poster>

With the relaxation of the censorship laws following the fall of the Zia government and the ascent of Benazir Bhutto's Peoples Party to power (1988–1990), the film industry was able to take a break from the harsh anti-cinema policies. This is a pattern that Gadzar notes has occurred each time the more secularly inclined Peoples Party has taken power. The film industry had largely overcome these challenges, and in addition, people in some areas, like Punjab, were already watching movies and shows on Doordarshan TV, which aired from Amritsar, India, and was therefore outside the purview of the local censorship authorities.

The 1990s saw the introduction of satellite television broadcasting, which made these issues worse. For the first time, fresh and potent outside forces from around the world threatened the cinema and television industries. The advent of new technology gave Pakistanis access to dozens of new networks and stations that aired drama, dance, music, and films around the clock. Once more, viewers found that Indian cultural products films in particular were the most popular and posed the most threat to the native sector. India gained unparalleled and unrestricted access to the Pakistani market thanks to

the massive influx of Bombay films that were aired on the Star Network, which included Zee TV, EL, and the Sony Network. This increased the films' marketability, profitability, and guaranteed returns. The cinema business employed several distinct tactics in response to this novel, yet long-standing, danger from its neighbor. In order to combat the Indian threat, the first involved a joint effort with local television to air local films on Pakistani television. The film industry gained access to a new market for product exhibition and advertising when NTM, Pakistan's second independent network, started airing local cinema. This also allowed the industry to reach the previously lucrative but overlooked middle-class and family audience. This resulted in a portion of the moviegoer population that had been forgotten and had stopped attending theatres over ten years prior to showing renewed interest. As a result, large-budget romantic comedies with lots of outdoor sex and romance began to take the place of action and violence in movie themes. In the mid-and late-1990s, however, the local industry was able to attract the attention of the public. With the release of Syed Noor's Jeeva Saeed Rizvi's "*Sarkata Insaan*," (Fig.71) the first work of Pakistani horror and fiction, Saeed Rizvi's "*Talismi Jazeera*", (Fig.72) the first joint venture between the Soviet Union and Pakistan, and Samina Peerzada's *Inteha*, in 1997, it appeared that Pakistani cinema was on the verge of a much-needed comeback. However, the lack of attendance for these later ventures at the box office signaled the industry's total and complete collapse. A number of notable films from the era, such as *Deewane Tere Pyar Ke*, *Mujhe Chand Chahiye*, *Tere Pyar Mein*, *Sangham*, and *Ghar Kub Aao Gay*, were not well received by the Lower Middle-Class audience despite their best efforts to stray from the formulaic and violent plots.

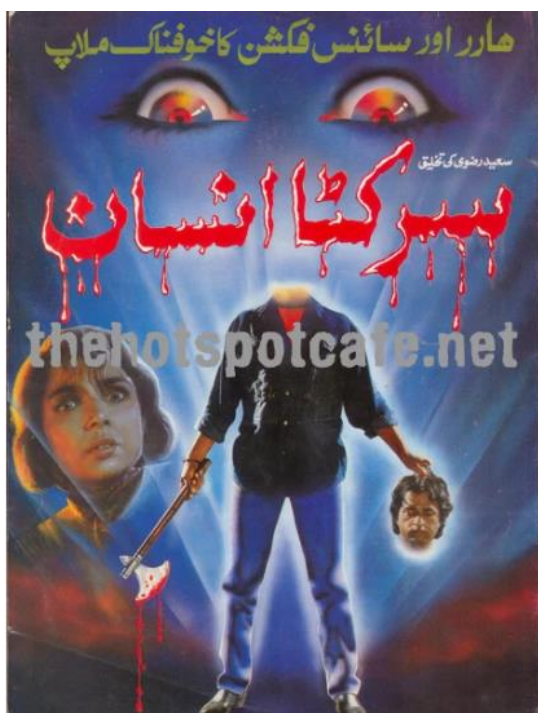


Figure 72: Movie Poster “Sarkata Insaan”, Genre: Horror, Urdu Film, 1994.

Source:

<https://tribune.com.pk/story/891554/sarkata-insaan-director-sharpens-his-axe-again>



Figure 73: Movie Poster “Tilismi Jazira” Genre: Adventure, Thriller, 1996

. Source:

<https://www.desimovies.biz/products/tilismi-jazira-1996-lollywood-original-booklet>

The resurgence of the nearly extinct Undue cinema, which saw a roughly 50% increase in production between 1994 and 1996, can be attributed in large part to the middle classes' attraction to movie theatres once more. The film industry had to devise new methods for survival and competition in order to compete on the level of enormous expenditures and to fight the effect of foreign products in the newly globalized environment. Theme-wise, India was once again the model, and Pakistani movies started marketing their goods to younger viewers. This called for certain stylistic shifts, including a greater representation of sex and the shooting of movies in far-flung and exotic locations like Turkey, Sri Lanka, and Mauritius. The manner in that singing and dancing are presently shown in these movies is a blatant example of this last point. The double meanings of the song lyrics, which are shot in the fast-paced, MTV-style pop music (again, the MTVization of dance routines in Indian cinema serves as the template). The previously insular Pakistani film industry is now participating in foreign co-productions as a result of the new, globalized environment's increased competition and rising production costs. This has led to many successful joint ventures with nations like

Bangladesh, the Philippines, Thailand, and Sri Lanka, whose industries are all dealing with comparable issues to Pakistan's. Because the productions were generic comedies or romantic comedies aimed at the box office, commercial expediency overruled cultural concerns rather than leading to the development of a regional cultural response to globalization and the threats facing their indigenous industries, or even deeper cultural awareness and cooperation. As a recognizable pattern of production started to develop in 1997, "churning out film after film, lacking in almost every facet and thriving on vulgar dance numbers," any hopes of an artistic resurgence had started to fade.¹⁵³ What the industry needed was a long-term plan, supported by government funding, actions to acknowledge it as a legitimate enterprise, and the establishment of mechanisms to advance it as an art form.

When Mian Muhammad Nawaz Sharif was elected prime minister in 1997, he initiated the first thorough analysis of Pakistani film. His plans, however, were never carried out since the military removed Sharif from office due to political upheavals in Pakistan. Noor's *Choorian*, (Fig.73) a Punjabi movie that made 180 million rupees, was released in 1998. When Javed Sheikh's *Yeh Dil Aap Ka Huwa* was released in 2002 and made over 200 million rupees (US \$3.4 million) in revenue throughout Pakistan, directors recognized there was still hope. After the financial potential was fully appreciated, investors began showing a strong interest in Pakistani films for the first time in a decade and a half.

¹⁵³ Ibid.p230.

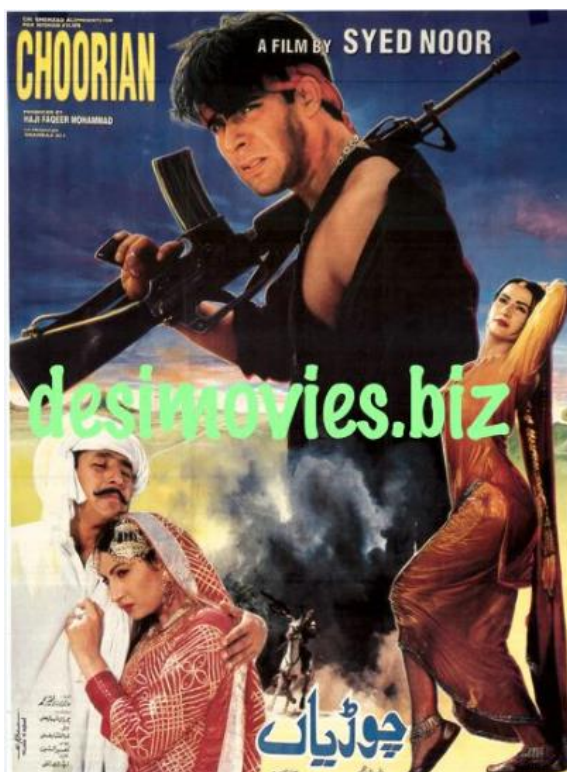


Figure 74: Movie Poster “Choorian”, Punjabi Film, Genre: romantic Drama, 1998.

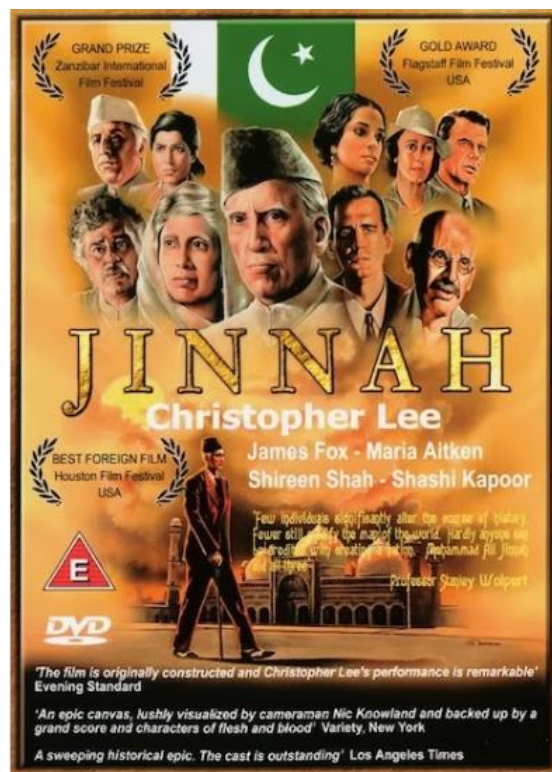


Figure 75: Movie Poster “Jinnah”, 1998

<https://www.desimovies.biz/products/choorian-1998>

“Despite all the issues and rumors, the movie demonstrated that actors and directors from Pakistan and India may work together on any kind of cinematic project without the ban being abolished. In subsequent years, more actors would cross the border and travel within it on further cross-border projects. A significant project is *Jinnah* (1998) (Fig.74), a film about Pakistan's founder, Mohammed Ali Jinnah. The film, directed by Jamil Dehlavi, was criticized for its casting choices, including putting Christopher Lee as Jinnah and Shashi Kapoor as Gabriel. *Jinnah* was a significant milestone in Indo-Pak cooperative cinema projects despite criticism.¹⁵⁴ The film faced criticism and protests from various groups across. Indian actor Shashi Kapoor was cast in the film, a unique collaboration in Pakistani cinema. Another 1999 Partition film, *Jannat Ki Talaash* (Hasan Asskari), won positive reviews and prizes.

¹⁵⁴ Erum Hafeez Aslam, ‘Lollywood-Pakistani Cinema through a Transitional Lens’, JISR Management and Social Sciences & Economics 13, no. 1 (2015): 81–91.

4.2.6 Kargil War 1999 & 9/11 attack

The Kargil Conflict between Pakistan and India had an impact on the thematic material of Pakistani cinema, with certain films displaying strong nationalistic and patriotic feelings. A brand-new movie called *Khuda Ke Liye* debuted in August of 2007. It gained popularity as a result of its contentious theme of Pakistan's contemporary issues. In addition, it was released abroad; in India, it was the first Pakistani film to be released in forty years. The War on Terror that followed the 9/11 attacks had a significant influence on Pakistani film. The themes and narratives of films, which frequently deal with concerns of extremism, terrorism, and identity, were affected by the geopolitical dynamics and the growing attention on Pakistan as a frontline state in the war against terrorism. *Waar* represents the accurate idea of that. During this time, Pakistan experienced political unrest and acts of terrorism that had an impact on the film industry. Issues including censorship, security concerns, and unstable economic conditions hindered the development and release of films.¹⁵⁵

4.2.7 Revival of Lollywood (2003–2009)

Young filmmakers took a stand at the beginning of 2003 to show that the region's film industry could create excellent content with the constraints it faced. As television stations began to be privatized, a new channel called Filmazia was launched. Its main purpose was to screen domestically produced movies and television shows. Mahesh Bhatt, a well-known Indian filmmaker, traveled to Pakistan around this period in search of vocalists who may provide voices for his upcoming Indian films. He traveled to Pakistan to have his film *Paap* screened in Karachi at the third Kara Film Festival. Later, Bhatt would cast Pakistani actress Meera in the lead part in one of his films and bring in Atif Aslam for the soundtrack of *Zeher*. Industry representatives realized later in 2005 that the government had to abolish the restriction on Bollywood films being screened in Pakistan. Following the release of the colorized remastering of the 1960 classic *Mughal-e-Azam*, the Film Producers Association (FPA) and the Cinema Owners Association (CAO) of Pakistan raised the matter. Following the government's denial of the request,

¹⁵⁵ Vazira Zamindar, "A War of Our Own," essay, in *Love, War & Other Longings, Essays on Cinema in Pakistan* (Karachi, Pakistan: Oxford University Press, 2020), 184–97.

Geo Films, a Geo TV subsidiary, decided to invest in up-and-coming Pakistani films under the banner of "Revival of Pakistani Cinema."

On July 20, 2007, Shoaib Mansoor's feature film debut, *Khuda Ke Liye* (In the Name of God), was released. Later, the movie would make history by being the first Pakistani film to be concurrently distributed in India and Pakistan since the ban was imposed in 1965. The four-decade restriction ended with its general release in India. The movie debuted in more than 100 theatres across 20 Indian cities. Although there was hope for a strong resurgence at the beginning of the New Year, development is still sluggish. In 2009, the Pakistan New Cinema Movement was initiated in conjunction with the ongoing endeavors of ARY Films and Geo Films to bring back the art of cinema. PNCM, a grassroots group with about 1400 members, promotes networking and publishes articles to encourage output. The decline in movie theatres and movie halls in Pakistan has been closely monitored by the government since 1995. This is a list of Pakistani movie theatres arranged chronologically from 1995 to 2002. In 1990, the nation had 750 movie theatres (and even more before then), but by 2002, there were just 175 left. It is said that the remaining theatres are in terrible shape and are in urgent need of repair. Cinemas in Azad Kashmir and the Northern Areas are not included in the numbers below. *Cake* (2018), and *Laal Kabootar* (2019) are other notable examples of great movies in Lollywood.

4.3 Native Folklores in Film Posters:

Myths, legends, and folk tales are often merged into the narratives of Pakistani films and they are inspired from the folklore and rich oral culture of the nation. When these themes are shown on big screen, they capture the attention of the audience due to their universal appeal. In 1932, the movie *Heer Ranjha* which was produced by Hakim Ram Prasad bought fame to A. R. Kardar. Folktales like *Shiren-Farhad*, *Sassi-Punno* (Fig.75), and *Laila Majnu* are adored by the people of Subcontinent. In Punjab, where the Chenab River has been flowing for centuries, stories of love are told by its cascading waves. Waris Shah's poetic epic, written in 1766 is the most popular version of the narrative of *Heer-Ranjha* (Fig.76) which has various other versions. In Pakistani cinema, 10 film adaptations of this *qissa*¹⁵⁶ were produced between 1947 and 2015, proving its

¹⁵⁶ The *qissa* literature refers to a genre of storytelling. The genre was overwhelmingly oral, though literary Productions of stories were also popular.

lasting popularity. Initially, the characters in *Heer Ranjha* were portrayed as a socio-religious mix, but eventually, the story took on more of an Islamic contention. This legendary love story reveals how *Ranjha*, falls in love with *Heer* at first sight inspite of facing cruelty from his resentful sisters-in-law. For the Punjabi community, the story not only holds political and social importance but also acts as a symbol of identity.¹⁵⁷ Amrita Pritam (1919-2005), a Punjabi poet who had to move from Lahore to Delhi, during the tragic partition of the subcontinent, wrote about it in her famous poem:

“Today I call on Waris Shah from beyond the grave to speak!
 And turn, today, a new page in the Book of Love!
 Once wept a daughter of the Punjab (Hir), your pen unleashed a million cries.
 Today millions of them weep, and to you, Waris Shah, they say:
 O sympathizer of sufferers! Rise, and look at your Punjab!
 Today corpses lie in the thickets and full of blood is the Chenab (River).
 Somebody mixed poison into the five rivers,
 And those waters watered the earth.

 Lost is the flute where once sounded the piping of love.
 Ranjha and his kind have forgotten how to play.
 Blood upon the earth has even seeped into graves.
 Love’s princesses cry today in their mausoleums.

 Today where can we find another Waris Shah?
 Today I call on Waris Shah—from out of your grave—speak!
 And turn today a new page of the Book of Love!”¹⁵⁸

¹⁵⁷ Tazanfal Tehseem et al., “Exploring the Portrayal of Female Voice in ‘Heer Ranjha’: A Gender-Based Study,” *Review of Education, Administration & LAW* 4, no. 1 (March 31, 2021): 155–68, <https://doi.org/10.47067/real.v4i1.120>.

¹⁵⁸ Farina Mir, “The Social Space of Language: Vernacular Culture in British Colonial Punjab” (Berkeley: University of California Press, 2010).



Figure 76: Movie Poster "Sassi", Genre: Folk tale Fantasy, Romance, 1954.

Source:

https://en.wikipedia.org/wiki/Sassi_%28film%29



Figure 77: Movie Poster "Heer Ranha", Genre: Romantic, Punjabi Film, 1970.

Source:

<https://www.desimovies.biz/products/heera-1970>

This ongoing appeal is linked to the depiction of Punjab and the cultural ideas it presents to the audience. The film starred M. Ismail and served as the launching pad for the careers of Rafiq Ghaznavi, Nazeer, and Anwari. Subsequently, Kardar moved to Calcutta and later to Bombay, where he continued his filmmaking journey.

Roop K. Shorey, through his family enterprise, rose to the stature of a significant figure in the film industry. Among his notable pre-Partition, Lahore productions were "Majnu" (1935), "Dulla Bhatti" (1940), and the Punjabi hit of 1943, "Mangti," featuring a cast entirely from Lahore, including Mumtaz Shanti, Masud Pervaiz, Majnoon, and Manorma. Following the Partition in 1947, Shorey relocated to Bombay, leaving behind Shorey Studios, which unfortunately was destroyed by a mob.¹⁵⁹ The period's Pakistani film is full of migratory forces. These decades marked the historical aftermath of India's and Pakistan's partition and the fall of the British Empire. Following the division of

¹⁵⁹Ibid.

nationalist ideology, artists from various Indian film centers started moving to Pakistan in search of ethnic, religious, and cultural origins, which led to the dispersal of Bombay's vernacular cinema culture.¹⁶⁰

The earliest movie in the Pakistan Film Collection is Barkat Mehra's *Gul-e-Bakawali* (The Magical Flower) (1939). The movie was produced during India's British colonial era. Dalsukh M. Pancholi was the producer and distributor of *Gul-e-Bakawali*. Before founding Pancholi Art Pictures in Lahore, Pakistan, Pancholi studied screenwriting and cinematography in New York and went on to become the biggest distributor of American movies in North and West India. Early in the nineteenth century, the Persianate impact on mythology and folklore, like the tale of *Gul-e-Bakawali*, began to take shape. The stories' theatricality has literary genealogical movements throughout Bangladesh, India, and Pakistan. The "Orientalist fantasies based on Arabian Nights and similar legends, and historical films that imaginatively interpreted Mughal, Rajput, and Maratha historical narratives" are perhaps the most famous examples of these legends being adapted for the big screen.¹⁶¹ However, pre-partition *Gul-e-Bakawali* is still a trace of the same multicultural and multi-ethnic realities of Indian and Pakistani filmmaking. Featuring Noor Jahan, the "singing sensation," Jahan moved to Lahore in 1938 after having a prosperous career as a child star in Calcutta. After Partition, she carried on working on movies in Bombay, Lahore, and Calcutta.¹⁶² Jahan plays an important role in the shared memory of the Indian and Pakistani cinema industries that have spread throughout the region. Jahan is revered in the cultures of the South Asian diaspora around the world, and her role as a cultural bridge continues today. Following the 1947 Partition, Jagdish Chand Anand, realized that indigenous stories needed to be encouraged. Based on the tragic love tale of Sassi and Punhun, he made his first Pakistani film, "*Sassi*" (1954) (Fig.37), produced by Eveready Pictures. It was the first Golden Jubilee film from

¹⁶⁰Deepak Kumar Bhaskar and Ram Pravesh Sah, "Book Review: Partha S. Ghosh, *Migrants, Refugees and the Stateless in South Asia*," *Social Change* 47, no. 3 (September 2017): 455–57, <https://doi.org/10.1177/0049085717712829>.

¹⁶¹ Iftikhar Dadi, "Lineages of Pakistan's 'Urdu' Cinema: Mode, Mood, and Genre in *Zehr-e-Ishq* (Poison of Love, 1958)" in *Film and Cinephilia in Pakistan: Beyond Life and Death*, ed. Ali Nobil Ahmad and Ali Khan (Karachi, Pakistan: Oxford University Press, 2020), 27

¹⁶² The Indian Cinema Heritage Foundation website provides an in-depth history of Noor Jahan's life and other cinema personalities of the time that were popular across the nations: www.cinemaazi.com/people/noorjehan

Pakistan, released on June 3, 1954.¹⁶³ Anand started a new tragic tale of love. *Sohni* (1955), which starred Sabiha and was officially produced by MA Khan and directed by MJ Rana under Anand's banner, was based on the mythology of *Sohni and Mahiwal*. The movie's box office performance was lackluster. Arabian legend *Hatim* (1956) and *Heer* (1955) is another notable example of this genre. Following his tradition of creating epic romances, Anand's biggest hit of the year was Munshi Dil's *Ishq-e-Laila*, (Fig.77) which starred Santosh Kumar and Sabiha Khanum in a reworking of the Laila-Majnu story. *Ishq-e-Laila* was put up against *Laila Majnu*, another movie that told the same tale. On April 12, 1957, both movies were released on the same day. *Ishq-e-Laila* became a blockbuster hit thanks to the star power of Sabiha-Santosh and Safdar Hussain's catchy soundtrack, which had 14 songs, the majority of which were chartbusters.¹⁶⁴



Figure 78: Movie Posters “Ishq e Laila”, Genre: Romantic, 1957.

Source: <https://www.desimovies.biz/products/ishq-e-laila-1957>

¹⁶³ Mushtaq Gazdar, “Cinema before Partition,” essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 43-45.

¹⁶⁴ Karan Bali, “Most Pakistani Hindu filmmakers fled after 1947, but not JC Anand”

May 10, 2016 · 01:30 pm, <https://scroll.in/reel/807775/most-pakistani-hindu-filmmakers-fled-after-1947-but-not-jc-anand>

4.4 Impact of Languages on Lollywood

Subcontinent was multilinguistic, Hindi and Urdu both languages were widely understood by the masses as well as elites. 1935-1945 was the period of revolution and new ideas. People wanted freedom from Colonial rule as well as *Nawabs*, *Rajas*, and feudal lords. The national language of Pakistan and the official language were not the language of the native people.¹⁶⁵ Shahnoor Studios was the new name of the Shorey Studio after it burned down in Lahore. Shahnoor is a combination of the names of Jahan and Shaukat Husain Rizvi, her former spouse.²⁵ The 1951 Panjabi film *Chanway* was co-directed by Jahan and her husband Rizvi. Jahan directed most of the film because Rizvi was unable to grasp the Panjabi dialect. As Uswah e Fatima points out, "While Bombay and Lahore produced films in many languages, the films produced in Hindi/Urdu (and to a certain extent Panjabi) served as a major point of connection between India and Pakistan." This statement addresses this multilingual code of production before Urdu being adopted as the formal language of the nation.¹⁶⁶ Bollywood movies Before Urdu was designated as Pakistan's official language, the Indian and Pakistani diaspora in the UK preserved the story of *Gul-e-Bakawali* in the language they shared, *Chanway* and *Gul-e-Bakawali*. Due to the lack of food and water during Partition, the province of Punjab (in northwest India) suffered greatly.¹⁶⁷ "Nearly half of Lahore's population and almost a third of Delhi's population" were refugees by 1950.¹⁶⁸ In 1950, Pakistan, as a newly created state, produced just thirteen films.¹⁶⁹

In the 1952 Urdu film *Dupatta* (Fig.78), the protagonist, Jahan, is a lady whose husband is thought to have died in World War II after going missing in action. *Dupatta* attracted a sizable Indian audience when it was released in 1952 in Calcutta, India. Noor Jahan's performances under the musical direction of Feroz Nizami in *Dupatta* and *Chanway* cemented Jahan's artistic and commercial prowess. Pakistan produced the Silver Jubilee Urdu film *Do-Ansoo* (Two Tears) in 1950. "The phrase "silver jubilee"

¹⁶⁵ Mushtaq Gazdar, "Cinema before Partition," essay, in *Pakistan Cinema 1947-1997*, 2nd ed. (Karachi, Pakistan: Oxford University Press, 2019), 22-23.

¹⁶⁶ Fatima Uswah, "A Shared Past and An Ambivalent Future: The Dynamics Between the Pakistani and Indian Film Industries." *Reel Pakistan* no. 3, (2021).

¹⁶⁷ Yasmin Khan, "Divided Families," in *The Great Partition: The Making of India and Pakistan*, (Yale University Press, 2017), 186, <https://doi.org/10.2307/j.ctv1bzf93.19>.

¹⁶⁸ *Ibid.* p186.

¹⁶⁹ *Ibid.* p240.

denoted the end of a movie's 25-week theatrical run. The significance of Silver Jubilee also shows that spectators in Pakistan and India shared in the success of the movie. This collection features a large number of directors, screenwriters, composers of musical scores, actors, and actresses who came to work in the Lollywood film industry in the 1950s following Partition. International celebrities such as Shamim, Shahnawaz, and Himlayawala are featured in *Do-Ansoo*; yet, the film's director, Anwar Kamal Pasha, is a native of Pakistan. These instances show a more general pattern of how the films depict the cultural entwinements between Bombay, Calcutta, Lahore, Karachi, and Dhaka.

"Pakistani cinephile might thus hold the key to a more inclusive global history of Indian film - one in which South Asian labor diasporas form the material and technological basis of cinematic diffusion rather than this or that nation-state, ethnic group, or religion," writes Ali Nobil Ahmad, addressing this regional phenomenon from an Indian perspective.¹⁷⁰ In this way, discussions about Indian cinema go beyond the parallels between Urdu-language films and indigenous productions. For instance, Khawaja Khurshid Anwar, a Pakistani screenwriter and musical composer who was greatly influenced by the Bombay filmmaking scene, worked on Masood Parvez's 1956 film *Intezar* (Waiting)(Fig.79). Anwar wrote the music for 28 Pakistani films between the 1940s and the 1980s.¹⁷¹

¹⁷⁰Ali Nobil Ahmad, Ali Khan, and Rachel Dwyer, *Film and Cinephilia in Pakistan: Beyond Life and Death* (Karachi, Pakistan: Oxford University Press, 2020).15

¹⁷¹ Mushtāq, *Pakistan Cinema 1947-1997*, 50-52



Figure 79: Movie Poster “Dupatta”, Urdu Film, 1952.

Source: <https://www.cinemaazi.com/film/dopatta>

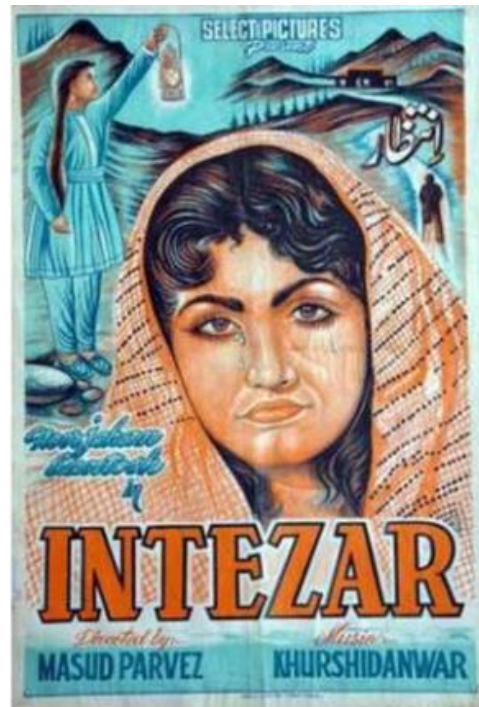


Figure 80: Movie Poster “Intezar”, 1956,

Source: <https://dailytimes.com.pk/352149/four-successful-films-that-the-newly-established-pakistani-cinema-produced/>

Films like *Zehr-e-Ishq* (Poison of Love) (Fig.80), which Anwar produced, serve as an allegory of the psychological costs of Pakistani nationalism a decade after Partition. Anwar's musical scores are primarily adapted from the poetic ghazal form, and they reflect a period in Pakistani cinema history when "Pakistani society was emphatically not based on high Urdu."¹⁷² More Urdu language films with talent from Bangladesh (formerly known as East Pakistan) were produced in the 1960s and 1970s, primarily in Dhaka, the film capital. Lotte Hoek talks about Bangladesh's multilingual audience and the Urdu cinema industry. She notes that the political disparities between Urdu, Bengali, Pakistani, and Bangladeshi are not discussed in the Pakistani film publications of the 1960s.¹⁷³ More significantly, speaking Bengali or Urdu in the years leading up to the War of Liberation became "a clear (divisive) indicator of what side you are on, in a way religion was not able to do." This contributed to the downfall of Urdu.¹⁷⁴

¹⁷² Dadi, “Lineages of Pakistan’s ‘Urdu’ Cinema,” 34

¹⁷³ Lotte Hoek, “Cross-wing Filmmaking,” 65.

¹⁷⁴ Lotte Hoek, “Cross-wing Filmmaking,” 55



Figure 81: Movie Poster “Zehr e Ishq”, Urdu Film. 1958.

Source: <https://pakmaq.net/film/details.php?pid=147>

Titles that were formerly well-liked but were overshadowed by the fallout from the conflict between Bangladesh and Pakistan. Before Pakistan and Bangladesh's 1971 war of freedom, the Dhaka film industry strictly enforced the use of Urdu in films. This collection features notable pieces created by Bangladeshi Pakistanis, such as *Zeenat* (1975), *Darshan* (1967), and *Dosti (Friendship)* (1971). The film's star, Shabnam (Jharna Basak), immigrated to Pakistan. His origins were in the Bangladesh region. Similarly, Nadeem Baig, one of the most well-liked actors in Bangladesh and Pakistan during the 1960s and 1970s, starred in the films *Diya Aur Toofan* (1969) and *Shama* (1974).¹⁷⁵ These movies are an extension of the well-watched social drama genre. Tales of love and society, family strife, and typically issues about middle-class or upper-class individuals.

Urdu was "displaced as the dominant language of film" by Panjabi cinema. In some ways, working-class creative communities revolted to mirror the struggles of the middle and upper classes in cinema. *Maula Jatt* (1979) (Fig.81) is an action movie where the protagonist, Maula, displays a "gendered fantasy" with a "celebration of masculine

¹⁷⁵ Mushtāq, *Pakistan Cinema 1947-1997*, 110-112

honor" and a scorn for the police and the caste system. Class distinctions have affected the archiving of Pakistani cinema, which has primarily been adapted for the middle and higher middle classes. The Legend of Maula Jatt, a 2022 remake of the story, is the result of the film's sustained popularity. Filmmaking and cameras were a novelty for the upper class before Maula Jatt.¹⁷⁶ In front of General Zia-ul-Haq, Maula Jatt presented itself as a film that rebelled against the military regime and established a new standard for the action film genre in Pakistan. This movie demonstrates how a sizable portion of Panjabi, Pashto, and Sindhi language films make up Pakistani cinema and do not conform to the capitalist elitism and class divisions associated with Urdu cinema.¹⁷⁷ Parts of Pakistani society became more classist and nationalist, which made movies less appealing. Film production continued in Pakistan's Pashtun, Punjabi, and Sindhi provinces despite the country's nationalist objective, as evidenced by the rising demand and popularity of these works during Zia-ul-Haq's rule. However, Maula Jatt argues that the nostalgic longing for a peaceful pastoral past in Punjabi action movies has unsettling ramifications.¹⁷⁸ Heroism took on a new meaning when Sultan Rahi, the guy who avoided bullets and defeated entire mercenary clans on his own, appeared. The collection includes a noteworthy documentary film. The 1976 documentary film *Musafir* (Beyond the Last Mountain) is in English. The film, which follows the history of the Indus Valley Civilization, is directed by Senator Javed Jabbar. Each of these movies has cultural significance for the post-colonial and shared colonial cinema industries of Bangladesh, Pakistan, and India.

Apart from the above-mentioned element which causes the emotional arrest of the audience, the representation of gender, male, and female in Lollywood film posters also depicts social norms, expectations, and cultural values of the time. Men are normally depicted as heroic dominant characters whereas females often appear as decorative objects creating a pleasure for cinema audiences. Analyzing their visual appearance in film posters gives insight into how media shape and reflect their role in the structure of the nation.

¹⁷⁶ Laura Mulvey and Peter Woll En, "From Cinephilia to Film Studies" In *Inventing Film Studies* edited by Lee Grieveson and Haidee Wasson, 217-232. New York, USA: Duke University Press, 2008. <https://doi.org/10.1515/9780822388678-009>

¹⁷⁷ Iftikhar Dadi, "Modernity and its Vernacular Reminders in Pakistani Cinema," 77- 100.

¹⁷⁸ Ali Nobil Ahmad, "Introduction: What is (Pakistani) Cinema?" 8-9



Figure 82: Movie Poster “Maula Jatt”, Genre: Action Revenge, Punjabi Film, 1979.

Source: <https://www.dawn.com/news/1660700>

Chapter 5: Masculinity and Sensuality in Lollywood

Film Posters

Male lead characters in early Pakistani films were frequently presented as archetypal heroes who embodied bravery, honor, and selflessness. These figures, who frequently served as symbols of resilience and pride in the country following partition, mirrored the expectations and values of the period. Characters like Aslam in *"Do Ansoo"* (1950) and Hameed in *"Pheray"* (1949) are two examples. According to Ayres and Gazdar, the archetypal Pakistani hero has always been portrayed as intelligent, able to communicate in Urdu, morally pure, well-groomed, and soft-spoken.¹⁷⁹¹⁸⁰ In the early decades of Pakistani cinema, these attributes were emblematic of manliness; a manliness that embodied the aspirations and ambitions of nation-building in the fledgling state of Pakistan. Here, the focus was on the inner qualities of man, emphasizing sacrifice, discipline, and self-control.¹⁸¹ Perhaps the strongest representation of this idealized kind of manliness came from the roles portrayed by actors like Waheed Murad (1938–1983) (Fig.82), Santosh Kumar (1925–1982), and Nadeem (1941).

Maula Jatt (as well as Sultan Rahi) on the other hand, heralded the birth of a new kind of hero, one who was hyper-masculine, loud, rural, blatantly violent, proficient in Punjabi vernacular, and had little to do with the state or the country. Maula's demeanor, speech, manner of dressing, and morals diverged from earlier displays of national heroes and ideals. He presented a challenge to nationalist ideals in many respects. He had a strong sense of regional identification (Punjabi), valued caste and other communal ties over national identity, and showed complete disrespect for the state's regular institutions, especially the police and courts. As previously said, the box office triumph of movies such as *Maula Jatt* solidified the rise of a novel genre - rural revenge sagas.

¹⁷⁹ Alyssa Ayres, "Language, the nation, and symbolic capital: The case of Punjab". *The Journal of Asian Studies*, (2008). 67(3), 917–946.

¹⁸⁰ M. Gazdar, "Pakistan cinema: 1947–1997." Karachi: Oxford University Press.

¹⁸¹ J. Tosh, "What should historians do with masculinity: Reflections on nineteenth-century Britain. *History Workshop*." 38(1), 179–202.

The portrayal of caste in Pakistani cinema has been a topic of investigation, however not as much as in many other South Asian motion pictures. On the other hand, caste relations have occasionally been depicted in Pakistani films, reflecting societal tensions and socioeconomic reality. A large portion of Punjabi (both in India and Pakistan) and Pakistani cinema's narrative substance, as well as its aesthetics and linguistics, were ultimately shaped by the movie *Maula Jatt*.¹⁸²



Figure 83: Movie Poster “Insaniyat”, Urdu Film, 1967.

Source: <https://www.imdb.com/title/tt1538309/>

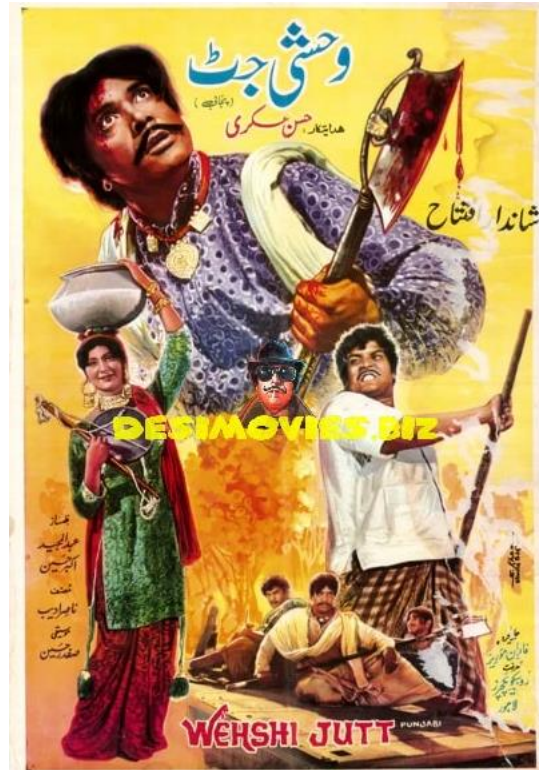


Figure 84: Movie Poster “Wehshi Jatt”, Genre: Action, Punjabi Film, 1975,

Source:
<https://www.desimovies.biz/products/wehshi-jatt-1975-original-poster>

The extent of this is evident not only in the movie plots but also in the numerous film titles that started to include caste labels, such as “Jatt,” “Gujjar” (e.g., *Dara Gujjar*), and “Dogar” (e.g., *Weshi Dogar*)(Fig.83), thereby unmistakably celebrating identities centered around the countryside and caste. The origins of the caste system portrayed in Pakistani films can be found in the historical and cultural legacy that both Hindu culture

¹⁸² Ibid. 67(3), 927.

and Pakistan share, which predates Pakistan's formation as an Islamic state. Pakistan inherited numerous social structures and traditions from the Indian subcontinent, where the caste system has significant historical roots, even though Islam does not support the system. Even though Pakistan officially abolished the caste system, social dynamics are nevertheless impacted by it, especially in rural areas where traditional rituals are still widely practiced. Lollywood is always overruled by caste depiction which discovers the subjects of social injustice, hierarchy, and identity and also shows its impact on society. Caste discrimination is prohibited in Islam but is still shown in Lollywood films. The movies on such topics as *Khamosh Raho* (1964), *Bol* (2011), *Ramchand Pakistani* (2008), and *Manto* (2015) are to be taken into account. Socio-political influence can be greatly seen in the heroes of Pakistani films, especially during Zia-ul-Haq and Bhutto's narrative of rural narratives such as *Roti*, and *Kapra aur Makan*. Most importantly the role of the women was further defined in the society where Male is leader, more powerful, and get everything by force. The portrayal of a strong male leader who imposed justice by coercion and threats under Zia-ul-Haq's rule had a profound impact on women's social positions.¹⁸³¹⁸⁴

Urdu films which were powerful in the past now replaced by Punjabi movies frequently in the 1970s in which the rural class is shown taking revenge from higher authorities.¹⁸⁵ Depiction of furious and violent characters in these films developed a kind of masculine representation that marks the popular culture. Therefore, they have come to dominate modern society's traditional gender roles.¹⁸⁶ Body language along with the style of talking including accent creates a fundamental gender identity¹⁸⁷ In Pakistani films, males are shown as responsible for protecting the honor of women. Furthermore, bravery and heroism are associated with force and revenge. In addition, Pakistani and Punjabi movies frequently romanticize the rejection of authority officials and societal norms by showcasing strong male protagonists who rebel

¹⁸³ Ian Talbot, "Pakistan a Modern History," Hostnezt, accessed May 14, 2024, https://hostnezt.com/cssfiles/pakistanaffairs/Pakistan_A_Modern_History_By_Ian_Talbot.pdf.

¹⁸⁴ Shahnaz Rouse, "Review of Zina, Transnational Feminism, and the Moral Regulation of Pakistani Women". *Journal of Middle East Women's Studies* 6, no. 3 (2010): 195-197. muse.jhu.edu/article/394251.

¹⁸⁵ Ibid.

¹⁸⁶ Andrew Spincer, "Typical men: The representation of masculinity in popular British cinema." London: I. B. Tauris Publishers, (2001). https://www.academia.edu/6432105/Typical_Men_The_Representation_of_Masculinity_in_Popular_British_Cinema

¹⁸⁷ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 2006).

against the government's law enforcement apparatus to achieve their agendas or seek justice. These topics support the development of a specific masculinity code that is praised and glorified in Pakistani and Punjabi movies. The prevalence of using caste labels in movie titles such as *Maula Jatt and Gujjar da Kharaak*, where *Jatt and Gujjar* (Fig.85) communities reflect the importance of caste identities as social categories. Some other common castes shown in Lollywood are Doggar (Fig.84) and Baloch etc.



Figure 85: Movie Poster “Wehshi Doger” Genre: Punjabi, Punjabi Film, 1991.

Source: www.desimovies.biz

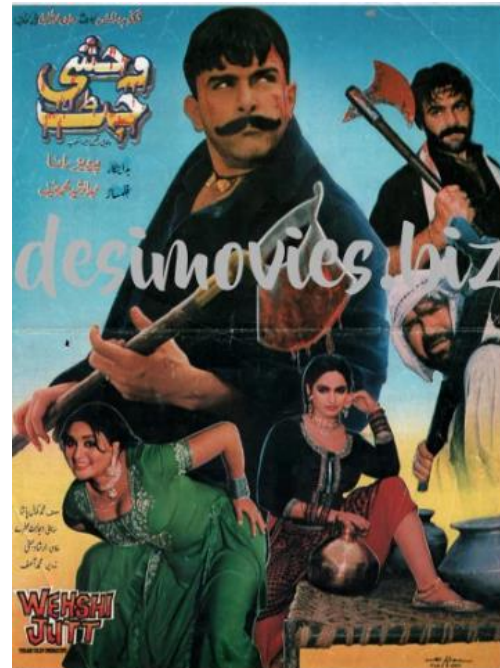


Figure 86: Movie Poster “Wehshi Jatt”, Genre: Action, 2001.

Source: www.desimovies.biz

Filmmakers in Pakistan started experimenting with more nuanced and imperfect masculine characters as the 1990s and 2000s rolled around. Characters who are conflicted between ethical issues and social norms are Mansoor from *"Khuda Kay Liye"* (2007) and Hakim from *"Bol"* (2011). In recent times, the Pakistani cinema industry has seen an increase in the variety of portrayals of men as filmmakers have started to experiment with numerous aspects and characters of society. Modern Pakistani movies nowadays show a more varied and true image of manhood which can be seen in a sensitive representation of LGBTQ+ people's lives and the stories of ordinary guys who overcome the problems in their everyday lives. There are characters like Zain from *"Cake"* (2018) and Adeel from *"Laal Kabootar"* (2019) who depict the multifaceted lives of men in Pakistan; they show the variety of experiences the men face. *Zindagi Tamasha (ZT)* is a Pakistani film

written and produced by Kanwal Khoosat and directed by Sarmat Khoosat. This film won the Busan International Film Festival 24. The date of release for the 2019 movie was supposed to be March 18, 2022, but the Pakistan Censor Board stopped it just because of the controversial depiction of sensitive subjects. The limitations of stereotypical gender norms which follow certain behavioral patterns are questioned by Rahat's being cast out by his tribe due to his wedding dance. Together with transgender people, he changes the stereotypes on which people build their judgments of his sexual orientation and identity, thus challenging the traditional ideas of masculinity. The movie's depiction of Rahat's homophobia and his failure to conform to social norms is a manifestation of the challenges of presenting men in Pakistani cinema, where characters often struggle to come up with creative solutions between upholding traditional values and being open to societal changes. To put it briefly, *Zindagi Tamasha* (2019) (Fig.86) depicts a range of masculinities, including inclusive, hegemonic, and compassionate masculinities. The portrayal of male characters in "*Joyland*" (2022) (Fig.87) subverts gender stereotypes and conventional standards that are pervasive in Pakistani culture. Haider exhibits effeminacy and challenges gender norms by refusing to butcher a goat and sobbing in front of his spouse. Haider's father, who wields privilege and power in the home, is a symbol of hegemonic masculinity. The friction between personal needs and traditional gender standards is brought to light when Haider develops feelings for Biba, a transgender woman. Haider's brother Saleem likewise demonstrates masculine hegemony by upholding gender norms and projecting a dread of social criticism. Overall, "*Joyland*" portrays male characters that balance personal autonomy with societal expectations, shedding light on the intricacies of manhood in Pakistani society.

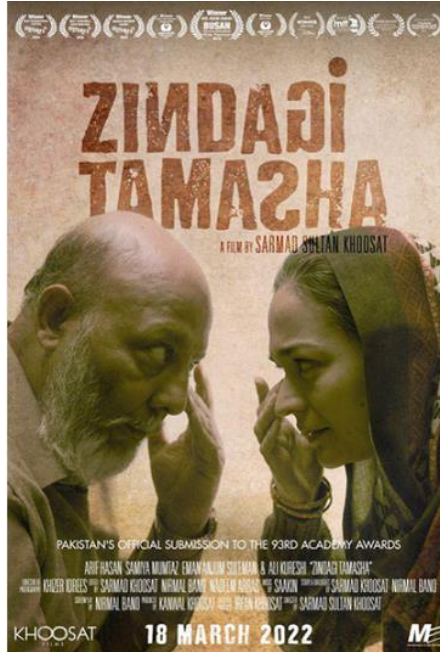


Figure 87: Movie Poster “Zindagi Tamash”, 2022.

Source: <https://dunyanews.tv/en/Entertainment/528011-Zindagi-Tamasha-released-January-24>



Figure 88: Movie Poster “Joyland”, 2022.

Source:
<https://www.news18.com/news/movies/sarwat-gilani-reacts-to-pakistani-film-joyland-in-oscar-race-says-strength-lies-within-us-not-big-budgets-exclusive-6812683.html>

The decades-long connection between Hollywood, Lollywood, and Bollywood films indicates notable shifts in how female protagonists are portrayed as well as how pleasure narratives and gaze are constructed in Pakistani movies released since 1947. The departure and replacement of the genuine women the *chhooi-mooi*¹⁸⁸ girls of the past by strong, attractive protagonists who exclusively portrayed adversaries are reflected in the shifts in female portrayals. Parts in the previous motion pictures. In the eyes of the Pakistani public, modernity is represented by the gaze meter, an invisible tool that has markings starting from the calm (traditional) gaze and ending at the obscene (modern) gaze. This means that old films that emphasized the serenity of the traditional against the immorality of the bold no longer distinguish between serenity and obscenity. In past

¹⁸⁸ Traditional, morbid, timid, shy, young girl who never raises her eyes before the elderly or men and closely guards her self-respect and sexuality without losing her premarital virginity or getting involved in extramarital affairs after marriage whether under normal or extreme circumstances; in essence, Touch-me-not girl.

movies, the sober was accepted and the vulgar was frowned upon. Subjectivity is reflected in the work of filmmakers and Central Board of Film Censors (CBFC) members at these times.

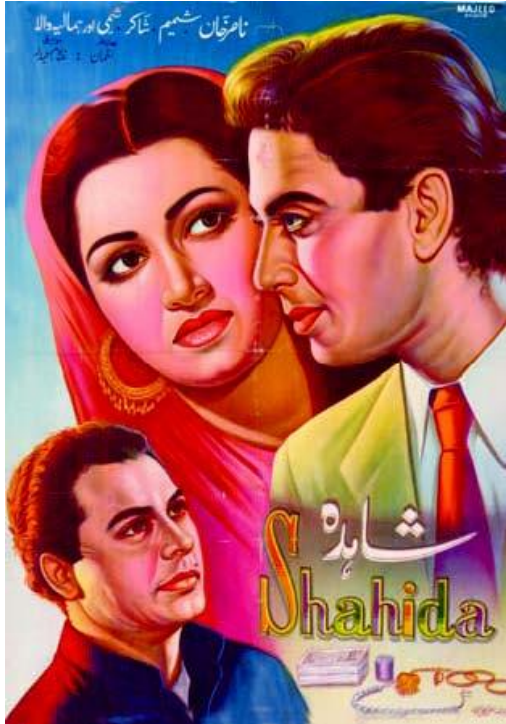


Figure 89: Movie Poster “Shahida”, 1949.

Source:

<https://www.desimovies.biz/products/shahida>



Figure 90: Movie Poster “Jalwa”, Urdu Film, 1966.

<https://pakmag.net/film/details.php?pid=539>

The early days of Pakistani cinema saw a fairly puritanical stance toward movies, yet significantly afterward, particularly after the Motion Picture Ordinance of 1979 was released. The social storylines in the early films, which supported the standards of the refined, Urdu-speaking élites of Delhi and Lucknow, have been superseded by what playwright/director Sarmad Sehbai refers to as the "dirty" dance, crass comedy, and captivating Punjabi villainy of the past three decades.¹⁸⁹ A change from the former's fantasy to the latter's gaze is reflected in the pleasure-focused substitution of the bold ladies for the shy ones while adhering to the process of replicating the symbolic interpretation of disparity in sexual orientation. The appearances of Asha Poslay, Sawarn Lata, and Shamim as the *chhooi-mooi* girls in *Teri Yaad* (Missing You) (1948), *Pheray*

¹⁸⁹ Wajiha Raza Rizvi, “(PDF) Visual Pleasure in Pakistani Cinema,” ResearchGate, accessed May 14, 2024, https://www.researchgate.net/publication/269111895_Visual_Pleasure_in_Pakistani_Cinema. (Accessed 16 June 2023).

(Wedding) (1949), and *Shahida* (1949) (Fig.88) serve as the starting point for the reproduction of the interpretation. This is further reinforced by the replication of the social formations by Shamim Ara and Nayyar Sultana in *Saheli* (Friend) (1960) and *Baji* (The Elder Sister) (1963).

Modern heroines and sensual, alluring dancers such as Reema in *Bulandi* (Rise) (1990), Meera in *Inteha* (Limit) (1999), and Nirma in *Sher-e-Lahore* (The Lion) (1991) take their position. Khushbu in *Sajan Ka Pyar* (Love of the Beloved) (2001), Deedar in *Ghundi* Ran (Femme Fatale) (2007), and Nargis in *Choorrian* (Bangles) (2001). Unlike the shy *chhooi-mooi* girls, who were taught to jealously preserve customs and their virginity while staying single, these amorous extroverts kindly introduce an "I am all yours" tactic. The term "reversal" describes deliberate shifts in strategies to draw in men and direct their attention toward female characters in movies, eschewing the expectations of the elite Urdu-speaking community. They continued to be marketed up to the emergence of Punjabi cinema's iconic triad of vulgar comedian, dirty dancer, and captivating villain.

The 90s films focus on the average person, whereas the older ones are more family-oriented. On this matter, Quraishi cites Shaan as saying: "Those who are passing judgment and Critiquing a man on the street who solely gets thrills and excitement from going to the movies has no right to have his happiness or pleasure taken away. The goal of *Sher-e-Lahore* and *Choorrian* is to give male viewers visual pleasure. The movies instruct the male viewer to interpret Nargis and Nirma's nudity as sensuous, contemporary, and sexually advanced behavior based on his gaze meter. Male viewers find it fascinating that the *chhooi-mooi* girl of black and white (B&W) film has been replaced by a modern exhibitionist "rain dancer," who teams up with the obscene comedian and the fearsome villain to make "The trio... the great triangle of our get-real culture," as Raffat¹⁹⁰ refers to it. These fearless and stunning women have replaced the clichés of the perfect passive: Haya.¹⁹¹ Since its inception, Pakistani commercial film has inextricably linked itself to the red-light district. It upholds the prevailing symbolic order

¹⁹⁰ Ibid.

¹⁹¹ Haya is the sense shame towards openness in sexuality

by obscuring and projecting the idea of good and terrible women roles that are progressive.

The stereotypes of women include the meek sister-in-law, the envious lady in a romantic triangle, the rural girl, the evil girl, the poor mother, and the cunning (step) mother. Prostitute, the brothel madam, the aggrieved woman pushed aside by society and compelled to get retribution, and sometimes the self-assured contemporary woman who takes charge of her own... Unless, naturally, she falls in love. The entirety of the popular stereotypes, which span from mother to prostitute to lover, represent a woman's submission to the symbolic order. Their purpose is to assist viewers in differentiating between good and evil women as protagonists, spouses, or femme fatales. In Pakistan, it is difficult to comprehend women's standing in the patriarchal, religious society. A society that more so than not, reflects a particular religious nationalism.¹⁹² A mother, sister, daughter, or wife all demand nobility in a world where women are the emblem of honor and dignity; nevertheless, the way women are culturally represented on movie posters creates a reality that is very different from this one. Movie posters highlight the idea of women as reflexive objects of beauty, accessorizing themselves with elaborate jewelry and vibrantly colored outfits. Bharatan said:

"All women are born to be defined by their physical attributes, to give birth, or to be lucky if they are pretty. This makes it possible and acceptable, within bourgeois ethic, for girls to parade, silent and smiling, to be judged on their figures and faces".

Beautifully exposed body parts, flawless skin, and partially exposed breasts these women are portrayed for the sex-obsessed male gaze. Our urban landscape is dotted with movie hoardings that shamelessly present a woman as a sexual object. In each depiction, there is a narrative of country or romance, she is portrayed with sensual bodies in awkward positions.

¹⁹² "Machismo: Portrayal of Images in Pakistani Cinema," *Journal of Development and Social Sciences* 4, no. IV (December 31, 2023), [https://doi.org/10.47205/jdss.2023\(4-iv\)04](https://doi.org/10.47205/jdss.2023(4-iv)04).



Figure 91: Movie Poster “Nargis”, urdu Film, 1992

.Source: <https://www.desimovies.biz/products/nargis-1992-lollywood-poster>

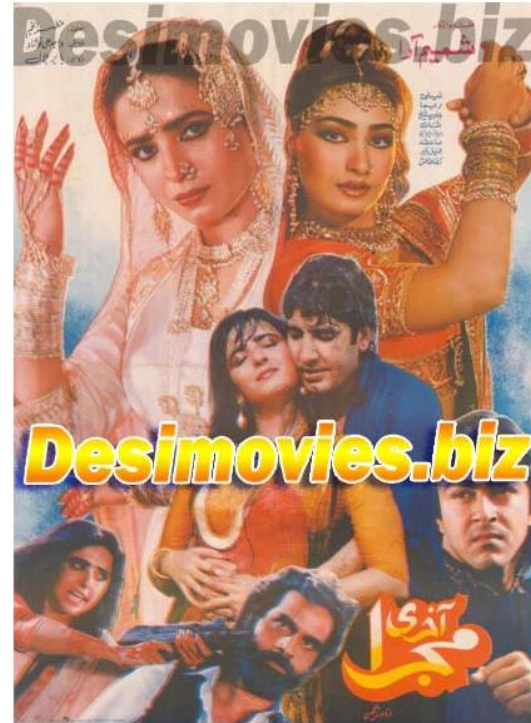


Figure 92: Movie Poster “Akhri Mujra”, 1994.

Source:
<https://www.desimovies.biz/products/aakhri-mujra-1994-lollywood-original-poster>

Male sexual fantasy is the underlying idea of these depictions, and the progression towards them treats all women and their bodies as objects. It allows men to fulfill their fantasies of antagonism, abuse, lust, and power. This man's fantasies about women's bodies call for enormous sizes. These pictures occupy the most noticeable area in the whole cinema board composition. In addition to being uncomfortable and out of the ordinary, the emotion and portrayal of the female body in Lollywood movie posters are horrifyingly exaggerated to depict dance poses with emotional intensity in men. These positions allow for the most humiliating angles of the buttocks and hips to be displayed, exposing every conceivable curve on a woman's body. Similarly, to attract the interest of male spectators, focus is also placed on breasts that are partially exposed through clothing and appear inviting. The seductive appearances of women, their positions and motions, and their direct eye contact with viewers all contribute to these boards' allure atmosphere throughout the entire piece. And these are the only qualities in a woman that men in our culture look for. And these are the only qualities in a woman that men in our culture look for.

The portrayal of women in Pakistani cinema is a contentious issue. The female character contained the most paradoxes. She is the most honorable when shown as a mother or sister, and she is willing to destroy the entire planet to protect her honor. On the other hand, society treats her brutally because she is a dancer, gangster, or prostitute. When the same sister, daughter, or wife is seen dancing in the fields for her beloved while donning embarrassing attire, it presents yet another paradox. These days, prostitutes aren't the only ones whose roles are aimed at public amusement; sisters, daughters, and spouses often engage in the same function of giving men sexual pleasure. These characters are cast within the house, while the object in the field gives the guy pleasure. These pictures continue to be provocatively well-liked; as Kazi says

“These films are a public acknowledgment of private desires for social justice, for the freedom to love, for the empowerment of the underdog, whether that is a poor farmer, factory worker, or a wronged woman. In this sense, Pakistani film has an important role to play in diffusing some of the frustrations in a society with feudal, legal, and religious restrictions”¹⁹³

The movie format offers a substitute for lacking and subjugation. Although these issues had always existed in Pakistani society, they became more severe in the 1970s when all forms of entertainment were outlawed there. More vivid representation of nudity in the *"Kālā Gujjar"* poster. There are two masculine and two female focal points in the composition. The greatest area of the entire board is covered by these four figures. Two eye-catching female figures are juxtaposed against a central male figure that occupies the majority of the image area. The presence of weapons and semi-naked women demonstrates a masculine mindset regarding women; these ideas are predicated on sexual urges and domination over women by demonstrating male dominance. Male superiority is the main motivation underlying patriarchal rhetoric in representations of women. The girl standing on the right is partially nude and is sporting a red miniskirt with slits that extend to the breast line, revealing undergarments underneath. The breasts have been

¹⁹³ Durriya Kazi, 2006. Portrayal of women in Pakistani Cinema. Unpublished manuscript. Paper presented at Arts of the People IV "Lollywood! Pakistan" Poster Exhibition at Fukuoka Asian Art Museum in 2006, Japan.

artificially enhanced. Notably by introducing darks to draw the eye and provide the impression of undergarments. This girl is displaying her hip line visibly while standing in a lewd position and lifting her left leg high. The other female figure is portrayed in portraiture, staring directly into the observer's eyes. Blue, seductive underwear covers the body up to the breasts, partially exposing her breasts. This stunning underwear, which is heavily adorned in bright green, draws attention to the breast line. Together with a man figure brandishing a rifle and casting an acrimonious glare, this character serves as the board's major draw. The portrayal effectively illustrates the gender bias prevalent in Pakistani society, where men are held in high favor regardless of their actions, including murder, deception, or killing.

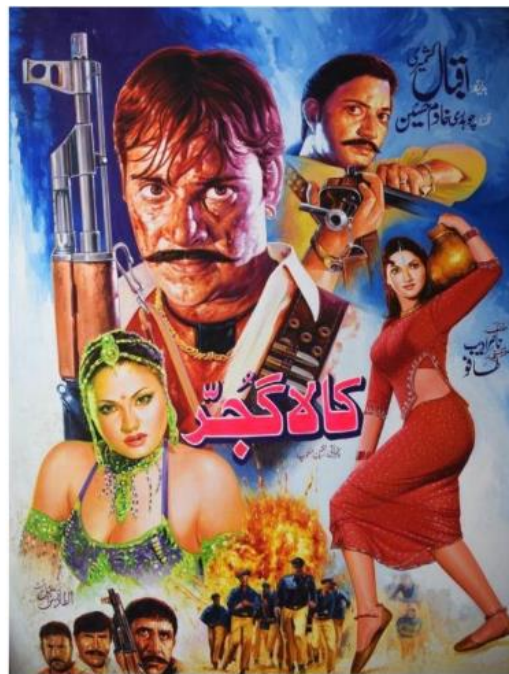


Figure 93: Movie Poster “Kala Gujjar”, 2003.

Source: <https://www.imdb.com/title/tt15422852/fullcredits>

There are numerous ways to manipulate and exploit the female image, including through outrageous possessions and attire, heightened gestures, altered facial expressions, and feelings. However, cutting-edge methods and new technology are also used for these kinds of modifications, including creating images in Photoshop. Many photos created using Photoshop are collages of other images, often with the body attached and the face of a film artist. These images are not actual photos, not the women. These partially exposed body parts are mostly from the internet or English film magazines. The posters

were made with the idea of how to exaggerate and what to highlight, according to Kazi, in recent movies:

“Men rarely dance, almost as if it would be unmanly, but gaze at the females who dance around them... (The dancers have) a special understanding of the style of films and what parts of the anatomy to exaggerate! The men are made manlier or more Romantic; women's curves are more accentuated (and clothes too outrageous)”¹⁹⁴

The immersion in global visual culture has a profound impact on cinema board painters and has created numerous opportunities to add more vibrant images to capture the focus on a successful movie theatre business. Photoshop has made it possible to create images with limitless exaggeration, but the effects are done carelessly, and most of the time, it is easy to spot changes that have been made. The *"Lady Killer"* (2001) (Fig.93) movie poster is one particularly intriguing illustration. The *"Lady Killer"* movie poster is arranged diagonally. Composition in which the size of seven feminine figures decreases from left to right. The seven females are all standing in strange positions, bending their bodies such that their breasts are protruding and their waists are visible. They are displaying their bare waists and armpits with their arms outstretched. Out of all the figures, a few have odd proportions that demonstrate the usage of Photoshop by creating bodies that are out of proportion to the heads. The figure positioned farthest to the right in the composition has the most uncomfortable posture. She is exposing her breasts by pulling the neckline of her pink dress up. The phenomenon of depicting women as objects of sex is addressed in the portrayal. The white-clad central figure is portrayed with necks so low that they cover the entire breast line in the middle and half of either side's breast is bare. The women are all dressed in bizarre outfits that combine Western and Indian styles. Their outfits are in no way representative of the indigenous Pakistani culture. The investor's financial interests are what drive such a convoluted portrayal that is out of step with the local way of life.

¹⁹⁴ Ibid.

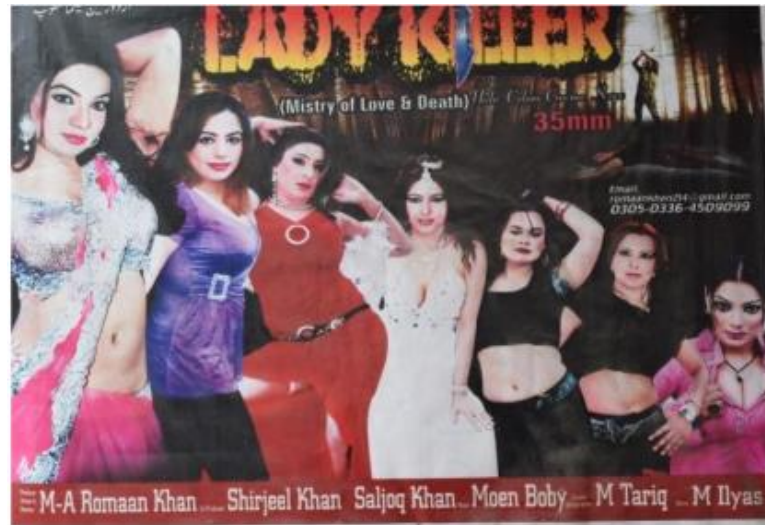


Figure 94: Movie Poster “Lady Killer”, 2001. Source: S. Iqbal studio

Photoshop is also used to add interest to movie posters by combining imagery from classic Pakistani films with modern Indian characters. One illustration of this, the movie poster for “*Nāg Manī*” (Fig.94) is quite lovely. This is an offset print poster that combines a contemporary picture of a woman wearing tassel-adorned Indian lingerie with two photos of the movie's heroine. Her body is contorted in such a way that her armpits and the side of her breast are visible, exposing her entire back and waist. Although the film's image isn't explicit, the inclusion of a foreign woman with her luscious form flaunted by her Indian attire draws the spectator in. The majority of these photos are downloaded from the internet and combined with carefully chosen Pakistani photos from the film.



Figure 95: Movie Poster “Naag Mani”, Genre: Drama, 1998. Source: S. Iqbal Studio

Upon first inspection, the only item visible on the board is a large girl wearing a wet yellow outfit made of see-through fabric shedding light on her skin tone. Her face is looking more beautiful with water on it, and her wet body beneath the sheer, fragile cloth is showcasing all of her body's curves and twists. Seductive position and voluptuous physique beneath fragile fabric arouses sexual yearning assertively. Breasts are highlighted and made apparent with star-studded lighting undergarments visible through sheer bright yellow fabric. As per Kazi,

"Their clothes may even be made more revealing (on posters and billboards) than they are in the film" (2006)."

The composition's key points are the hips and breasts due to their strong arrangement over the entire body. Such a lovely, sensually pleasing body reveals the motives. The most prominent element of the board is the central female figure, which takes up around one-third of the space in the middle (Fig.95). Various moments from the movie are centred on this main character. Males holding weapons, as seen on both sides of the main figure, symbolize the dominance and authority of men in the chauvinistic Pakistani society.¹⁹⁵ The provocative pictures of performers contrast with the traditional representations of genuine Pakistani women, illustrating the ongoing conflict between modernity and Islamic theology politics. They depict the reciprocal suffering that from the acceptance or rejection of a relationship that is assumed to exist between modernity and the ideology. The pictures convey political meaning in this way. Comolli and Narboni say:

"Every film is political in as much as it is determined by the ideology... Ideologies are perceived-accepted-suffered cultural objects that work fundamentally on men by a process they do not understand. What men express in their ideologies is not their true relation to their conditions of existence, but how they react to their conditions of existence, which presupposes a real relationship and an imaginary relationship"¹⁹⁶

¹⁹⁵ Samina Zia Sheikh, "Misinterpretation of Women on Cinema Boards in Pakistani Culture." *Int. J. of Multidisciplinary and Current research* 4 (2016).

¹⁹⁶ J.L. Comolli, and J. Narboni, "Cinema/Ideology/Criticism. In *Film Theory and Criticism: Introductory Readings*," 2004, Braudy, L. and Cohen, M., 6th ed., 812–819. New York: Oxford University Press.



Figure 96: Movie Poster “Gunah Gaar”, 2000. Source: Agha Mukhtar

Rosen says that Althusser explains the mixed phenomenon. He claims that discourses together with social institutions are always interpolating all human beings. They encompass the opposition between modernity and religion. Because "processes of desire, sexuality, and fantasy are intertwined with the consciousness of self, which is produced to counter" castration anxiety and is in "dialectic with it throughout a social formation," individual humans "seek secure subjective positions" as social agents.¹⁹⁷ The anxieties around castration that social agents have as a result of being influenced by their social development are depicted in Pakistani cinema.

5.1 Costume Culture in Film Posters

"Culture and civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by a man as the member of the society," according to Tyler,¹⁹⁸ is one of the most succinct and thorough definitions of culture from a descriptive perspective. With a history spanning ancient civilizations, Pakistan's culture is highly rich and intricate. Pakistan is one of the very few nations that was established “to

¹⁹⁷ Philip Rosen, “Narrative, Apparatus, Ideology,” Columbia University Press, February 22, 2017, <http://cup.columbia.edu/book/narrative-apparatus-ideology/9780231058810>.

¹⁹⁸ E. B. Tylor, “Primitive culture: Researches into the development of mythology, philosophy, religion, language, art and custom” (3rd American from 2nd English ed.). Henry Holt and Company, (1920). Pg.1, <https://doi.org/10.1037/12987-000>.

fulfill a religious ideal,” according to Weiss, to provide a better environment for Muslims residing in the Indian subcontinent to conduct their lives in accordance with Islamic teachings. "Pakistani culture is actually grown on the Islamic values and norms," according to Jalibi.¹⁹⁹ According to Amir, "Our culture is *Qawwali* and *tappay* as much as *naat* and *majlis*; it is Faiz and Faraz as much as Friday prayers and Eid celebrations; it is *Ajrak* and *Soosi* as much as *hijab* and *sherwani*."²⁰⁰

Clothing is a significant component of material culture since it is obvious and detectable, yet it conceals a wealth of hidden meanings. Culture is the means by which an individual build and articulates their own identity as well as the traditions, values, and customs that constitute their culture. As stated by Perani and Wolf (1999), clothing serves as a window into cultural patterns due to its association and affiliation with cultural norms. As such, clothing plays a crucial role in defining and sketching culture. According to Manwa and Ndamba (2011), a culture is a type of nonverbal communication that talks to the interpreter in some way. In a nation like Pakistan, where religion is paramount and significantly influences both material and intangible aspects of culture, clothing serves as a symbol or code that conveys information about a person's culture and religion. According to Pierce's distribution of signs, clothing can be classified as either symbolic or indexical. The clothes worn by men and women differ greatly, just like in Punjabi culture. It is an indexical symbol that alludes to the characteristics of masculinity and femininity because of this difference in attire. However, the manner in which one dresses serves as a symbolic indication, alluding to or symbolizing the character, social standing, sense of self, etc., that are portrayed through one's choice of attire. (Fig.51) of the Lollywood movie poster features Shabnam, gracefully draped in Islamic dress, symbolic of cultural heritage, and Nadeem, dressed in a black suit, a break from conventional Pakistani style. This contrast represents the complex interaction of cultural elements in Pakistani society, where tradition and modernization coexist.

¹⁹⁹ M. H. Siddiqui, Jamil Jalibi, and Ansar Zahid Khan, *Pakistan Culture* (Islamabad: National Book Foundation, 2013).p.06.

²⁰⁰ Maria Amir, "What Is 'Pakistani Culture' Anyway?" DAWN.COM, October 5, 2016, <https://www.dawn.com/news/1287968>.



Figure 97: Movie Poster “Dehleez”, Genre: Family Drama, Romantic, Urdu Film, 1983.

Source:

<https://www.desimovies.biz/products/dehleez-1983>



Figure 98: Movie Poster “Super Girl”, Punjabi Film, 1989.

Source:

<https://www.desimovies.biz/products/supergirl-1990>

Shabnam's outfit (Fig.96) captures the eternal essence of Islamic tradition, whereas Nadeem's attire reflects the modern, globalized world. The poster's blend of styles captures the dynamic quality of Pakistani culture, where a variety of influences come together to form a singular, colorful identity that resonates with the country's rich history and changing social mores. On the other hand, (fig.97), which is a close look at the Lollywood movie poster shows a perfect blend of plot lines and cultural symbols. The portrayal of a girl in Western outfits, posing as the "super girl" symbolizes the redefinition of common thinking associated with Pakistani society. In the past, Pakistani women have been frequently shown with their hair neatly braided and wearing salwar kameez that depicting cultural beliefs and conservative customs. This image of the "super girl" dressed as a Western woman, with short hair and pants, goes against the traditional norms and is a representation of a turning away from conventional gender roles and cultural standards. This change in the representation among women is a continuation of the broader cultural movement of the country where women's ideas about empowerment

and identity are changing. "Supergirl" undermines the norms of femininity and traditional culture by wearing Western clothes and behaving in a manner that is different from what it is normally expected to be. Furthermore, the title "super girl," which very much challenges the conventional notions of femininity and culture as represented in the Lollywood cinema, strongly makes this departure that much more striking. "Supergirl" goes beyond the traditional stereotypes, and stands for a new paradigm of independent and empowered females which shakes the cultural barriers, and allows redefining the ideas about the self and power.

The depiction of men and women wearing traditional Punjabi clothes in the Lollywood movie poster in Fig. 53 reveals their cultural significance. The men are wearing colorful *kurtas* and the women are in *lachas* (cloth from the waist to the bottom) which are local clothes. These clothing choices are a sign of holding onto cultural identity and staying in touch with the past. Another cultural element, that is present in the picture, is the man's necklace with the *Taveez* (amulet). *Taveez*, an Islamic amulet is a common traditional Punjabi symbol of the society's trust in supernatural help and benefits. Routinely it includes verses from the Quran or invocations. This interaction demonstrates the combination of Punjabi cultural traditions and Islamic beliefs.

In the fig.99 as the name of the movie suggests *Bhangra* (A traditional dance form belonging to Punjab), the girl is doing bhangra in green and the dresses of all girls are vibrant in colors showing the rich culture of Punjab. In the background, a *maila* (fair) is going on which is again in the roots of Punjab to celebrate the *Urs* (death anniversary) of Sufis and Saints. The whole atmosphere shows the rich cultural traditions of Pakistan. In "Super Girl," the heroine defies conventional Pakistani cultural conventions by dressing in cot shoes and boots. In "*Bhangra*," on the other hand, the heroine dons *khussa*, a traditional footwear type with profound roots in Punjabi culture. The contrast between these two shoe selections is a powerful illustration of Pakistan's cultural diversity. With its elaborate embroidery and unique style, *khussa* represents Punjab's rich creative heritage and workmanship. Its incorporation into "*Bhangra*" not only honors the cultural legacy of the area but also strengthens the veracity and complexity of the story told. Furthermore, "Super Girl"'s use of cot shoes and boots displays a modernized look, a sign of how modern influences are influencing popular culture.

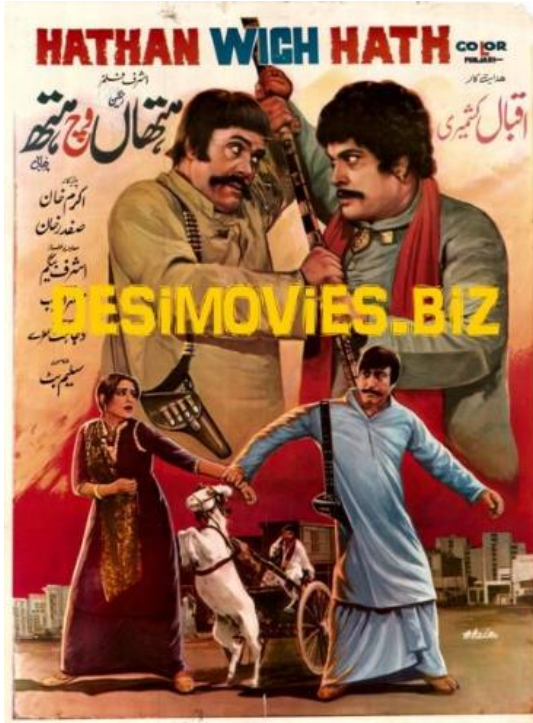


Figure 99: Movie Poster “Hathan Wich Hath”, Punjabi Film, 1984.

Source:

<https://www.desimovies.biz/products/hathan-wich-hath-1984-lollywood-original-booklet>

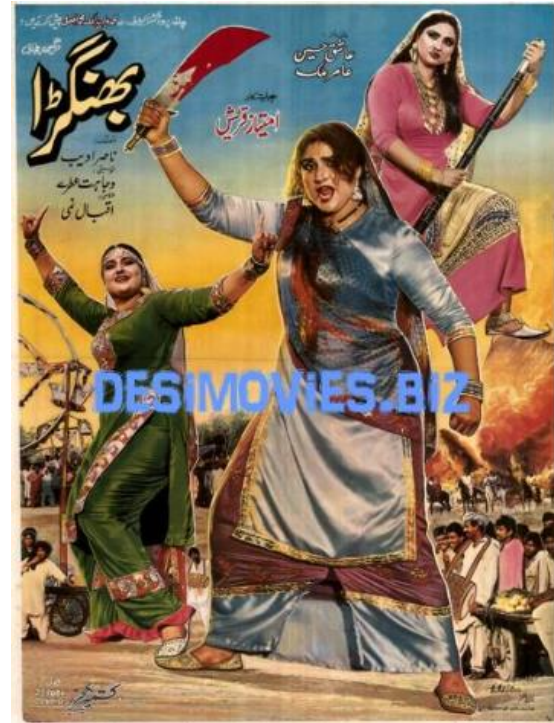


Figure 100: Movie Poster “Bhangra”, Punjabi Film, 1991.

Source:

<https://www.desimovies.biz/products/bhangra-1991-lollywood-original-booklet>

Maula Jatt's portrayal of the new hero mirrored these changes in the socio-political environment. Dressed in a *kurta* and *Chadra* (Fig.98) (long cloth knotted from the waist down), he shed his Western clothes and sherwanis, which became identified with the urban elite. This represented a celebration of Pakistan's "real" and macho rural inhabitants as opposed to its urban portions. In actuality, the police, judges, and medical personnel were the only characters portrayed in "Western" clothing in the movies *Weshi Jatt* and *Maula Jatt*. As will be shown below, the police and judges were portrayed as being incompetent. Hospital employees, who stood in for the educated and urbanized portion of society, were portrayed as aloof from the general populace.

“There are other factors that now seemed to catch attention of our youth and boys in their late teen such as physical fitness, six packs body, latest models of cars, expensive hotels, dressing, wearing chains, funky belts, skin tight shirts, stylish haircut, iPhone, etc.”²⁰¹ (Fig.100).

²⁰¹ Fareed.

Talking to Fareed, he says that men in Pakistan do not share a common association with the macho image that is projected by popular media and cinema, which perpetuates male-dominated ideals. The contemporary artist did, however, also highlight the importance of the recent upsurge in Pakistani cinema from the 1990s. These recent films are progressively addressing the problems and difficulties that Pakistani society faces today. But in films released before to this, typical masculine images were presented, emphasizing the roles that men and women play in accordance with gender stereotypes. The male hero was also more representative of dominant male-centered ideals and was linked to the Machismo image.

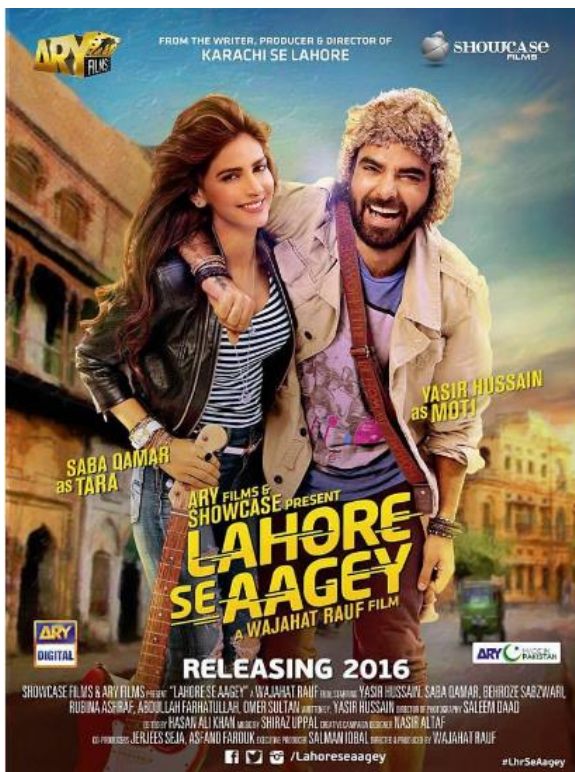


Figure 101: Movie Poster “Lahore say Aagey” Genre: Comedy, Urdu Film, 2016

. Source: <https://www.imdb.com/title/tt5297140/>



Figure 102: Movie Poster “Burka Avengers”) Animated Film, Genre: Action, Adventure, Thrill, 2013.

Source: <https://www.imdb.com/title/tt3091810/>

A sophisticated approach to diversity and identity can be seen in the cultural depiction of clothing and props in recent animated films aimed at younger audiences. Imagine a character called Jiya in “Burka Avenger” (Fig.101). She is dressed in a classical pink *Kurta* with *Churi pajama* and a *Dupatta*, which are the usual attire of teachers in government schools. She represents an educated Pakistani teacher's image.

Her concealment of herself, using a burka, defeats the stereotypes that surround the garment's oppressive meaning; at the same time, it illustrates the cultural significance of a burka within Muslim communities. Rather than turning the *burka* into a symbol of weakness, Jiya uses it as a way to fit in in her surroundings and pass through the crowded streets of urban Pakistan. The idea of Jiya wearing modest clothing is a great addition to the hypersexualized female superheroes of the West (Cat Women) that we are used to, as it brings authenticity and diversity to the animation creation that is meant for the younger audience. In *Teen Bahadur*, characters like *Baba Bandoor* are portrayed in the culture of expressly kid-friendly cartoons of today with the essence of diverse traditions and faiths, representing the culture of the society. *Baba Bandoor's* elaborate dress which includes a golden pointy turban, long beard, dark robe, and headdress, which is covered in necklaces, recalls the typical traits of faith healers or *Peers* in the area. His choice of black clothing, which contrasts with the customary green *chola* worn by sincere practitioners, represents his dishonest character. These animated films give young audiences a window into cultural nuances and representations.

Representation of semiotic language which includes symbols and icons used frequently in Lollywood film posters is crucial, need to be addressed further in detail because they all mutually make our strong cultural identity. Semiotics decipher the visual language of film posters, quickly drive the interest and engagement of the audience, and enhance the poster's impact.

Chapter 6: Semiotics in Film Posters

The purpose of the film posters' design is to both attract viewers' attention and effectively advertise the specific movie. As Burty advises, movie posters should include specific cues that help viewers understand and guide their minds in figuring out the film's concept before they even see it.²⁰² Similar to this, movie posters carry out the function of representation through the signs incorporated into the poster arrangement such as color, text, props, weapons, and icons. In the following chapter, we aim to discover the traditional perceptions and communal messages inserted in these visual artifacts.

The entire poster design functions as a symbolic sign that creates ethereal concepts and can only be understood about its interpretation. We can learn more about Lollywood social trends by interpreting the character arrangement as a symbolic message. The actions and expressions made by the characters on posters are interpreted as indexical indications because they convey the characters' attitudes and serve as a causal connection between the emotions and moods of the portrayed characters. Similar to this, the posters' background and color scheme serve as important indicators of how culture is represented. Additionally, it outlines the movie's concept or the genre to which it belongs. The posters' use of color as a symbolic signal results in a socially created perception of the color.

6.1 Selection of Props

All of the items in movies or on posters that are intentionally employed by the characters or positioned in the backdrop are called props. The prop serves as an addition to the character or an expansion of the kind of scenario. It helps the audience to form subliminal clues about how to view or feel about the character in a given situation. Since their utilization conceals implications for something else that is outside the sign, the props used in the poster designs could be interpreted as symbolic signs. In (Fig.102), a 1975 Urdu film poster highlights an intriguing element from the golden age of Pakistani cinema: a bottle of Vat-69 whiskey, a common sight in many Pakistani films from the

²⁰² Annisa Dhanika Burty, "A semiotic analysis on the movie posters of Harry Potter and the deathly hallows.

Unpublished Thesis". Malang: Universitas Brawijaya.2013.

1950s to the late 1970s. While other brands were associated with 'bad' characters, this brand became linked with 'good' characters drinking to drown their sorrows. Islam forbids the use of alcohol and other narcotics; this is a belief that is ingrained in Muslim civilizations' cultures. These chemicals are inconsistent with Islamic standards and values since they are products of Western cultures. Their integration into social behaviors runs counter to the core principles and teachings of Islamic heritage, undermining both religious observance and cultural authenticity.

In the movie poster's second (Fig. 103), viewers may see a deviation from traditional wedding ceremonies, which evokes thoughts of gender roles and cultural standards. In a Pakistani wedding procession, the bride is usually playing the groom's role, seated on a horse. This image is a reversal of the traditional order of things and it also highlights the change of gender roles. This expression of rebellion against the norm acts as a catalyst for thought-provoking questions about the hierarchies in marriage and societal expectations. The bride wearing *sola shringar* which is a set of 16 traditional Jewellery and cosmetics pieces, which is strongly linked with South Indian beliefs, adds to the cultural story that is being depicted. This scene is the place which means a specific *nath*, a nose ring, a symbol of subordination of a wife to her husband, is a sign of the opposite.



Figure 103: Movie Poster “Ek Gunnah Aur Sahi”,
Genre: Social Film, 1975.

Source:

<https://pakmag.net/film/details.php?pid=1498>

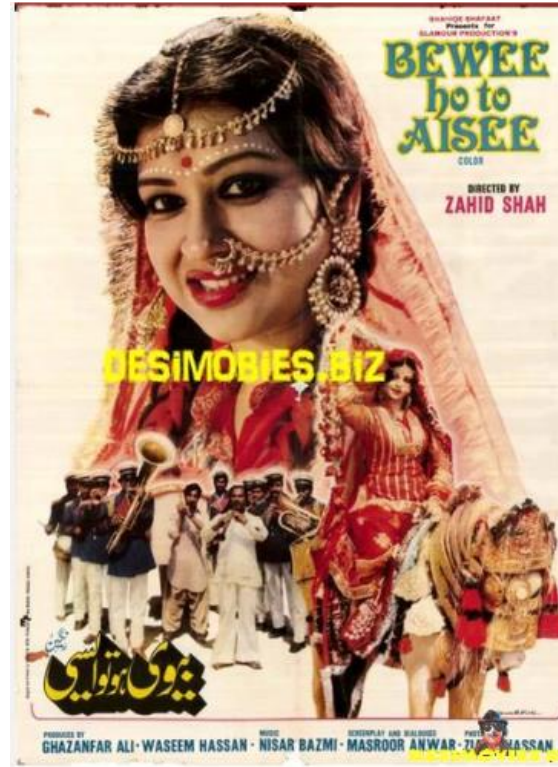


Figure 104: Movie Poster “Bewee Ho To Aisei”
Genre: Social, Urdu Film, 1982.

Source:

<https://www.desimovies.biz/products/biwi-ho-to-aisei-1982>

Here in (Fig.104) of the movie poster, we see how the details of the indigenous arts are created thereby, giving a deep perspective of the Pakistani cultural fabric. The main figure is presented in the typical dress of the country and is a living symbol of the country's national history. The image of the *ghara*, a container used to store milk and water in the rural area of Pakistan, can be seen everywhere around her. This calls to mind the *Sohni Mahiwal* folktales that are still so vivid, the sounds of the local stories that have been passed on for generations. Furthermore, the anklets that the girl is wearing symbolize the presence of customs and cultural traits that have been embedded and imprinted in the people of India and the subcontinent. These anklets being the same as the ones Hindu goddesses put on to dance, are proof of the common origins and the intercultural mixing of the region. In addition to this, the bedspread of the poster is a stunning work of art that displays the superb skill of a method of quilting called *ralli*. This is a technique that is widely popular in the Sindh province of Pakistan. *Bali Jatti*

offers an engaging visual story that is designed to represent the full-blown richness and diversity of Pakistan's cultural heritage.

The term "*hath kari*" in English denotes handcuffs, which are usually used by the police to handcuff a person's wrists together, this being a common practice during arrest or brief arrest. The handcuff image (*hath kari*) in (Fig.105) with police cells and jails is a real issue that Pakistani people can easily relate to. This picture tells stories about raging conflicts between various societal factions and undisputed inequalities in the legal system. The use of *Hath kari*, Prison Bars, and rods in the hands of Police Man is the most frequent prop used in the Lollywood which highlights the importance of role this sector plays in our society.



Figure 105: Movie Poster "Bali Jatti", Genre: Romantic, Action, 2000.

Source:

<https://www.desimovies.biz/collections/stills-2000/bali-jatti-2000>

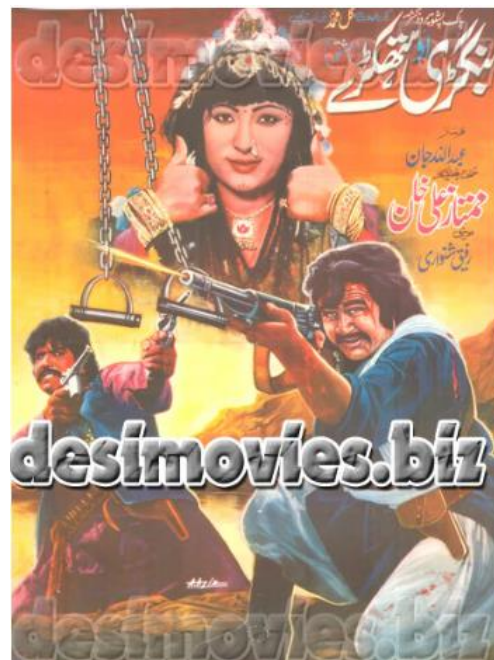


Figure 106: Movie Poster "Bungri O Hathkari", Genre: Action, Drama, 1983.

Source:

<https://www.desimovies.biz/products/bangri-o-hathkari-1983-lollywood-original-poster>

6.2 Use of Symbols

Representations of the hero on the horse, having a lion by him (Fig.106), or seeing an eagle on a poster are occurrences that are very symbolic and usually connected with courage and strength. Numerous cultures associate a strong horse with courage,

elegance, and nobility, but a lion, which is referred to as the "king of the jungle", is considered to be the strongest, most courageous, and the leader. The hero is given a strong weapon which is brought close to the hero, symbolizing their bravery and authority, which make people respect and awe them. Along the same lines, the eagle symbolizes power, independence, and vision; and the protagonist's indomitable spirit resonates in the eagle's depiction (Fig.107). The cultural narrative is also enriched by the pigeon, a representative of peace and diplomacy, which is linked to the rudimentary means of trade and communication of our ancestors. By communicating the timeless values of bravery, resiliency, peace, and cultural identity, these symbols work together to link the character to the cultural ethos of society. This resonance with audiences serves to reinforce the cultural symbols' lasting relevance. Every Lollywood movie poster shown below offers a unique perspective on the cultural norms and values of Pakistan. These posters provide complex analyses of societal dynamics through a variety of iconography, including traditional clothing, animals like horses and lions, and themes of bravery and resiliency. As visual storytelling, they encourage viewers to interact with and appreciate the richness of Pakistani cultural identity.

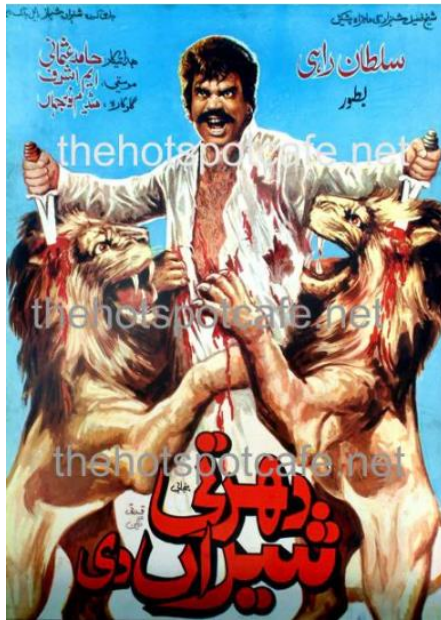


Figure 107: Movie Poster “Dherti Sheran Di”,
Genre: Action, Punjabi Film, 1973.

Source:

<https://www.desimovies.biz/products/dharti-sheran-di-1973-painted-poster-1>



Figure 108: Movie Poster “SherBaz Khan”,
Genre: Action, 1988.

Source:

<https://www.desimovies.biz/products/sherbaz-khan-1988-original-poster>

6.3 Weapons Promotion

As a cultural constructor, film has long projected the stereotypical image of the macho man, and as time goes on, it is forced to continue employing this image in an endless stream of productions. On the other side, the audience is forced to accept this as the only representation and absorb it as the representation of a young Pakistani man devoid of any philosophical foundation who uses machismo and violence as his newfound means of winning over the female characters in the movies. Given that the majority of Lollywood films have an action theme, it is evident from the posters chosen for each subject that the props used in posters are primarily guns and armory items. The main male character in (Fig 108) is seen with a badly bloodstained chopper in his hand and a visibly angry expression on his face. The prop, a chopper, serves as a representation of fighting and bloodshed. The historical and cultural significance of Pakistani film is reflected in the inclusion of a *lath*, or wooden stick, (Fig.109). The *lath* has been employed historically for self-defense, farming, and ceremonial purposes such as the lathi dance. Its use as a symbol of strength, resiliency, and traditional values can be seen in movie posters. Figure 64 breaks from Pakistani cultural standards by showing a woman in rural attire carrying a gun.

By adopting the ultimate emblems of violence, the cigarette, the *Gandasa*, knives, axes, pistols, rifles, and Kalashnikovs, people have also come to identify with this idea of self-completion. These were phallic symbols that a true hero would hold onto to preserve his honor. The idea of a gun tottering, knife, and *Gandasa* is that it is a long wooden stick with a large blade affixed to one end, about the height of the user. Its handling is very much suited to the realities of that time, even if it resembles an extremely massive axe (albeit it is wielded differently). Through their involvement in the US-led coalition to combat Soviet occupation in Afghanistan in the 1980s, a significant number of young men in Pakistan were exposed to the idea of *Jihad*. As a result, the proxy war was expanded to new fronts in our culture due to a greater tolerance for violence, guns, and the Kalashnikov culture, which encouraged intolerance, violent behavior, and the justification of gun ownership.²⁰³ An important turning point for Pakistan's entertainment industry has been reached with the partnership between the well-liked battle game PUBG

²⁰³ Ibid.43-52.

MOBILE and the Pakistani film “The Legend of *Maula Jatt*”. Dramatic fighting scenes are directed by Bilal Lashari in the film. The players of the Pubg Mobile game may imagine themselves within the fictional world of Maula Jatt. The collaboration between films and mobile games is more oftenly occurring nowadays. One of the notable examples is Assassin's Creed and Lara Croft from Hollywood.



Figure 109: Movie Poster “Dushmani Jat De”,
Genre: Action, Punjabi Film, 1986.

<https://www.desimovies.biz/products/dushmani-jat-de-1986-lollywood-original-poster>

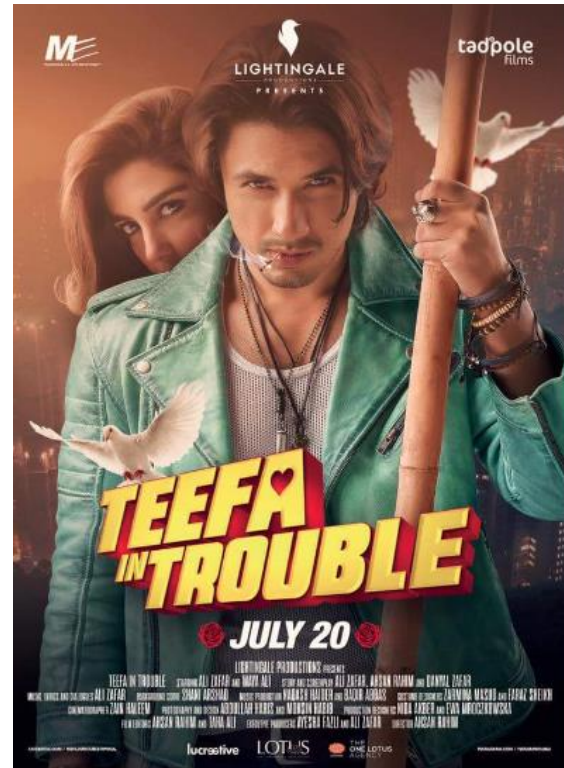


Figure 110: Movie Poster “Teefa In Trouble”,
Genre: Comedy Drama, Urdu Film, 2018.

<https://www.imdb.com/title/tt8043306/>

Like other famous examples from Hollywood, such as Lara Croft and Assassin's Creed, this incredible partnership shows how video games and movies are becoming more intertwined. *Gandasa*, an ancient Punjabi weapon is the most frequently used weapon in Panjabi movies whether in the old crude style or the newer decorative version in the “Legend of *Maula Jatt*” which reminisces the weapon of Roman gods. *Gandasa* is now more popular internationally.²⁰⁴

²⁰⁴ ‘The Legend of Maula Jatt’ enters new virtual realm with PUBG collaboration’ The Express Tribune, May 4, 2024. <https://tribune.com.pk/story/2450832/the-legend-of-maula-jatt-enters-new-virtual-realm-with-pubg-collaboration>

In an observable transformation between 1947 and 2024, the way the various Lollywood film posters depict transportation has changed significantly. The newest poster ads that emerge in the market prominently depict images of cars, motorbikes, and even jet fighters. On the other hand, the older posters that have remained in the market primarily feature traditional vehicles such as horses, *Tongas*, and auto rickshaws. This is a testament to the cultural and cinematic evolution, as well as the innovations in technology that the film reflects. While ancient transport icons may bring up sentiments of olden days and cultural heritage, the present-day cars stand for "modern" and movement from the traditional narration to a modern one. The movie posters that showcase different ways of travel like airplane and horse-ride are the reflection of the complex relationship between modernity and tradition in Pakistani cinema, which provides a dynamic cultural mosaic that is ever-changing with time.

Analysis

A massive amount of data is mentioned which was gathered during the interviews that have been conducted with graphic designers, film reviewers, academics, and ordinary consumers of Lollywood movies. This chapter will take a holistic look at the visual representation of culture in Lollywood movie posters, with the use of both manual and digital techniques, in particular the comparison between the two types of techniques. This chapter will be about the differences between manual and digital designs which intensively will be compared. On the other hand, the thoughts of the participants on the representation of cultural aspects in the posters such as the colors, symbols, motifs, and themes, are the main focus of the current discussion. The visual way of expressing and understanding cultural identity is thought to be the source of these cultural insights. It is, therefore, important to determine the form in which these insights could be gathered.

The stakeholders' viewpoints which were presented in the Lollywood movie posters have been compared and contrasted through the use of the interviews as the basis for analysis. The aim of this chapter is to bring out the viewpoints of these groups of people. Graphic designers can contribute information regarding both manual and digital designs by providing insights into their creative processes, the obstacles they experience, and the considerations they take into consideration to preserve cultural authenticity with their target audiences. Those who are knowledgeable in the field of cinema criticism and academia offer their opinions on the posters. The posters are evaluated in these studies to see whether they accurately reflect Pakistani culture and to determine the impact that developments in digital design have had on the way culture is portrayed. Within the scope of the posters, a discussion of this research is offered to the audience. Additionally, the chapter studies the views of typical viewers, bringing light to the ways in which posters influence the decisions that regular viewers make regarding the films that they watch and the feelings that they experience based on those picks. The purpose of the Analysis chapter is to shed light on the many layers of visual culture that are present in the posters that are used for Lollywood films. This will be accomplished by bringing together all of these distinct points of view. Because of this, the complexities of cultural representation and the reception of the audience will be brought to light. The audience will be the subject of this inquiry.

The traditionalist Asif²⁰⁵ has a soft spot for vintage posters advertising great Lollywood films. Many Pakistanis consider these posters priceless artifacts from a bygone period of Pakistani film. Old movies like *"Shehnai"*, *"Aaina"* and *"Maula Jatt"* have posters that are highly acclaimed for their artistic value because of their vibrant hand-painted colors. Conservatives regard these posters as recognizable landmarks from Pakistani cinema history, prized for their artistic quality and sentimental importance. These posters not only promoted the movies but also the dominant cultural conventions and storytelling devices of the day.

However, the modernists Fareed²⁰⁶, view Lollywood movie digital posters as a representation of contemporary art and design. Oftentimes, these posters showcase dynamic images, simple features, and clean designs made using digital tools and techniques. *"Parey Hut Love"* and *"Superstar"* are two examples of contemporary posters that use this style to attract a younger, more tech-savvy demographic. Digital posters enable experimentation with new graphic elements and styles, which modernists like because of their variety and visual impact. Lollywood posters for 2019's *"Parey Hut Love"* and *"Superstar"* reflect the modernist's fondness for current digital graphics.

Classical and modern digital Lollywood movie posters are considered significant cultural artifacts from a historical viewpoint. The historical poster is significant because it captures the social and cultural milieu of the era in which it was created. Posters for films like *"Waheed Murad"* and *"Shamim Ara"* shed light on early Pakistani cinema's aesthetics, morals, and subjects. The historian also acknowledges the value of digital posters in encapsulating modern film's essence. Film posters for *"Manto"* and *"Laal Kabootar"* showcase contemporary styles and themes, adding to the continuing story of Lollywood's development. Observing the variety and development of Lollywood movie posters brings satisfaction to the cinephile. Classical movie posters from yesteryear, such as those from *"Heer Ranjha"* or *"Anarkali,"* have everlasting allure, and they value this fact. Many people hold these posters in high regard because they represent Pakistani film's artistic and historical legacy. On the other hand, new digital posters are met with

²⁰⁵ Asif Iqbal son of Sarfaraz Iqbal and Grand son of S. Khan joined his father studio in 1995 and still making Lollywood film posters.

²⁰⁶ Fareed Zafar, Son of Zafar Iqbal from Zafar Studio working as a digital poster designer from 10 years

enthusiasm by the enthusiast for their inventiveness and creativity. *"Cake"* and *"Teefa in Trouble"* are examples of posters that successfully combine modern elements with more traditional ones, making them appealing to a diverse audience. The enthusiast enjoys both the traditional and modern forms of Lollywood posters from posters for films like *"Heer Ranjha"* (1970) and *"Cake"* (2018).

The cultural critic concludes by critiquing the impact of traditional and modern digital Lollywood movie posters on popular culture. They contend that, while in different ways, both sorts of posters represent society's ideals and conventions. Cultural critics see vintage posters for what they are: artefacts of their time that uphold archaic gender norms and social standards. However, the critic sees digital posters as having the ability to question and undermine these standards. The posters for films like *"Verna"* and *"Pinky Memsaab"* show stories that challenge social norms and call for reform. An examination of the cultural critic's findings regarding the reflective and critical functions of Lollywood film posters is demonstrated by comparing the vintage poster for *"Anarkali"* (1958) with the contemporary poster for *"Verna"* (2017).

Asif loves the unique vintage, hand-painted look of old Lollywood movie posters but prefers the modern, digital versions since they lack specific creative touches. Exquisite settings, passionate character portrayals, and detailed details were commonplace in these vintage posters. Artists meticulously designed each poster, capturing the spirit of the flicks through dramatic designs and vivid colors. Furthermore, the tactile aspect of these posters which were physically painted and printed adds to their allure and authenticity, which the traditionalists value. Whereas, modernist Fareed always thought that the hand-painted quality of vintage classical Lollywood movie posters gave them an air of unique creative beauty. Careful artistry went into creating the elaborate features and vibrant colors seen on these posters. The posters seemed to "pop" off the wall as the artist layered on additional detail and texture. Dramatic character expressions and staged composition on the posters effectively brought the film's universe to life.

Art historians prefer the posters' genuine vintage look, even though contemporary digital reproductions of vintage Hollywood movie posters are aesthetically pleasing. These hand-painted posters' elaborate design and vibrant hues beautifully convey this film's emotional depth. The cultural themes and symbols depicted on vintage posters also gave them great significance. The posters' realistic brushstrokes and textures emphasized expertise and authenticity. According to the film buff, contemporary digital movie

posters should be artistically distinct from vintage Hollywood analogs. Posters for these films frequently included breathtaking, hand-painted artwork that aptly depicted the storyline. The posters gained depth and passion through the use of vivid colours, complex patterns, and expressive character renderings. In addition, movie buffs value vintage posters for their artwork's quality, which reflects talented artists' dedication. A movie buff believes that contemporary digital movie posters need to differ artistically from vintage Hollywood posters in some way. These movies frequently had stunning hand-painted posters that beautifully illustrated the plots. The emotional character portrayals, intricate patterns, and vibrant colors gave the posters depth and passion. Furthermore, the cultural critic points out that vintage posters included cultural references and symbols, which gave the artwork additional depth and significance.

Classical Hollywood movie posters of yesteryear enchanted audiences with their unique style and comprehensive coverage, according to traditionalists. These posters captivated visual storytellers thanks to their meticulous hand-painting and intricate details. Pedestrians were captivated by these displays' vibrant colors and dramatic sceneries, prominently featured in movies and on exhibition streets. Posters promising a spectacular show brought people to the theatres, elevating the film. Classical Hollywood movie posters of yesteryear enchanted audiences with their conventional beauty and creative merits, as seen through the modernist lens. These posters were quite stunning, with all the hand-painted images and careful attention to detail. However, the modernist maintains that there was a lot of passive staring and observing. The posters' majesty and artistic appeal piqued the viewers' interest, but that may have been the extent of their involvement. Modernists believe digital media's interactive and dynamic features set traditional posters apart from their cinematic and street-based counterparts.

The historian thinks the vintage Hollywood posters are important cultural relics that captivated audiences in many ways. The posters performed as film ads but also denoted the values and ideas of the movie. They began to be considered as an essential character in the public domain when they were displayed in the streets, markets, and cinemas. Through the cultural cues and symbols of these posters, a wider audience could relate to and participate. Film posters of a bygone era were the eyes of historians that served as gateways into the cinematic universe, attracting the audience and sparking conversations.

Fareed, being a movie buff, finds vintage Lollywood posters a feast for the eyes that can connect with the audiences in numerous ways. Whether it was the detailed designs or the careful brushwork, the posters were not mere billboards, but doorways into the magic of cinema. The advocate maintains that these posters have a greater impact, not only for their aesthetic qualities but also for the emotional and intellectual effect they have on the viewers. The posters were a big hit, they appealed to imaginations and people began to wonder what stories could be hidden under the surface of the breathtaking sights displayed.

The cultural critic delves deeply into the subject of legendary Lollywood movie posters of yesteryear and how they enchanted moviegoers. They argue that the posters reflected social standards and ideals and encouraged discussion between the audience and the film. The reviewer stated that the audiences were able to get into the posters by using cultural references, visual cues, and symbols, which were placed inside to make sense of them. The historic posters provide the viewers with an opportunity to look into and analyze the ways gender, culture, and identities are expressed in these posters and the fact that they are handcrafted and full of details just adds to this experience.

Asif while comparing with his experience of manual designs claims that technological advancements have reshaped the conventional design approach to make Lollywood film posters. They recall an era when posters used to be hand-painted meticulously, where each brush stroke of the canvas filled the picture with dimension and details. Nevertheless, the development of online technology has brought differences in the process. The use of digital instruments and software advances accurate and speedy poster-making. Artists can now design posters digitally using programs such as Photoshop and Illustrator which offer various options for layouts, colors, and movements. The traditionalist respects the originality and artistry of hand-painted posters, but at the same time, she also sees the advantages of digital technology which makes it possible to produce more impressive and refined posters. The historian here points out that the development of technology about movie posters has impacted the way they are made. The muralists also recognize that the hand-painted posters were once the mainstream, which was a representation of how much the craftsmanship and artistry of the time were appreciated. Nevertheless, the ever-emerging digital technology has led to a revolution in this process. Digital technologies and software have allowed for a more efficient and

varied approach to poster-making. Designers are allowed to try out different styles, colors, and compositions now. This has led to the creation of electrifying and up-to-date posters for promotions. The historian recognizes it is a technology that has united the old with the new, preserving the very core of traditional poster art while also allowing for innovation and adaption to the current trends.

As per Fareed, a cinema aficionado finds technological progress to be an invaluable tool in the execution and creation of Lollywood movie posters. They understand how digital tools have improved their poster's visual impact and increased its creativity. Today's designers have the luxury of using software such as Photoshop and Illustrator to make posters with great details, beautiful colors, and amazing composition. The fan delights in the different ways and nuances that digital technology can bring to posters, thus creating visual ads that are not only very attractive but also modern. The cultural critic is here to provide a critical analysis of how the fashion of technology has played a role in the design and creation process of Lollywood movie posters. They underline the fact that, although these digital tools are undoubtedly a step forward, some consequences are inherent in their use. Digital posters with their polished and professional appearance may at times seem to lack the unique and authentic handmade character of the hand-painted posters. The critic hints at the fact that it is a question of finding a midpoint between the positive aspects of technology and the cultural heritage of the bygone days.

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richness of the culture. A modernist viewer recognizes how such posters perfectly reflect the heart of traditional storytelling where characters are brilliantly developed and narratives are intriguingly rich in meaning. One of the aspects of today's Pakistani cinema that should be preserved is the posters that embody the legacy of film.

A historian who studies old posters of Lollywood classics may find that those posters conjure up nostalgia for the traditional filmmaking processes and storytelling techniques in those films. Such films as "*Anarkali*" (1958) and "*Waqt*" (1965), which are still considered to be the living legends of classic Lollywood, are good examples of those good old times. A historian believes that such advertisements help the movies to be popular and the Pakistani cinema culture remains preserved. They offer up glimpses into what was once the foundation of cinematography - where the mood and the story were placed equal forefronts and were not just presented via frames. Lollywood fan cherishes old classical movie posters as they look at them and miss the old times. The posters having hand-painted artwork and bold compositions symbolize the golden age of Pakistani cinema. The case of "*Dil Diya Dard Liya*" (1966) and "*Anarkali*" (1958) are not only films; they are cultural symbols that have not lost their power to move people. The fan sees the posters rekindling nostalgia because they remind them of the golden age of Lollywood where the emotional content and artistic expression were the best. In the contemporary cinema world of today, these posters are like a reminder of a period when storytelling was an artful craft and the characters were brought back to life through fascinating narratives. The critics from the present generation would be more interested in the style and technicality of the films. They were presented with posters hand-painted with fine details, which took them to a time when cinema was a social event. Films such as "*Sassi Punnu*" (1958) and "*Anarkali*" (1958) still stand the test of time by their classic cinematography and vivid storytelling, embodying the very principles of classic Lollywood. The culture critic believes the posters demonstrate nostalgia for a time when storytelling was a respected art form and people were actuated about going to the movies as a cultural experience. The posters are seen as symbols of Pakistani cinema with a glorious past and cultural value by the young generation who feel the need for the audience to acknowledge the craftsmen behind these masterpieces.

The vintage Lollywood posters, usually hand-painted, featured elements and themes familiar to the local audience and were used to portray traditional themes. These

posters were decorated with bright colors, refined patterns that engaged people, and overstated actors' appearances which also made people feel attracted to them. The scenes depicting romance, drama, and action are every day and the genres which are usually seen in the films of Lollywood were highly represented. For example, including '*Anarkali*' or '*Heer Ranjha*,' posters would show traditional attire, elaborate jewelry and scenes of emotional intensity in the background. Additionally, Lollywood movie posters have assimilated new digital forms to make an appeal that is both local and universal in their modern and universal ways. Such posters frequently use a combination of glossy designs, minimal layouts, and universal aesthetics that people around the globe can grasp and relate to. They may introduce a focus on the artistry of the movie instead of common cultural features. Another example is a poster from a recent Lollywood film like "*Punjab Nahi Jaungi*" which might underscore the modern urban setting, chic cinematography, and the universal themes of romance and family.

The antique Lollywood movie posters produced in the old days had hand-painted artistry which reflected local themes and resonated with viewers who inclined classical tastes. Every poster had a bright color, a detailed work, and a powerful scene that all together created the image of the movie. The Urdu or regional languages typography was completely standardized, and it's a sort of local touch. The main feature of the campaign was to design visually appealing posters that would be projected in local cinema to be noticed by the audience and to appeal to their cultural tastes. While, as opposed to traditional Lollywood movie posters that were tailored to local or national audiences, the new digital Lollywood movie posters use a more universal design language to target international audiences. Throughout the years, graphic designers not only embraced different design concepts but also adopted modern principles such as minimalistic style, clean layout, and globally recognizable symbols. Typography in English is frequently used with Urdu in the design, therefore the posters are understandable to international viewers also. These posters are designed to be both visually appealing and informative, which helps them to attract the attention of audiences beyond Pakistan's borders without having to rely solely on their nationality.

However, for Lollywood marketing experts the strategy for local and digital movie posters differs because they are interested in catering for both global and local audiences. Posters of old classical movies were widely spread and exposed in the past in nearby cinemas and the neighborhood. Local advertising was still a viable option in those

days, as they used billboards, posters, and printed media to reach the neighborhood audience. These posters were created to cut a dash and stir up some positive vibes among the community. On the contrary, today's digital Lollywood movie posters are designed with international audiences in their views and hence, they make use of social media and other digital platforms for a large reach. The marketing campaigns now include online promotion on platforms such as YouTube, Facebook, and Instagram where the campaigns are targeted at Pakistani audiences both in the local and diaspora as well as international movie enthusiasts. Created to be shareable and eye-catching, the posters have different hashtags and captions that are in different languages to bring to light the diversity of the audiences.

Classical Lollywood movie posters of the past represent a great deal of historical and cultural value as seen from the collector's eyes. These posters are valued for their representation of classical topics, local art elements, and the handmade beauty of painting. Collectors search the posters that are the first print of the movie the first movie that is a special part of Pakistan's film industry and culture. These posters are thus a huge window into the past that is they can capture the spirit of a time that is gone. However, new digital Lollywood movie posters address the needs of old and new collectors worldwide as they have traditional and modern designs. Collectors like the appearance of digital posters- they are modern and clean in look, with most of them being produced in limited editions for promotional purposes. These posters however vary from the old hand-painted classics but are considered worth preserving for their trendy look and portrayal of modern Pakistani cinema.

Regarding a historical aspect, the oldest Lollywood movie posters are cultural artifacts that demonstrate the interests and ideas that were prevalent at that time. They provide valuable insights into Pakistan's social, political, and cultural context during the era of classic cinema: Filmmakers have studied how the film industry in Lollywood has changed and how it has reflected the national identity of the country. While the old hand-painted posters present a picture of traditional movie poster designs, the new digital Lollywood movie posters represent a transition towards a more globalized and modern look of the Pakistani movie industry. Film historians deconstruct these posters seeking to narrate the story of how the trends in design, marketing strategies, and the response to globalization have changed over time. They are just the hubs of Lollywood's change in the viewer's choice and the effect of digital technology on film advertisements.

Those classical film studios of Lollywood in most cases resorted to traditional hand-painted posters to enhance and identify their brand. These studios are known and loved by the audience, and they can use the nostalgic appeal of hand-painted artistry to connect with those who love the old style. For instance, a studio like *Agha G. Films*, which was once a torchbearer for Lollywood classics, can continue to make hand-painted posters that will remind viewers of the golden days of cinema. These posters become the visual depiction of the studio history and the company's dedication to the legacy of classic filmmaking. New digital Lollywood film studios, on the other hand, utilize sleek and modern posters to establish their brand identity. These studios focus on cutting-edge technology and contemporary storytelling, reflected in their digital poster designs. A studio like ARY Films may use minimalist and stylish digital posters to convey a sense of sophistication and innovation. These posters often feature clean layouts, high-quality imagery, and modern typography, aligning with the studio's brand image as a leader in modern Pakistani cinema.

Fareed believes that the graphic designers are undoubtedly the ones who help the studios of Lollywood to build and uphold the brand identity of the studios by means of posters. Designers may take into account traditional motifs, colours, and fonts when they create posters for old classical studios in order to keep these studios continue their legacy. These posters bring back the memories of the old-time movies and this makes the audience, who knows the studio's classics, reminiscent. For the upstart digital studios, designers devise an attractive poster, which effectively signify the studio's modern and creative take on cinematography. They could be trying out an abundance of bright colours, unique arrangements and an up to date fonts to differentiate the studio from the traditional ones. The purpose will be to design posters that both promote individual films and express the studio's overall brand image of being fresh and innovative.

Lollywood studios are skillfully utilizing old classical or new digital posters as part of their branding strategy to be identifiable among the crowd in the market. For studios that have been at the forefront of timeless cinematic productions, old posters act as a means of nostalgia for the long-time fans and as a way of emphasizing the studios' history. Posters similar to the original ones may be used for promotional campaigns to elicit a pang of nostalgia and a feeling of continuity, which refers to the studio's past. While on one side, digital posters are used by studios to target the audience as modern and innovative, on the other hand, physical posters are effective in attracting a wider

audience. These publicity posters are distributed across digital platforms and social media to reach a wider audience. Studios like Hum Films undoubtedly will take advantage of digital posters with lively colours and amazing designs to assert their brand as the producers of fresh and fun content.

From a critical view, the use of old classical or new digital posters by Lollywood studios showcases their branding strategies and the creative direction they are going. Theatres that boast of their ties to the old posters of classics usually put forward heritage and staying true to the traditional style of story-telling. The studio project will be displayed through a poster series, which will be a visual reminder of the studio's place in Lollywood history and its commitment to preserving classic filmmaking styles. On the contrary, studios experimenting with new digital ones signify that they are not only aware of modern trends, but also ready for innovations. These posters would be created with the aim of commanding the attention in a crowded digital space and communicating the studio's brand as a trendy, modern and sci-fi film producer. Critics might consider the posters as a kind of a gauge measuring the productions' storytelling method, genre and audience engagement.

The traditionalist focuses on a very noticeable change in the market trends and the audience perception of the old classical and the new digital Lollywood movie posters. They note that even though the old classical posters have a nostalgic appeal for some of the audience, it is a fact that there is an increasing inclination of more people to like the digital posters because of their ability to capture modern aesthetics. The traditionalist, in turn, thinks that the younger audiences, especially those who are used to digital media, have the tendency to lean towards the bold colors and high mobility of digital posters. Yet, they argue that, although there is a group of people that prefer the hand-painted artistry and traditional storytelling elements of old classical posters, there is also a loyal audience segment that will always be attracted to the style and innovation represented by new digital posters.

The modernist is quick to notice that there is a remarkable shift in consumer taste and audiences' preference in the market between old classical and new digital Lollywood movie posters. They assume there is a trend toward the new wave of digital posters among young audiences. These graphics, with their dynamic designs and eye-catching colors, are the perfect match for the visual senses of modern day watchers. Modernist point out the speedy nature of social media have affected the audiences tastes, viewers

want the posters to have a visual impact and also easy to be shared on social media platforms. On the one hand, the nostalgic classical posters are appreciated, but on the other hand, the contemporary concept is to create digital posters with modern themes.

Asif notes a substantial change in the market trends and the audience's preferences on the traditional movie posters of old classic Lollywood compared to the new digital age's posters of Lollywood. They state that long before the emergence of digital posters, classical posters aroused nostalgia feelings and even admiration among some audiences. However, this tendency is more pronounced in the present market of digital posters. The switch is caused by the phenomenon of technology, which is changing the age groups of audiences and the need for posters that can be easily distributed on digital platforms. The historian is of the opinion that the market is changing to meet the preferences of a younger and digitally-savvy user base which in turn is leading to an acceleration in demand for posters that are visually dynamic and modern.

Cinema fan notices an evident change in the market's trends and audience preferences between the old classical and new digital Lollywood movie posters. They claim that the contemporary market is experiencing unceasing demand for digital posters among the public that is looking for advertising materials that are visually striking and attractive. The fan of the advertisement industry recognizes the old classical posters that bring about some nostalgia but he/she believes that market is shifting to digital designs that are articulated with a modern taste. Nevertheless, the same segment of the audience that loves the old classical posters still exists because they appreciate the genuineness and creativity of these posters.

The cultural critic notices an increasing trend of old-school classical-based and contemporary digital-based Lollywood film poster designs. This claim states that while there are still some people who value the feeling of nostalgia and the beauty of old classical posters, the trend in the modern market is tilted more toward digital posters. This trend is pushed by factors like new technologies, changes in audience demographics, and the necessity to create posters that can compete in the digital area. A cultural critic recognizes the market as a place where there is an adaptation of the customer base by a youthful, digitally involved target audience that makes the poster industry more visually appealing and contemporary.

The Asif argues that the socio-political aspects as well as the cinematic factors have greatly influenced the evolution of the movie poster designs in Lollywood cinema.

They suggest that in times of social insecurity or cultural changes, posters of films tend to mirror people's attitudes of their time. For instance, the mid-sixties and seventies of the country, which was a time of political turmoil and cultural renaissance, witnessed the emergence of movie posters portraying themes such as patriotism, nationalism, and social justice. The poster of films such as *"Shaheed"* (1962) and *"Naila"* (1965) had the striking visuals and the slogans that clicked with the people of that period. The modernist realizes how the social-political factors influence the changes in the design of movie posters in the Lollywood cinema. Posters were not only means of advertisement but also the artistic mirrors of the social development of their time. When the country faces political turmoil or social transformation, frequently posters act as an opportunity for objection and activism. The print of movies like *"Zinda Laash"* (1967) and *"Manto"* (2015) broke many social norms and tackled taboos. This is exactly what the filmmakers want to achieve to stimulate thinking and discussion. An authority in Hollywood history explores the political and societal forces that have shaped the development of movie posters. The idea that posters can convey the ideals, ethics, and political climate of the time they were created is central to their argument. Posters of films such as *"Sangam"* (1964) and *"Zinda Laash"* (1967) were bold and lively. Movements whether social or political gave rise to the posters which are more debatable and challenging for status quo and requires revolution. The 1967 film *"Zinda Laash"* and the 2015 film *"Manto"* were bold enough to challenge societal conventions and taboos. They set out to make people think and discuss, and that is precisely what they have accomplished.

To some traditionalist viewers who have been used to the old-fashioned classical movie posters, the new digital ones may have caused the perceived quality or the legitimacy of the movie as a whole. By using the hand-painted craftsmanship and nostalgia of old classical posters, they were seen as the symbols of the true authenticity and craft. The viewers who are familiar with the traditional posters can relate to the filmic beauty, the emotional depth and the inherent cultural richness. The transition to digital posters, which are more likely to have a modern look compared to the retro style of the old posters, might be seen as a deviation from traditional Lollywood cinema aesthetics. For some of the viewers, the weight which is given to digital design may be regarded as a style which is over the substance, and hence the quality and legitimacy of the promoted films could be in question.

Moreover, current generations of audiences may perceive the transition to new digital Lollywood movie posters as a technical progress toward the digital era. They may take the slick and visually appealing digital billboards to be the sign of trendy and modern filmmaking, which is technologically advanced and storytelling of the latest kind. For instance, the audience who are into the newest technology might like the use of it to create a visually attractive look which represents the contemporary aspect of today's cinema. That is why digital cinemas do not compromise the quality or the perception of seriousness of the films in their eyes. What it does is that it improves the marketing and advertising dimension, thus making the films even more enjoyable to watch and popular among a larger audience.

Film critics may take different standpoints on the effect that transition to new digital Lollywood posters has on the quality of movies or their perceived worth. Some critics assume that the introduction of digital posters is a source of innovation and versatility in advertising films. Digital design can be equipped with the elegant graphics, the striking visuals and the stunning typography that will eventually contribute to the superiority of a film, which is presented to the public. While some of them might worry that the aesthetics of films may overtake their content, others may be even more critical and say that it is a step towards a creeping zombification of cinematography. Some critics might doubt whether or not the flashy digital posters really do an appropriate job of representing the intensity and quality of the story, which will provoke a discussion about the correlation between marketing and film content.

Fareed as an industry expert, the shift from traditional classical to modern digital Lollywood movie posters showcases the advertising dynamics and audience engagement that are inevitable in today's world. The movie industry is constantly shifting towards advanced technology and synoptic marketing methods in a digital world that is becoming more and more digitally connected. Big studios illustrate magnificent digital posters that are both catchy and awesome and thus helped to create a stir on social media websites. Nevertheless, movie posters do not have to be so good or something to be admired in the eyes of many as long as their taste is different and their criteria is not the same. Only those who are members of this industry know for sure that although posters cause the first spurt of interest in the newest offering, the quality of a film should be considered in terms of its characters, direction, storyline, and production values.

Digital movie posters are a modern element to new technology which nowadays has become Lollywood's marketing experts' weapon, the advertisement of the film is happening in a manner that no one can differentiate between the worthiness or legitimacy of the movie. On the other hand, these people perceive posters as means that serve film promoting and attracting no matter it is minimalist or not. Digital posters in the contemporary digital age have thus acquired better possibilities of the scope of action and range of distribution, enabling a studio to interact with fans through different channels. Even though the movie posters play a huge role in thematic initial perceptions, all in all, it's the execution and the script of the movie which ultimately decide how the film will be judged. In this way, the strength and authenticity of films are decided on the basis of plot, presentation, & on the total experience as opposed to posters' fashion in which they are represented.

Explanation

It is proposed how the traditional Lollywood posters, with their painted art, bring about cultural impact and what modern digital posters do with regards to this. Brilliant old posters of artistic taste displayed the traditional Pakistan, culture of its motifs and impressive scenes. We share what we know about people who lived in the community, which draws on the local historical scene and engages viewers at the heart of the culture. Custom digital posters on the other hand tend to present a clean layout, fashionable graphics, and a universe where Pakistani cinema speaks to the global audience and a thorough modernism.

Old color-film posters of Lollywood are well-known for their special visual features, including decorative painted paintings, elements of traditional art, and epic colors. Such posters on film played on oversized character images, dramatic acts, and exquisite alphabets either in Urdu or in regional language. Those were the time when working strictly on detail was preferred and every effort was put into the production of the artwork which was proof of the skill and craftsmanship of the artist. Differently, from the digital posters newly created they will need of more tactile feel and maybe the touch of handicraft art fresco.

The old classical movie postures from Lollywood used conventional advertising outlets to reach the audience through theaters, neighborhoods, and print media. In this way, these posters functioned as colorful visual ads for what was to come, attracting viewers with sympathetic characters and enthralling scenes. This was very similar to the feeling that the viewers feel when they are waiting for an exciting sporting event or action movie. While digital poster screens attract a lot of attention, digital posters provide a more compelling experience by taking the audience via online platforms and social media. They are sets of the internet visual tools that serve as vehicles of information sharing which is meant for the targeted audience, with goal of maximizing exposure and creating buzz through digital engagement.

The emergence of technology has helped the creation of one-of-a-kind movie posters in Lollywood using design and artistic innovations that never existed before. Many software such as Photoshop, Illustrator made a big difference in the accessibility of tools for the designers, therefore they have more flexibility and efficiency in the area where they can design posters. In contrast to print posters, digital posters is not only a

picture, it is an opportunity to explore 3D elements, special effects, modern typography. Such an evolution from the old hand painted posters to digital design is a more general trend for many years the digital way of doing things replaces the old patterns of thinking and doing.

Old classical Lollywood movie posters may resonate with classic filmmaking and storytelling ideas which dates back to old movie era. Considering them as an eye-catching demonstration of a past movie industry, the pictures impart the spirit of the golden age of Pakistani cinema. Consumers prided themselves on possessing these posters as the rare witnesses of the glorious past of Pakistan's cinema. These big posters are not only the image for the old movies but also they trigger nostalgia for the rich cinema culture of the old time.

On the contrary, both classic old and modern digital Lollywood movie posters have been changed for local and world audiences. Old posters were of nostalgic vintage design with local attractions and cultural themes, these posters had a traditional appearance and appealed to the local residents. However, modern posters not only follow the current design ideas but also have global influences thus attracting a wider audience. Studios use them to reinforce their artistic identity, either as a tribute to their predecessors or as a new movement in the art.

The Lollywood film studios simply employ vintage or new digital posters for their branding purpose to create a distinctive appearance. The pastel posters of old times that portray heritage and tradition may be used as visual representation of the studio's history and classic filmmaking as a core value. On the other hand, the new digital posters shows the studio's modern and innovative attitude, presenting the sophisticated and innovative visuals and narration of the movie. This poster is a major part of the marketing campaign in attracting attention and building brand loyalty.

The digital poster trend has emerged in parallel with the digitalization of the consumption of publications and information. In today's market, viewers are familiar with online content consumption. Hence, more studios choose to market their movie digitally. Yet, the traditional art lovers and collectors prefer to be with old classical posters which are actually authentic and of high artistic quality. This has resulted in a poster collection market and a niche intellectual community that appreciates these posters as part of the history and culture of that period.

As time has gone by, socio-political factors have shaped up the graph of Lollywood poster designs. The posters have told the story of Pakistan's cultural and political scenery reflecting the society happenings, political movements, and social commentary. The 1970s can be related to the political revolution of that decade while 1980s can be about national identity and patriotism. These posters not only reflect the Pakistani culture and politics but also serve as historical records, presenting Pakistan's past through the lens of cinema.

The transformation from old classical to new digital Lollywood movie posters has made people discuss whether it affects the film's quality or legitimacy. It is likely that traditional viewers will be more inclined to mention hand-painted posters as a sign of authenticity and craftsmanship, bringing up the issue of the change of designs to digital ones. Although digital posters may be partly criticized for being non-traditional to the film medium, marketing experts usually regard them as a modern complement to film promotion that is consistent with contemporary aesthetics. Critics of film and professionals from the industry also admit the role of posters in the first opinion, however, they generally conclude that the film's quality is defined by the storytelling and execution.

Discussion

The change from the old classical to new digital movie posters of Lollywood has elicited a debate on the impact of such change on the quality or legitimacy of the film. Traditional viewers will likely be more inclined to mention hand-painted posters as a sign of authenticity and craftsmanship, bringing up the issue of the change of designs to digital ones. Although digital posters may be partly criticized for being non-traditional to the film medium, marketing experts usually regard them as a modern complement to film promotion that is consistent with contemporary aesthetics. Critics of film and professionals from the industry also admit the role of posters in the first opinion, however, they generally conclude that the film's quality is defined by the storytelling and execution.

Unique artistic elements in old classical Lollywood movie posters are prominent. The traditionalist's mood is reflected in posters like *"Anarkali"* (1958), which lavishly express every brushstroke and color choice with dramatic and luxurious precision. Traditional hand-painting significantly contributes to the one-of-a-kind visual appeal of vintage posters, such as the well-known *"Heer Ranjha"* (1970) poster. The enduring allure of posters such as *"Anarkali"* (1958), in which the actors' body language and facial emotions conveyed the plot, cannot be denied by modernists. The historian refers to movie posters like *"Armaan"* (1966) that used symbols and colors to convey themes of love and sacrifice. Posters for films like *"Waqt"* (1965) are also discussed; the intricate artwork of these posters reflected the film's profound emotions and complex storyline. The fan recalls the ornate poster art for *"Sassi Punnu"* (1958) as an example; the posters reflected the film's multicultural cast and profound emotional impact. The use of color and compositions in poster designs for films like *"Qatil"* (1955) is also discussed to show how these elements are employed to convey the essence of the movie. The very posters of the film *"Anarkali"* done in 1958 are discussed by the critics of the culture. They are supposed to show sacrifice and love with the help of emotional character depiction and mythic symbolism. Another example is the film *"Pakeezah"* which was made in 1979 and is highlighted with different colors and compositions to make the film poignant and culturally important. Additionally, they allude to the movie *"Armaan"* (1966) which was entirely based on the fascinating characters and the deep emotional note that made the audiences curious and look forward to knowing more about the film's story. Modernists

contend that since the early 20th century, traditional posters have seemed to be more artistically pleasing, but they have not offered the same levels of interaction or engagement that digital media does. They perhaps may say that these films, like "*Pakeezah*" (1979), are visually captivating but emotionally distant experiences where the viewers are mesmerized by the movie poster but do not involve themselves with it emotionally. Historians' viewpoint was substantiated by movies such as "*Heer Ranjha*" (1970) which made people know that these movies were a must-see because of their numerous stories and their messages. They may refer to films like "*Anarkali*" (1958) which became the talk of the town as a lot of people fought over love, selflessness, and cultural taste. The fans' point of view is reinforced by posters like "*Sassi Punnu*" (1958), which depicted pictures of the audience and asked them to be a part of the film's story by portraying emotional intensity and dramatic aspects. This gives the viewer a feel of what to expect when he/she watches the movie and therefore creates anticipation. The cultural critic's position is in line with the idea that historical posters not only captivated the audience but also inspired them to think critically about these social issues which led to discussions and reflections on the social problems. Taking the film "*Armaan*" (1966) as an example, it could be explained that the main reason why it was so popular is that it raised debates among the viewers about the role of traditional values in the given society and the position of women in it.

The development of technology affected changes in the design and making of Lollywood movie posters over time. The traditionalist will look at instances such as the move from posters for "*Duppatta*" (1952), which were hand-painted and very artistic, to digital posters for "*Parey Hut Love*" (2019), with a focus on the shift in design techniques. Posters would most probably be used in a manner that would highlight the fact that digital tools have allowed for more experimentation and innovation in design, which is often produced according to the tastes of the audience. Modernists can talk about recent posters like the ones for "*Laal Kabootar*" (2019) and "*Superstar*" (2019) which show how digital designs are used in a variety of ways to create unique and dynamic posters. There would be an emphasis on how digital tools have led to greater design flexibility, which translates to posters that are of higher quality in a media landscape with lots of competition. Here the historian might compare posters like "*Anarkali*" (1958), a masterpiece of hand-painted art, and, its modern counterparts like

"Laal Kabootar" (2019), digital posters which display the changing techniques in design. These might now include a discussion on how digital tools have led to the democratization of the design process and made it easier for more artists to create and contribute to the visual landscape of Lollywood. The connoisseur may also cite recent posters, for example, *"Cake"* (2018) or *"Teefa in Trouble"* (2018), which demonstrate the potential of digital designs to express bold visuals. They probably would be focusing on the fact that digital tools now give more room and space to the designer for experimentation and innovation of the poster, which is then suitable to the preferences of the viewers. The cultural critic may use two posters as a comparison, for instance, the hand-painted artistry in *'Dil Diya Dard Liya'* which was released in 1966, and the digital posters in *"Parey Hut Love"* which was released in 2019, to emphasize the differences in the design elements. They probably will concentrate on the issue of keeping the artistry and cultural tradition of Lollywood posters alive and at the same time take the benefit of opportunities offered by digital technology.

The traditionalist perspective is what we can see in movies like *"Khuda Kay Liye"* (2007) and *"Bol"* (2011) which delve into the social issues of society with narratives that are comparable to the old classics. These movies could refute this argument by highlighting the way these films do that by applying their storytelling techniques and thematic richness, bringing back the nostalgia of the Lollywood era among the audience. The modernist could also mention recent Pakistani movies such as *"Ho Mann Jahaan"* (2016) and *"Punjab Nahi Jaungi"* (2017) as these both adopt modern storytelling techniques while keeping some essence of the Lollywood style. Filmmakers will probably emphasize the fact that these films present the sentimental aspect of past classical Lollywood movies, hence creating a sense of continuity with the past. While *"Cake"* (2018) and *"Laal Kabootar"* (2019) are the latest Pakistani examples of the recent trend to deal with human emotions and complicated social problems, the historian's point of view is reflected in those films. This would possibly include the fact that these films skillfully combine the old with the modern, through their characterization and storytelling techniques, in a way that is reminiscent of the classic Lollywood. The fan might mention the recent Pakistani productions like *'Cake'* (2018) and *'Laal Kabootar'* (2019), which go into true human feelings and the reality of society with a depth that is similar to the old movies. They may highlight the fact that such films which mostly thrive on

storytelling and character-driven narratives, bring back a sense of nostalgia in the conventional filmmaking techniques of this classic Lollywood. The filmmakers' take on the culture critic's view in the recent Pakistani films like *'Bol'* (2011) and *'Manto'* (2015) tackle the complex themes with social issues just like the old classic does. They will mostly touch upon how these films by relocating to cultural narratives and human feelings remind people of the old-school way of making movies in Lollywood.

The modernization of old classical and new digital Lollywood posters of Pakistani movies to suit the different tastes of local and world audiences is a good example of what the progress of Pakistani movies looks like. In the past, posters were made by artists and portrayed the given culture to grow local appreciation. In the modern era, posters went through the design, and global aesthetics were also accepted. Be it hand-painted bold scenes or sleek digital designs, each period of Lollywood posters shows us how the industry is responding either to people's changing tastes or technological advancements.

Lollywood film studios do old classical or new digital posters since these are part of their strategic decisions that demonstrate their brand identity and their positioning in the film industry. Studios tend to use hand-drawn artistry or modern digital designs to create a new standard and be dominant in the Pakistani film industry. Whether the tradition or innovation is highlighted, the posters are the vehicle through which the studio communicates its values, history, and the flow of ideas to the audience.

The traditionalist's stance correlates with recent Pakistani films such as *"Jawani Phir Nahi Ani"* (2015) and *"Punjab Nahi Jaungi"* (2017) which are digital posters and hence, target the new tastes. They will probably underline the fact that the likes of these films with their digital posters have achieved both great popularity and interest among the youth. The modernistic perspective is demonstrated in recent Pakistani films, such as *"Verna"* (2017) and *"Cake"* (2018), where the movie posters are digitally created using contemporary designs and trends. The panelists could probably focus on how these digital images, being predictably amazing posters, have been able to emotionally connect with the viewers looking for something visually appealing. Like recent movies from Pakistan such as *"Ho Mann Jahaan"* (2016) and *"Laal Kabootar"* (2019) which have digital posters representing the modern style, the historian's position matches. The latter would most probably highlight the fact that these movies, with their digitally formed

posters, have mostly appealed to the youth which is interested in looking for visual pleasure when it comes to promotional materials. The freshness of this approach is apparent in recent movies from Pakistan, such as *"Teefa in Trouble"* (2018) and *"Superstar"* (2019), which showcase digital designs that are visually appealing to the modern eye. Such film advertisements then would probably put a high premium on digitally manipulated posters as these have become increasingly popular with audiences that desire visually appealing promotional materials. The cultural critic's point of view is reflected in the recent Pakistani films such as *"Cake"* (2018), and *"Laal Kabootar"* (2019) with the posters designed with the use of digital tools that deal with the contemporary taste. They may focus on the fact that the digitally enhanced posters of these movies, which are visually dynamic, have appealed to their younger fans who want more vivid promotional material.

The standpoint of a traditionalist is seen in recent Pakistani movies such as *"Khuda Kay Liye"* (2007) and *"Bol"* (2011), which address current social and political issues. These filmmakers would probably focus on how the posters, which have become the most relevant socially-themed feature in cinema, have now been redesigned to reflect the current social-political situation. Modernism of films matches the latest Pakistani films for instance *Verna* (2017) and *Moor* (2015) that are dealing with socio-political issues. They would probably rely on this to show the posters being a sign of the bold and effective movements in present-day Pakistan. The historical point of view coincides with the recent productions of Pakistani cinema like *"Moor"* (2015) and *"Manto"* (2015), which deal with the issues of society and politics. They would focus on how these cinemas, with their movie posters of thoughtful characters, have been in the lead in using movies as the medium of social and political causes. Enthusiastic point of view is close to the recent Pakistani films such as *'Bol'* (2011) and *'Manto'* (2015) which deal with sensitive issues. They will most probably highlight the fact that these series, whose posters are striking and thought-provoking, are a continuation of the tradition of cinema to create awareness and address socio-political issues. The perspective of the cultural critic matches with contemporary Pakistani films like *Verna* (2017) and *Moor* (2015) which are mostly about social problems. These films that have poster designs that are bold and challenging will most likely highlight the continuation of a tradition where cinema is used as a social critique and commentary.

The shift from the traditional classical to the digital (Lollywood) poster movies has brought about a debate among the viewers, critics, industry, and publicity experts on whether it can influence the quality of the film or how it is regarded. Traditionalist viewers may measure hand-made posters with authenticity and work, which means that when these posters are replaced by digital ones questions will arise. On the other hand, post-digital posters are frequently regarded by today's cinemagoers and marketers as upgrades of film advertising which makes the movies more appealing and accessible to wider audiences. Film critics and industry insiders often debate the link between marketing aesthetics and the true essence of movies, knowing that the image of posters can create initial impressions, but the actual quality and authenticity of films are resolved by their storytelling and execution.

The cultural significance of classical Lollywood movie posters to the new digital ones shows aesthetics and storytelling change. The old posters which are hand-painted and have a distinct vintage style are a reminder of the traditional filmmaking methods. These films often involve bold colors, highlight dramatic scenes, and exaggerate actors' features to correspond with the cultural preferences of the viewers. In contrast, the new digital posters adopt a minimalist design approach in line with the style of the globalized market and are akin to the trendy images in filmmaking.

Concerning the artistic element of old classical Lollywood posters, they are identified by their exquisite hand-painted details and traditional motifs. Such posters are created in an emotional layer, which allows them to reflect the meaning of the story. On the contrary, digital posters are not as tactile and are unable to achieve the delightful painting feeling of hand-painted artwork. These new designs are flexible and economical, yet others believe they do not offer the same visual and artistic value as their classical former pieces.

The traditional Lollywood movie posters, which were a part of the past, created an atmosphere of eagerness in the audience and made them eagerly await the movie. These were mostly located in cinema halls, streets, and surrounding areas, as people continued to see them as a sneak peek of upcoming films. The crowds would stand near

these posters, fascinated by the colors and the motion pictures. Amongst them, scores of digital posters have been created that connect people through online platforms and social media allowing the public to reach a large and diverse set of audience. The posters we created are ready to be shared across all the digital platforms, aiming to create noise and generate enthusiasm about the movies.

The advent of technology has brought about an evident change in the graphics of Lollywood's movie posters throughout the decades. Traditional craftsmanship changed to new-age machines and automation, from manual painting to digital design. Graphic designers, however, manipulate Photoshop and Illustrator to make a poster that is attractive, editable, and distributable. Such development has not only contributed to more experiments and innovation during the design of posters but also allows for customization of the audiences taking into account the trends in the current filmmaking industry.

The old classic Lollywood movie posters, which bring back memories of traditional filmmaking methods and narratives, are a symbol of the old days. They are like the last remaining pieces of a different time, that era where the painted art and the dramatic scenes played a major role in the promotion of films. These posters are not only sought after for their historical and cultural value, but they are also highly prized as Lollywood memorabilia by collectors as they are a part of the cinematic heritage of the country. Although a fresh digital poster would catch the attention of the modern audience, it is unlikely that it would be capable of evoking the same level of nostalgia as the old one. Furthermore, the new digital poster would represent a shift towards a more globalized and contemporary image of Pakistani cinema.

Both old classical and new digital Lollywood movie posters have been modified to adjust to local and international viewers. Old posters were for the local folks and they were designed with a touch of tradition and cultural themes. On the other hand, new posters had modern designs and trending global aesthetics. Studios use these posters in such a way to help them establish and re-enforce their brand image either by reinforcing the tradition or the innovation. Marketing professionals use digital tools to reach larger audiences enhancing the availability and visibility of posters worldwide.

As far as market trends and audience preferences, it is evident that analog posters are gradually switching to digital ones in pace with the growth of digital media consumption. This is because people who are watching films online are more familiar with such a way of consuming content, so the studio puts more emphasis on digital marketing and promotion. Even though the majority of poster collectors and art lovers are attracted to the new digital posters thanks to the high-quality graphics and interactive elements, traditionalist viewers and collectors still value the authenticity and artistry of old classical posters, creating the market for vintage poster collections.

Because the socio-political sphere of Lollywood cinema has had a huge impact on the transformation of poster designs down the ages, the socio-political sphere should be taken into account. Posters have evolved in the way they reflect the changes in Pakistan's society and political landscape, from the Golden age of classic cinema till the modern era. They have shown through their performances the social changes, political uprising, and cultural development as an illustration of the time. Following this, as the Pakistani cinema industry progresses, so will its movie posters that comprise an intriguing web of art, technology, and culture.

Conclusion

The role of classical and contemporary digital ‘Lollywood’ movie posters in shaping the culture through visual global influences. These posters are illustrations that feature diverse eras and styles of Pakistan's film. Classicists are attracted to the hand-painted, retrospective feel of vintage posters, while contemporaries are more towards the dynamic, futuristic style of digital posters. Those who are enthusiastic about cultural history, on the one hand, may be astonished by the culture they discover in both kinds of posters, whereas the fans, on the other hand, maybe enthralled by the style and development of the Lollywood poster art. The cultural critic's work adds to it as it presents the double-sided nature of posters: they are both mirrors and critics of existing social values. Whether it is Pakistani film or culture, it has a rich and diverse history that has been continuously enriched by the contributions made by many. The icons of the yesteryears have some peculiar elements of art that everyone, including cultural critics, traditionalists, and the general public, can agree on. They are the intricate details, vibrant palettes, dramatic compositions, references to culture, symbolism, and passionate characters. Through hand-painting, posters were able to capture an authenticity and artistic touch oftentimes missing in today's mass-produced, computer-generated posters. Vintage posters were more attractive and preferable due to their materiality, which was best described by their textures you could feel and visible brushes. Yes, nowadays digital posters might look elegant and contemporary, but they usually do not have the level of detail and imagery as their hand-painted predecessors. In a nutshell, the iconic Lollywood film posters of the past, which are distinguished by their artistic elements, tend to create a strong nostalgia for Pakistan's cinematic culture because of this reason.

Perspectives of the participants on how traditional old Lollywood movie posters used to engage the audience range from traditionalist outlook where it was all about the immersive storytelling to modernist perception of big visuals rather than the plot. Historians would be more focused on the deep multi-layered symbolism and cultural references that the posters offered, while cinematic fans would be more inclined to highlight the emotional and intellectual links the posters established. In the context of the cultural critic, the effect of the past posters is seen in the fact that they contributed to the culture of talks about social norms. In general, the old Kollywood movie posters grabbed

attention through their artistry, symbolism, and public visibility, being an integral part of the cinema experience and popular culture.

Technology has generated a huge transformation in the development and fabricating of Lollywood movie posters. Technology has not only improved the old methods of hand-painting artworks and producing digital designs but also given efficiency, versatility, and innovativeness to poster making. People from different viewpoints like traditionalists, modernists, historians, avid fans, and cultural critics all tend to point out the advantages and disadvantages of this transformation. Digital tools are meant to make the designers create visually appealing and modern posters, but the appreciation of the authenticity of handmade posters is also present. As the industry evolves, the emphasis will be on a blend of technology and the traditional way of doing things. The old classical Lollywood movie posters, which are memory-retaining for participants, bring back the memories of how movies were made in the old times. These posters with their hand-made art and powerful paintings are the representations of the time when Pakistani cinema was the symbol of creativity and the expression of culture at its very best. For instance, the films like “Mughal-e-Azam” (1960) and “Anarkali” (1958), still reflect on their amazing posters and keep the audience’s interest.

Lollywood now displays a new contemporary digital design for its movie posters that moves from the classics as it seeks to broaden its audience base. Whereas past posters were limited to local themes and traditional art to catch local audience’s attention, the new posters opted for universality and modern aesthetics which aimed at capturing global viewers. Posters are not only a medium of communication, but they also play a role in Lollywood cinema preservation. Graphic designers, marketers, collectors, and film historians are the ones who have the responsibility of preserving and analyzing these posters, which serve as valuable cultural artifacts documenting the growth of Lollywood cinemas. The segment of Lollywood is bound to evolve as well, which means that the posters will continue to transform, taking into account the mix of local culture, global trends, and novelties in design and technology. The film studios in Lollywood use classical or digital posters either new or old to strengthen their brand awareness in the film industry. Old studios resorted to classic posters, recreating the anachronism by hand, and putting the spotlight on their legacy. Unlike the classic studios, which are

characterized by a vintage look and meant to show the long history of filmmaking, new digital studios have a clean contemporary design to communicate the novelty and modern ways of telling stories. With graphic designers at the heart of this process, they have the task of putting together posters featuring a combination of tradition and modernity to ensure that the studio's brand image stays intact. Marketing strategists try to place these posters strategically so that they can communicate with the audience and can be considered part of the cinema industry in Pakistan. Lollywood will still use the posters as a powerful tool for branding, storytelling, and audience engagement which is associated with it while it is changing and developing.

The participants are unanimous that the market trends have undergone some major shifts and the audience has been inclining towards digital posters for classical and new Lollywood movies. For traditionalism enthusiasts, classical posters remain the most popular and the most eliciting of emotions, but the market mostly gravitates towards digital posters. Technological progress, changing audience profiles, and the need to come up with visual and sharable material for digital platforms have been the weapons in this shift. In past years, Pakistani films like "Verna" (2017), "Ho Mann Jahaan" (2016), and "Cake" (2018), with their digitally designed posters, represent the movie market trend that people prefer poster advertisements that are visually impressive and eye-catching. Whereas, a certain class of consumers who are the target audience of the Lollywood market, are nevertheless, the ones who are always interested in the autonomy and artistry of the Old classical posters, which is thus, an indicator of the diversity in the taste of the audience within the Lollywood market.

The socio-political forces during the time Lollywood was being formed affected the growth of the movie poster design. Participants of all kinds of positions, ranging from the traditionalist to the cultural critic, hold a common idea that a poster represents the dominant ideology, cultural norms, and political landscape of a certain period. Either in times of political instability, social revolution, or cultural rise, movie posters have altered to perform more than just convincing people to watch the movie; they have been made to deliver messages and appeal to the viewers on a more profound level. The 2000s Pakistani films, "Khuda Kay Liye" (2007), "Manto" (2015), and "Bol" (2011), are the most illustrative of the trend that started with the films that chose social issues as their theme and ended with their provocative posters. These films represent the way of cinema

as a medium for social critique, activism, and challenging social norms which can be proved by their posters as well. The growth of movie poster designs in Lollywood movies is not only a visual journey but also a mirror of the fabric of the Pakistani society which is a mix of social and political. The transformation of classical old to digital new Lollywood poster moves has brought about different opinions on the film quality as well as its legitimacy. Traditionalist viewers may remain skeptical about this change as to them, hand-painted posters have connotations with authenticity and cultural depth. The digital posters of the present and the attitudes of the marketing experts and the viewers are mostly seen as additions to the movie promotion with which the current styles of art are expressed and the audience reach is widened. Critics and experts of the film industry are in favor of posters in creating initial impressions but they highlight that the film is judged by its storytelling, performances, and overall cinematic experience. Fundamentally, although posters do their part in marketing and audience engagement, the breakthrough or caliber of films is always identified based on their content and execution.

Recommendations

Lollywood film posters portray the rich cultural history of Pakistan. They not only served as promotional material for movies but also showed the vibrant cultural history of how our forefathers used to live in society. So, a conscious effort should be made to preserve them so our future generation can study them and learn from them. There is no government-funded National Film Archive in Pakistan while post-colonial India and Bangladesh have national film archives (National Film Archive of India (NFAI) and Bangladesh Film Archive (BFA) and hold membership at the International Federation of Film Archives (FIAF). The International Federation of Film Archives (FIAF) was founded in the 1930s by the British Film Institute (BFI). The National Film Archive of India (NFAI) officially established itself in 1964 as a member of FIAF. In the mid-1960s, the British Film Institute (BFI) repatriated colonial Indian films entirely to India. South Asia's varied film industry demonstrates how various cultures and ethnicities come together via the medium, reflecting common social and cultural norms. South Asia's varied film industry displays how various cultures and ethnicities come together via cinema, reflecting common social and cultural norms. The newly formed nation of Pakistan was only just building itself and not focused on building archival infrastructure for film. Cinema halls that were used to screen films in Pakistan were taken over by rioters and destroyed, serving as a symbol of the country's continuous xenophobia. The absence of Lahore-produced films from the archives and the lack of representation of movie culture are both products of feudalism in Pakistani society. The government should start some archival projects for films as well as for film posters as part of the national cultural heritage. Posters should be digitally scanned in high resolution and added to some digital database.

Due to Pakistan's absence of a film archive, private collectors are forced to build their unofficial collections. This is not exclusive to nations lacking official film archives. Unfortunately, it has the effect of erasing historical and cultural recollections related to Pakistan's film industry. A new archival approach, focused on the protection and preservation of films, can be built upon the infrastructure already in place. Guddu Khan owns a collection of movie memorabilia that includes conventional posters, cassettes, VHS tapes, vinyl, magazines, and pictures of actors and actresses from Pakistani cinema. You may find his interviews and archive on YouTube, where he talks about how much he

loves Pakistani film history.²⁰⁷ A portion of his collection was on show in 2015 at an exhibition in Karachi. Guddu wants to use social media sites like Facebook and YouTube to distribute and maintain his archive. This is the worry that old photos from decades past might begin to fade, or perhaps already have. The visual and cinematic cultural history of Pakistani cinema has to be seriously developed. It is challenging for academics, scholars, filmmakers, and historians to provide reliable descriptions of the films they are examining because Pakistan does not have a film archive. One program that offers this kind of study is Comparative Literary and Cultural Studies at the Lahore School of Management Sciences (LUMS). Students in the program take part in Reel Pakistan: A Screen Studies Forum. Students are invited to submit working papers on Pakistani cinema history, culture, and industry to this forum. Interest in cross-cultural South Asian cinema cultures is evident from the reports. The availability of video copies would create a new avenue for historical research for a program at an institution like this one. Another effort is observed, in contrast to the National Archives of Pakistan, which gathers official records, newspapers, and news reports from TV and radio stations, the Lok Virsa Museum gathers cultural legacy, including research projects and oral histories. Because of this, the Lok Virsa Museum's organizational design is ideal for holding film and media holdings. A cultural artifact that is viewed by people in Pakistan who speak different languages is film. The Pakistan National Council of Arts PNCA and Pakistan Film Producers Association are pushing for more focus on film in Pakistan. Pakistan's film industry has expanded as a result of the creation of a national film archive and a one-year film course. The Karachi Film Society (KFS) also hosts the Pakistan International Film Festival (PIFF), which serves as a learning resource by hosting panel discussions and seminars on filmmaking. Workshops must incorporate instruction on film archiving to stop the loss of films. For Pakistan to protect and promote its cinematic legacy, it needs an extensive film collection as well as participation from academic institutions.

Art institutions and academies can play a significant role in preserving posters as a cultural heritage by conducting workshops, seminars, and training sessions for designers to learn handmade traditional techniques of film publicity materials including cinema settings, show cards posters, etc. They further organize exhibitions and establish museum sections assigned to Lollywood movie posters which can serve as a cultural hub

²⁰⁷ Vazira Zamindar, "Ek Haseen Archive," essay, in *Notes on Love & Longing in a Film Archive* (Karachi, Pakistan: Oxford University Press, 2020), 137–157.

and showcase the history and traditional aesthetics of film posters. Film poster designers must not focus or follow West and not rely fully on computer applications because the outcome will be monotonous and boring. Artists and graphic designers must incorporate traditional techniques with modern digital methods, creating a hybrid technique that makes them efficient and versatile as well as authentic and artistic. Lollywood film posters should be preserved as cultural artifacts that can serve as a bridge between past and future further educate and inspire future generations and help in maintaining our rich vibrant legacy.

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