

Visual Spectacle vs narrative engagement: A comparative analysis of films by Sanjay Leela Bhansali and Karan Johar

DEBOLINA KAR¹, FAROOQ AHMED SHARIFF²

¹Student of Jain (Deemed-To-Be) University, Journalism and Mass Communication, Karnataka, India

²Assistant Professor, Department of Journalism and Mass Communication, Jain (Deemed-To-University), Karnataka, India

Abstract- This thesis examines the relationship between visual spectacle and narrative engagement in the films of Sanjay Leela Bhansali and Karan Johar, two of the most influential figures in contemporary mainstream Hindi cinema. The central argument is that spectacle in Hindi popular cinema should not be treated merely as ornamentation or excess; rather, it frequently performs crucial narrative, emotional, and ideological functions. Through a comparative qualitative textual analysis, the study investigates how mise-en-scene, colour design, architecture, costume, choreography, music, lighting, and spatial composition participate in the construction of meaning and audience engagement. The selected corpus includes Devdas (2002), Bajirao Mastani (2015), and Padmaavat (2018) from Bhansali, and Kabhi Khushi Kabhie Gham (2001), Kal Ho Naa Ho (2003), and My Name Is Khan (2010) from the Johar/Dharma authorial universe. The analysis finds that Bhansali transforms spectacle into an operatic language of emotional externalisation, while Johar mobilises spectacle through polish, glamour, aspirational settings, and emotionally direct musical sequences. The thesis concludes that both filmmakers represent two distinct but interrelated modes the baroque-operatic and the glossy-melodramatic, both of which challenge the simplistic binary of 'style versus substance' by demonstrating that style itself produces narrative meaning, emotional alignment, and cultural imagination.

Keywords: Visual spectacle, narrative engagement, Sanjay Leela Bhansali, Karan Johar, melodrama, auteur theory, visual semiotics, mise-en-scene, Bollywood.

I. INTRODUCTION

1.1 Background of the Study

Hindi popular cinema has historically been associated with heightened emotion, musicality, melodrama, choreographed movement, and spectacular visual

design. Its formal language differs from strict realist traditions, as songs, dances, dramatic gestures, symbolic colours, theatrical interiors, and emotionally charged performances become legitimate vehicles of storytelling. In this context, visual spectacle is not accidental excess; it is a central mode through which mainstream Hindi cinema organises desire, grief, family memory, social aspiration, and cultural identity.

The cinema of Sanjay Leela Bhansali and Karan Johar provides a key field for examining spectacle and narrative. Both filmmakers are associated with highly recognisable visual worlds, grand emotional registers, and elaborate production values. Bhansali creates painterly and operatic worlds marked by architectural symmetry, saturated colour, ritualised movement, and emotionally tragic conflicts. Johar constructs glossy, aspirational worlds organised around family, romance, diaspora, class mobility, and modern Indian identity.

1.2 Statement of the Problem

Popular discourse often divides Hindi films into 'style' and 'substance'. Bhansali is praised for visual grandeur but criticised for aesthetic excess dominating character complexity. Johar is appreciated for emotional appeal but criticised for privileging glamour and aspirational surfaces. Such evaluations do not fully explain how spectacle operates within the films. In Indian popular cinema, colour guides emotional response; costume signals class, gender, power, and belonging; architecture dramatises confinement or authority; song sequences condense emotional turning points; and choreography

communicates relationships that dialogue cannot fully express.

1.3 Research Gap

Existing writing on Bhansali highlights his aesthetic excess and operatic sensibility, while writing on Johar discusses his family melodramas and diaspora imaginaries. However, the two filmmakers are rarely studied together through a focused comparative framework linking spectacle to narrative engagement. This study addresses that gap by analysing spectacle as a structured cinematic language capable of creating emotional identification, ideological coding, and narrative momentum.

1.4 Aim, Objectives, and Research Questions

The central aim is to analyse how visual spectacle contributes to narrative engagement in selected films of Bhansali and Johar, and to compare their different aesthetic, emotional, and ideological strategies. The key objectives are:

1. To identify major components of visual spectacle- mise-en-scene, colour, costume, set design, lighting, choreography, music, and spatial composition.
2. To examine how these visual strategies support, intensify, or complicate narrative development and emotional identification.
3. To analyse the auteur signatures of both directors in relation to spectacle, melodrama, and narrative construction.
4. To compare Bhansali's baroque-operatic mode with Johar's glossy-melodramatic mode.
5. To evaluate ideological implications of spectacle in relation to gender, class, family, nation, history, and modernity.

The primary research questions ask: What constitutes visual spectacle in these films? How do mise-en-scene, colour, and music participate in meaning-making? In what ways does spectacle enhance or limit narrative engagement? And what ideological meanings are produced through these visual worlds?

1.5 Scope, Delimitations, and Significance

The scope is limited to qualitative textual analysis of six Hindi films. It does not include audience surveys, box-office analytics, or production ethnography. The significance lies in its attempt to reconsider spectacle

as a meaningful narrative system demonstrating that it is not merely decorative, but a site of emotional, ideological, and cultural production relevant to scholars, practitioners, and students of media and cinema.

II. REVIEW OF LITERATURE

Peter Brooks (1976) in *The Melodramatic Imagination* establishes melodrama as a mode of meaning-making rooted in moral polarisation and the externalisation of inner conflict. His concept of the 'text of muteness' argues that gesture, costume, lighting, and colour carry the burden of communicating what words cannot directly challenge critical frameworks that equate quality with realist restraint. This positions visual excess as constitutive, not incidental, to melodramatic expression.

Tom Gunning (1986) introduces the 'cinema of attractions' to describe a mode of filmmaking organised around display, spectacle, and wonder rather than narrative absorption. Though developed for early cinema, his framework helps explain how Hindi popular cinema sustains the logic of spectacular display within broadly narrative films applicable to both Bhansali's elaborate song tableaux and Johar's emotionally heightened picturisations.

Ravi Vasudevan (1989, 2010) adapts Brooks's framework to Indian cinema, arguing that Hindi melodrama is not a Western import but an authentically adapted mode shaped by the specific conditions of post-Independence India. His concept of the 'imaginary public' explains how melodramatic address positions audiences as collective witnesses to moral dramas, constructing forms of social and national belonging. His dual attention to narrative structure and performative convention provides the methodological model for this study's textual analysis.

Lalitha Gopalan (2002) proposes the 'cinema of interruptions' arguing that song-and-dance sequences, the interval, and censorship-imposed cuts are constitutive of Hindi film's formal logic, not deviations from it. This reframes spectacular song sequences as central narrative mechanisms. Vijay Mishra (2002) situates Bollywood within

postcolonial theory, arguing it functions as a 'secular devotional practice' constructing audiences as communities of shared emotional and moral investment directly relevant to understanding how both directors address their audiences.

M. Madhava Prasad (1998) treats the formal properties of Hindi film as ideologically motivated, proposing the 'absolutist gaze' a visual regime organising cinema around patriarchal, familial, and national authority. Rachel Dwyer (2002, 2006, 2014) examines the visual culture of Hindi film across costume, devotional art, and post-liberalisation identity, demonstrating that cinematic costumes and interiors are in dialogue with fashion, advertising, and devotional imagery providing essential contextualisation for both directors' visual strategies.

Rosie Thomas (1985) makes the foundational case for reading Hindi cinema on its own aesthetic and cultural terms, insisting on the identification of 'terms of reference' specific to the tradition rather than measuring it against Western realism. Tejaswini Ganti (2013) grounds her study in sustained anthropological fieldwork within the Bombay film industry, documenting how directors understand their own practice providing primary evidence about the cultural meanings attached to spectacle and melodrama.

Sangita Gopal and Sujata Moorti (2008) provide the most comprehensive scholarly examination of Bollywood song and dance, situating musical sequences within a long historical account and demonstrating how they condense narrative meaning, construct gendered identities, and position audiences emotionally. Rajinder Dudrah (2006) examines Bollywood's role in shaping diaspora identity, while Jigna Desai (2004) offers a politically engaged study of South Asian diasporic cinema, attending to the intersecting dynamics of gender, sexuality, race, and class.

Jyotika Virdi (2003) treats popular Hindi films as primary documents of social history, tracing how female representations have both reflected and shaped society's negotiations of gender identity. Sumita Chakravarty (1993) analyses national identity as constructed through popular cinema, arguing that

spectacle participates in the construction of national identity not through explicit statement but through the organisation of visual pleasure and narrative identification.

The most recent source, Samanta and Rawat (2026), applies postcolonial theory and social semiotics to Bhansali's chromatic practice in *Padmaavat* and *Bajirao Mastani*, demonstrating that colour choices are not neutral aesthetic decisions but ideologically loaded constructions of cultural memory, religious identity, and political meaning. This supports the study's argument that Bhansali's spectacular visual language always carries ideological stakes.

III. METHODOLOGY

3.1 Research Design

The research adopts a qualitative, descriptive, analytical, and comparative design. It interprets meanings rather than measuring numerical variables. The same broad analytical categories are applied across all six films to ensure consistency: mise-en-scene, colour, costume, space, choreography, music, and narrative function. The study's validity depends on the clarity of the interpretive framework; reliability is addressed through transparent criteria and cross-film pattern comparison.

3.2 Theoretical Framework

Three complementary frameworks guide the analysis:

- Auteur Theory- to identify recurring stylistic and thematic patterns. For Bhansali: tragic romance, visual symmetry, saturated colour, ritualised spectacle, female suffering, and architectural grandeur. For Johar: family melodrama, aspirational spaces, diaspora settings, emotional directness, designer aesthetics, and reconciliation narratives.
- Melodrama Studies- to analyse heightened emotion, sacrifice, family conflict, and moral legibility as formal features, not flaws.
- Visual Semiotics- to interpret colour, costume, space, lighting, and objects as signs carrying ideological and emotional meaning.

3.3 Corpus Selection

Filmmaker	Film	Mode / Reason for Selection
Sanjay Leela Bhansali	Devdas (2002)	Tragic romance/melodrama. Opulent sets, colour symbolism, song spectacle, tragic emotional externalisation.
Sanjay Leela Bhansali	Bajirao Mastani (2015)	Historical romantic epic. Architecture, choreography, religious-cultural symbolism, sacred spectacle.
Sanjay Leela Bhansali	Padmaavat (2018)	Historical epic melodrama. Monumental scale, symmetry, moral-spatial contrasts, contested spectacle.
Karan Johar	Kabhi Khushi Kabhie Gham (2001)	Family melodrama. Glossy family interiors, diaspora, tradition-modernity conflict, affective spectacle.
Karan Johar (authorial associate.)	Kal Ho Naa Ho (2003)	Romantic melodrama/diaspora film. Urban gloss, musical montage, humour-pathos balance.
Karan Johar	My Name Is Khan (2010)	Political melodrama/diaspora drama. Restrained spectacle, post-9/11 identity, affective performance.

3.4 Coding Categories

Category	Analytical Focus
Colour and lighting	Dominant palettes, contrast, symbolic use of light/darkness, emotional atmosphere.
Set design and architecture	Interiors, exteriors, palaces, homes, cities, spatial hierarchy and confinement.
Costume and body	Clothing, jewellery, grooming, bodily movement, star presence, gender performance.

Category	Analytical Focus
Choreography and crowd design	Song staging, dance patterns, crowd formations, ritual movement, group dynamics.
Music and song function	Lyric, rhythm, background score, emotional cueing, narrative compression, memory.
Narrative function	Character development, turning point, conflict, revelation, emotional alignment, ideological coding.
Spectacle risk	Points where visual excess may slow plot, simplify conflict, or aestheticise violence/suffering.

3.5 Ethical Considerations and Limitations

The study does not involve human participants, interviews, or private data. It analyses publicly available films and published secondary material. The study acknowledges limitations: it cannot claim how all viewers respond; audience reception varies by region, class, gender, and cinematic literacy. It also does not undertake production research or filmmaker interviews. These limitations identify directions for future research rather than diminishing the value of the textual analysis undertaken.

IV. COMPARATIVE ANALYSIS AND DISCUSSION

4.1 Scale, Density, and Visual Worlds

Bhansali's visual worlds are dense, monumental, and highly designed. The viewer is invited to contemplate the frame as a painting, objects, colours, bodies, and spaces layered to produce sensory saturation. This creates awe and emotional intensity but can slow narrative movement. In *Devdas*, *Bajirao Mastani*, and *Padmaavat*, the visual world often seems larger than the characters themselves.

Johar's visual worlds are carefully designed but more legible and emotionally direct. His spaces are glossy rather than baroque; the audience is not asked to decode every corner of the frame but instead encounters visual polish creating a desirable environment around familiar emotional conflicts. In *Kabhi Khushi Kabhie Gham* and *Kal Ho Naa Ho*,

spectacle invites aspiration and identification rather than awe alone.

4.2 Space, Colour, Costume, and Song

Bhansali uses palaces, courts, fortresses, and ritual interiors — spaces associated with power, honour, social confinement, and historical myth. Characters are frequently trapped within beautiful but restrictive architectures. Johar uses mansions, urban homes, foreign cities, wedding spaces, and community interiors. His spaces are hierarchical but emotionally warmer, with the family home functioning simultaneously as a site of oppression and desired reconciliation.

In Bhansali, colour carries mythic and emotional weight, red, gold, white, black, and blue form the moral and affective design. Costumes are elaborate, heavy, and symbolic, tying characters to ritual, status, gender, and sacrifice. In Johar, costume and colour are tied to class, lifestyle, modernity, and generational identity. Designer fashion, coordinated family clothing, and diaspora styling communicate aspiration and belonging, negotiating cultural hybridity through the tension between traditional and Western dress.

Songs are central to both filmmakers but function differently. Bhansali's songs are grand tableaux crystallising desire, rivalry, devotion, or sacrifice in visually elaborate forms that temporarily suspend plot movement to deepen emotional symbolism. Johar's songs function more often as narrative accelerants or emotional summaries, making relationships legible, compressing emotional transitions, and producing memorable affective peaks. They are spectacular but easier to read at the level of story.

4.3 Elaborated Scene-Wise Analysis: Bhansali

In Devdas, the visual design translates literary tragedy into cinematic excess. Emotional barriers become spatial barriers: windows, thresholds, corridors, and blocked access make the lovers' separation visible before the narrative reaches its final tragedy. Paro's lamp-carrying sequences combine devotion, waiting, and emotional endurance: the lamp functions as a visual sign of love that survives social denial, its glow marking both warmth

and confinement within domestic and patriarchal boundaries.

The song Dola Re Dola expands the relationship between Paro and Chandramukhi into a visual event through matching costume palettes, rhythmic synchronisation, mirrored movement, and ceremonial framing. Its deeper narrative function is emotional recognition connecting two women by their shared love for Devdas while creating a temporary female space within a male-centred narrative. The final death sequence converts melodramatic fate into a concrete visual sign as the gate closes on Devdas.

In Bajirao Mastani, the Deewani Mastani sequence transforms personal love into public declaration palace space, reflective surfaces, golden light, and choreography place Mastani before a courtly gaze where beauty and danger are inseparable. The Pinga sequence stages emotional complexity between Kashibai and Mastani: the choreography creates a momentary rhythm of togetherness while the underlying narrative situation remains painful social injury translated into choreographic grace. The climactic breakdown of Bajirao uses storm, battlefield imagery, and feverish movement to externalise psychological collapse; the world becomes an extension of the character's internal crisis.

In Padmaavat, the Ghoomar sequence performs Padmavati's entry into a community and establishes her cultural belonging and feminine dignity though it simultaneously frames female presence within ritualised display. Khilji's spectacular introduction constructs excess as moral coding: his body, appetite, and spatial surroundings signal destructive desire, producing fascination mixed with repulsion. The jauhar sequence is the most ethically complex spectacle overwhelming in visual force, it secures a powerful emotional climax while raising critical questions by aestheticising collective female death within a framework of honour. This reveals both the strength and the danger of cinematic spectacle.

4.4 Elaborated Scene-Wise Analysis: Johar

In Kabhi Khushi Kabhie Gham, the Raichand mansion is not merely a wealthy household but a theatre of patriarchal power. Yashvardhan Raichand's

presence is framed through distance, height, and composure and emotional power expressed through discipline rather than chaos. The mise-en-scene communicates hierarchy before the narrative conflict is articulated. The song *Bole Chudiyan* visualises family cohesion as festive spectacle through costume coordination, group movement, and warm colour — creating the fantasy of a complete family while allowing emotional tensions to remain underneath the celebration.

The London sequences use diaspora as spectacle, presenting the foreign city as a space where Indian identity is performed through food, music, family rituals, and nostalgia. Traditional costumes, Hindi songs, and family ceremonies become devices of cultural continuity across geography. The final reunion privileges tears, pauses, embraces, and close-ups over mise-en-scene Johar's strategy using spectacle as a frame around performance rather than a substitute for it.

In *Kal Ho Naa Ho*, urban loneliness is constructed through polished surfaces. The title song compresses the film's philosophy into a musical-visual statement, transforming a personal emotional message into community-wide sentiment. *Maahi Ve* is structured around double emotion outward festivity and inward sacrifice as the camera sustains Aman's melancholy gaze behind group celebration. *My Name Is Khan* demonstrates the adaptability of the Dharma mode: without wedding spectacle or elite celebration, spectacle appears instead in public crises, natural disasters, and moral visibility. The hurricane sequence enlarges the protagonist's moral journey and connects private virtue to public recognition.

4.5 Comparative Matrix

Aspect	Sanjay Leela Bhansali	Karan Johar
Primary visual mode	Baroque, operatic, painterly, monumental	Glossy, polished, aspirational, emotionally legible
Dominant spaces	Palaces, courts, forts, ritual interiors, historical landscapes	Family mansions, urban homes, foreign cities, weddings, community spaces

Aspect	Sanjay Leela Bhansali	Karan Johar
Narrative emphasis	Tragic love, sacrifice, honour, desire vs social order	Family, romance, diaspora, belonging, sacrifice, reconciliation
Use of colour	Symbolic and mythic; red, gold, white, black as emotional codes	Social and aspirational; colour marks class, generation, cultural hybridity
Song function	Grand tableau; emotional externalisation; visual ritual	Emotional summary; narrative acceleration; affective memory
Spectator position	Awe, immersion, aesthetic contemplation	Identification, aspiration, sentimental catharsis
Risk of spectacle	May overwhelm psychological complexity or aestheticise violence	May soften class critique and idealise elite lifestyles
Core contribution	Spectacle as operatic narrative language	Gloss as accessible melodramatic engagement

4.6 Ideology: Gender, Class, Family, and Nation

Bhansali's films link women to beauty, sacrifice, honour, and emotional endurance. His female characters — Paro, Chandramukhi, Mastani, Kashibai, Padmavati are visually powerful but positioned within patriarchal structures. The beauty of the image can empower the character, but it can also aestheticise suffering into an object of visual contemplation. Johar's cinema foregrounds family, class, and modernity, turning wealth into an emotional atmosphere and presenting family reconciliation as the highest moral outcome. While this creates strong audience attachment, it can underplay structural inequalities. Nevertheless, Johar's cinema has been deeply influential in shaping the image of the global Indian family and the emotional vocabulary of post-liberalisation Hindi cinema.

V. CONCLUSION

5.1 Major Findings

This study has demonstrated that visual spectacle and narrative engagement are not opposing categories in contemporary Hindi cinema. In the selected films of Bhansali and Johar, spectacle functions as a major narrative system organising emotion, constructing ideology, shaping collective memory, and guiding audience response in ways as consequential as plot or dialogue. The major findings are:

6. Visual spectacle in the selected films is not merely decorative; it performs narrative, emotional, and ideological functions.
7. Bhansali uses spectacle as operatic externalisation: his sets, colours, songs, and choreographies transform inner suffering into monumental visual experience.
8. Johar uses spectacle as emotional accessibility: his glossy surfaces, songs, costumes, and spaces create aspirational worlds while keeping character emotion legible.
9. Both filmmakers depend on melodrama, but Bhansali's is tragic, ritualised, and painterly, whereas Johar's is familial, conversational, and affectively direct.
10. Songs are central narrative devices in both bodies of work condensing emotion, revealing relationships, and producing memory points for the audience.
11. The films use space ideologically: Bhansali's palaces and forts stage honour, confinement, and historical myth; Johar's homes and cities stage family, class, diaspora, and belonging.
12. Both modes carry ideological limitations: Bhansali can aestheticise female suffering and violence, while Johar can idealise elite lifestyles and resolve social tensions through sentiment.

5.2 Scope for Future Research

13. Audience reception studies to understand how different viewer groups interpret spectacle across Bhansali and Johar's films.
14. A gender-focused study examining how female characters are aestheticised,

empowered, or constrained within spectacular visual regimes.

15. A production studies approach investigating the role of art directors, costume designers, choreographers, cinematographers, and music directors.
16. Comparative research including other Hindi filmmakers or regional Indian directors to understand broader patterns of spectacle in Indian cinema.
17. Digital-era research examining how streaming platforms, social media clips, and music videos reshape audience engagement with spectacular sequences.

5.3 Conclusion

Bhansali and Johar represent two distinct but interrelated modes of spectacle in contemporary Hindi cinema: the baroque-operatic and the glossy-melodramatic. Bhansali's cinema uses spectacle as an immersive visual world that intensifies melodrama through sheer aesthetic excess but at its most totalising, it can foreclose ambiguities and produce emotional resolutions that resist critique. Johar's cinema creates carefully constructed worlds that render family, romance, and diaspora emotionally accessible but in smoothing the rougher edges of class contradiction, his spectacle performs ideological work by naturalising privilege.

Taken together, both filmmakers demonstrate that style is not separate from substance; it is one of the primary ways in which substance is produced and circulated. Spectacle is not simply what the audience sees on screen; it is also how the audience feels, what it remembers, and how it comes to understand, negotiate, and identify with the story being told. Any serious study of Hindi popular cinema must therefore treat spectacle as a central not peripheral category of analysis: simultaneously a category of narrative, affect, and cultural meaning.

REFERENCES

- [1] Brooks, Peter (1976). *The Melodramatic Imagination*. Yale University Press. <https://yalebooks.yale.edu/book/9780300065534/the-melodramatic-imagination/>

- [2] Vasudevan, Ravi (1989). "The Melodramatic Mode and the Commercial Hindi Cinema." *Screen*, 30(3), 29–50. <https://academic.oup.com/screen/article-abstract/30/3/29/1632310>
- [3] Vasudevan, Ravi (2010). *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan. <https://link.springer.com/book/10.1007/978-0-230-11812-6>
- [4] Gopalan, Lalitha (2002). *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. British Film Institute. <https://www.amazon.com/Cinema-Interruptions-Action-Genres-Contemporary/dp/0851709222>
- [5] Mishra, Vijay (2002). *Bollywood Cinema: Temples of Desire*. Routledge. <https://www.routledge.com/Bollywood-Cinema-Temples-of-Desire/Mishra/p/book/9780415930154>
- [6] Prasad, M. Madhava (1998). *Ideology of the Hindi Film: A Historical Construction*. Oxford University Press. <https://global.oup.com/academic/product/ideology-of-the-hindi-film-9780195652956>
- [7] Thomas, Rosie (1985). "Indian Cinema: Pleasures and Popularity." *Screen*, 26(3–4), 116–131. <https://academic.oup.com/screen/article-abstract/26/3-4/116/1931095>
- [8] Gunning, Tom (1986). "The Cinema of Attractions." *Wide Angle*, 8(3–4), 63–70. <https://www.scirp.org/reference/referencespapers?referenceid=1966773>
- [9] Ganti, Tejaswini (2004, revised 2013). *Bollywood: A Guidebook to Popular Hindi Cinema*. Routledge. <https://www.routledge.com/Bollywood-A-Guidebook-to-Popular-Hindi-Cinema/Ganti/p/book/9780415583886>
- [10] Dwyer, Rachel, and Patel, Divia (2002). *Cinema India: The Visual Culture of Hindi Film*. Reaktion Books. <https://reaktionbooks.co.uk/work/cinema-india>
- [11] Dwyer, Rachel (2006). *Filming the Gods: Religion and Indian Cinema*. Routledge. <https://www.routledge.com/Filming-the-Gods-Religion-and-Indian-Cinema/Dwyer/p/book/9780415314251>
- [12] Dwyer, Rachel (2014). *Bollywood's India: Hindi Cinema as a Guide to Contemporary India*. Reaktion Books. <https://reaktionbooks.co.uk/work/bollywoods-india>
- [13] Gopal, Sangita, and Moorti, Sujata, eds. (2008). *Global Bollywood: Travels of Hindi Song and Dance*. University of Minnesota Press. <https://www.upress.umn.edu/book-division/books/global-bollywood>
- [14] Morcom, Anna (2007). *Hindi Film Songs and the Cinema*. Ashgate. <https://www.taylorfrancis.com/books/mono/10.4324/9781315092980/hindi-film-songs-cinema-anna-morcom>
- [15] Dudrah, Rajinder Kumar (2006). *Bollywood: Sociology Goes to the Movies*. Sage Publications. <https://archive.org/details/bollywoodsociolo000dudr>
- [16] Mishra, Vijay (2007). *The Literature of the Indian Diaspora: Diasporic Imaginations*. Routledge. <https://www.routledge.com/The-Literature-of-the-Indian-Diaspora-Diasporic-Imaginations/Mishra/p/book/978041577123>
- [17] Rajadhyaksha, Ashish, and Willemen, Paul, eds. (1999). *Encyclopaedia of Indian Cinema*. British Film Institute / Oxford University Press. <https://www.amazon.com/Encyclopaedia-Indian-Cinema-Ashish-Rajadhyaksha/dp/0851706696>
- [18] Gokulsing, K. Moti, and Dissanayake, Wimal (1998). *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books. <https://www.worldcat.org/title/indian-popular-cinema-a-narrative-of-cultural-change/oclc/37903534>
- [19] Kabir, Nasreen Munni (2001). *Bollywood: The Indian Cinema Story*. Channel 4 Books. <https://www.amazon.com/Bollywood-Indian-Cinema-Nasreen-Munni/dp/0752261460>
- [20] Viridi, Jyotika (2003). *The Cinematic ImagiNation: Indian Popular Films as Social*

- History. Rutgers University Press. <https://www.rutgersuniversitypress.org/the-cinematic-imagination/9780813531908>
- [21] Chakravarty, Sumita (1993). *National Identity in Indian Popular Cinema, 1947–1987*. University of Texas Press. <https://utpress.utexas.edu/9780292711853/>
- [22] Dissanayake, Wimal, ed. (1993). *Melodrama and Asian Cinema*. Cambridge University Press. <https://www.cambridge.org/core/books/melodrama-and-asian-cinema/A3B6F7D5D5C18A0B4A23F7E1F9C0D8B2>
- [23] Booth, Gregory D. (2008). *Behind the Curtain: Making Music in Mumbai's Film Studios*. Oxford University Press. <https://global.oup.com/academic/product/behind-the-curtain-9780195327489>
- [24] Pendakur, Manjunath (2003). *Indian Popular Cinema: Industry, Ideology and Consciousness*. Hampton Press. <https://www.worldcat.org/title/indian-popular-cinema-industry-ideology-and-consciousness/oclc/51553522>
- [25] Desai, Jigna (2004). *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. Routledge. <https://www.routledge.com/Beyond-Bollywood-The-Cultural-Politics-of-South-Asian-Diasporic-Film/Desai/p/book/9780415969253>
- [26] Joshi, Lalit Mohan, ed. (2002). *Bollywood: Popular Indian Cinema*. Dakini Books. <https://www.worldcat.org/title/bollywood-popular-indian-cinema/oclc/52046968>
- [27] Srinivas, S.V . (2009). *Megastar: Chiranjeevi and Telugu Cinema after N.T. Rama Rao*. Oxford University Press. <https://global.oup.com/academic/product/megastar-9780198062011>
- [28] Gopal, Sangita (2011). *Conjugations: Marriage and Form in New Bollywood Cinema*. University of Chicago Press. <https://press.uchicago.edu/ucp/books/book/chicago/C/bo10877244.html>
- [29] Mehta, Rini Bhattacharya, and Pandharipande, Rajeshwari, eds. (2010). *Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora*. Anthem Press. <https://www.anthempress.com/bollywood-and-globalization-hb>
- [30] Samanta, T., and Rawat, R. K. (2026). "The Politics of Color in Historical Films: Cultural Dualities in Padmaavat and Bajirao Mastani." *ShodhKosh: Journal of Visual and Performing Arts*, <https://doi.org/10.29121/shodhkosh.v7.i2s.2026.7054>