



GOKHALE MEMORIAL GIRLS' COLLEGE

DEPARTMENTAL MAGAZINE

PULSE

Ideas that Influence. Strategies that Sell. Impact that Lasts.

DEPARTMENT OF

ADVERTISING, SALES PROMOTION AND SALES MANAGEMENT



ACADEMIC YEAR
2026



VOLUME
1



ISSUE
1



GOKHALE MEMORIAL GIRLS' COLLEGE

PULSE

Departmental Magazine

**Department of
Advertising, Sales Promotion and Sales Management**

Academic Year 2026

Volume 1 | Issue 1

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

Acknowledgement

On behalf of the Department of Advertising, Sales Promotion and Sales Management, we the faculties of the department extend our heartfelt thanks to our Principal Madam, Dr. Atashi Karpha for her encouragement and cooperations to launch this student's E-magazine.

We extend our congratulations and best wishes to the team of contributors, encouragers, all the student contributors of "Pulse", we hope that this journal will continue to grow in stature and provide valuable insights in the field of creativity, advertising, marketing, management and more.

Shri Dipankar Mukherjee (Faculty)

Smt. Aditi Chatterjee (Course Coordinator & Faculty)

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

About the Department

About the Department

Advertising, Sales Promotion and Sales Management (ASPSM) is a Major Course introduced in our institution on the basis of recommendations from the University Grants Commission in 1994. It is a three-year course leading to Bachelor's Degree (B.A./B.Sc.) Major awarded by Calcutta University. Gokhale Memorial Girls' College is the only institution in Calcutta which offers the curriculum. The first batch of students was admitted in the academic session 1994-95 and since then seventeen batches have passed out successfully. The department has both full time and guest faculty. The department also arranges special lectures by visiting faculty who are from various organizations in the industry known for their specialization in particular areas of study related to the curriculum. It tries to provide placement when possible. This year interested students of the final year could be placed successfully in Tata Consultancy Services. Keeping in line with the vision of the Institution, the Department believes in women empowerment that can be attained through all round personality development, financial independence and inculcation of social responsibility.

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GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

Vision & Mission

Vision & Mission

To develop and empower women through education that fosters knowledge and skills, promotes the values of equality, secularism, and national integration; moulds character through discipline and rigour; and creates an open mind capable of assimilating the best traditions of the world in the field of management.

- Training students for developing skills in graphic design and Ad-message writing, Copy Writing, Content Writing, Photography and Soft Skills.
- Prepare students for a career in marketing /advertising by imparting theoretical and practical instructions that provide holistic understanding of the subject.
- To help cultivate skills that adequately qualifies students for the employment market.
- To Groom the students for entrepreneurial competence.
- To arrange regular tutorials for consistency and improvement in the performance of the students.
- To provide good collection of books in the college central Library.
- To facilitate in-depth study and presentation skills through class-room presentation on various related topics.
- To provide total support for all round guidance and success in university examination & career development
- To provide more practical based learning
- To provide more activity oriented teaching-learning process (quiz, debates, poster making, ad-slogan writing which will also enhance teacher-student relationship
- To organize at least 2-3 special lectures in an academic year to improve industry-student interface
- To organize professional counselling
- To arrange for campus interview
- To ask ex-students of the department to share their career experiences once a month the students can form an idea regarding their career options and higher studies after graduation.
- To involve Ex-students to provide job opportunities for the final year students.
- To encourage Ethical business practice
- To inculcate Women Empowerment

Objective

The Department strives to enrich society by nurturing women who are intellectually accomplished, economically independent, socially aware, politically conscious, morally responsible, and compassionate citizens.

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management **List of Faculties**

Sl.	Photo	Name of the Faculty	Educational Qualifications
1		Smt. Aditi Chatterjee	Pursuing PhD. In Management

Sl.	Photo	Name of the Faculty	Educational Qualifications
2		Mr. Dipankar Mukherjee	M. Com

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

List of Students 2026

1. Satavisha Dutta – Semester 7
2. Sreya Chakraborty- Semester 7
3. Jyotishree Dutta – Semester 7
4. Mayuri Das – Semester 7
5. Anushka Bhattacharya – Semester 4
6. Supriya Tarafdar – Semester 4
7. Tripti Sharma – Semester 4
8. Aakriti Chhetri – Semester 4
9. Mon Dutta – Semester 4
10. Triyasha Chakraborty – Semester 4
11. Sayantany Dutta – Semester 4
12. Muskan Kumari – Semester 4
13. Arpita Debnath – Semester 2
14. Ritu Roy – Semester 2
15. Tannistha Singha – Semester 2
16. Srinandini Bhattacharya- Semester 2
17. Ishika Dey – Semester 2
18. Sreeja Choudhury – Semester 2
19. Udit Chatterjee – Semester 2
20. Ananya Kumari Singh- Semester 2
21. Nandini Some - Semester 2
22. Priya Pramanik- Semester 2

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

Alumni Speaks



Mrs. Anushka Biswas

ASPV (Advertising, Sales Promotion & Sales Management) | Batch of 2021

I am Mrs. Anushka Biswas, a proud alumna of Gokhale Memorial Girls' College, where I completed my graduation in 2021. I joined the college in 2018 and successfully completed the three-year degree programme with ASPV (Advertising, Sales Promotion & Sales Management) as my major subject.

Choosing ASPV was one of the best decisions of my academic journey. The subject gave me a strong understanding of advertising, marketing, branding, sales management, consumer behaviour and business communication. More importantly, it helped me understand how these concepts can be applied across different industries in the practical world.

Being the department topper was a proud achievement that boosted my confidence and encouraged me to aim higher in my career. I am sincerely grateful to Professor Sangeeta Ma'am and Professor Aditi Ma'am for their constant guidance, encouragement and support throughout my college life.

Today, I am working with Sinclairs Hotels Limited as a Senior Reservations Executive, where I handle PAN India reservations along with Revenue Management responsibilities. Alongside my professional career, I have also started my own jewellery brand, Evera, which specialises in anti-tarnish jewellery.

The knowledge, confidence and practical exposure I gained from the ASPV Department have played an important role in shaping my professional journey. I will always be thankful to my professors and the entire ASPV Department for helping me build a strong foundation for my career.

"The lessons I learnt at Gokhale Memorial Girls' College continue to guide me in every step of my professional journey."

ROMI MUKHERJEE

Assistant Product Manager, S. Chand Publishing



I never planned for this. My heart was set on Economics Honours, and I had already pictured myself going down that path before admissions season even started. But my father had other ideas. While going through course options for me, he came across the B.Sc. in Advertising, Sales Promotion and Sales Management at Gokhale Memorial Girls' College and insisted I apply. I wasn't convinced at first, since it wasn't anything close to what I had imagined studying, but I trusted him and went ahead with it. Looking back, that one decision shaped almost everything that came after.

The three years at Gokhale introduced me to a side of learning I hadn't expected to enjoy. Papers like Personal Selling and Sales Promotion taught me how to actually pitch an idea and read the person I was pitching to, not just memorise theory for an exam. Brand Management showed me how much a message depends on trust before it depends on creativity. Content Writing made me rewrite the same point again and again until it was simple enough for someone else to understand quickly, a habit that has stayed with me. Digital Marketing, taught largely through case studies of real campaigns, showed me why some messages get through to people and others don't, something I still think about often in my current work.

By my final year, papers on Retail Business Management, Logistics and Supply Chain Management, Legal Aspects of Advertising, and Entrepreneurship Development rounded out the picture. Each one added something practical: how a product actually reaches a customer, what a business can and cannot claim in an advertisement, what it takes to build something from scratch. Public Relations taught me how to manage a room of people with different expectations, and Sales Force Management taught me how to manage a team, not just assign them work. By the time I finished my final project, advertising made more sense to me as the work of closing the gap between an idea and the person it needs to reach, rather than persuasion for its own sake.

I graduated as a Gold Medalist and University Topper in 2022, and started freelancing as an assessment creator with Acadecraft Private Limited soon after, reviewing assessments the same way I once built a pitch, by thinking about who would actually be reading them. The moment I really felt what the degree had given me, though, was the interview for Product Manager at Goyal Brothers Prakashan, my first full-time job, at 22. I did not have work experience to fall back on, and most of the people being interviewed were

older than me, but I had the language from my degree. When they asked how I would introduce a new product to a school that already had other vendors, I talked about positioning, about why our product needed to solve something the others did not, which is exactly what Brand Management had trained me to think about. When they asked how I would get a sceptical teacher to trust a new curriculum, I used what Personal Selling had taught me, that you have to understand what someone wants before you try to convince them of anything. I was not answering like a fresh graduate repeating textbook lines. I was answering like someone who had already been trained to think that way, and it got me the job.

From there, I moved to Assistant Marketing Editor at Ratna Sagar Pvt. Ltd., and now I work as Assistant Product Manager at S. Chand Publishing, running workshops across states like West Bengal, Delhi, Haryana, Kerala, Assam, Manipur, Mizoram, Andhra Pradesh, Uttar Pradesh, and Telangana, training teachers on NEP 2020, NCF 2023, classroom management, and digital literacy. At every one of these stops, I have relied on the same basics: understanding an audience before trying to communicate with them, and remembering that a curriculum, like a brand, only works if the people receiving it feel it was made with them in mind.

None of this was part of any plan I had made for myself. But sitting in that interview room at 22, explaining positioning to a panel that had no idea where I had learned the word, I understood what my father had seen in that course before I did. I am glad I trusted him.

From Classroom to Corporate: A Journey Shaped by Gokhale

Ananya Ghosh

ASPV/ASPSM Department | 2015 Passout

**MBA Gold Medalist, University Topper, JU | Brand Manager | Real Estate Industry
| Guest Lecturer | Industry Mentor**



Looking back at my journey, I can confidently say that Gokhale Memorial Girls' College was much more than an institution where I pursued my undergraduate education. It was the place where I discovered my strengths, developed confidence and learned how to look at the world beyond textbooks.

I was a student of the **Advertising, Sales Promotion and Sales Management (ASPSM)** Department, and what made the course truly special was its progressive and practical approach to education. The curriculum went beyond conventional academic learning and introduced us to concepts that were remarkably advanced for an undergraduate programme. In fact, several concepts that I encountered later during my MBA were already familiar to me because of the strong foundation I received at Gokhale.

The department's focus was never limited to classroom studies. **Seminars, special lectures, exhibitions, presentations, practical assignments and additional classes** gave us opportunities to understand how the industry actually works. The emphasis on communication, advertising, marketing, sales and practical learning helped bridge the gap between academic knowledge and the professional world. The internship component was particularly valuable, as it gave me an early understanding of workplace dynamics and helped me gain confidence as a fresher.

My professional journey began in **2015, alongside my academic transition from student life into the professional world, when I entered the field of teaching.** Teaching has been an integral part of my career journey and has helped me develop strong communication, presentation, mentoring and people-management skills. Over the years, I have taught a wide range of management subjects across various colleges, institutes and universities. I have also had the opportunity to conduct **masterclasses and**

seminars at different institutions, with a focus on equipping students with practical, industry-oriented knowledge. Over the years, my career gradually evolved from teaching and academic engagement to the corporate world, allowing me to combine my understanding of people and communication with my growing expertise in marketing and business. **Everything is touched by marketing in some way**, and I have been working in the field since **2016**.

Today, I bring **more than a decade of combined teaching and industry experience**, with my professional journey spanning education, marketing and brand management. As a **Brand Manager in the real estate industry**, I work in a highly dynamic environment where creativity, strategy, communication, consumer understanding and business acumen come together every day. The foundation I received at Gokhale continues to influence the way I approach my work. The ability to think creatively, communicate effectively and understand the practical side of marketing has been invaluable throughout my career.

My academic journey also took me to **Jadavpur University, where I graduated as a Gold Medalist**. While this achievement remains very close to my heart, I believe the confidence to pursue higher goals was cultivated much earlier during my years at Gokhale.

What makes Gokhale particularly special to me is that it taught me lessons that went beyond academics. It taught me **discipline, confidence, independence and the importance of women empowerment**. The institution's belief in the overall development of women—academically, professionally and personally—is something I carry with me even today.

From teaching to brand management, my career has given me the opportunity to continuously learn, adapt and evolve. Every phase has contributed something meaningful to who I am today. The transition from an educator to a corporate professional has also reinforced my belief that effective communication, curiosity and the ability to understand people are valuable in every profession.

As I continue to grow in my career and aspire to achieve greater milestones, I remain deeply grateful to my teachers, my department and my alma mater. **Gokhale has always had my heart**, because it did not simply prepare me for a career; it helped shape me into a more confident, responsible and independent individual.

For me, the journey from the classrooms of Gokhale to the corporate world is not just a success story. It is a reminder that when education combines knowledge with practical exposure, confidence and values, it can truly transform lives.

Gokhale gave me the foundation. Teaching gave me the voice. Marketing gave me the canvas. And the journey continues.

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management

Departmental Activities in 2026



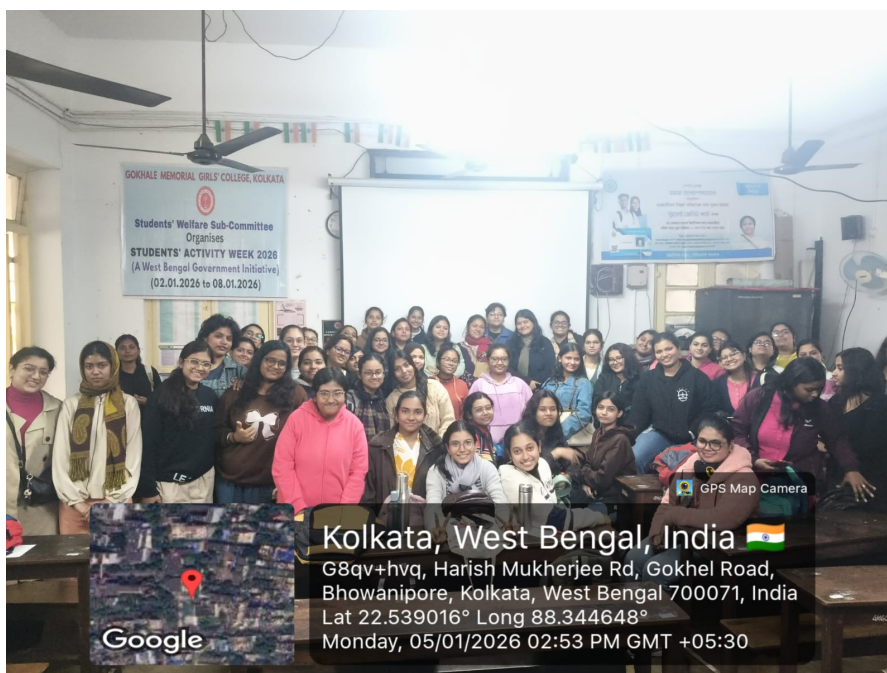
**Internship conducted
on Digital Marketing**



**Visit to Museum of
Word, National Library,
Kolkata**



Poster Making Competition



Special Talk on Personal Interview and Group Discussion



Visit to UDAAN Film Festival



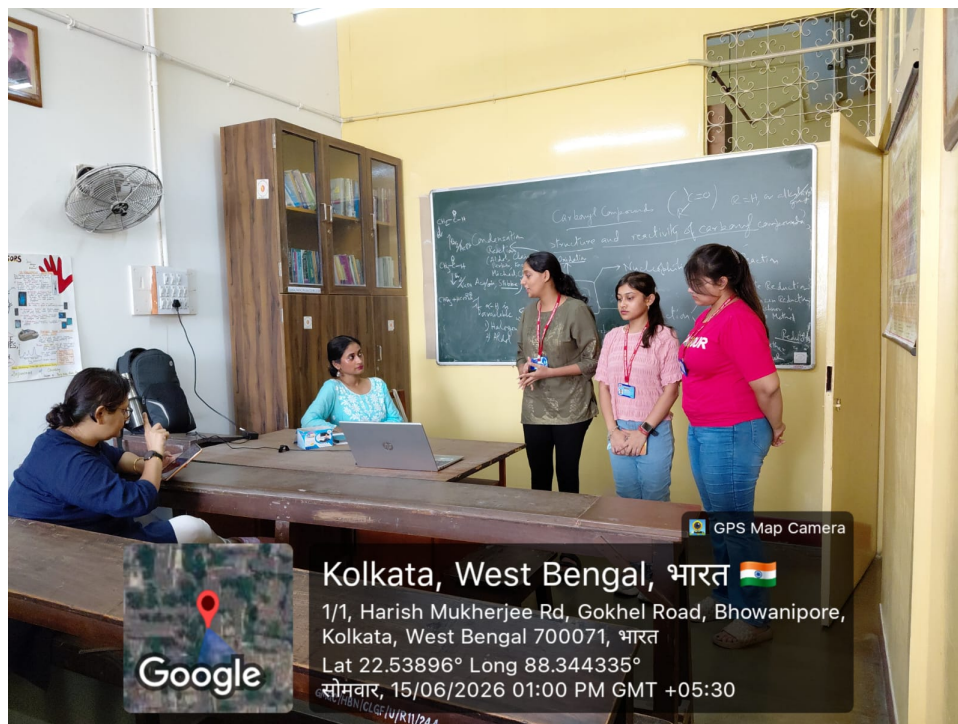
Student Presentation



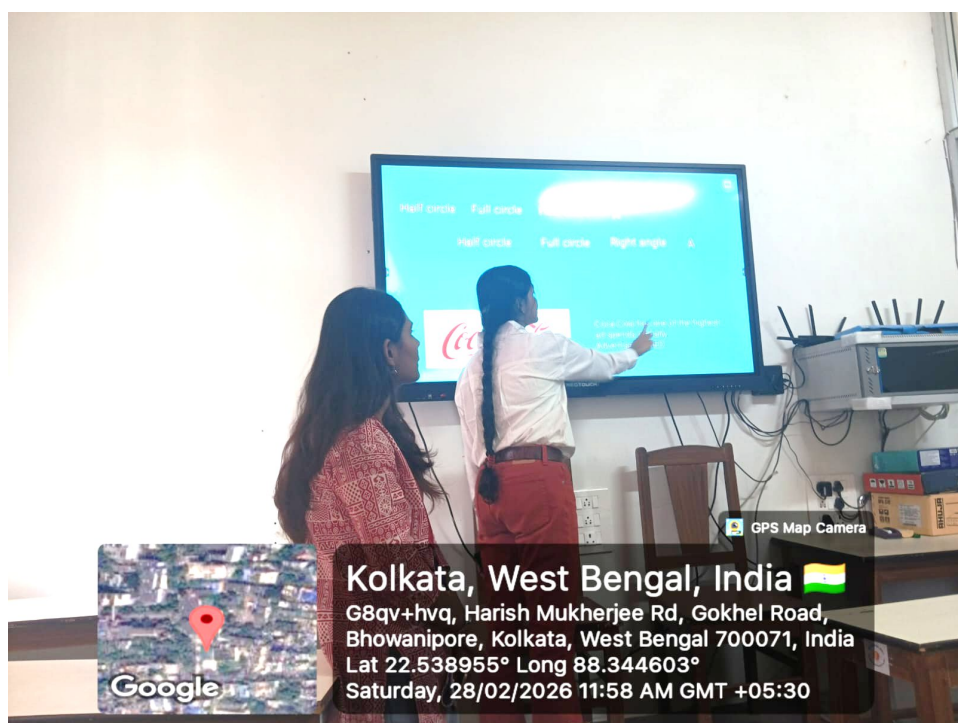
Special Talk on Hiking



Special Talk by Industry Expert



Assessment for Add-on Course conducted by the department on Personnel Management (HR)



Student Presentation

GOKHALE MEMORIAL GIRLS' COLLEGE

Department of Advertising, Sales Promotion & Sales Management
Student's Corner

FREEDOM FIGHTERS IN ADVERTISING: REMEMBERING HEROES THROUGH MODERN CAMPAIGNS.

FREEDOM IS NOT GIVEN- IT'S TAKEN. BY SUBHAS CHANDRA BOSE.

When people think of advertising, they usually think of companies trying to sell products or services. While that is certainly its main purpose, advertising has grown into something much bigger over the years. Today, advertisements tell stories, create awareness, influence opinions, and even preserve important cultural and historical values. A well-made advertisement has the power to connect with the people emotionally and leave a lasting impression long after the product is forgotten.

In India, this is especially noticeable during national festivals such as Independence Day, Republic Day, and Gandhi Jayanti. Every year, many brands launch special campaigns that pay tribute to the freedom fighters who sacrificed their lives for the country's independence. These campaigns are more than just festive promotions. They remind people of the struggles, courage, and determination of those who fought for India's freedom. For the younger generation, who knew the freedom movement only through books or documentaries. Such advertisements often become an engaging way to learn about history.

By blending patriotism with storytelling, these campaigns help keep the memories of our national heroes alive. This article explores how advertising has become a medium for preserving national memory, why freedom fighters continue to appear in advertisements, the values they represent, and the responsibility brands have while using such powerful symbols of India's history.

ADVERTISING BEYOND SELLING: PRESERVING NATIONAL MEMORY

Advertising has changed significantly over the years. In the past, most advertisements focused only on promoting products and encouraging people to buy them. They relied on catchy slogans, jingles, and simple messages. Modern advertising, however, is very different. Brands now understand that people connect more with emotions and meaningful stories than with direct sales messages. One of the most important roles advertising now plays is preserving national memory. History is not remembered only through textbooks or museums. Films, documentaries, digital media, and advertisements also contribute to keeping historical events alive in people's minds. Since advertisements reach millions of viewers through television, newspapers, and social media, they become an effective way to remind people of significant events and personalities. During Independence Day and Republic Day, advertisements often move away from commercial promotion and focus on the nation's journey towards freedom. Freedom fighters continue to appear in advertisements because they represent values that every generation can relate to. Their stories are filled with courage, sacrifice, determination, honesty, unity, and love for the country. These values remain relevant even today, making them powerful symbols in advertising. When brands include freedom fighters in their campaigns, they create a stronger emotional connection with their audience. People are naturally drawn to stories of bravery and selfless sacrifice. Such advertisements make viewers reflect on the nation's history rather than simply focusing on a product. As a result, the campaign becomes more memorable and meaningful.



FREEDOM FIGHTERS AND THE VALUES THEY REPRESENT

Mahatma Gandhi: truth, peace and simplicity. Among all the leaders of India's freedom movement, Mahatma Gandhi remains one of the most recognized and respected figures. His philosophy of truth, non-violence, and simplicity continues to inspire people across the world. Advertisements that feature Gandhi usually focus on these values rather than using grand visuals or dramatic storytelling. Simple messages about honesty, ethical business practices, cleanliness, environmental awareness or social responsibility often draw inspiration from his ideals. Subhas Chandra Bose: Courage, Determination, and Leadership. Subhas Chandra Bose is remembered for his fearless leadership and unwavering determination to free India from British rule. His famous slogan, "Give me blood, and I will give you freedom," continues to inspire generations. Advertisements that refer to Bose often highlight themes of courage, confidence, and perseverance. Rani Lakshmi Bai: Bravery and Women's Empowerment. Rani Lakshmi Bai of Jhansi is remembered as one of India's bravest women. She challenged social norms and fought courageously to protect her kingdom during the Revolt of 1857. Today, her story has become a powerful symbol of women's strength, independence, and leadership. Many advertising campaigns use her legacy to celebrate women who break barriers, achieve success in different fields, and challenge stereotypes. Her story reminds people that courage and leadership are not limited by gender.

BRANDS THAT SUCCESSFULLY USE PATRIOTIC ADVERTISING Amul is well known for its creative topical advertisements. Every Independence Day, the brand releases illustrations celebrating India's freedom, national achievements, and respected leaders. These advertisements use humour and creativity while respectfully honouring the spirit of patriotism.



LIC
(Life Insurance

Corporation of India) often releases patriotic advertisements that focus on trust, security, and the dreams of Indian families. During national celebrations, these campaigns reflect the importance of building a stronger and more secure India while honouring the sacrifices of previous generations.



Asian Paints celebrated India's spirit of unity through its unique "The Colours of India" campaign, transforming newspaper pages into a vibrant palette inspired by the colours of the nation. The campaign beautifully highlighted how colours can symbolize India's diversity, culture, and patriotism while reinforcing the brand's message of bringing people together through creativity and design.



THE FUTURE OF PATRIOTIC ADVERTISING

As technology continues to evolve, patriotic advertising is becoming more interactive and engaging. Earlier, people mostly saw Independence Day advertisements in newspapers, magazines, and on television. Today, digital platforms such as YouTube, Instagram, Facebook, and X (formerly Twitter) have become the primary channels for reaching audiences. This shift has allowed both government organizations and private companies to share patriotic messages with millions of people instantly. Artificial Intelligence (AI), Augmented Reality (AR), and Virtual Reality (VR) are also transforming how stories are told. Brands can now create immersive experiences that allow audiences to explore historical events, learn about freedom fighters, or virtually visit important landmarks related to India's independence movement. These technologies make history more engaging, especially for younger generations. At the

same time, advertisers must use freedom fighters and national symbols with great care and respect. The primary purpose should always be to honour their sacrifices and educate society rather than using patriotism only as a marketing strategy. In the future, patriotic campaigns are likely to become even more personalized through digital media while continuing to promote national unity, social responsibility, and respect for India's heritage. When used thoughtfully, advertising can inspire citizens to become active contributors to the nation's progress while keeping the legacy of freedom fighters alive.

CONCLUSION

Freedom fighters are not only remembered through history books, museums, and national celebrations but also through the powerful medium of advertising. Modern campaigns have shown that advertisements can do much more than promote products—they can educate people, preserve historical memories, inspire patriotism, and encourage responsible citizenship.

Campaigns by organizations such as Amul, Tata Tea (Jaago Re), Google India, LIC, and Asian Paints, along with government initiatives like Azadi Ka Amrit Mahotsav, Har Ghar Tiranga, demonstrate how advertising can effectively connect India's glorious past with its present and future. These campaigns remind citizens that the ideals of courage, unity, sacrifice, and service remain as relevant today as they were during the freedom struggle.

Ultimately, the true success of such campaigns lies not in increasing sales or gaining publicity but in strengthening the bond between citizens and their nation. When advertising encourages people to remember the sacrifices of India's freedom fighters and motivates them to contribute positively to society, it becomes a powerful instrument of national pride, education, and social change.



NAME: SUPRIYA TARAFDAR, DEPARTMENT: VASM, SEMESTER: 4

RABINDRANATH TAGORE'S CONTRIBUTION TO ADVERTISING: When Poetry Became a Brand Language

We usually picture Rabindranath Tagore with a long beard, sitting under a tree in Shantiniketan, writing poems about nature and freedom. We rarely picture him in a boardroom, discussing brand strategy.

And yet, if you watch Indian advertising closely, Tagore is there. On saree billboards, in bank ads, in government campaigns etc. He never worked in advertising or sold a product. But his contribution to advertising is huge. Because he gave Indian brands the one thing they struggle the most to create: soul.

1. HE GAVE ADS THEIR EMOTIONAL LANGUAGE

Advertising today doesn't sell soap. It sells "care". It doesn't sell phones. It sells "connection". And that's exactly what Tagore did 100 years ago. He wrote about mothers, monsoon, home, courage, and identity in lines so simple that even a child could understand them.

Brands today spend crores to say the same things. For example, "Ekla cholo re" became a slogan for women's independence. "Chitto jetha bhoysunno" became a line for youth and freedom campaigns.

Tagore proved that the shortest lines often carry the biggest emotions. That's the heart of good copywriting.

2. HE CREATED BENGAL'S VISUAL BRAND IDENTITY

Close your eyes and think “Bengali Tradition in an Ad”. What do you see? White saree with red border, flowers in hair, Shantiniketan,

Traditional music. That entire visual language comes from Tagore. Jewellery brands like Tanishq and Senco use it every Rabindra Jayanti. Tea brands use it for “morning nostalgia”. Handloom brands use it to sell “authenticity”.

Brands don't need to explain Bengal anymore. They just use Tagore's world, and people instantly feel “this is ours”.

3. HE TAUGHT THE POWER OF SIMPLE, NATURAL BRANDING

Tagore hated noise and fakeness. He started Shantiniketan with classes under trees because he believed learning should be natural. Modern brands are now copying the same idea. Organic food brands use his love for nature. Khadi and Swadeshi brands use his support for local crafts. Schools use his philosophy to sell “education beyond marks”. His message was: Less shouting, more truth.

In 2026, when every ad is loud, that quiet approach stands out.

4. HE BECAME THE ULTIMATE SYMBOL OF TRUST

In advertising, trust is currency. And no name in Bengal has more trust than Tagore.

Put his face or quote on a poster and 3 things happen instantly:

1. People stop scrolling
2. People take the brand seriously
3. The ad feels “classy” instead of “salesy”

That's why during COVID, banks and the government used his poems about hope. During elections, his lines about unity. During Durga Puja, his songs which are about joy. He makes any message feel bigger than the product.

5. HE SHAPED HOW WE WRITE AD COPIES

The best ad lines are short, poetic, and memorable. “Daag achhe hai?”, “Taste bhi, health bhi” etc. Tagore was doing this before ad agencies existed.

He could say something huge in 8 words.

Most copywriters in Kolkata grew up reading him. So Bengali advertising naturally has a rhythm and softness that other regions try to copy.

BUT WOULD TAGORE APPROVE?

Here’s the honest part, Tagore was against blind commercialization. He might not like his poems on a detergent packet. But contribution doesn’t mean direct involvement. His contribution is philosophical. He showed that communication can be respectful, beautiful, and human. The best Tagore-inspired ads don’t force a sale. They remind you of something you already feel.

CONCLUSION:

Rabindranath Tagore died in 1941. But he is still one of India’s most-used cultural icons in advertising. Because great advertising and great poetry do the same job.

They don’t just give information. They make you feel something and that makes a place in your heart or mind. In a world full of noise, Tagore gave silent advertising. In a market full of products, he gave advertising meaning and that's his biggest contribution to advertising.

Name: Aakriti Chhetri, Semester: 4

The Canvas Before the Canvas: The Poetic Genesis of Satyajit Ray



When the world speaks of Satyajit Ray, it speaks of light filtering through tall grass, of train tracks cutting through wild fields, of Apu running toward a world he does not yet understand, and of a cinema so rooted in the earth of Bengal that it became universal. The world remembers the master of frames, the composer of silence, the quiet titan whose camera captured the gentle rhythms of human heartbeats.

Yet, long before his lens turned toward the village of Nischindipur, long before he ever called "Action!" into the quiet morning air, Ray stood before a different kind of canvas. His first cinema was written on paper, born not on a film set, but upon the sloped wood of a drawing board in a bustling Calcutta advertising.

For thirteen years—a full decade and three—he walked among the ink pots, layout sheets, brush lines, and typography drafts of D. J. Keymer & Co. There, in the shadows of commercial briefs and tight deadlines, he was not yet a legend, but an apprentice of space. He was a man learning how a single frame can hold a narrative, how a splash of dark ink can evoke a mood, and how a line of text can dance with an image.

The world calls these his "advertising years," treating them as a prologue or a detour before the true art began. But art is rarely a sudden thunderclap; it is a river fed by long, unseen tributaries. Inside the adman, the director was quietly waking.

No artist's trajectory is a straight line. Ray's journey began with an economics degree from Presidency College—a subject for which his heart held no warmth, a pursuit chosen more by circumstance than desire. Sensing that her young son was not yet ready to be thrown into the sharp edges of a working career, his mother sent him to Rabindranath Tagore's university in Santiniketan.

It was a detour of destiny. In the open-air shadows of Santiniketan, surrounded by the rust-red soil of Birbhum, Ray sat at the feet of legends: Nandalal Bose and Benode Behari Mukherjee. They did not merely teach him how to hold a brush; they taught him how to see. They steeped him in the deep rhythms of classical Indian art, the fluidity of oriental lines, and the quiet dignity of rural life.

Yet, even as he absorbed the ancient visual heritage of his homeland, Ray felt the magnetic pull of the West—its modern layouts, its graphic boldness, its photography, and its emergent cinema. This creative tension between East and West, between traditional brushwork and modern design, would become the very pulse of his visual signature.

In April of 1943, carrying this inner duality, Ray walked through the doors of D. J. Keymer & Co., a British-led agency in Calcutta. The test they set before him was simple yet poetic: visualize a series of advertisements for an imaginary perfume. With delicate brush drawings and sharp, intuitive layout choices, he brought the non-existent fragrance to life on paper.

He was hired as a junior graphic designer at a modest monthly salary of 80 rupees. The future giant of world cinema had officially entered the workforce—armed with nothing more than ink, ambition, and a sketchbook.

At Keymer, Ray was taken under the wing of Annada Munshi, a creative director who stood as a colossus in Indian advertising. Munshi was an artist who believed that commercial design could hold high art, and under his mentorship, Ray's raw talent was refined into formidable precision.

Ray did not treat his job as mere labor to pay the bills. He immersed himself in the craft with the intensity of an obsessed painter. He fell deeply in love with typography—the geometry of letters, the weight of a serif, the grace of a Bengali character. At a time when advertising in India was a rigid imitation of British conventions, Ray dared to introduce traditional Indian motifs and sweeping calligraphic flourishes into his campaigns.

Major brands became his canvas:

- **Philips & Lipton:** Modern industrial design paired with clean visual harmony.
- **The Tea Board & Dunlop:** Striking layouts that caught the eye amidst dense newspaper columns.
- **Paludrine (1949):** The legendary "Sunday is Paludrine Day" campaign for an anti-malarial drug. Ray turned routine pharmaceutical copy into a masterclass of dramatic black-and-white print composition.
- **Jabakusum & Margo Soap:** Brush drawings steeped in gentle cultural wit, playfully nudging societal habits with the unmistakable grace he had learned at Santiniketan.

His fascination with lettering was not a fleeting phase. Decades later, long after he had left advertising, the typefaces he created—Ray Roman and Ray Bizarre—would win international design awards. The man who framed cinema never stopped framing letters. By 1949, his brilliance could no longer be contained in the junior ranks; he was named the Art Director of Keymer.

"A story compressed into a single frame is the silent elder brother of a scene set in motion."

In 1950, Keymer sent their brilliant young Art Director to London. It was meant to be a professional assignment, a routine journey to sharpen his agency skills. Instead, it became a pilgrimage of the soul.

In the darkened, velvet-seated picture houses of London, Ray watched cinema that shook him to his core. He saw Vittorio De Sica's *Bicycle Thieves* and Jean Renoir's *Rules of the Game*. These were not grand, theatrical spectacles; they were slices of real life, breathed onto film with raw humanity and unadorned light. The realization hit him like a lightning strike: cinema did not require massive studios or endless artifice; it required truth, vision, and a frame.

On the long sea voyage back to India, suspended between the sky and the boundless ocean, Ray did not rest. He was tasked with illustrating a children's adaptation of Bibhuti Bhushan Bandopadhyay's novel, *Pather Panchali*.

Sitting on the deck as the ship cut through the water, brush in hand, he drew. He drew the little boy Apu, the elder sister Durga, the old aunt, and the swaying fields of kaans grass. As ink met paper, something extraordinary happened: those illustrations ceased to be merely drawings for a book. They became camera angles, close-ups, wide shots, and atmospheric sketches.

The storyboards for one of the greatest films in human history were born on a passenger ship, sketched by the hand of an advertising director who had just fallen hopelessly in love with the moving image.

When Ray returned to Calcutta, he did not immediately abandon his drawing board. D. J. Keymer & Co. was a remarkably generous workplace, granting its creative minds extraordinary latitude. It was an environment that prized experimentation over blind execution—a freedom that served as the ideal incubator for Ray's artistic ambitions.

The disciplines were not enemies; they were twins. The demands of advertising—how to capture attention in an instant, how to marry word and visual, how to make every millimeter of space count—became the very foundation of his cinematic style.

When Ray finally began shooting *Pather Panchali*—a production famously plagued by financial delays and shot on a meager budget—it was his advertising salary that kept the production afloat. By day, he designed layouts for clients; by weekend, he took his camera into the countryside to capture the sunlight on rain-dappled leaves.

Even when the film was finished, he did not walk away quietly. He arranged a private screening in the agency's room for Keymer's British managing director and key clients. As the lights came up and the audience sat stunned by the quiet masterpiece they had witnessed, Ray received their enthusiastic blessings. Only then did he pack up his brushes, step away from the drafting table, and step into cinema forever as he prepared for *Aparajito*.

The Foundation, Not the Footnote; it is easy to look at a titan of cinema and see only his triumphs under the spotlight—the Cannes awards, the Oscar, the retrospective screenings in Paris and New York. It is easy to relegate his thirteen years in an advertising agency to a footnote in a biography, but that is to misread the architecture of genius.

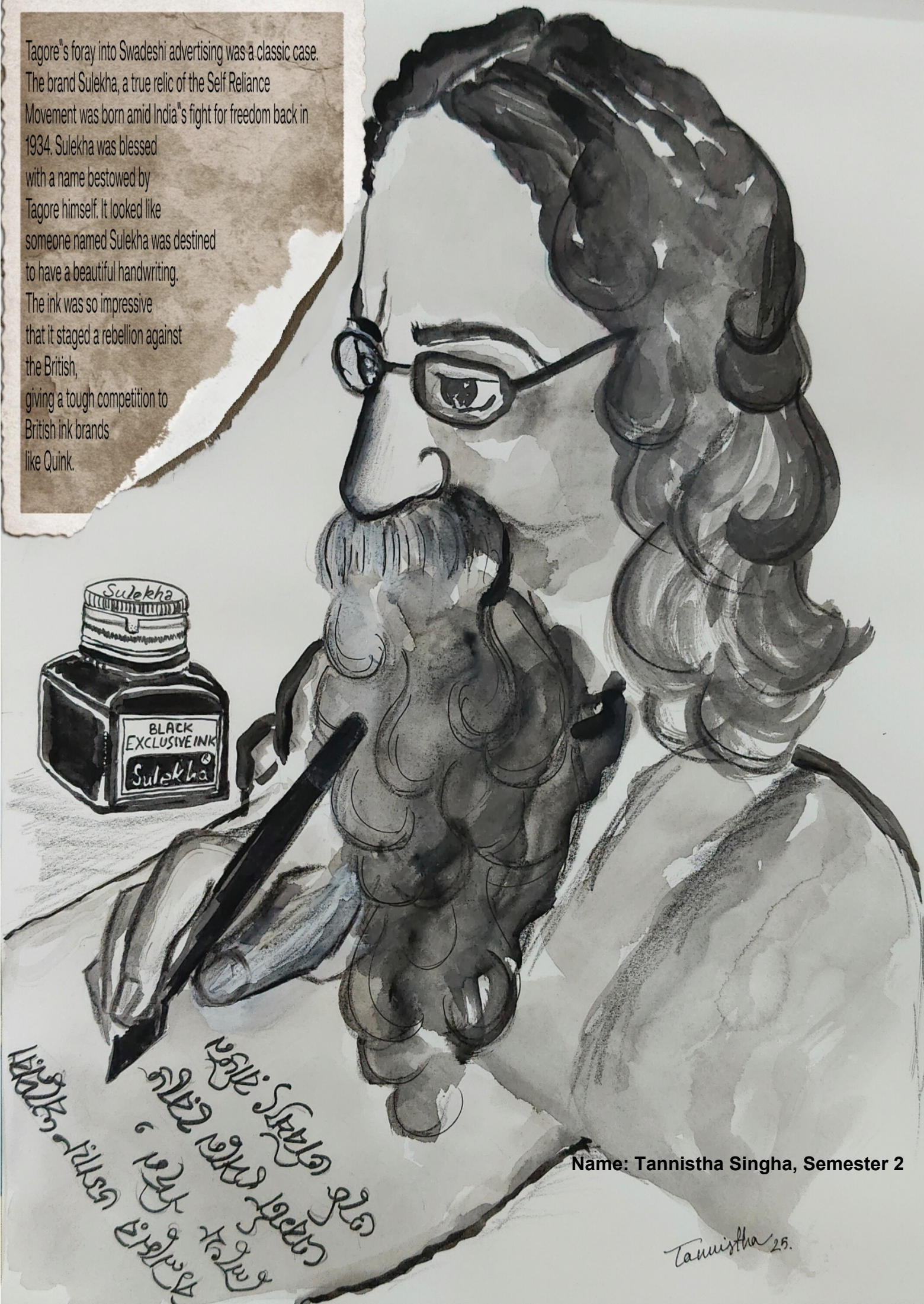
Satyajit Ray the director was built inside Satyajit Ray the adman. The agency was the forge where his eye was tempered under professional pressure, deadline after deadline, layout after layout.

Look closely at any Ray film, and you will see the hands of the adman at work: In the hand-lettered titles that open his movies; in the graphic starkness of his movie posters, which he continued to design himself; in the book covers and illustrations he made for children's stories long after he became world-famous; in the perfect, unshakeable geometry of his cinematic framing.

He did not leave the drawing board behind when he picked up the camera; he simply expanded his canvas. The ink became shadow, the layout became the screen, and the adman became the auteur, leaving behind a legacy where every single frame remains a work of art.

Name: Anushka Bhattacharya, Semester 4

Tagore's foray into Swadeshi advertising was a classic case. The brand Sulekha, a true relic of the Self Reliance Movement was born amid India's fight for freedom back in 1934. Sulekha was blessed with a name bestowed by Tagore himself. It looked like someone named Sulekha was destined to have a beautiful handwriting. The ink was so impressive that it staged a rebellion against the British, giving a tough competition to British ink brands like Quink.



Name: Tannistha Singha, Semester 2

Tannistha 25.

The Freedom Between “I Want To” and “I Should”

Every year, as August arrives, the country begins to look a little different.

The tricolour appears on balconies, school gates and roadside stalls. Shops begin selling tiny flags. Children rehearse patriotic songs. We hear familiar speeches about freedom, sacrifice and the people who fought for a country they had only imagined in their dreams.

And on the 15th of August, we wake up knowing exactly what we are celebrating.

Independence.

But somewhere between the flags, the songs and the words we have heard every year since childhood, there is a question that rarely gets asked.

What does it actually mean to be independent?

We know the historical answer. We know the date. We know the names of the people who fought for our freedom. We know that India became independent from British rule in 1947.

But perhaps independence is not only something that happened to a nation once.

Perhaps it is something every individual is still trying to understand.

Because freedom can exist on paper and still feel complicated in real life.

A young girl may be legally free to choose her career, yet hear, *“But what will people say?”*

A boy may want to pursue music, photography, fashion or art, but choose a conventional career because he has been taught that stability is more important than happiness.

Someone may want to say “no” to their family, but swallow the word because saying no feels like disrespect.

Someone may want to leave a relationship, but stay because society has taught them that adjusting is easier than starting over.

Someone may simply want to dress differently, speak differently, love differently, live differently or become someone their family never imagined—and yet spend years wondering whether they are allowed to.

None of these people are standing behind prison bars.

There are no locks.

No guards.

No chains.

And yet, sometimes, there is fear.

Sometimes there is guilt.

Sometimes there is expectation.

Sometimes there is the invisible weight of other people's opinions.

And perhaps the hardest cages are the ones we don't recognise as cages.

We grow up surrounded by sentences that sound harmless because we have heard them so often.

“Good children don't argue.”

“This is not a suitable

career.” “Girls shouldn't do

that.” “Boys don't behave

like that.” “Think about the

family.” “What will people

say?”

“You should be more practical.”

“You should adjust.”

“You should be grateful.”

And slowly, almost without noticing, our vocabulary changes.

“I want to” becomes “I should.”

I want to become an artist becomes *I should choose something secure.*

I want to travel becomes *I should stay where everyone is comfortable.*

I want to speak becomes *I should probably stay quiet.*

I want to leave becomes *I should give it another chance.*

I want to be myself becomes *I should become what everyone expects me to be.*

Maybe this is one of the quietest struggles of our generation.

We have more choices than ever before, yet we are constantly being told what the right choice looks like.

Social media tells us what beauty should look like. Advertising tells us what success should look like. Society tells us what a respectable life should look like. Families often have their own definition of what a secure future should look like.

We are surrounded by choices, but we are also surrounded by instructions.

Buy this.

Look like this.

Live like this.

Be successful like this.

Be happy like this.

And somewhere in between all these messages, we sometimes forget to ask ourselves:

What do I actually want?

That is not to say that every expectation is wrong. Families worry because they care. Society creates certain rules because communities need some form of structure. Advertising exists because businesses need to communicate. And sometimes, advice genuinely comes from love.

But there is a difference between being guided and being controlled.

There is a difference between listening to someone and losing your own voice.

There is a difference between choosing something because you want it and choosing it because you are afraid of what will happen if you don't.

Perhaps that is where independence becomes personal.

Maybe independence is not simply the ability to do whatever we want.

Maybe it is the courage to understand **why** we are making our choices.

To ask ourselves whether we are living a life we genuinely chose—or one we slowly accepted because it was easier to fit in.

And this does not mean rejecting our families, our culture or our society.

It means learning to exist within them without completely losing ourselves.

Because freedom is not always loud.

Sometimes freedom is a girl choosing a career her younger self dreamed about.

Sometimes it is a boy admitting that he is scared.

Sometimes it is a parent allowing their child to become someone different from them.

Sometimes it is saying “no” without feeling guilty.

Sometimes it is saying “yes” to yourself for the first time.

Sometimes it is simply standing in front of the mirror and liking the person looking back at you, without comparing them to everyone else.

We often imagine freedom as something grand—a nation breaking its chains, a flag rising against the sky, a crowd singing the national anthem together.

And it is grand.

It should be remembered.

It should be celebrated.

But perhaps freedom also exists in smaller places.

In a bedroom where someone finally decides what they want to study.

At a dining table where a difficult conversation is finally spoken.

In a workplace where someone says, “I don't agree.”

On a street where someone walks without being afraid of judgement.

In a home where a daughter is trusted.

In a family where a son is allowed to be vulnerable.

In the quiet moment when a person chooses themselves without needing anyone's permission.

Maybe the India we celebrate on 15th August is not only the India that became free in 1947.

Maybe it is also the India that is still learning what freedom can mean for every person living within it.

We inherited a free country.

But understanding what to do with that freedom is something every generation must learn for itself.

So this Independence Day, perhaps between the patriotic songs and the waving flags, we can ask ourselves one small question.

Not “*Is India independent?*”

But—

“Am I?”

Am I free from the fear of judgement?

Am I free to dream?

Am I free to fail?

Am I free to change my mind?

Am I free to become someone I never thought I could be?

Am I free to choose a life that may not make sense to everyone else?

And perhaps the answer will not always be yes.

That's okay.

Because independence does not have to be a finished destination.

Maybe it is a journey.

A journey of unlearning the voices that tell us who we are supposed to be, and slowly discovering the voice that tells us who we truly want to become.

More than a flag, perhaps that is what freedom asks of us. Not

to forget the struggle that gave us our country.

But to recognise the smaller struggles that continue within us.

And perhaps, someday, when we no longer need permission to dream, speak, love, create, question, choose and simply exist as ourselves, we will understand independence in a way that no textbook could ever teach us.

Because a country can win its freedom in a day.

A person may spend a lifetime learning how to be free.

And perhaps that is why Rabindranath Tagore's words still feel so relevant today:

*“Where the mind is without fear and the head is held high;
Where knowledge is free...”*

Maybe that is the freedom we are still walking towards.

**Not merely a free nation.
But free minds.**

**Name: Sreya Chakraborty,
Semester 7**

From a Visualiser to a Visionary: Satyajit Ray's Advertising Legacy

When the world speaks of Satyajit Ray, it speaks the language of cinema. It recalls the luminous, unhurried frames of *Pather Panchali*; the quiet devastation of the Apu Trilogy; the singular honour of an Academy Award presented, in 1992, to a man who had redefined what Indian storytelling could achieve on the world stage. Across four decades and more than thirty films, Ray built a body of work remembered, and rightly so, as among the towering achievements of world cinema, the work of a director, screenwriter, composer, and illustrator, a true polymath whose films continue to be studied in institutes from Kolkata to California.

What is far less widely known is that Ray's creative journey did not begin behind a camera. It began behind a drawing board, in the brisk, deadline-driven world of commercial advertising. Before he told stories on screen, Satyajit Ray sold products on paper. In 1943, a young Ray, fresh out of Presidency College and a formative spell at Santiniketan, joined D. J. Keymer & Co., a leading British-run advertising agency in Calcutta, as a junior visualiser. For the better part of a decade, his working life revolved not around scripts and shot divisions, but around layouts, typefaces, product illustrations, and client briefs. It was here, amid the practical constraints of commercial art, tight deadlines, limited space, and the unforgiving demand to communicate instantly and persuasively, that Ray quietly assembled the visual vocabulary that would later distinguish his cinema.

This is no mere footnote to be skimmed past in his biography. It is, this article argues, the foundation on which his cinematic genius was built. The economy of composition, the precision of framing, the instinct for exactly what an audience needs to see, and when; these were not innate gifts that advertising simply interrupted before cinema "rescued" him. They were skills honed, day after day, at a drawing table, under the exacting eye of commercial art directors, in service of selling everything from tea to typewriters. For a departmental magazine rooted in the study of advertising and sales management, Ray's story offers something rare: proof, from an unimpeachable source, that the discipline you are training in is not merely a waiting room for "bigger" creative pursuits. It is a rigorous creative apprenticeship in its own right. It is a reminder that persuasion, visual clarity, and audience awareness the very fundamentals taught in this department, are not lesser cousins of "high art," but it's often-unacknowledged scaffolding. The same eye that once sold soap and stationery would, carried forward with vision, go on to move the world.

This article follows that journey across three stages. It begins inside the advertising industry itself, the agency Ray worked for, the craft he practised, and the habits of mind it quietly instilled in him. It then follows him into the adjacent world of graphic design and typography, where his work on book covers, children's magazines, and original typefaces further sharpened his visual language. Finally, it turns to what all of this meant for the filmmaker he became, and what it might mean for those of us training today to be tomorrow's visualisers, copywriters, and brand-builders.

Life at D. J. Keymer.

At D. J. Keymer, Ray found in Annada Munshi, the agency's art director, a mentor whose guidance shaped his early professional sensibilities, a figure who, though seldom remembered in accounts of

Ray's cinematic legacy, played a formative role in his development as a visual communicator. Under this apprenticeship, Ray immersed himself in the study of typography, both Bengali and English, at a time when Indian advertising still largely mimicked Western conventions. He began weaving Indian motifs, calligraphic flourishes, and an unmistakably indigenous visual vocabulary into an industry that had, until then, rarely looked inward for inspiration. In doing so, he brought a distinctly modern, yet rooted, aesthetic to a field dominated by colonial design sensibilities.

Among the many campaigns Ray worked on, two stand out as illustrative of his range. The first was for Paludrine, an anti-malarial drug manufactured by Imperial Chemical Industries, for which Ray created a memorable series of advertisements in 1949 built around the catchline "Sunday is Paludrine Day", a campaign still remembered in Indian advertising circles for its clarity and charm. The second was his work for Jabakusum hair oil, where his brush drawings, carrying the visible imprint of his training at Santiniketan, gently mocked the everyday reluctance of women to care for their hair. What made the campaign remarkable was its restraint: the humour and the message were conveyed almost entirely through image, with little reliance on text, a testament to Ray's instinct for visual storytelling that would later become the hallmark of his cinema.

By the time his years at Keymer drew to a close, Ray had become far more than a junior visualizer. He had, in effect, functioned as a graphic designer, typographer, and creative professional in the fullest sense, someone whose command over line, layout, and lettering placed him well ahead of his contemporaries in the Indian advertising industry of the period.

Signet Press and the Seeds of *Pather Panchali*.

Even as he built his career at Keymer, Ray was quietly cultivating a parallel creative life. In 1943, D. K. Gupta, a senior colleague at the agency and himself a former editor of a Bengali film magazine, founded Signet Press, a publishing house that would go on to shape Bengali literary design. Gupta invited Ray to design its book jackets, granting him something advertising rarely afforded: complete creative freedom. It was here that Ray illustrated two of his own father Sukumar Ray's beloved works, *Abol Tabol* and *Ha-Ja-Ba-Ra-La*, lending them a visual identity that remains definitive to this day.

It was also through Signet Press, in 1944, that the most consequential commission of Ray's design career arrived. Gupta asked him to illustrate an abridged, children's edition of *Pather Panchali*, a Bengali novel by Bibhutibhushan Bandopadhyay with which Ray, by his own admission, was barely familiar. As Ray worked on the illustrations, the story's quiet power took hold of him; so much so that Gupta himself remarked that the book would make a fine film. It was a passing comment that would alter the course of Indian cinema. The illustrator's eye that had spent a decade composing advertisements and book covers had, without quite realising it, begun composing his first film.

How Advertising Shaped Ray the Filmmaker: It would be a mistake to treat Ray's years in advertising as a mere biographical footnote before the "real" work of his life began. A closer look at his films reveals that the discipline he practised at D. J. Keymer did not end when he left the agency; it simply changed medium. The visualizer's habits of mind became the filmmaker's instincts, and nowhere is this more evident than in four areas central to both crafts: composition, typography, pre-visualization, and economy of expression.

Composition and Framing: An advertisement succeeds or fails within the space of a single glance; every element within its frame, object, text, negative space must justify its position. This discipline of

composing meaning within a bounded frame trained Ray's eye long before he ever looked through a viewfinder. Critics and biographers have long noted that Ray's cinematography is distinguished by an unusual precision of framing and a painterly attention to detail, qualities that trace directly back to his years of composing layouts for print.

Typography as Identity: Ray's fascination with lettering, first cultivated in the design of advertisements and book jackets, never left him. He personally designed the opening titles of many of his own films, treating the credit sequence not as an afterthought but as an integral part of the cinematic experience, an extension of the branding instinct every advertising professional recognises. This expertise was formally recognised in 1971, when two typefaces he designed, "Ray Roman" and "Ray Bizarre," won an international competition, a rare instance of a filmmaker being celebrated as a typographer in his own right.

Pre-visualization and Storyboarding: Long before shooting a single frame, Ray would sketch out the scenes of his films in detailed drawings, in a manner reminiscent of directors such as Eisenstein or Hitchcock. While this practice was partly born of the financial constraints of independent filmmaking in India, it was equally an extension of the visualizer's training: the instinct to imagine and resolve an image completely on paper before it is ever executed in its final form.

Economy of Expression: Perhaps the most enduring lesson advertising offers any storyteller is economy: the discipline of conveying a complete idea within a strict constraint of space, time, or budget. The *Jabakusum* campaign discussed earlier achieved its effect with almost no reliance on text. That same restraint defines Ray's cinema: his films are celebrated not for excess but for precision, for saying a great deal through carefully chosen gestures, silences, and images rather than through exposition. It is not a coincidence that a man trained to communicate persuasively within the tight confines of a print advertisement grew into a filmmaker whose visual language required no unnecessary word or shot.

Seen together, these threads suggest that Ray's advertising career was not a detour from his artistic destiny, but its proving ground. The agency floor at D. J. Keymer was, in every meaningful sense, his first film school.

For a department devoted to the study of advertising and sales management, Ray's early career offers more than historical curiosity, it offers a working case study in the principles the discipline seeks to teach.

- **Visual persuasion over verbal excess:** The *Jabakusum* campaign demonstrates how a well-conceived image can communicate more effectively, and more memorably, than copy alone, a principle as relevant to digital advertising today as it was to print in the 1940s.
- **Typography and brand identity:** Ray's insistence on thoughtful lettering anticipated a truth now central to branding practice: that the visual identity of a name is inseparable from the perception of the product or the creator behind it.
- **Creative versatility as professional capital:** Ray's fluid movement between advertising, book design, and eventually filmmaking illustrates how creative skills such as observation,

composition, narrative instinct are transferable across industries, a lesson of particular relevance to students building careers in a converging media and marketing landscape.

- **Discipline as the foundation of creativity:** Advertising's constraints of budget, space, and client brief did not limit Ray's imagination; they sharpened it. For students of the discipline, this is perhaps the most valuable takeaway of all was that creative excellence is often born not in spite of constraints, but because of them.

Legacy.

By the time Satyajit Ray left D. J. Keymer in the mid-1950s to devote himself entirely to filmmaking, he had spent well over a decade quietly transforming the visual language of Indian advertising. In an industry still largely governed by colonial conventions, he had introduced a sensibility that was modern without being imitative, and Indian without being parochial- a rare synthesis that few of his contemporaries in commercial art had achieved. His campaigns for Paludrine and Jabakusum, his typefaces, and his book covers for Signet Press are not merely nostalgic artefacts of a bygone advertising era; they represent the early flowering of a design philosophy that would go on to influence generations of Indian graphic artists, illustrators, and art directors.

In recent years, design historians and cultural institutions have begun to revisit this chapter of Ray's life with the seriousness it deserves. Retrospectives and essays on his graphic design work have appeared in publications ranging from design journals to leading newspapers, gradually restoring public memory of Ray the visualizer alongside Ray the filmmaker. It is a correction long overdue for the same eye that would later win him an Honorary Academy Award, France's Légion d'Honneur, and the title of one of world cinema's greatest auteurs was first trained not in a film studio, but at a drawing board on Dalhousie Square, Calcutta.

Satyajit Ray's journey: from a junior visualizer sketching imaginary perfume advertisements to a filmmaker whose name became synonymous with the art of Indian cinema; is, in the end, a single continuous story rather than two separate ones. The precision he brought to a malaria-drug advertisement was the same precision he brought to the framing of a shot in *Pather Panchali*; the restraint that made the *Jabakusum* campaign memorable is the same restraint that makes his films endure. Advertising quietly authored its grammar. For students and practitioners of advertising and sales management, Ray's early career stands as an enduring reminder that this discipline, so often dismissed as merely commercial, is in truth a rigorous art of observation, persuasion, and economy; one capable, in the right hands, of shaping not just markets, but entire cultural imaginations. Satyajit Ray remains, in this sense, one of advertising's finest ambassadors: proof that the person who learns to sell an idea in a single frame may well be learning, without knowing it, how to tell the story of a lifetime.

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Name: Jyotishree Dutta, Semester 7



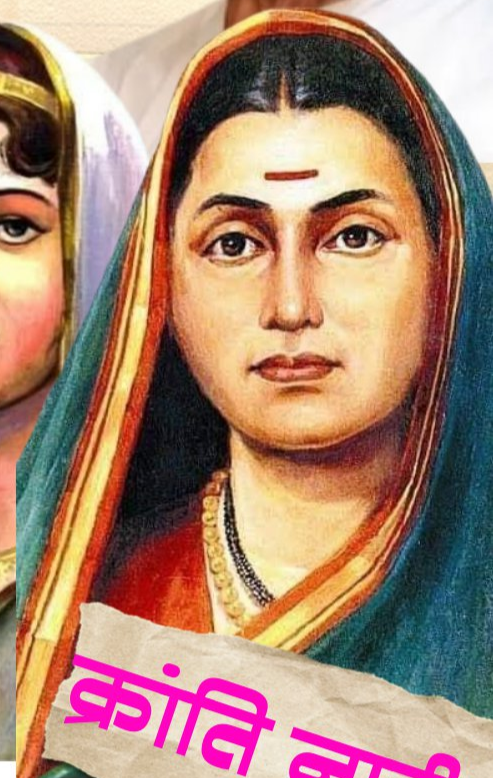
"VOICE OF FREEDOM" BROADCAST
INDIAN REVOLT THROUGH
THE MOUTH OF INTREPID GIRL

हिन्दुस्तान में
कहीं से, कहीं से

KITTUR RANI हिन्दुस्तान में

CHENNAMMA

Kittur Rani Chennamma
is hailed as one of
the first female
revealed
against
the Britishers



"Unsung Architects of
India's Independence"

क्रांति नारी



Name: Tannistha Singha, Semester 2

Freedom in Every Frame:

How Advertising Celebrates the Spirit of Independent India

"Some advertisements fade away after a few seconds. Others stay with us for years not because of the product they sold, but because of the story they told."

Think about the last Independence Day advertisement that truly moved you.

Maybe it was an elderly man crossing the border to meet his childhood friend after decades. Maybe it was a little girl proudly carrying the tricolour, a soldier surprising his family at the doorstep, or the familiar Amul Girl smiling at us through a clever illustration that captured the mood of the nation.

Now ask yourself this: **Do you remember the brand first, or the feeling?**

Chances are, it's the feeling.

And that's exactly what great advertising is all about.

In advertising, we're often taught that advertisements are meant to inform people, build awareness, and influence decisions. But every Independence Day, brands across the country remind us that advertising can do something much bigger: It can make us pause, smile, reflect, and feel proud of being part of a nation with countless stories.



Every August, India Tells Its Story

There's something magical about the weeks leading up to 15th August.

The tricolour appears everywhere on streets, in classrooms, across social media, and yes, in advertisements. Suddenly, brands stop talking about prices, discounts, or new launches. Instead, they begin talking about people. Families. Soldiers. Teachers. Farmers. Athletes. Dreamers. Everyday Indians.

For a few moments, advertisements stop sounding like advertisements. They become stories.

And perhaps that's why we look forward to many Independence Day campaigns every year. They don't interrupt our scrolling; they make us stop scrolling.

When a Brand Sells a Feeling Instead of a Product

Here's an interesting thought.

No one shares an Independence Day advertisement because a company has launched a new packet of butter or a faster internet plan. People share it because it made them laugh. Or cry. Or call their grandparents. Or remember a forgotten chapter from history. That's the quiet power of emotional storytelling.

Marketing experts have long observed that people remember emotions far longer than product specifications. That's why the advertisements we carry in our memories aren't always the loudest they're the ones that made us *feel* something.

The best campaigns don't ask us to buy. They invite us to belong.

Advertisements That Became Memories

Some campaigns have gone far beyond marketing. They've become part of India's cultural memory.

Amul: The Nation's Favourite Storyteller

For generations, the Amul Girl has been more than just a mascot.

With witty illustrations and clever one-liners, she's commented on everything from cricket victories and elections to scientific achievements and national celebrations. Every topical ad feels like a snapshot of India at that moment in time.

Long before social media memes became popular, Amul had already mastered the art of saying something meaningful with just a picture and a pun.

Google India's 'Reunion'

If you've watched Google's *Reunion* advertisement, chances are you didn't finish it without feeling emotional. The film tells the fictional story of two childhood friends separated during the Partition of 1947 who find each other again decades later with the help of Google Search.

Interestingly, the advertisement barely talks about technology.

Instead, it reminds us that behind every search is a human story. It speaks about friendship, memory, hope, and healing. Even today, it's remembered not because it advertised Google, but because it celebrated humanity.

Humara Bajaj: A Song Every Indian Recognised

There was a time when hearing "*Buland Bharat Ki Buland Tasveer... Humara Bajaj*" instantly brought a smile to people's faces.

The campaign wasn't trying to convince viewers that Bajaj made the fastest scooter. It celebrated ordinary Indian life morning school runs, crowded streets, festivals, neighborhoods', and families growing together. It wasn't just selling a scooter, it was celebrating a country moving forward, one journey at a time.

The Real Hero Is India

Here's something fascinating about most Independence Day campaigns.

The hero is rarely the product.

The hero is India.

It's the school where children from different backgrounds sing the national anthem together. It's the doctor working through the night. The delivery executive braving the rain. The scientist chasing innovation. The athlete carrying the hopes of millions. The soldier standing at the border. The small business owner opening the shop every morning. The grandmother telling stories of a very different India.

These are the faces that make patriotic advertising feel real not because they're extraordinary, but because they're wonderfully ordinary.

Freedom Means Something Different Today

When India became independent in 1947, freedom meant breaking free from colonial rule.

Nearly eight decades later, freedom has grown into something much bigger. It's the freedom to dream beyond limitations. The freedom to learn new skills. The freedom to start a business from a hostel room. The freedom to create content, build technology, challenge stereotypes, and shape our own future.

Modern advertising has grown alongside this changing idea of freedom. Today's campaigns celebrate coders, creators, entrepreneurs, women leaders, para-athletes, climate champions, and young innovators people redefining what it means to contribute to India. In many ways, advertising has evolved with the nation itself.

But Great Patriotism Can't Be Manufactured

Of course, not every Independence Day advertisement leaves a lasting impression. Sometimes brands simply add a tricolour, a patriotic song, and a hashtag, hoping that's enough. Audiences today are smarter than ever. They can tell when a campaign is genuine and when patriotism is being used as a marketing shortcut.

The advertisements we remember are the ones that come from a place of authenticity. They don't shout, "Look how patriotic we are." They quietly remind us why we're proud to be Indian. And that's a very important difference.

Why This Matters to Us

As Advertising and Marketing students, we spend a lot of time studying consumer behaviour, branding, media planning, and campaign strategy.

But Independence Day offers another lesson one that's harder to find in textbooks. Advertising isn't just about selling. It's about storytelling. It's about culture. It's about creating moments that people carry with them long after the campaign has ended.

A thirty-second film can spark conversations. A simple illustration can become part of history. A slogan can unite generations. That's an incredible responsibility and an even greater opportunity.

Freedom in Every Frame

India has changed tremendously since 1947. We've moved from newspaper classifieds and radio jingles to television classics, viral digital campaigns, and AI-generated advertisements.

The platforms have changed; the technology has changed. the audience has changed. But one thing hasn't, the advertisements that stay with us are never the ones shouting the loudest. They're the ones that remind us who we are.

So, this Independence Day, when you come across another patriotic campaign, don't just notice the logo.

Look at the faces.

Listen to the stories.

Feel the emotions.

Because sometimes, the most beautiful thing an advertisement can celebrate isn't a product.

It's a nation.

And that's what freedom looks like in every frame.

Name: Satavisha Dutta, Semester 7

A person is seen from behind, holding a large Indian flag (Tricolour) against a vibrant sunset sky. The flag is waving in the wind. The sun is low on the horizon, creating a warm, golden glow. The person is standing on a rooftop or a high vantage point, looking out over a city skyline.

BEYOND THE TRICOLOUR:

How Advertising Celebrates Independence

"A nation is remembered not only through the pages of history but through the stories it continues to tell."

Every year, as the calendar turns to August, India begins to breathe differently. The morning air carries the melody of patriotic songs, school grounds echo with rehearsals for Independence Day celebrations, and the saffron, white, and green of the Tricolor flutter proudly against the monsoon sky. Streets are decorated with flags, children wear badges with pride, and countless voices unite to honour the sacrifices that gave us freedom.

Yet, amidst these celebrations, another storyteller quietly enters our lives—not through history books or public speeches, but through television screens, newspapers, billboards, smartphones, and social media feeds. That storyteller is advertising.

Often misunderstood as a tool designed only to sell products, advertising possesses a remarkable ability to tell stories that inspire, unite, and move millions. During Independence Day, advertisements transcend the boundaries of commerce. They become emotional narratives that celebrate courage, compassion, diversity, and the enduring spirit of India. They remind us that freedom is not merely a date on the calendar; it is a living legacy entrusted to every generation.

❖ **Beyond Selling: Advertising with a Purpose**

The most memorable advertisements are rarely remembered because of the products they promote. They remain in our hearts because they awaken emotions.

On Independence Day, many brands choose to step away from aggressive marketing and instead embrace storytelling. They present the journeys of soldiers who protect our borders, teachers who illuminate young minds, farmers who feed the nation, doctors who heal with dedication, sanitation workers who keep our

cities clean, and ordinary citizens whose quiet acts of kindness strengthen the fabric of society.

These stories remind us that patriotism is not measured by grand gestures alone. It is reflected in everyday acts of honesty, service, resilience, and compassion.

In these moments, advertising transforms into something far greater than a business strategy—it becomes a celebration of the nation's collective spirit.



❖ **Freedom Beyond History**

For many, Independence Day recalls the struggles of freedom fighters whose courage reshaped the destiny of a nation. Their sacrifices gifted us political freedom, but the meaning of independence has continued to evolve.

Today, freedom also means the opportunity to dream without fear, the courage to express one's ideas, the right to education, equal opportunities for women, respect for diversity, and the freedom to pursue innovation and creativity.



Thoughtful advertisements capture these evolving meanings with remarkable sensitivity. They celebrate young girls pursuing higher education, entrepreneurs creating opportunities, athletes raising the national flag on international podiums, scientists driving innovation, and citizens embracing social responsibility.

Such campaigns gently remind us that independence is not only inherited, it must also be nurtured, protected, and strengthened by every generation.

❖ **The Language of Emotion**

Facts inform, but stories transform.

The most powerful Independence Day advertisements do not depend on dramatic speeches or elaborate visuals. Instead, they speak through simple human moments.

A grandfather narrating stories of freedom to his curious grandchild. A soldier quietly returned home to surprise his family. Children from different religions proudly singing the national anthem together. Neighbours celebrate festivals without barriers. A young student is planting a tree as a promise to protect the country's future.

These moments may appear ordinary, yet they carry extraordinary emotional depth. They remind us that India's true strength lies not only in its achievements but also in its unity amidst diversity.

When audiences connect emotionally with these stories, they remember the message long after the advertisement has ended.

❖ Advertising as a Catalyst for Change



Modern advertising has discovered a purpose that extends beyond creating consumers—it helps create responsible citizens.

Many Independence Day campaigns encourage environmental protection, gender equality, education, inclusivity, digital literacy, support for local artisans, and respect for cultural diversity. Rather than presenting patriotism as a symbolic celebration confined to one day, these campaigns inspire viewers to practice patriotism through meaningful everyday actions.

A nation grows stronger not merely through economic development but through the values embraced by its people.

When advertising encourages empathy, responsibility, and civic participation, it contributes to building a more conscious and compassionate society.

❖ The Digital Revolution of Patriotism

The way we celebrate Independence has changed dramatically in the digital age.

Television commercials are now accompanied by short films, interactive campaigns, social media challenges, and digital storytelling. People no longer

remain passive viewers; they actively participate by sharing personal memories, expressing gratitude to the armed forces, celebrating unsung heroes, and spreading messages of unity across online communities.



This transformation has made patriotic communication more democratic and inclusive. Every citizen now has the opportunity to become both an audience and a storyteller.

Technology has expanded the reach of patriotic messages, but the emotion behind those messages remains timeless.

❖ **Patriotism with Authenticity**

However, with influence comes responsibility.

Patriotism is one of the most powerful emotions a nation can experience. It deserves sincerity rather than commercial exploitation.



Today's audiences appreciate authenticity. They recognise when a campaign genuinely honours national values and when patriotism is used merely as a marketing tool. Responsible advertising respects the dignity of the National Flag, acknowledges India's diversity, and promotes unity without reducing love for the nation to a sales strategy.

The finest campaigns never demand patriotism—they inspire it naturally through honesty, empathy, and meaningful storytelling.

❖ Beyond the Tricolour

The Tricolour is not simply a piece of fabric fluttering in the wind. It carries within it the dreams of millions, the sacrifices of countless freedom fighters, and the promise of a brighter tomorrow.



Yet, the true spirit of independence extends far beyond the flag itself.

It lives in the teacher who refuses to give up on a struggling student.

It lives in the doctor working tirelessly through the night.

It lives in the farmer nurturing every harvest with hope.

It lives in the entrepreneur creating employment, the scientist pushing the boundaries of innovation, the artist preserving culture, and the young citizen choosing honesty over convenience.

Advertising, at its best, brings these silent heroes into the spotlight. It reminds us that patriotism is not confined to ceremonies, speeches, or a single national holiday. It is reflected in the values we practice, the responsibilities we embrace, and the future we build together.

As another Independence Day arrives, let us look beyond colourful campaigns and festive celebrations. Let us recognise the deeper message they carry—that freedom is not only a gift inherited from the past but also a responsibility entrusted to the present.

Because the greatest advertisements are not those that persuade us to buy.

They are the ones that inspire us to believe.

To care.

To unite.

To contribute.

And to proudly say, not only on the 15th of August but every single day—

“India lives beyond the Tricolour, and so does the true spirit of independence.”

Name: Shalini Chakraborty, Semester-4

Name: Sreeja Choudhury

Semester- 1



The Voice of Freedom: From Tagore's Pen to Ray's Camera and Today's Responsible Communication

"Freedom is not only about living in an independent country. It is also about having the courage to think, speak, create, and act with responsibility."

Every year, on 15th August, the Indian tricolour reminds us of the countless sacrifices made by our freedom fighters. They dreamed of an India where people could live with dignity, equality, and hope. Their struggle gave us political freedom, but the responsibility of protecting that freedom now belongs to us.

Freedom is not just a date in history. It is a value that should guide our everyday lives. It allows us to express our thoughts, respect different opinions, and work together for the progress of our nation. True independence is meaningful only when it is used wisely and responsibly.

Among the many great personalities who shaped India's identity, Rabindranath Tagore and Satyajit Ray hold a special place. They did not fight with weapons, but with ideas, creativity, and knowledge. Their work continues to inspire generations even today.

Rabindranath Tagore believed that education should make people thoughtful, kind, and fearless. His famous poem, "Where the Mind is Without Fear," is not only a poem but also a dream for India. In this poem, he wished for a nation where people could think freely, where knowledge was open to everyone, and where truth and hard work guided society. His dream was not limited to political freedom. He wanted people to be free from fear, ignorance, hatred, and narrow thinking.

Even today, Tagore's words remain meaningful. We live in a world filled with information, but wisdom is equally important. We have the freedom to express our opinions, but we must also learn to respect the opinions of others. Real freedom grows when it is joined with kindness, honesty, and responsibility.

Another great personality who showed the strength of ideas was Satyajit Ray. Through his films, he presented the lives of ordinary people with honesty and sensitivity. Instead of showing only glamour, he focused on human emotions, values, dreams, and struggles. His stories encouraged people to observe society carefully and understand different perspectives.

Ray proved that cinema can do much more than entertain. It can educate, inspire, and bring positive change. His work became respected across the world because it reflected truth and humanity. Even today, his films remind us that creativity has the power to connect people beyond language and culture.

As students of Advertising, Sales Promotion, and Sales Management, we also learn about the power of communication. Advertising is much more than selling products. It is about sharing ideas, building trust, and influencing society. Every message we create has the power to shape opinions and inspire action.

Today, advertisements are everywhere—in newspapers, television, mobile phones, and social media. They reach millions of people every day. Because of this, advertisers have a great responsibility. An advertisement should not only attract attention but also respect honesty and ethics. False promises may bring quick success, but they destroy trust. Honest communication creates lasting relationships between people and brands.

Advertising can also contribute to the nation. Many awareness campaigns encourage people to save water, keep the environment clean, educate children, support women's safety, and follow traffic rules. These campaigns remind us that communication can become a tool for social change. Just as Tagore inspired people through literature and Ray inspired people through cinema, today's communicators can inspire people through responsible advertising.

Independence has given us many opportunities. We are free to study, choose our careers, express our creativity, and dream without limits. However, freedom also brings responsibility. Every student, teacher, artist, writer, filmmaker, entrepreneur, and advertiser has a role in building a better India.

As young citizens, we should use our education not only to achieve personal success but also to contribute to society. Small actions such as speaking the truth, respecting others, helping those in need, protecting nature, and communicating honestly can make a big difference. Nation-building does not happen only through great leaders. It happens through the daily actions of ordinary citizens.

India's journey of independence did not end in 1947. It continues every day through our choices and actions. The dream of our freedom fighters, Rabindranath Tagore, and Satyajit Ray will remain alive only if we use our freedom with wisdom, compassion, and integrity.

On this Independence Day, let us remember that the strongest voice of freedom is not loud words but honest actions. Let us become responsible communicators, thoughtful citizens, and compassionate human beings. Only then will we truly honour the sacrifices of our past and build a brighter future for our nation.

Jai Hind!

On Vande Mataram as an emblem of Indian Freedom Struggle

‘Vande Mataram’

It was a hymn. A hymn from Bankim Chandra Chattopaddhyay’s ‘Anandamath’. But during our freedom struggle — it was no longer only a hymn. It was what one said before one conversed, what one used to express conviction, what one used to express solidarity, what one used to express hope, what one used to express their unified aspiration, what one used on a parting note. It was a cry for war and a pledge for peace. It was the spirit of our freedom struggle.

It was the face of an idea. The idea of an independent India — prosperous, bountiful, beautiful. Even more importantly, self-sustained and powerful. It represented a vision. A vision each Indian who said it, aimed for through their lifelong effort and fight often risking their lives or even the lives of their families. It beared the vitality and depth of a nation’s journey to break out of a 200 year oppressive regime.

It was inscribed on the tricolour flags unfurled in Kolkata’s Parsi Bagan street, Delhi as well as Stuttgart, Germany.

It symbolised the brand of the Indian Struggle toward Independence.

The world responded to Vande Mataram. And, it responded by Vande Mataram.

In October 1912, Indian nationalist leader Gopal Krishna Gokhale arrived in Cape Town, South Africa, and was greeted by a massive, enthusiastic procession of people chanting "Vande Mataram" to support the rights of Indian settlers. The slogan and song transcended national borders during the freedom movement, serving as a unifying cry for Indians both at home and abroad.

Not everyone needed political sophistication or intellectualism for their country to be free. ‘Vande Mataram’ took over as their expression of something the masses of India could never really explain through subjective knowledge or philosophical thought but, were ready to shed every drop of sweat for.

Many young revolutionaries, such as Khudiram Bose, chanted "Vande Mataram" as they walked to the gallows, turning the phrase into a defiant symbol of triumph over death reflecting the literary roots of the phrase from Anandamath where ascetic freedom fighters use the mantra to steel themselves for mortal combat against tyranny, prioritising the motherland's liberation above their own lives.

The media needed to connect to its audience. Vande Mataram further gained influence through media broadcasts and depictions. Underground nationalist radio outlets during the freedom struggle, such as the 1942 *Congress Radio*, uniquely started with songs like *Saare Jahaan Se Achha* and ended with *Vande Mataram*. Vande Mataram from being a tribute to the holy mother nation, developed into a call to mobilise Indian brothers and sisters to free her from the shackles of being kept hostage and fulfil their collective duties toward her.

This was enhanced by the many appearances of the image of Bharat Mata in the form of various sketches and paintings in print media through mass produced commercial art and calendar prints. Sister Nivedita advocated for printing of tens of thousands of copies of the Bharat Mata

painting, so that every Indian could have a copy. Bharat Mata too evolved with the idea of freedom becoming more mass integration oriented. From her original ascetic figure holding a book, paddy, cloth, and a rosary, she transitioned into a goddess between a tiger and an elephant with a sword, featured on the foreground with Akhand Bharat behind her and in later commercial reiterations — appears with wheat, factories and flowing rivers for which reference can be drawn to the Swadeshi concept of economic self sufficiency. Popular calendar art frequently depicted revolutionary figures (such as Bhagat Singh offering his severed head or kneeling before the Mother) to merge the idea of personal sacrifice with divine devotion to the homeland. The mass of India connected to the sense of their economic wellbeing, prosperity and the sense of power in themselves being inculcated through such media portrayals and hence, joined the demonstrations and rallies adding immense value and strength to the freedom struggle of India. Analysing the various portrayals of Bharat Mata, and the timeline in which they appeared we can sense the mood of the events change — from pristine and peaceful (somewhat docile) at the first ascetic image to courageous and bold when she appears with the elephant and the tiger to showcasing real world solutions to the Indian people in the latter prints. The appeal transitioned from devotion oriented to empowering — instilling courage in the hearts of every Indian to come forward against the oppressive policies of the English regime.

Vande mataram was also propagated vastly.

Vande Mataram (or *Bande Mataram*) was a English-language nationalist newspaper launched in Kolkata on August 6, 1906. It was founded by Bipin Chandra Pal and principally edited by Sri Aurobindo, serving as a powerful mouthpiece for radical Indian nationalism and complete independence (*Swaraj*) during the Swadeshi movement.

Vande mataram was translated across languages by notable figures like Subramania Bharati in Tamil, Venkata Narasimha Rao in Telegu and also to languages like Gujarati, Odia and Kannada. As the freedom movement grew under leaders like Lokmanya Tilak and Mahatma Gandhi, the concepts of *Swaraj* (self-rule) and the chant of *Vande Mataram* deeply penetrated rural and tribal resistance movements nationwide.

An Indian flag with Vande Mataram printed in the middle was popular and unfurled across various demonstrations in India and on foreign soil.

When Aurobindo Ghosh was tried for sedition and a bomb blast, he and his comrades shouted Vande Mataram in court.

Pradyot Bhattacharya, ended his farewell message on the gallows with Vande Mataram.

Vande Mataram resonated as a martyr cry even beyond the country when Indian revolutionary Madan Lal Dhingra walked to the gallows in London on July 1, 1909, and chanted Vande Mataram as his final words. He was executed at Pentonville Prison for assassinating British official Sir William Curzon Wylie.

Mahatma Gandhi at a meeting in Madras mentioned,

“We all jumped with joy upon hearing it. The poet has used every adjective to describe the motherland — it is now upon us to make those words come true.”

As, hearts began beating with Vande Mataram — louder with each passing day, the British administration started charging any act of its recitation. Police forces carried out violent lathi charges, beatings, and mass arrests against crowds and delegates who wore "Vande Mataram" badges or sang the anthem during events like the 1906 Barisal Conference. Writing, publishing, or circulating articles and pamphlets featuring "Vande Mataram" led to criminal prosecution for sedition under the Indian Penal Code. Witnesses recalled Hazra shouting "Vande Mataram" as she advanced against police fire, undeterred by her injuries until she was fatally shot near Tamluk Police Station in 1942.

Elders in Indian society who recall the day India achieved freedom, they recall one phrase in particular. "Vande Mataram". Vande Mataram, played by legendary Hindustani classical vocalist Pandit Omkarnath Thakur was broadcast over All India Radio (Akashvani) at the invitation of Sardar Vallabhbhai Patel, marking the historic audio dawn of a free India on August 15th, 1947.

Vande Mataram has now received equal statutory protection to the National Anthem via the Prevention of Insults to National Honour (Amendment) Act and is one of the key pillars of the spirit and honour of India.

Vande Mataram.

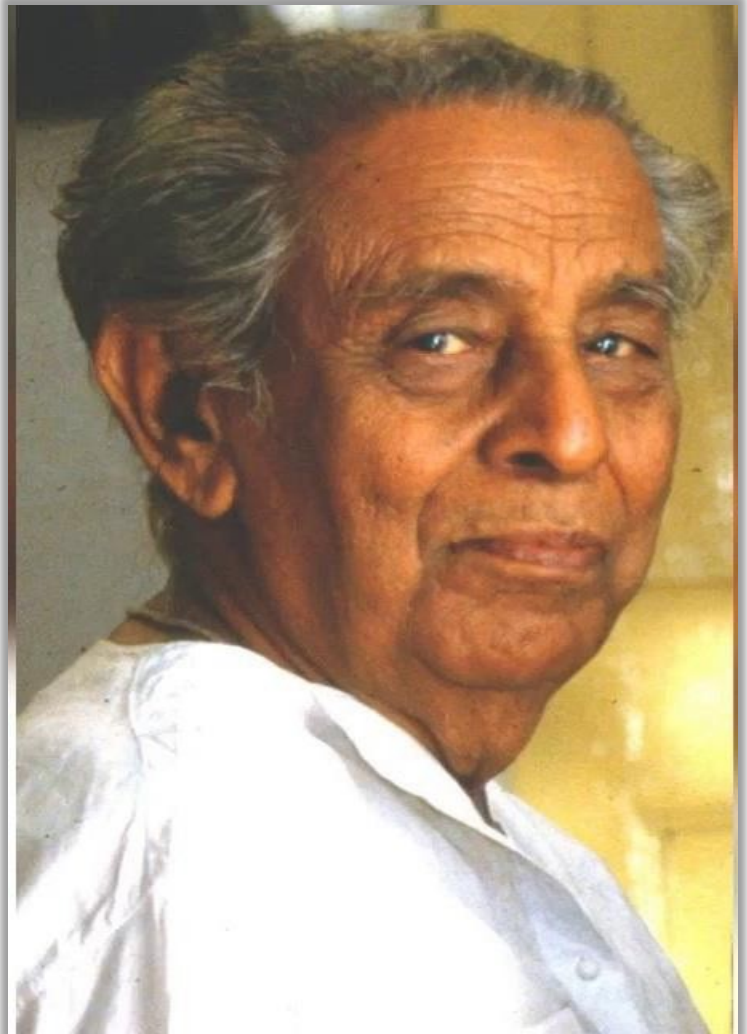
Name: Srinandini Banerjee, Semester 2

The Man Who Taught Ray to See

Annada Munsî and the Swadeshi Roots of Indian Advertising

Ask anyone to name a Bengali who shaped how India sees itself, and the same three names usually come to mind : Rabindranath Tagore, Satyajit Ray, & Jamini Roy. Almost nobody says Annada Munsî. And yet, without him, one of those three names might have looked entirely different, because it was Munsî who taught the young Satyajit Ray how to see, years before Ray ever picked up a camera.

Munsî was born in 1905 in Shibnagar, then part of Pabna district in undivided Bengal, into a family where art was inherited like a surname. He was trained at the Government College of Art and Craft in Calcutta and went on to become art director at D.J. Keymer, the advertising agency where a teenage Satyajit Ray would later work under him, absorbing the discipline of layout, typography and visual storytelling that later found its way into Pather Panchali's frame compositions. Ray himself credited Munsî with shaping his early visual instincts, as a debt that rarely makes it into the textbooks.



Advertising as an Act of Resistance

What makes Munsî's story matter for a discussion of independence is this: in colonial India, advertising was not neutral. British firms dominated the visual space — the posters, the packaging, the print ads, just as they dominated trade. Munsî was among the first Indian artists to



turn this instrument against its owners. His work for Indian tea and railway companies did not just sell a product; it sold the idea that Indian goods, made and marketed by Indian hands, deserved trust and pride. His line for a Swadeshi tea brand that it **“is 100% Swadeshi”** was less a slogan than a small act of nationalism dressed as commerce.

This is easy to miss because we tend to file the freedom struggle under speeches, marches and prison sentences. But the Swadeshi movement, from its very first years in the early twentieth century, understood that a boycott needs an alternative to point to, and that alternative had to be made desirable, not just morally correct. Someone had to design the label, choose the font, draw the figure and decide what the product itself would look like.

Munsi was one of the people who did that work, quietly building a visual idea of self-

reliance at a time when even the aesthetics of the marketplace were part of the struggle.

A Craftsman Without a Statue

Munsi was also a trained musician, a calligrapher and a writer, but he worked primarily in advertising, and he never treated it as a lesser art. He was widely regarded as the finest layout artist of his generation in India, someone who could hold Fine Art and commercial necessity in the same hand without letting either one collapse. He mentored a generation of Bengali graphic designers who came after him, and by the time he died in Calcutta in 1985, the field he had

helped found was unrecognizable from the one he had entered as a young man under British-run agencies.

There is no institute named after him, no chapter in most school histories. But the next time we see Tagore's songs, Ray's frames or Jamini Roy's folk lines held up as the pillars of Bengal's

cultural imagination, it is worth remembering the man who stood just off to the side of all three - designing the poster, training the eye, and making the case, one advertisement at a time, that

India could sell itself its own image.

TAGORE: THE MAN WHO MADE IDEAS MEMORABLE

“Ekla chalo re.”

No product.

No price.

No discount.

And yet, the line stayed.

That is the fascinating connection between Rabindranath Tagore and advertising. Tagore was never an advertising professional in the modern sense, but he understood something advertising has always depended on—the power of an idea to move people.

BEFORE THE TAGLINE, THERE WAS TAGORE

“Jodi tor dak shune keu na ashe...”

If no one responds to your call, walk alone.

Today, it could be an empowerment campaign. A brand might turn it into a message about courage, individuality or leadership.

Tagore turned it into a song.

And that is precisely what makes his communication so powerful: one thought, expressed simply, remembered emotionally.

TAGORE AND SWADESHI ADVERTISING

Tagore's contribution to advertising becomes even more interesting during the Swadeshi movement.

He encouraged people to value indigenous products, crafts and self-reliance. Through his involvement with Swadeshi initiatives and the cultural activities around Santiniketan, he helped create an environment where Indian craftsmanship, design and local products could be presented with pride.

He understood that selling a product could also mean selling an idea—self-respect, cultural identity and economic independence.

In today's advertising language, that is essentially purpose-driven branding. **HE**

UNDERSTOOD THE POWER OF VISUAL IDENTITY

Tagore was not only a poet. He was also an artist.

His paintings, calligraphy, typography and distinctive visual style demonstrate his understanding of composition, symbolism and aesthetics. The creative culture he nurtured at Santiniketan encouraged the integration of art, craft, design and everyday life.

Advertising today depends heavily on the same combination:

Words + Visuals + Emotion = Brand Memory Tagore

understood this relationship instinctively. “AKASH

BHORA SURJO TARA...”

A sky filled with sun and stars.

Just a few words—and suddenly, there is an image.

That is what effective advertising strives for: copy that creates a picture in the mind.

Tagore's poetry was visual storytelling before the advertising industry made visual storytelling a buzzword.

THE BRAND CALLED BENGAL

“Amar shonar Bangla...”

It does not merely describe a place. It

creates belonging.

Tagore showed how language, music, culture and emotion could come together to create a powerful collective identity. His songs and writings continue to influence Bengali cultural communication, including advertising and brand campaigns that draw upon Bengali heritage.

He made culture memorable.

And memorable culture is powerful branding.

FROM TAGORE TO TODAY

Modern advertising talks about: Brand identity.

Emotional branding.

Storytelling.

Cultural marketing.

Purpose-driven communication.

Tagore lived many of these principles through his creative and social work long before they became advertising terminology.

He did not advertise products in the conventional sense. He advertised ideas.

Freedom.

Self-reliance.

Humanity.

Nature. Culture.

Imagination.

And perhaps that is his greatest lesson for advertising: A product may be purchased once.

But an idea, when beautifully communicated, can be remembered forever. “Where the mind is without fear...”

Perhaps Tagore's most enduring campaign was never for a brand. It was for a better way of seeing the world.

Name: Mayuri Das, Semester 7

*“Advertising informs, promotion persuades, and sales
create lasting relationships.
Together, they build brands and shape the future.”*

THANK YOU FOR READING

PULSE

Departmental Magazine

Gokhale Memorial Girls' College

**Department of Advertising, Sales Promotion and Sales
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