ANTARVIDYA
ISSN: 3107-7447
https://www.debracollege.ac.in/antarvidya/Index.aspx

https://doi.org/10.66182/Antarvidya.V2.I1.001.202

Evolution of Bengali Film Posters: A Cultural Shift from the 1920s-1950s

Jayasmita Roy

Ph.D. Scholar, Department of History
University of Kalyani
jayasmitar@gmail.com

Submitted on: 05/05/2026

Accepted on: 28/06/2026

Abstract:
Film posters serve not just as advertising tools but also as important visual artefacts that carry the messages of the time and culture. The Film poster is a key means of publicity. Apart from its commercial value, it has a sociocultural impact. The poster is the face of a film, and the filmmaker always wants to capture the audience's attention through it. The filmmakers tap into public sentiment and exploit it to make posters more appealing. Apart from advertising a film, a poster is a projection of the public's wish, what they demand from a film. Sometimes the audience craves a good story; sometimes the story of a God; sometimes the hero or heroine is the primary attraction in a movie. The poster makers portray according to public demand. The paper aims to investigate changes in film posters over the years and demonstrate cultural shifts in society. The depiction of women in Bengali film posters also changed from the 1930s to the 1950s. In the 1950s, rather than focusing on a theme of the film, posters were used to sell stardom. Analysing these film posters, the article observed a shift from god-centric, spiritual stories of a mundane world. This paper will shed light on the changing trends in Bengali film posters in the 1920s-50s.
Key Words: Bengali Film Poster, Visual Culture, Popular Culture, Stardom, Cultural Shift

The poster is one of the most important media in a film's publicity campaign and is considered one of the most powerful elements of the outdoor campaign, such as hoardings, cutouts, and banners.[1] Poster includes textual and graphic elements. The purpose of a poster is to catch the eye and convey information to a target audience; these are its key aims. In our society, there are several types of posters – social, political, and cultural. Cultural posters can serve as historical tools for exploring changes in our society's perceptions. Posters for various performing arts, such as film, theatre, Jatra, magic shows, and mime shows, should be analysed to understand changes in Bengal's cultural landscape. For this article, we focus on one of the most important media for reflecting cultural shifts in our society: the film poster. The changing mindset of society is also portrayed in film posters. This paper examines how film posters shifted their focus from serving as a means of communication to selling stardom.

Previous Research:

Several historians, Malavika Karlekar, Nicholas Mirzoeff, and Tapati Guha Thakurta, have contributed to the field of visual cultural history. Historian Ranjani Mazumdar, in her article 'Seminar Magazine: The Bombay film poster,' considers film posters a crucial, unconventional source of History. Research on film posters remains relatively limited. In the Bengali context, Parimal Roy has also contributed to this area through his efforts to collect film posters, most prominently in *The Vision of Ray: Cine Posters and Beyond*. Apart from that, A Dictionary of Bengali Cinema by Kazi Anirban and Parimal Roy serves as a good reference for understanding Bengali film culture, but it doesn't delve deeply into the history of Bengali posters. These contributions, however, are mostly limited to putting together posters and explaining the backstories of their creation. Recently, Goutam Barat launched *Bengali Cinema Through Poster Art: a unique collage of Bengali film posters from 1917 to 2025*. They don't consider posters to be social expressions and documents of visual-cultural history. But the posters enable us to build an idea about the social changes of this time. The present paper will seek to achieve this goal.

Methodology

During the initial decade of Bengali cinema, film posters served primarily as promotional media to attract audiences and boost ticket sales. It was used to inform people about the film, its showtime and place, etc. After using the posters, the theatre owners threw them away. However, they didn't think to preserve the original drawing of the Bengali film posters. Archives also didn't take this initiative. So now, when we are doing research, it isn't easy to find posters from the 1920s to the 1950s. Fortunately, some personal collectors preserved these posters. We examined over two hundred posters from this period and sought to analyse the cultural shifts of the era. From the 1920s to the 1950s, we will examine how technology, graphic and textual design, and the focus of the poster shifted towards greater commercialisation.

Origins of Film Posters

The first known film poster was designed to advertise the screening of L'Arroseur arrosé, a film by the Lumière Brothers, at Paris's Grand Café on 26 December 1895. The poster was created from an illustration by Marcellin Auzolle, and the film itself is considered one of the first fictional comedy films.[2] During the early days of movies and cinemas, which were usually single-screen and showed just one movie at a time, posters that hung outside the cinema were a vital way to reach potential audiences. At first, movie posters were created solely for movie theatres and had to be returned to the distributor when the movie ended. Hiralal Sen is regarded as India's first filmmaker. Hiralal Sen founded his Bioscope Company on 4th April 1898. He imported movies from outside and presented bioscope shows for the zamindars and high-ranking government officials of Eastern India at special occasions or ceremonial days. In 1898, he demonstrated films for a whole week in Bengal. On April 15, 1900, *the Royal Bioscope Company* also screened films at the residence of Raja Rajendra Narayan Ray of Bhawal.[3] The history of film production in West Bengal dates back to 1919 with the release of *Bilwamangal*, a silent film produced under the banner of the Madan Theatre. This development occurred only six years after the production of the first Hindi film, *Raja Harishchandra* (1913). Bengali film posters are textual and graphical. The textual information on film posters usually includes the film's title in large font, the names of the main actors, director, producer, music director, and story writer, and the date of release. The graphic design of the posters was meant to provide the viewer with a basic sense of the narrative through a frozen image whose form was derived from various popular, traditional, and modernist art cultures.[4] Posters played an important role in facilitating communication

across cultural and linguistic boundaries, enabling messages to reach audiences in different regions of the country.

Early Bengali Film Posters of the 1920s

During the 1920s, a period in the silent era of Bengali film, posters were usually hand-painted and strongly influenced by popular art forms of the era, such as calendar art and lithographic prints. The posters tended to be more dramatic, with the main characters illustrated in a striking manner, sometimes with symbolic scenes from the film, and with emotional expressions to draw in viewers who couldn't read the detailed text. The posters were particularly important as visual communicators, given that the movies were silent. The film's name, actors, and production companies were announced in bold Bengali, with occasional English titles. Some printing methods used were lithography, and colours were often dark and eye-catching, with reds, yellows, blues and greens standing out in the crowd of the busy city streets. They were hung up in marketplaces, cinema halls, and on walls to advertise new movies. Bengali films in the twenties were decorated with art illustrations and early advertising methods, all of which shaped the visual culture of Indian cinema. The beginning of the talkie era in the 1930s was a turning point in film history and in film posters. By observing film posters, we can track major shifts in film history. The feature of synchronised sound was highlighted in posters, especially when Alam Ara was released in 1931, marking the start of the sound era. With the advent of sound, posters prominently highlighted features such as "All talking, singing, and dancing."[5] As a result, the examination of film posters is a valuable study that gives insight into the history of cinema itself. There are a number of unique elements in film posters of this decade. These features can be studied to identify the trends in Bengali film poster design.

Mythology and Puranic Tradition in Bengali Film Posters:

Mythological film flourished in the 1930s. The epics, Puranic stories and devotional lore provided a rich well for these films to draw on, and they had found their audience among rural and urban audiences alike. The posters for mythological films were a vital factor in attracting audiences. The posters did not tell the story visually, but rather on the iconography of familiar deities and mythological figures. Such images built on previous cultural memory: the divine figures were instantly understood by audiences, as their form had been so much a part of Bengal's religious consciousness through the imagery of temples, calendar prints and folk performance traditions. By foregrounding these familiar icons, the posters invoked reverence, curiosity, and cultural continuity, effectively bridging cinematic representation with long-standing devotional imagery. The image can be identified by society as the preimagined image of these mythological icons. Sriguranga(1933)[6], Mirabai(1933)[7], Sri Gouranga Maha Prabhu(1934), Dhruba(1934)[8], Chand Sadagar(1934), Dakshayagna(1934), Sachidulal (1934)[9] (Figure 1), Tulsi Das(1934)[10], HarishChandra(1935)[11] (Figure 2), Krishna Sudama(1936)[12], Ekalbya(1938) were the famous mythological films at that time.

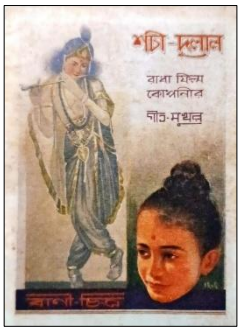


Figure 1: Sachidulal



Figure 2: HarishChandra

Nationalistic approach in Bengali Film Posters: In the 1940s

In the 1940s, the film became popular among the masses. The nationalistic approach appealed to people at the time. The posters were also designed from a nationalist mindset. In this stormy decade of the 1940s, film posters such as Bandematarm (1946), Sangram (1946), Desher Dabi (1947), and Amar Desh (1947) attracted Indians. Film posters like Bandematarm (1946)[13] (Figure 3) used colour choices—particularly saffron, white, and green—to subtly invoke national identity. Iconography associated with revolution, such as clenched fists, flames, broken chains, or marching crowds, appeared in the forms to signal collective action and aspiration for independence. Posters such as Sangram(1946) [14], Desher Dabi(1947),[15] employed similar nationalistic iconography to intensify public sentiment and evoke a shared patriotic consciousness. The human figures in these posters were often idealised: leaders were portrayed with auras of moral authority, while martyrs were depicted with an air of noble sacrifice. Female characters, when present, were shown as embodiments of Mother India or as fearless participants in the struggle, reinforcing the idea that the nation was both familial and sacred. Even when narratives centred on individuals, the posters framed them within a larger collective cause, emphasising that personal sacrifice served national redemption. Typography played an important role as well. Bold, sweeping letters conveyed urgency and determination, while slogans and taglines echoed the rhetoric of the independence movement. Such a poster was Amar Desh (1947)[16], which used this kind of typography to attract Indians. The visual arrangement—using diagonals, contrasts, and dynamic poses—created a sense of movement and forward momentum, symbolising the nation's march toward freedom. After that film posters of Chattagram Astragar Lunthan(1949)[17] (Figure 4), Banser Kella (1953)[18], Jagrato Bharat (1950), and Forty-Two(1951)[19] remind us of the days of our freedom struggle.



Figure 3: Bandematarm



Figure 4: Chattagram Astragar Lunthan

Novel-Based Film Posters: From the 1930s to the 1950s

In the 1930s, filmmakers were more concerned with portraying the novel on the screen. The 'films' were called 'boi' in Bengali. The audience of that time compared the film with a novel. The educated Bengali middle-class people were the primary audience of the film at that time. These people were looking for entertainment suitable to their culture. Many Bengali films were adapted from the renowned novels of Bankim Chandra Chattopadhyay, Sarat Chandra Chattopadhyay, and Rabindranath Tagore. Poster makers tried to highlight the novel and the writer's name. Not only did they use their name, but they also used their images to attract this socio-cultural Bengali middle class. For example, in the poster of Debdas(1935)[20] of Sarat Chandra, Bishabriksha(1936)[21] of Bankim Chandra, Panditmasai(1936)[22] of Sarat Chandra, and Gora(1938)[23] of Rabindranath Tagore, poster makers used the names and images of writers.

In the 1940s, we found so many films based on these famous novels. But in this era, posters for the novel-based film have shifted their focus from the writer to the story. The Posters represented the outline of the story. For example, we discuss the poster of 'Chandrasekhar' released in 1947. In that case, it portrays the theme of the story, whereas, in the 1930s, in the poster of Chokher Bali(1938)[24] (Figure 5), writer Rabindranath Tagore was the prime attraction of the poster. We found more posters in the 1940s that represented the theme of the novel in the posters. Ramer Sumati(1947)[25] of Sarat Chandra, Noukadubi(1947)[26] of Rabindranath, Dhatridebata(1948)[27] of Tarashankar Bandopadhyay, Arakshaniya(1948)[28] of Sarat Chandra, Debi Chowdhurani(1949)[29] of Bankimchandra Chattopadhyay, Bamuner maye(1949)[30] of Sarat Chandra, Mantramugdha(1949)[31] of Banaphul were examples of posters that highlight the outlines of the story rather than writers. In the film Noukadubi, we see an incident of a sunken boat changing the lives of two couples. The poster depicts a small boat that leaves these people's lives in uncertainty. In the poster of the film, 'Debi Chowdhurani' (Figure 6), we see a changing line that indicates an incident that turned a woman's life from a housewife to a leader of dacoits. In the 1950s, the novel-based film poster became more commercialised and shifted its focus from the story to the actors. Hero heroines were highlighted in this era. In the posters of Chndranath (1957)[32], Barodidi (1957), and Rajlakshmi O Srinkanta (1958) (Figure 7), the images of Uttam Kumar and Suchitra Sen were the primary attraction of the posters rather than the stories. It's a journey from the 'boi' to 'film' that can be traced through the posters.

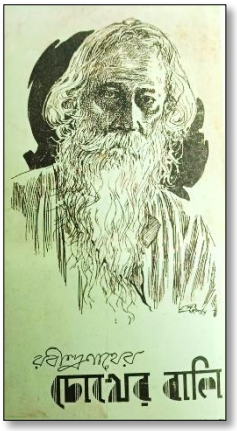


Figure 5: Chokher Bali



Figure 6: Debi Chowdhurani



Figure7: Rajlakshmi O Srinkanta

Theme-based Film Posters: In the 1940s

In the 1940s, we can notice a new trend in Bengali film posters. The filmmakers tried to convey the film's theme on their posters. So, it became more significant at the time. It played a key role in connecting the audience with the story. At that time, film posters became more creative because commercial artists designed many of them. As an example we can notice the poster of Matir Ghar(1944)[33], Udayer Pathe(1944)[34], Bideshini(1944), Chhadmbeshi(1944)[35], Jharer par(1947)[36], Kalo chhaya(1948)[37], and Jar jetha ghar [38](1949) etc. For example, the poster of Chhadabeshi was a unique creation. The poster maker drew a picture of a human being who appears as a man and a woman at the same time, from two different sides. This poster indicates that the person is in disguise.

Depiction of Women in Bengali Film Posters: 1930s to 1950s

The portrayal of Women in Bengali movie posters was also transformed from the 1930s to the 1950s. Thus, the film is one of the media reflecting society. In the 1930s, society always tried to project the ideology of 'ideal womanhood' on Bengali women. So, films about the life of these 'ideal women' like Sita, Sabitri and Droupadi were seen by Bengali women. The posters

for those films also projected 'purity', 'chastity', and 'spirituality' in front of Bengali women. The posters of films like Sabitri (1933)[39] (Figure 8), Sita(1933)[40], Ruban(1933)[41], Janak Nandini(1939)[42] were examples of the 'ideal womanhood'.

In the 1940s, we found more women-centric films. In these film posters, like Ahuti(1941)[43], Nandini(1941)[44] (Figure 9), Tatinir Bichar(1940),[45] Brahman Kanya (1941)[46], Pratisodh(1941)[47], Mayer Pran(1941)[48], Patibrata(1942)[49], Nari(1942)[50], Grihalakshmi(1945)[51]etc, they used the image of a woman. But in this era, we can see that the social perception of women was projected in the posters. In the poster of Grihalakshmi, we can see a traditional Bengali woman doing worship in the evening. Through this image, they portrayed an ideal wife for viewers that the patriarchal society wants. The marriage system of our society at that time was a burden for the bridegroom's family. In the poster of Nandini, we find an image of a newly married woman and her father, who is worried about his daughter, which depicts the thoughts of our society. In the poster of 'Matir Ghar', we find a reflection of the film. Matir Ghar means the house made of mud, which is not stable and can be broken by any storm. In the same way, the domestic life of women is uncertain. So women have no permanent house. This poster indicates the uncertain married life of three women. In his article "Bollywood Film Posters: A Study of Changing Trends," Manash Pratim Goswami discusses the poster of Mother India (1957)[52] as a notable example of effective visual representation in film publicity. The poster is an oil painting, predominantly red and orange, depicting the iconic image of Radha pulling the plough through the field. The overall composition emphasises the physical exertion and endurance of the central figure, creating a dynamic contrast of colours and forms. The use of bold brushstrokes and contrasting colours creates a dynamic composition that highlights the physical exertion and endurance of the central figure. The strong use of colour draws attention to Radha's face, highlighting the emotional and social difficulties of her existence. This image carries several meanings regarding hardship in the film, but it also embodies motherhood and Mother Earth, heightening the story's emotional impact and dramatic tension.[53] The following bilingual (Hindi & English) posters feature this important imagery and can easily touch viewers' hearts.

In later decades, film artists, particularly the film heroines, gained more prominent roles and more central visual prominence in poster design, thanks to the use of photographic cut-outs. The glamour of stardom became an integral part of film publicity by the 1950s. Although the imagery of women depicted in the posters was drawn from the 1940s, poster makers emphasised the heroine. Not only were they popular, but they were also used for commercial purposes. The name of a famous actress attracted people more. For example, we can see some posters with headlines 'Kanan Devi r Ananya'(1949)[54], 'Sunayana Devir Singhadwar'(1949) [55], etc. In the 1950s, some posters, such as Agnipariksha (1954)[56], Deep Jwele Jai (1959)[57], and Uttar Falguni (1963)[58] (Figure 10), centred solely on the actresses.



Figure 8: Sabitri



Figure 9: Nandini



Figure 10: Uttar Falguni

Selling Stardom in Bengali Film Posters: In the 1950s

Since the 1950s, the storyline of films has begun to shift, with romanticism becoming more prominent. At the same time frame, film posters also evolved. The hero and heroine were given more prominence and were the central focus of the posters. They were used in the first posters of that film as cutouts by the poster makers.[59] From this time on, the concept of a nuclear family in the Urban setup, and a romantic, realistic attitude arose. In the 1950s, the hit celebrity pair of films became more important. The image of the pair and their names were written on the posters. There are some hit pairs in the movie industry. The poster makers also used their popularity and stardom to advertise the film. The 1930s puranic tradition-based storyline was not as appealing to the newly emerged elite urban people as these realistic stories were. So, a Poster came to represent society. In the posters like Grihaprabesh(1954)[60], Shapmochan(1955)[61] (Figure 11), Sabar Upore[62] (1955), Sanjher Pradip(1955)[63], Saharer Itikatha(1960)[64] (Figure 12), Taser Ghar(1957)[65], Trijama(1956)[66], Ekti Raat (1956)[67], Haranosur(1957)[68], Pathe Holo Deri (1957)[69], Suryatoran(1958)[70], Chaowa Pawa (1959)[71] (Figure 13), concentrated only on this couple. The posters from this decade became more commercialised and sold stardom.

From the 1950s onward, Uttam Kumar's heroic image attracted the most attention. So, the filmmakers gave him his stardom on posters. Star imagery is an important consideration in the making of film posters, as Ranjani Mazumdar points out in *Bombay Cinema: An Archive of the City*. The path to stardom has been a vital part of movie publicity ever since its inception. In the design of a film poster, the star of the movie is often a central figure, symbolising its significance in drawing in viewers. Familiarity between a star and an audience is crucial to modern publicity strategies. This familiarity is created not just through cinematic performances but also across a myriad of media, including fan magazines, gossip columns, radio, TV, newspapers, and film posters. Through these interconnected channels, the star image is carefully cultivated to appear recognisable and appealing to the public, making the star a central reference point in the promotion and marketing of films.[72] In some posters, such as Shilpi (1956) and Trijama (1956), Suchitra Sen was highlighted more than Uttam Kumar, whereas in the poster featuring Sabitri Chattopadhyay, Mala Sinha, and others, Uttam Kumar was more prominent than his heroines.[73] The poster should have a combination of glamour, familial love, star power and elegance. But now, film posters have become more focused on stardom. So, after the 1950s, we can trace this trend of selling stardom more prominently.



Figure 11: Shapmochan



Figure 12: Saharer Itikatha



Figure 13: Chaowa Pawa

Change in Technology in Film Posters

Technological changes are also significant for this cultural shift. From the beginning of the film, painting posters was the only way to make posters. If we go through the posters of *Minakshi* (1942), *Bhisma* (1942), *Karnarjun*(1942)[74], and *Poshyaputra*(1943)[75], we can quickly identify the paintings. After that, they started using cutouts on some posters. Film posters of *Ranga Bou*(1937)[76], *Pratikar*(1944)[77], and *Abhijatri*(1947)[78] are examples of it.

After making the original posters, they made several copies in different sizes. From the 1940s, they became more colourful and attractive. In the later decades, film posters began to incorporate minimal text while emphasising visual elements and vibrant colours to attract a broader mass audience, including those with lower literacy levels. In the 1950s, Satyajit Ray's entry into the film industry marked a remarkable change in the world of film posters, which needed to be studied through various research methods.

Textual Transformation in Bengali Film Posters: From the 1930s to the 1950s

Typography acts as a symbolic representation of the film's theme.[79] The textual component was also a crucial element of film posters. In addition to its basic information about the movie, the typography on the opening screen gradually became a major visual element. During the early days of Bengali cinema, the posters of great directors like Satyajit Ray, Mrinal Sen, Bimal Roy and Ritwik Ghatak acquired a unique appeal. At this time, expressive and artistic letter forms, frequently executed with calligraphic strokes, were prevalent. Whereas Bengali film posters have featured a considerable typographic ability in title design since the early days of the film industry, rather than most of the Hindi film posters. This may be due to the hiring of skilled designers and the easy flow of the Bengali script. In many cases, the typographic design served as a pictorial metaphor for the film's theme. In particular, the posters created by Satyajit Ray are examples of the same. Films such as *Devi* (1960)[80], *Aparajito* (1956)[81], *Kanchenjungha* (1962)[82], and *Mahanagar* (1963)[83] demonstrate the artistic significance of title typography. In particular, Ray frequently self-designed the title lettering for his own film posters as he considered typographical design to be a very sensitive and important element of the film publicity.

Ray created a groundbreaking poster for Aparajita (1956). The typology of Aparajita has been made in two very forceful strokes of the brush with the two vertical lines of the 'A'. They were very large, and the level bar would be a train moving across the top. It appeared to be a trip from one area of the country to the other, which was the essence of a large portion of the film (from Kolkata to Banaras and back across the Ganga).[84] Another excellent example of the first film starring Apu, The Pather Panchali (1955), poster, which gives a glimpse into his early years with his mother and sister Durga, who have the greatest influence on his early life. The colours depict the family's warmth, tenderness and unity. This scene is set into a circular pattern much like traditional alpona patterns. Folk-inspired elements like footprints, fish and the sun give the poster a childlike innocence and expression of rural simplicity and charm at the heart of the film's setting.

In the poster for the film Devi (1960) (Figure 14), Satyajit Ray represents the protagonist, Dayamoyee, through visual elements associated with the iconography of Goddess Kali—large, almond-shaped eyes that meet the viewer directly, a prominent red bindi, and elaborately arched eyebrows. Her face is rendered in contrasting light and dark tones, suggesting a duality between her gentle side and a more intense, forceful dimension of her character. These stylistic choices lend the image a surreal, heightened atmosphere that deepens the psychological complexity conveyed in the poster. The ingenious variety of design and calligraphy evident in his various posters bespeaks the artist's depth. Take this film, Devi, for instance: in the posters, the letters De and vi are designed and shaped to resemble the Crown of a goddess. In Kanchanjangha (1962) (Figure 15), Ray's title design alone conveys meaning; the lettering's form and flow evoke the mountain's contours and vertical ascent, making the typography an integral part of the poster's thematic expression. For Mahanagar (1963) (Figure 16), Ray captured a pivotal moment of transformation by portraying the protagonist, Arati, applying lipstick for the first time—an image that becomes a powerful emblem of independence, self-assurance, and emerging identity. The typography used in this poster reinforces themes of urban struggle and the city's evolving structure, visually echoing the

film's socio-economic concerns. Designers have employed various techniques to make title designs more effective and visually significant. In Bengali film posters, this trend is particularly prominent, as the shared linguistic and cultural background of the audience allowed designers greater creative freedom in typographic experimentation.



Figure 14: Devi



Figure 15: Kanchanjangha

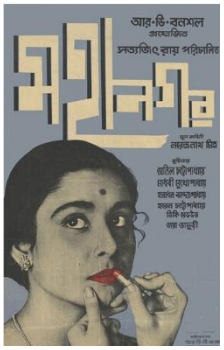


Figure 16: Mahanagar

Conclusion

Posters may be considered as a new tool of visual cultural History. Posters attempt to reflect the socioeconomic, political, and cultural contexts of a different era, thereby capturing the changing times. Even though made for commercial reasons, Bengali film posters were used to portray society and to propagate mythology and Puranic tradition. An attentive observation of some Bengali film posters can give us an idea of the significant cultural changes in society. The movie has been transformed to meet society's demands. Examining the posters of this era, we sought to shed light on how film posters shifted their focus from communicative media to selling stardom. The entire time, we see a shift from god-centric, spiritual films to films set in a normal world, from rural to urban culture. There is a change in the depiction of women in Bengali film posters from the 1930s to the 1950s. Scrutinising the posters, we notice how their focus has changed over time and reflects the audience's changing choices. So, film posters reflect changing times, thought processes, technology, and a range of ideas, designs, customs, and cultures across decades.

Film Posterthe

Reference:

[1] Goswami, Manash Pratim. "Bollywood Film Posters: A Study of Changing Trends." *Journal of Content, Community & Communication*, Amity School of Communication, vol. 6, year 3, Dec. 2017, p. 78.

[2] Stephen Rebello and Richard Allen, *Reel Art: Great Posters from the Golden Age of the Silver Screen* (New York: Abbeville Press, 1988), p.14.

[3] Hossain, Mamun Belayat. *Cholochchitrer Sathe Bojhapora (Conversation with Film Culture).* Katha Prakash, 2016, p. 21.

[4] Mazumdar, Ranjani. "The Bombay Film Poster." *Seminar*, no. 525, May 2003, p. 1.

[5]"Bollywood Poster of Alam Ara (1931)." *History of Film*, https://www.historyoffilm.net/picture/bollywood-poster-of-alam-ara-1931/. (accessed on 25th April,2026)

[6] Ray, Parimal, and Kazi Anirban. *A Directory of Bengali Cinema*. The Colors of Art, Kolkata, 2013, p. 15.

[7] Ibid., p. 16.

[8] Ray, Parimal. Personal Collection.

[9] Ray and Anirban, *A Directory of Bengali Cinema*, p. 19.

[10] Ibid., p. 20.
[11] Ibid., p. 23.
[12] Ibid., p. 28.
[13] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0022.
[14] Ibid., slide no. aa0021.
[15] Ray and Anirban, *A Directory of Bengali Cinema,* p. 95.
[16] Ibid., p. 97.
[17] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0098.
[18] Ibid., slide no. aa0180.
[19] Ray and Anirban, *A Directory of Bengali Cinema*, p. 153.
[20] Ibid., p. 23.
[21] Ibid., p. 29.
[22] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa001.
[23] Ibid., slide no. aa003.
[24] Ray and Anirban, *A Directory of Bengali Cinema*, p. 40.
[25] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0036.
[26] Ibid., slide no. aa0035.
[27] Ray and Anirban, *A Directory of Bengali Cinema*, p. 105.
[28] Ibid., p. 108.
[29] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0081.
[30] Ray and Anirban*, A Directory of Bengali Cinema*, p. 119.
[31] Ibid., p. 122.
[32] Ray, Parimal. Personal Collection.
[33] Ray and Anirban, *A Directory of Bengali Cinema,* p. 81.
[34] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa12.
[35] Ray and Anirban, *A Directory of Bengali Cinema,* p. 82.
[36] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0026.
[37] Ibid., slide no. aa0067.
[38] Ray and Anirban*, A Directory of Bengali Cinema*, p. 120.
[39] Ibid., p. 15.
[40] Ibid., p. 16.
[41] Ibid., p. 16.
[42] Ibid., p. 45.
[43] Ibid., p. 56.
[44] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. BF 3.
[45] Ray and Anirban, *A Directory of Bengali Cinema*, p. 54.
[46] Ibid., p. 58.
[47] Ibid., p. 59.
[48] Ibid., p. 61.
[49] Ibid., p. 69.
[50] Ibid., p. 68.
[51] https://www.bengalfilmarchive.com/filmography-details.php?t=MjY0 (accessed on 22nd April, 2026)
[52] Sarder, Ujjwal. Personal Collection.
[53] Goswami, Manash Pratim. "Bollywood Film Posters: A Study of Changing Trends." *Journal of Content, Community & Communication,* Amity School of Communication, vol. 6, year 3, Dec. 2017.
[54] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa0086.
[55] Ibid., slide no. aa0077.
[56] Ray and Anirban, *A Directory of Bengali Cinema*, p. 203.

[57] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. AW 56.
[58] Roy, Falguni Dutta. Personal Collection.
[59] Somshankar. "Cinemar Poster Abang Kichhu Kutkachali." In Dasgupta, Subhendu, ed. *Bangla Postar: Due Banglar Lekha O Chhabi*. Monfakira, 2020, p. 247.
[60] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa214.
[61] Ibid., slide no. aa288.
[62] Ibid., slide no. aa274.
[63] Ibid., slide no. aa289.
[64] Panda, Apurba Kumar. Personal Collection.
[65] Centre for Studies in Social Sciences, Calcutta. Archive, Ibid., slide no. aa353.
[66] Ibid., slide no. BI 11.
[67] Roy, Falguni Dutta. Personal Collection.
[68] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa372.
[69] Ray and Anirban, *A Directory of Bengali Cinema*, p. 278.
[70] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. BI 24.
[71] Roy, Falguni Dutta. Personal Collection.
[72] Mazumdar, Ranjani. *Bombay Cinema: An Archive of the City.* University of Minnesota Press, 2003, p. 226.
[73] Mukhopadhyay, Samrat. "Jibani Sudhu Harafer Smritite Dhara Thak." In Dasgupta, Subhendu, ed. *Bangla Postar: Due Banglar Lekha O Chhabi.* Monfakira, 2020, p. 243.
[74] Ray and Anirban, *A Directory of Bengali Cinema*, p. 66.
[75] Ibid., p. 77.
[76] Ibid., p. 36.
[77] Ibid., p. 81.
[78] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. aa40.
[79] Shahid, Mohammad, and Udaya Kumar. "Title Design in Hindi and Bengali Film Posters." *Typography and Cultur*e, Pune, 2014.
[80] Centre for Studies in Social Sciences, Calcutta. Archive, slide no. BR 8.
[81] Ray, Parimal. *A Vision of Ray: Cine Posters & Beyond*. Pratikshan, Kolkata, 2005, p. 39.
[82] Ibid., p. 97.
[83] Ibid., p. 113.
[84] Ibid., p. 14.