Merging Tradition and Modernity: The Cultural Significance of Lollywood Film Posters

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ABSTRACT
This study analyses Lollywood film posters as cultural artefacts and visual narratives that influence and represent Pakistani cultural identity. This research employs a qualitative approach that includes visual analyses, semiotic interpretation, and designer interviews to investigate how these posters reflect socio-political and cultural changes over various periods. The approach examines the utilisation of motifs, symbols, and colours in hand-painted and digital posters to reveal thematic consistencies and aesthetic progression in forming national identity. These posters exemplify the fusion of traditional artwork and contemporary digital technology, showcasing the interaction between heritage and modernity. Research indicates that Lollywood film posters extend beyond mere advertising instruments, functioning as significant cultural text that encapsulates ideological and cultural sentiments while enhancing visual literacy and contributing to national debate. The research highlights the shift from manual to digital posters, highlighting the integration of folklore, local tales and international design trends in representing a hybrid cultural identity. Lollywood posters within South Asian visual media serve as lasting indicators of Pakistan's changing socio-political and creative context, providing distinct perspectives on the visual representation of national identity.
Keywords:
Lollywood, film posters, visual culture, semiotics, Pakistani cinema, cultural identities.

INTRODUCTION

Cinema is an artistic and cultural medium that offers stories that appeal to viewers worldwide. It frequently projects cultural and political narratives reflecting the complexity of society. National ideas are reinforced when Pakistani and Indian films portray one another through historically and politically affected lenses (Sana Rauf 2020). In Pakistan, Lollywood film posters have evolved into emblematic artefacts to market them and reflect the country's complex cultural tapestry. The study, therefore, examines the role these posters have in shaping and representing cultural identity from Pakistan's perspective of Lollywood cinema. This section offers an overview of how Lollywood's visual artefacts, specifically film posters, serve as a link between cinematic tales and cultural representation. Pakistani cinema's reaction to globalisation is

shown in the growing adoption of transnational cinematic trends. These developments indicate a change in how national identity is portrayed, including the incorporation of foreign talent and locales (Adnan Ramzan Fall 2022). Despite Pakistan's abundant visual culture, a deficiency in discourse remains, as Ahmed observes, until artefacts, such as movie posters, are examined for their symbolic importance (Ahmed 2014).

Posters of Lollywood movies act as a form of visual storytelling that extends to serve as expensive platforms for cultural articulation with embedded motifs and symbolic imageries that resonate well with the Pakistani people. Representing a synthesis of all historical backgrounds and traditions of visual communication, both images and text in Lollywood posters attract and hold the attention of the viewing public. Thus, the messages they convey are not only based on marketing for films but also on other messages from social, political, and cultural events. Because of their unique designs, they contribute to the general literacy of visuality in understanding communication through signs and symbols. Hina Ali recognises semiotic difficulties in the graphic design of Lollywood posters, contending that their visual language surpasses mere representation and functions as ideological allegory. (Ali 2012). Lollywood posters are representative examples of making tangible the changing cultural and attitudinal landscape of Pakistani society. Posters reflect our culture and serve as visual graphic icons of their times (Pramene 2020). Gallo also suggests that, according to him, the posters have an aesthetics of culture but do not have to define culture aesthetically. (Gallo 2002).

The progression of Lollywood posters, from hand-painted creations to digitally crafted designs, signifies Pakistan's technological and cultural transformations. This transition embodies the fusion of modernism with traditional aesthetics, providing insights into the nation's changing identity. (Gazdar, Cinema before Partition 2019) This study examines the rhetorical structures of visual images and text within Lollywood posters, utilising a two-fold conception of visual rhetoric as visual communication and a mode of approaching or methodology that allows rhetorical scholars to study these visuals within a cultural context (Foss 2004). The qualitative method of visual analysis and interviews will be used in analysing the semiotic structures within Lollywood posters to identify and establish any recurrent themes and cultural referents constitutive of Pakistani-ness." Aesthetically and commercially, Lollywood posters reflect the social texture of Pakistan's society because the aesthetic input runs alongside making them commercial products; at the same time, they are a perfect capsule of ideological and cultural feelings for particular periods. This study emphasises Lollywood posters as cultural narratives and visual representations of changing societal identities.

METHODOLOGY

In this study, qualitative methodology has been followed in exploring the cultural significance and rhetorical elements of Lollywood film posters. This research will, through visual analysis, semiotic interpretation, and designer interviews, study how the posters contribute to Pakistani cultural identity and collective memory. Applying a semiotic approach, therefore, this study will decode symbol languages used in these posters to establish how they articulate complex stories on national identity, ideology, and societal values. Moreover, to observe how the shifts from manual to digital poster-making design in broader cultural and technological spheres in Pakistan is how the new merges with the old to create a hybrid identity. Interviews are conducted with the designers of both manual and digital Lollywood posters to gain direct insight into creative processes and shifts in ideology acting upon them.

Objectives
1- To identify and analyse the motifs, symbols, and themes with special reference to Lollywood film posters from different periods.
2- To investigate the transition from manual Lollywood posters to digital and their impact on the visual identity of Pakistani cinema.

3- To explore the semiotic and rhetorical structures of Lollywood posters in articulating cultural identity and socio-political discourse messages.
4- To gather designers' perspectives on the creative processes and ideological influences of making Lollywood film posters.
5- Contributing to broader discussions on the role of visual artefacts in the construction and communication of national identity. With a focus on Pakistani cultural studies and cinema.

To contextualise these objectives within the broader discourse, the literature review presents the scholarship on the relationship between cinema posters and cultural identity.

LITERATURE REVIEW

Film posters and cultural artefacts often encapsulate societal values and ideologies of their time. The Poster of "Gone with the Wind" (1939) (see Fig.1) illustrates themes of romance, chaos, and resilience through the portrayal of Scarlett O'Hara and Rhett Butler in turmoil, appealing to American viewers during the great depression (Black University Press of Kentucky). Western cinema posters convey ideas of individual resilience and romanticism, whereas South Asian posters embody a collective cultural ethos influenced by regional identities and shared histories. Bollywood's *"Mother India"* (1957) (see Fig. 2) similarly symbolises resilience and nationalism, with *"Nargis"* being the stereo-typical Indian woman as a symbol of national pride (Juluri 2013). This connects the West and South Asian environments. For example, Dadi's interpretation of *"Zehr –e-Ishq"* (see Fig.3) illustrates a hybridised Urdu film tradition grounded in regional cultural frameworks rather than abstract concepts of national distinctiveness, providing insights into Lollywood's unique identity (Dadi, Lineages of Pakistan's 'Urdu' Cinema: Mode, Mood, and Genre in *Zehr-e-Ishq* (Poison of Love, 1958) 2020).

Figure 1, Poster "Gone with the Wind" Film 1939, USA, Artist: Howard Terpning.
Size: 30 x 40 https://filmartgallery.com/products/gone-with-the-wind-7

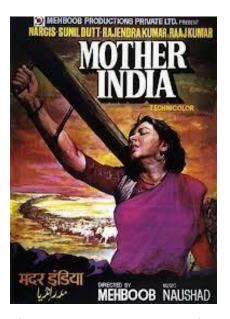Figure   2,   Movie   Poster   "Mother   India",   1957.Source:
https://www.imdb.com/title/tt0050188/mediaviewer/rm2011457792/

In the initial decades, Lollywood posters utilised distinct graphic palettes to express cultural identity, frequently highlighting characteristics connected with Pakistani consumers (Burki 2000-2001). Scholars have extensively examined film posters as cultural texts reflecting societal norms and ideologies. Hina Ali's analysis of Lollywood graphic style underscores its semiotic complexities and cultural narratives. (Ali 2012), Vasudevan investigates their allegorical dimensions, contending that these visual artefacts go beyond mere representation (R. S. Vasudevan 2010). Comparative perspectives on South Asian cinema further enrich this analysis. Gokulsing, Bhaskar, and Khan highlight the significance of visual media in influencing identity and integrating cultural narratives (K. Moti Gokulsing 2009). Bhaskar's examination of Islamicate imaginaries in Indian cinema parallels the symbolic arrangements with Islamic heritage in Pakistani cinema, highlighting both shared and distinct cultural foundations in the visual narratives of the region (Ira Bhaskar 2009).

Figure 3, Movie Poster "Zehr e Ishq", Urdu Film. 1958.
Source: https://pakmag.net/film/details.php?pid=147

Semiotic components in Lollywood posters significantly influenced its post-colonial character, merging regional aesthetics with cinematic expressions to produce a distinctive cultural narrative (Gazdar, Cinema before Partition 2019). Asia's contemporary evolution, characterised by a crisis-induced tradition revision, is exemplified in films such as "*Zehr e Ishq*." (see Fig.3). The film illustrates the psychological impact of nationalism through Sanwali's terrible destiny, symbolising Pakistan's struggle to reconcile with its history (Hasson 2022). Although conforming to Vasudevan's framework for the Bombay social cinema, the Pakistani adaptation diverges through its sombre themes of loss and despair, showcasing a unique narrative style that rejects the cathartic reassurances commonly seen in South Asian social films (R. Vasudevan, Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture 1996). In Indian cinema, film posters frequently show symbolic depictions of heroism, familial connections, and spirituality, thereby reinforcing cultural values integral to Bollywood storytelling. (Mehta 2011) Bollywood posters often employ vibrant colours and heroic symbols to express themes of resilience and unity, as demonstrated in the *"Sholay"* (1975) poster (see Fig.4), which prominently features characters in heroic stances to visually underscore themes of camaraderie and courage inherent to Indian cultural narratives. Similarly, the emblematic poster of *"Maula Jatt"* (1979) (see Fig.5) underscores themes of masculinity, rural pride, and revenge, artistically encapsulating the ideals of the *Punjabi* hero and mirroring broader cultural norms in Pakistan. Collectively, these instances demonstrate how semiotics allow film posters to represent cultural identities and ideas, rendering them effective vehicles for visual narratives in cinema. (Gazdar 2019)
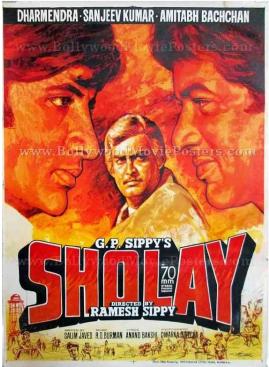
Figure 4, Poster of *"Sholay"* (1975) Designer Parchure from Pamart Studio 28" x36"
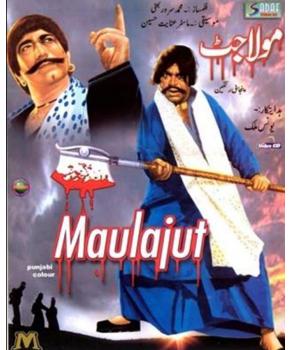https://bollywoodmovieposters.com/shop/old-indian-movie-posters-for-sale/sholay-4/

Figure 5, Poster "*Maula Jatt*" (1979), https://www.imdb.com/title/tt0239608/

The shift from manual to digital poster design reflects greater technological breakthroughs that have transformed the cinema business's aesthetics, efficiency, and cultural representation. Hand-painted posters,

such as the "Casablanca" (1942) poster (see Fig.6), inspire a sense of romanticism and artistic workmanship that audiences responded to, visually encapsulating the film's thematic essence while reflecting era-specific artistic tendencies. (Dondis 1974) In contrast to traditional techniques, digital technologies facilitated expedited and more accurate modifications and printing, a vital benefit in the rapidly evolving film industry. This transition occasionally resulted in a diminished aesthetic sensibility, as designers excessively employed filters and effects, leading to visually cluttered outcomes, as shown by the poster of *"Alami Jasoos"* (1991) (H. Zaidi 2011). In Bollywood, the early digital posters for *"Kabhi Khushi Kabhi Gham"* (2001) show the change with precise graphics and brilliant colour schemes that increased the visual impact of film marketing. (Ausaja 2009) Similarly, the digital post for the Lollywood Movie *"Waar"* (2013) exemplifies Pakistan's use of modern design principles, with high-quality imagery and bold text that appeal to contemporary audiences while retaining cultural symbolism. The digital age has broadened technological opportunities. However, it also compels designers to preserve the creativity of conventional techniques (Cetto 2022).

Figure 6, Poster "Casablanca" Size: 27 in x 41 in (69 cm x 104 cm) (plus linen-border), https://www.originalfilmart.com/products/casablanca-film-fest

In postcolonial South Asia, cinema posters emerged as strong cultural symbols, visually representing newly proclaimed nations' aspirations, beliefs, and ideologies. In Pakistani film cinema, posters such as *"Bedari"* (1957), emphasise patriotism and national unity while graphically portraying the new nation's hopes and values. (Ali Khan 2016). In Bangladesh, film posters from the 1971 Liberation War, such as those of *"Muktir Gaan"* (1995), represent themes of resilience and liberation, graphically celebrating Bangladesh's independence and distinct cultural identity. (Chakraborty (Spring, 2023). The media transition eras exhibit a compelling convergence influencing the region's visual culture. Films evolved visually through a distinctive amalgamation of cinemas, coloured posters, glossy star photos, and rural settings for audience engagement. VCR and DVD have influenced film culture in rural regions. Satellite television has profoundly transformed how individuals engage with their environment, primarily through visual media in South Asia. Television's role in daily life, representation and influence on politics and identity, market

dynamics, and ideology have introduced novel visual components to the South Asian media landscape, including its distinct screening culture. (Dev Nath Pathak 2022)

DISCUSSION

In analysing visual narratives and cultural identity in Lollywood, Pakistani cinema posters' cultural complexity and artistic depth emerge as visual artefacts representing the nation's changing identity, encapsulating values, beliefs, and aesthetics integral to the nation's cultural awareness. As seen by *"Khuda Kay Liay" and "Waar"*, these components broaden the appeal of the public while questioning traditional cultural narratives, bringing Pakistani film into line with international trends. (Adnan Ramzan Fall 2022). These posters mirror Pakistani cinema's developing artistic traditions and serve as a visual repository of the nation's cultural and ideological evolution. Pakistani and Indian films tend to represent neighbouring estates as adversaries, frequently perpetuating prejudices. Such representations shape cultural identities and collective views, consistent with the overarching tendency of employing cinema to convey political and social narratives (Sana Rauf, Image portrayal of states and societies in Pakistani and Indian films. 2020).

In conjunction with the visual alterations, linguistic alteration also gained prominence. Poster of *"Akhiri Qatal"* harmonised both scripts. However, its striking black-out-lined Urdu title signifies a reclamation of language, in contrast to previous posters that predominantly featured Roman Urdu. In parallel, English persisted as the preferred language for credit blocks, symbolising modernity and accessibility. The progressive style of the 1980s and 1990s illustrates how Lollywood posters evolved to attract audiences while discreetly reaffirming cultural identity. (Jamil Asghar 2019).

Mushtaq Gazdar emphasises that early religious views in Pakistan first prevented Muslims from viewing films, perceiving or even prohibiting, whereas modernist viewpoints regard cinema as an undignified contemporary cultural phenomenon (Ahmad 2011). Since its inception, Pakistani cinema has concentrated on culturally significant dramas in Urdu and Punjabi (A. K. Ahmad 2010), employing national music and religious motifs to differentiate itself from Indian film and strengthen national identity. (Egan 2002). *"Zehr e Ishq"* captures the complexity of Pakistani nationalism after partition. (Dadi, Lineages of Pakistan's 'Urdu' Cinema: Mode, Mood, and Genre in *Zehr-e-Ishq* (Poison of Love, 1958) 2020). Lollywood's interpretation of South Asian social film traditions demonstrates a unique and occasionally melancholic narrative style. (R. Vasudevan, Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture 1996).

The tradition of film posters in Pakistan emerged in the early years following the country's independence, with *"Teri Yaad"* (1948) serving as a cornerstone for the film industry, indicating the emergence of Lollywood and establishing a lasting legacy of visual storytelling. These works, similar to contemporary trailers, carefully employed colours, typography, and character positioning to communicate concepts and inspire curiosity. Their artistic liberty enabled them to elicit emotions and captivate audiences within the film story. (A. Khan 2014) In an era devoid of digital marketing, Lollywood posters were crucial, functioning as the principal medium for film promotion. Affixed outside cinema theatres, these posters were responsible for expressing the film's genre, tone, and essence, serving as a visual entryway to the subsequent cinematic experience. Following the prohibition of Bollywood movies in 1954, Lollywood had significant growth, producing 33 films by the late 1950s, which elevated the demand for posters. (A. K. Ahmad 2010) Lithographic printing, developed in India in the late 19th century, became essential for producing affordable, aesthetically pleasing posters. (Mazumdar 2003) Artists utilised vivid colours, intricate brushwork, and emotive compositions to create graphics that encapsulated the film's core while conveying the cultural narratives inherent in the scenario. The hand-crafted poster of *"Do Ansoo"* (1950) (see Fig.7) skilfully communicates elements of melancholy and passion with its compelling visuals and typography. The tear-filled eyes in vibrant red signify melancholy, while the teardrop-shaped typeface

underscores anguish. Incorporating trilingual language enhances its allure, illustrating the fusion of artistic components with cultural accessibility in Lollywood posters. In the post-partition era, characterised by migration and cultural realignment, Lollywood posters started to mirror Pakistan's changing socio-political and cultural setting. The 1960s and 1970s saw Dhaka become a film hotspot producing Urdu language films utilising Bangladeshi talent, highlighting the cultural gap as Bengali and Urdu became symbols of political allegiance (Hoek 2014). The "*Intezar*" (1956) highlights *Noor Jahan's* portrayal of Nimmi and employs the lantern as a metaphorical motif of determination and optimism, which are essential elements of the film (S. Zaidi 2010).
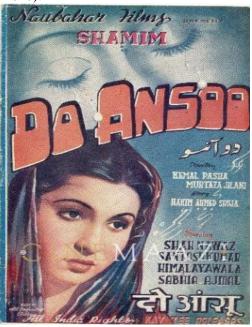

Figure 7, Movie Poster "Do Ansoo" 1950.
Source, https://pakistanicinema.net/2022/12/04/12-biggest-milestones-in-the-history-of-pakistani-cinema/

The Pakistani film industry has endured several hurdles, showcased multiple cultural tales and adopted unique contextual issues. The visual components, coupled with a distinctive artistic style that sharply contrasted with Western film iconography, contributed to the establishment of a unique Lollywood character. (C. B. Burki 2000-2001) Lollywood posters incorporated indigenous folklore and regional narratives to create a visual story that resonated with the viewer's cultural heritage, while distinguishing themselves from Bollywood's dominance in South Asia. While popular romances like *"Ishq-e-Laila"* (1957) honoured traditional stories and incorporated Pakistani heritage into the cinematic experience. (Bali n.d.). *"Sassi"* was the first Golden Jubilee hit that showed audiences' interest. (Gazdar, Cinema before Partition 2019) The aesthetic selections spanning colour palettes that indicated romance and tragedy to the intricate depiction of traditional garments enabled these posters to serve as cultural artefacts that maintained and advanced regional identity within the larger national context.

In response to changing audience tastes, Lollywood posters started to mirror altering societal conventions, especially with the representation and alteration of gender roles over time. In the 1960s and 1970s, Pakistan's film industry, which ranked fourth worldwide, produced culturally significant films such as *Ayaz, Bhabhi, Ajab Khan, Aik thi Maa, Chottay Sarkar, Alladin ka Beta, and Inqilab,* emphasises Pakistani values and national identity. The Indo-Pak war of 1965 resulted in a prohibition on Indian films, hence enhancing Pakistani cinema and propelling artists such as *Waheed Murad* to prominence as a "chocolate

hero" in films like *"Chakori" (1967), "Zinda Laash" (1967), Zerqa (1969),* examined themes of patriotism, social issues and terror constrained by stringent restrictions imposed by military governance.
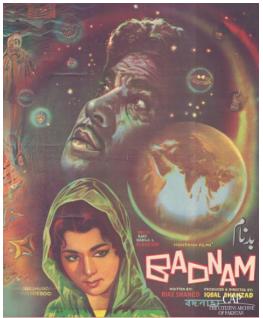

Figure 8, Poster film *Badnam* 1966,
https://britishonlinearchives.com/posts/category/articles/766/from-hand-made-to-digital-a-study-of-the-aesthetic-evolution-of-lollywood-posters-in-the-cap-archive
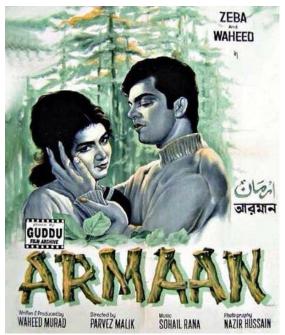

Figure 9, Movie Poster "Armaan" Urdu film, 1966. Source: Guddu Film Archive

Posters such as *"Badnam"* (1966) (see Fig. 8) illustrated the fusion of traditional artistic aspects with contemporary printing technologies, utilising brilliant colours and intricate compositions to highlight

personalities and topics integral to the Pakistani identity of that period. (Faruqui 2024) The *"Armaan"* (1966) (see Fig. 9) film poster captures the film's romantic essence and star appeal. The forest backdrop combined with wood-grained typography enhances visual depth, while the prominent presentation of Waheed's Murad name underscores his significant popularity, rendering the poster highly appealing to consumers. The Bangladesh Liberation War of 1971 transformed Pakistani cinema with films such as *"Yeh Aman"* (1971) and *"Aina"* (1977) examining themes of national identity and societal unity against the backdrop of increasing governmental authority. As a result, Punjabi and Pashto films, frequently showing local themes and folk heroes, gained popularity, while Urdu cinema experienced a decline in urban viewership. (Dadi 2020).

The impact of the Zia ul Haq Islamisation period (1978-1988) cultivated a conservative, uniform cultural representation in Lollywood, limiting creative variation and frequently conforming to dominant societal norms (S. J. Burki 1991). A crucial aspect of cultural identity in Lollywood posters is the representation of gender roles. Early posters frequently portrayed males as heroic and assertive individuals, representing ideas of bravery and sacrifice that aligned with the traditional male stereotype in Pakistani society. Conversely, women were generally shown in subordinate roles as objects of beauty or emblems of familial loyalty. Posters from the 1970s increasingly portrayed women in roles that represented resilience and independence, mirroring broader societal transformations and aiding in the redefinition of cultural identity. The *"Tehzeeb"* (1971) (see Fig.10) film poster uses a striking red background to emphasise the girl's posture, representing love and seduction. The *"Aina"* (1977), depicting an intimate embrace, underscores themes of romance and class struggle, illustrating a cultural transition from the liberal Bhutto era to the conservative Zia-ul-Haq dictatorship. As Lollywood progressed, the depiction of women on film posters also transformed. The 1980s and 1990s witnessed transformations in gender representations as female characters emerged in increasingly significant and intricate positions. The poster of *"Akhri Qatil"* (1989) (see Fig.11) highlights a dance routine, with a female character emphasising the emerging narrative of women's resistance and agency while incorporating visual expectations of traditional femininity. The movie highlighted specific moments, including stills from the dance sequences intended to attract male viewers, positioning them as noticeably above the priority narrative (Waheed Chaudhry 2014). These developing representations not only indicated the shift in gender roles but also reflected broader socioeconomic developments in Pakistan during this era.

,Figure 10, Movie Poster *"Tehzeeb"* Urdu Film, 1971.Source: https://journals.sagepub.com/doi/abs/10.1177/0974927614550750?journalCode=bioa

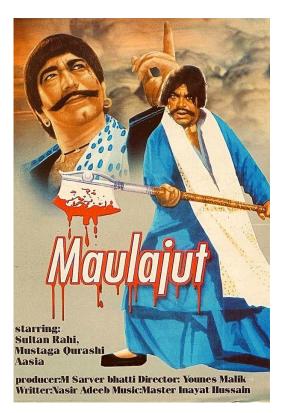Figure 11, Poster for Akhri Qatal (1989). Image source: CAP.

Figure 12, Movie Poster *"Maula Jatt"* Punjabi Film, 979. Genre: Action
Source: https://www.themoviedb.org/movie/170078

The hand-crafted *"Maula Jatt"* (see Fig.12) poster illustrates this transition, highlighting hyper-masculinity via the protagonist's muscular build and combative posture. Conventional components like blood-stained *Gandas* "a wooden baton", Islamic motifs, and country garments further underscore ideas of courage and anger, signifying a shift from the romantic images of previous decades. Sultan Rahi, a renowned action film actor from Pakistan, is featured in the majority of these films. With advancements in print technology, the focus transitioned from cultural and artistic importance to cost-effective and efficient production techniques. This transformation resulted in job losses for hand-painted poster artists but also generated opportunities for adaptation. (Rahi 2018) The development of satellite broadcasting in the 1990s resulted in an invasion of Indian films on Pakistani screens via networks such as Zee TV, so threatening the domestic industry and diverting audiences from Pakistani cinema. In response, Pakistan's film industry produced films such as "*Jeeva," "Sarkata Insaan", "Talismi Jazeera", and "Inteha"* to regain local interest, although it faced challenges from the overwhelming influence of Indian Media, which maintained a dominant viewership. According to Zaidi, using tools such as Photoshop and 3d software has transformed poster design, enabling more precision and efficiency. (H. Zaidi 2011). These digital developments have allowed designers to explore dynamic and interactive components, augmenting visual narratives.
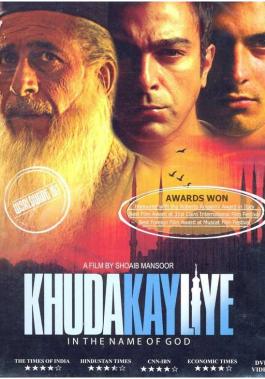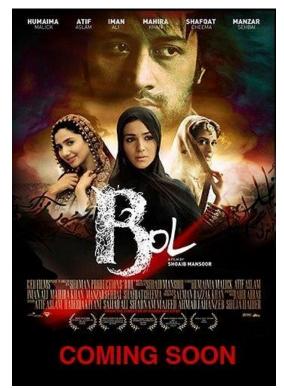
Figure 13, "Khuda Kay Liay" (2007)

Figure 14, Movie Poster "BOL" Urdu Film, 2011. Genre: Social, Religious.
Source: https://cinemainferno-blog.blogspot.com/2020/01/bol-2011.html

The film *Jinnah* (1998), starring Pakistani and Indian performers such as Christopher Lee and Sashi Kapoor, represented a significant achievement in Indo-Pak cinematic collaboration, regardless of political difficulties and criticism. (Aslam 2015). The Kargil War and the post-9/11 War on Terror profoundly influenced Pakistani films. (Zamindar 2020) Films like *"Khuda Kay Liay"* (2007) (see Fig.13) and *"Waar"* (2013) depicted storylines of national resilience and cultural pride, with posters that highlighted Pakistani landscapes, traditional clothing, and themes of resistance. The computer-generated poster for *"Khuda Kay Liay"* (2007) utilises a striking colour scheme of black, red, and yellow to represent the film's themes of violence and ideology. The symbolic representation of the mosque and a minaret instead of a letter emphasises the conflict between Islamic principles and modern concepts. The emphasis on male characters, with the male figure in the periphery, highlights the film's examination of gender dynamics. Similarly, the computer-generated poster for the film *"Bol"* (2011) (see Fig.14) demonstrates a robust combination and thematic depiction. The dark backdrop suggests elements of conservatism and sorrow, while the Urdu calligraphic title, *"Bol"* (speak), underscores the importance of amplifying the voices of marginalised women, mirroring both the film's message and broader societal concern. These posters employed visual storytelling to showcase Pakistan's distinct identity to a worldwide audience, establishing Lollywood as a representative of Pakistani stories internationally.

The cultural landmark, the poster of *"3 Bahadur"* (2015) (see Fig.15), marks the introduction of 3d animation in Pakistani films. Targeting younger audiences, its vibrant colours and dynamic composition complement the film's sense of adventure and imagination. By infusing indigenous storytelling customs with contemporary technological innovations, the poster depicts the changing goals of Pakistani families by incorporating themes of bravery and community. While keeping locally relevant aspects, this avant-garde graphic style also indicates the growing international impact on Pakistani cinema.

Figure 15, Movie Poster "3 Bahadur", 2015.
Source: https://tribune.com.pk/story/1064976/first-look-of-3-bahadur-the-revenge-of-baba-balaam-released

Modern posters, exemplified as *"Laal Kabooter"* (2019) and *"The Legend of Maula Jatt"* (2022), utilise digital methods while emphasising traditional motifs, underscoring themes of resistance, loyalty, and social justice integral to Pakistani society. Recent studies on oral presentation approaches indicate that technology influences posters (Samara 2018). The enduring presence of elements, including traditional attire, folklore, and Urdu typography in digital posters, illustrates a continuity of cultural themes that connect Lollywood's history with its future, safeguarding the essence of Pakistani culture in a swiftly changing cinematic environment. According to Yang, digital tools have improved poster designs, although their effectiveness remains dependent on cultural relevance and audience interaction. (Yang 2023). As Angelo observes, cinema posters are essential cultural artefacts that preserve and influence public memory. (D'Angelo 2012).

CONCLUSION

Lollywood film posters serve as dynamic visual narratives that document the evolution of Pakistan's cultural identity, reflecting changes in societal standards, technological progress and artistic sensibility from 1947 to the present. These posters evolved from artisanal craftsmanship to digital designs and presented a complex interplay of tradition and modernity, reflecting the intricate relationships between heritage and innovation. Through the integration of visual themes, symbolic imagery, and cultural tales, they both chronicle the socio-political and cultural ethos of their eras and critique and reinterpret national identity.
With their unique aesthetic and thematic richness, Lollywood posters have evolved from simple marketing instruments into cultural objects that resonate with viewers both in Pakistan and abroad. They emphasise the significance of safeguarding cultural memory while embracing new artistic forms, providing insights into the nation's collective consciousness. As Pakistani films adapt to the digital era, Lollywood posters are positioned to connect the past and future, facilitating worldwide cultural exchange and analysis. Future investigations may further examine their developing importance in global cinematic tales, guaranteeing that these dynamic assets persist in inspiring and educating beyond generations.

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