

A Study of Screenplay Techniques in Vineeth Sreenivasan's Films

Leju Joy¹, Dr. Santosh S Murthy²

¹*Student, Department of Journalism and Mass Communication
Jain (Deemed-to-be University), Bengaluru, Karnataka, India*

²*Assistant Professor, Department of Journalism and Mass Communication
Jain (Deemed-to-be University), Bengaluru, Karnataka, India*

Abstract—This paper examines the unique screenplay techniques employed by filmmaker Vineeth Sreenivasan in four landmark Malayalam films: Thattathin Marayaththu (2012), Jacobinte Swargarajyam (2016), Hridayam (2022), and Varshangalukku Shesham (2024). Using qualitative textual analysis supplemented by auteur theory, narrative structure theory, and mise-en-scene analysis, the study explores recurring structural and thematic patterns that define Sreenivasan's authorial voice across three major dimensions: narrative architecture, including non-linear temporality and episodic storytelling; character development strategies, particularly the depiction of coming-of-age arcs and psychological interiority; and the integration of music, nostalgia, and cultural specificity as dramaturgical effects. Special attention is given to how Sreenivasan mediates tension between mainstream audience expectations and emotionally intimate storytelling, producing texts that are simultaneously commercially viable and artistically resonant. The findings contribute to the growing scholarly literature on contemporary Malayalam cinema and regional auteur theory, positioning Vineeth Sreenivasan as a key creative voice whose screenwriting practice warrants sustained academic investigation.

Index Terms—Malayalam Cinema, Screenplay Techniques, Narrative Structure, Dialogue, Nostalgia, Emotional Realism, Auteur Theory.

I. INTRODUCTION

Cinema is among the greatest expressions of artistry in contemporary society, integrating literature, theatre, music, photography, editing, and performance to serve simultaneously as entertainment and as a medium for expressing social, emotional, political, and interpersonal realities. Among the many factors that

determine a film's success and emotional impact, the craft of screenplay writing ranks foremost. The screenplay is the bedrock from which all visual and emotional elements of a film take root.

Screenplay techniques encompass all those methods that help the writer tell stories effectively: narrative structure, character arc construction, dialogue writing, the use of humour, emotional layering, flashbacks, symbolism, pacing, and thematic development. A successful screenplay enables audiences to establish emotional connection with characters while providing filmmakers a clear creative direction. In contemporary film studies, screenplay analysis has become a valuable research area for understanding how narrative choices shape audience perception and emotional response.

Of all regional cinemas in India, Malayalam cinema stands out for its rich tradition of literary storytelling, realistic emotion, and social relevance. Filmmakers and writers such as M. T. Vasudevan Nair, Padmarajan, Lohithadas, and Sathyan Anthikad laid the foundations of this realist tradition. The onset of the new generation wave in Malayalam cinema introduced fresh narrative forms that merged emotional authenticity with contemporary social concerns.

One of the most significant contributors to contemporary Malayalam cinema is Vineeth Sreenivasan — writer, director, actor, lyricist, and playback singer. His films portray ordinary life: family relationships, aspirations, friendship, love, and personal growth. The screenplay techniques he employs demonstrate a careful balance between realism and cinematic engagement, characterised by natural dialogue, emotionally grounded storytelling,

gradual character development, and smooth narrative progression. Humour is integrated organically into emotional situations, while the narratives avoid excessive melodrama in favour of subtle emotional transitions and layered interpersonal dynamics.

This study examines screenplay techniques across four selected films: Thattathin Marayattu (2012), Jacobinte Swargarajyam (2016), Hridayam (2022), and Varshangalukku Shesham (2024). These films represent different stages of the director's creative development yet exhibit consistent patterns in terms of narrative architecture and emotional design. Thattathin Marayattu presents a conversational, episodic coming-of-age romance. Jacobinte Swargarajyam centres on family bonds, economic crisis, and emotional endurance. Hridayam uses episodic progression and nostalgic transitions to map a protagonist's emotional development across life stages. Varshangalukku Shesham employs non-linear, memory-driven storytelling to explore friendship, artistic ambition, and the emotional weight of time.

An academic analysis of these screenplays is significant because it illuminates a shift in contemporary Malayalam cinema toward a narrative style characterised by emotional intimacy, simplicity, and psychologically grounded character construction. Although the films appear straightforward on the surface, they are embedded with carefully designed emotional trajectories and thematic complexity that merit sustained scholarly attention.

II. REVIEW OF LITERATURE

The scholarly context for this study draws from both Malayalam cinema scholarship and broader screenwriting and narrative theory. Bordwell and Thompson (2010) provide the foundational framework for understanding narrative structure in film, distinguishing between story logic, temporal arrangement, and the viewer's active construction of meaning. Field (2005) and McKee (1997) offer practitioner-oriented theories of screenplay construction — three-act structure, scene design, and character arc — that, while developed in the Hollywood context, provide useful analytical vocabulary for examining how Sreenivasan adapts or departs from commercial screenplay conventions.

Within the specific domain of Indian cinema scholarship, Prasad (1998) and Vasudevan (2011)

examine the ideological dimensions of narrative structure in Hindi popular cinema, identifying how commercial narrative formulas negotiate social tensions around class, gender, and modernity. Rajadhyaksha and Willemen (2014) provide essential historical context for Indian regional cinemas, demonstrating the diversity of narrative traditions across linguistic film industries. Ganti (2012) and Mishra (2002) examine how Bollywood negotiates between commercial entertainment and cultural expression, a tension directly relevant to how Sreenivasan positions his films within mainstream Malayalam commercial cinema.

On Malayalam cinema more specifically, Johnson and Bhaskaran (2018) trace the new generation wave, identifying a shift toward emotionally realistic storytelling and regional cultural specificity that directly contextualises Sreenivasan's work. Sreebitha (2019) examines linguistic identity in Malayalam cinema, noting how the use of regional dialects and colloquial speech patterns contributes to authenticity and cultural grounding — a technique central to Sreenivasan's dialogue construction. Price (2010) offers a theoretically rigorous account of character construction in the screenplay text, distinguishing between character as narrative function and character as psychological interiority, which is directly applicable to the analysis of Sreenivasan's protagonist arcs.

Chion (1994) provides the theoretical grounding for understanding music and sound as narrative tools, relevant to analysing how Sreenivasan integrates musical score as a screenplay device rather than merely a post-production addition. Vogler (2007), drawing on mythic narrative structures, offers a framework for understanding the hero's journey that Sreenivasan consciously adapts and domesticates into quieter, relationship-centred stories of emotional growth.

The research gap this study addresses is clear: while scholarly work on Malayalam cinema has grown substantially, there is little focused academic analysis of Vineeth Sreenivasan's screenwriting strategies as a writer-director. Most existing work concentrates on broader categories such as new generation cinema, cultural representation, and commercial success, rather than examining the specific screenplay techniques — narrative architecture, dialogue construction, character arc design, nostalgic

temporality — that constitute Sreenivasan's authorial signature.

III. RESEARCH METHODOLOGY

This study employs qualitative research methodology grounded in textual, narrative, and visual analysis to examine screenplay techniques across the four selected films. In contrast to quantitative methods that require measurable variables and statistical validation, qualitative analysis prioritises interpretation, meaning-making, and contextual understanding — an appropriate approach to the study of how films create emotional effects through narrative and audiovisual language.

Three theoretical frameworks structure the analysis. Auteur Theory identifies recurring stylistic and thematic signatures — nostalgia, relational intimacy, moral introspection — positioning Sreenivasan as a consistent creative voice across his filmography. Narrative Structure Theory traces how equilibrium, disruption, and resolution are adapted in each film, often through non-traditional pacing and emotional rather than plot-driven progression. Mise-en-scene Analysis examines visual composition, colour palette, lighting, spatial arrangement, and performance to understand how meaning is conveyed beyond dialogue.

The analytical framework applies five recurring parameters across all four films: emotional realism in character portrayal; narrative structure and storytelling architecture; dialogue style and regional authenticity; the function of nostalgia as a structural device; and character arc construction and psychological development. Each film is treated as a multilayered text comprising dialogue, visuals, sound, performance, and editing, with particular focus on how meaning is created through subtext rather than explicit exposition.

IV. FILM-WISE THEMATIC ANALYSIS

4.1 Thattathin Marayattu (2012)

Thattathin Marayattu establishes the foundational vocabulary of Sreenivasan's screenplay style. The colour palette employs warm, soft tones — yellow, cream, orange, pastel — that create emotional warmth and visual comfort consistent with themes of innocence and first love. Harsh contrasts are deliberately avoided; when emotional tension or

uncertainty arises, the palette becomes comparatively muted, subtly reflecting the protagonist's internal conflict without explicit exposition.

The screenplay adopts a simple, conversational, and emotionally grounded storytelling style that prioritises realism over dramatic exaggeration. Dialogues closely resemble everyday speech patterns, and humour is integrated organically through character interaction rather than as a separate comedic register. The narrative progresses linearly, allowing the emotional relationship between characters to develop gradually and believably. Rather than relying on major plot twists or melodramatic conflict, the film derives emotional impact from small moments, misunderstandings, and emotional hesitation — what the screenplay positions as the authentic texture of youthful romance.

Character arcs develop through emotional maturity and shifting perceptions of love and identity. The protagonist Vinod evolves from an impulsive idealist into someone capable of emotional understanding and acceptance, his transformation rendered through experiences of rejection, longing, hope, and disappointment rather than dramatic external conflict. Cultural and religious differences subtly shape the social reality surrounding the romance, reflecting Sreenivasan's consistent interest in how communal expectation constrains individual emotional freedom. The framing style emphasises emotional intimacy through close-ups and medium shots, while spatial composition within frames visually the tension between emotional longing and social restraint.

4.2 Jacobinte Swargarajyam (2016)

Jacobinte Swargarajyam expands Sreenivasan's emotional register from romantic coming-of-age to family crisis and economic resilience. The colour palette shifts dynamically with narrative progression: warm beige and yellow tones dominate scenes of family prosperity, while the palette becomes progressively more muted and pale as financial difficulties mount — a visual encoding of psychological burden that avoids melodramatic stylisation while communicating emotional change through the image itself.

The screenplay employs a realistic and emotionally restrained approach, with conversations feeling natural and closely resembling everyday family interaction. Humour is subtly integrated into tense

situations, preventing the narrative from becoming emotionally overwhelming while maintaining audience engagement. The structural organisation is gradual and largely linear, allowing emotional developments to unfold organically rather than through sudden dramatic turns. Framing strongly emphasises collective emotional space: family members are frequently positioned together within shared frames, visually reinforcing themes of unity and collective survival, while occasional isolation within the frame communicates individual anxiety and emotional burden.

The film's most distinctive screenplay contribution is its depiction of protagonist Jerry's arc from youthful carelessness to maturity and accountability — a transformation driven not by heroic action but by the slow accumulation of responsibility during crisis. Emotional tension arises from economic circumstance rather than villainous antagonism, and nostalgia functions specifically as a contrast device: memories of family happiness and comfort intensify the dramatic weight of the financial collapse by establishing what is at stake emotionally, not merely materially.

4.3 Hridayam (2022)

Hridayam represents Sreenivasan's most formally ambitious and narratively complex film. The colour palette is highly dynamic and temporally responsive, evolving alongside the protagonist Arun's life stages: vibrant saturated colours during college sequences gradually shift toward muted tones as the narrative progresses, functioning as a visual timeline that maps internal transformation onto the external world. Seasonal variation further reinforces temporal passage, with environmental colour changes marking emotional transitions between life phases.

The screenplay is episodic and non-linear in emotional progression, structured around key phases of Arun's life rather than a single continuous arc. Time jumps are used extensively, anchored by emotional continuity that ensures coherence despite narrative fragmentation. Dialogues are interspersed with visual storytelling, often allowing music and imagery to carry narrative weight that would conventionally fall to dialogue. The screenplay embraces imperfection: characters make mistakes and learn gradually rather than achieving immediate resolution, creating a sense of authenticity that reflects the unpredictability of lived experience.

Arun's character arc is deliberately non-linear, characterised by cycles of growth and regression rather than clean narrative resolution. The film's central argument, communicated through this structural choice, is that maturity lies in self-acceptance rather than moral transformation — a departure from conventional coming-of-age narratives. Music functions as both emotional anchor and structural device, with musical transitions serving as narrative shortcuts that compress time while maintaining emotional continuity. Nostalgia operates here as a tool for reflection rather than mere longing, allowing characters and audiences alike to reinterpret past experiences with greater emotional clarity.

4.4 Varshangalukku Shesham (2024)

Varshangalukku Shesham is Sreenivasan's most thematically reflective and formally mature film. The colour palette adopts a retro, nostalgia-infused aesthetic — sepia tones, desaturated colours, warm but subdued contrasts — that evokes temporal distance and the emotional residue of memory. Different time periods within the film are visually distinguished through subtle changes in colour grading and texture, reinforcing the narrative's temporal layering and the distinction between lived reality and remembered experience.

The screenplay is non-linear and memory-driven, structured around recollection rather than chronological progression. Multiple timelines are interwoven, creating a layered narrative that gradually reveals the complexities of friendship, artistic ambition, and personal compromise. Dialogue carries a slightly heightened, quasi-theatrical quality that reflects the film's engagement with cinema itself as subject and metaphor — the film is, among other things, a meditation on how stories are constructed and remembered. Meta-narrative elements blur the boundaries between life and art, positioning the creative act as both a source of connection and a source of estrangement.

The film features dual protagonists whose arcs are interconnected yet distinct, emphasising relational rather than individual narrative development. Character journeys unfold through changing life circumstances and interpersonal conflict rather than dramatic external events, with ambition, ego, regret, and personal vulnerability as the primary drivers of change. Nostalgia functions here at its most complex:

not as decoration or simple sentiment but as a structural principle, the mechanism through which the narrative is organised and through which characters — and audiences — arrive at emotional understanding.

V. METRIC ANALYSIS

The following table presents a comparative metric analysis of the four films across the five key analytical parameters:

Parameter	Rating Scale	Thattathin Marayaththu (2012)	Jacobinte Swargarajyam (2016)	Hridayam (2022)	Varsha ngaluku Shesham (2024)
Emotional Realism	High/Med/Low	High – conveyed through hesitation, silence, and emotional restraint	High – financial crisis rendered through behavioral shifts, not melodrama	High – psychological believability through ordinary events and memory	High – gradual relational transformation with emotional depth
Narrative Structure	High/Med/Low	Medium – linear, emotionally layered; simple but sincere	Medium – straightforward progression; emotional complexity beneath surface	High – episodic, non-linear, anchored by emotional continuity	High – multi-timeline, memory-driven, retrospective arc construction

Humour Integration	High/Med/Low	High – organic, conversational, balances romantic tension	Medium – situational, softens financial drama without diluting gravity	Medium – college-life spontaneity, emotional balance	Medium – warmth in friendships, hip dynamics, counterpoints melancholy
Character Development	High/Med/Low	High – gradual emotional maturity through love and disappointment	High – responsibility-driven growth during crisis	High – non-linear arc; maturity through cycles of growth and regression	High – relational arcs shaped by ambition, ego, and regret
Nostalgia Function	High/Med/Low	High – evokes adolescence, first love, emotional innocence	High – family happiness as contrast to economic collapse	High – reflective tool; memory as reinterpretation of past experience	High – structural principle; organises entire narrative temporality

Across all four films, emotional realism and character development consistently rate high, confirming these as the twin pillars of Sreenivasan's screenwriting approach. Narrative structure shows notable evolution: the earlier films employ relatively linear,

emotionally layered narratives, while the later films adopt increasingly complex episodic and non-linear architectures. Humour integration is consistent but calibrated — highest in the romantic comedy context of Thattathin Marayattu, more restrained in the dramatic contexts of the family and friendship narratives. Nostalgia functions at different structural levels across the four films: as emotional atmosphere in the early films, and as a full narrative organising principle in the later work.

VI. DISCUSSION

The analysis of the four films confirms that Vineeth Sreenivasan's screenplay practice is defined by a consistent set of techniques that together constitute his authorial signature within contemporary Malayalam cinema. The most fundamental of these is emotional realism — a mode of representing feeling through behavioral change, silence, and understatement rather than through dramatic spectacle or explicit emotional expression. In Thattathin Marayattu, romance is communicated through hesitation and awkward interaction. In Jacobinte Swargarajyam, family crisis is rendered through slow emotional strain rather than heightened conflict. In Hridayam and Varshangalukku Shesham, emotional realism extends into reflective storytelling that explores memory, regret, and reconciliation with comparable restraint.

Conversational and naturalistic dialogue is the primary vehicle for this emotional realism. Sreenivasan consistently avoids theatrical speeches and dramatic monologues, instead constructing dialogue that closely resembles everyday speech — Malayalam colloquialisms, humour as affective buffer, emotion carried by subtext and understatement rather than direct expression. This dialogue style is simultaneously a regional identity marker and an emotional authenticity strategy, grounding each film within recognisable Malayali social contexts while making the emotional experiences universally accessible.

Nostalgia operates across all four films as a calculated screenplay technique rather than a biographical accident. In Thattathin Marayattu, nostalgia is tied to innocence and first love. In Jacobinte Swargarajyam, it functions as dramatic contrast, intensifying the crisis

by establishing what has been lost. In Hridayam and Varshangalukku Shesham, nostalgia becomes structurally fundamental — the mechanism through which the narrative is organised, the means by which emotional meaning is constructed. This evolution from nostalgia as atmosphere to nostalgia as structure reflects Sreenivasan's increasing narrative sophistication across his filmography.

Character development in all four films is driven by psychological factors — emotional experience, interpersonal responsibility, reflection, and conflict — rather than heroic action or dramatic external events. Protagonists are presented as flawed individuals shaped by ordinary life experiences rather than as exceptional figures. This psychological approach to character construction aligns with the Malayalam realist tradition while incorporating contemporary emotional concerns around youth, identity, and personal growth. The consistent presence of emotionally vulnerable male protagonists represents a distinctive departure from conventional commercial Indian cinema heroism.

Narrative structure shows a clear evolution across the filmography. Thattathin Marayattu and Jacobinte Swargarajyam employ relatively linear structures; Hridayam and Varshangalukku Shesham adopt episodic and non-linear architectures increasingly dependent on memory and temporal layering. This structural development demonstrates Sreenivasan's growing capacity to handle emotionally complex stories whose architecture is determined by psychological interiority rather than plot logic. Throughout this evolution, emotional continuity is maintained — the organising principle is always how feeling accumulates and transforms over time, not how events unfold sequentially.

The relationship between music and screenplay is also distinctive in Sreenivasan's practice. Music functions not merely as background accompaniment but as a narrative tool embedded in the screenplay's structure — used to compress time, signal emotional transitions, and carry thematic weight that dialogue and image alone cannot fully bear. This integration of music into the screenplay's architecture is consistent with the wider Malayalam film tradition but is deployed with particular intentionality in Sreenivasan's work.

VII. FINDINGS

The following key findings emerge from the analysis:

(1) Emotional realism is the primary screenplay technique. Emotions are conveyed through behavioral shifts, silence, subtle interactions, and realistic reactions rather than dramatic conflict. This allows psychological identification and emotional authenticity across all four films.

(2) Conversational dialogue enhances authenticity and cultural grounding. Dialogues resemble everyday Malayalam speech patterns, with emotion carried by subtext, humour, and understatement. This style strengthens character relatability and regional cultural specificity.

(3) Nostalgia evolves from atmosphere to structural principle. Nostalgia functions differently across the filmography — as romantic atmosphere in the early films, as dramatic contrast in Jacobinte Swargarajyam, and as the organisational mechanism of narrative temporality in Hridayam and Varshangalukku Shesham.

(4) Character development is psychologically grounded. Protagonists grow through emotional experience, interpersonal responsibility, and self-reflection rather than heroic action. This psychological approach to character construction creates realistic and relatable arcs.

(5) Humour is integrated organically into emotional narratives. Humour arises from character behaviour and social dynamics rather than as a separate comedic register. It maintains tonal balance and emotional authenticity without undercutting the emotional seriousness of the narrative.

(6) Interpersonal relationships are the primary source of dramatic conflict. Conflict in all four films arises from misunderstanding, social pressure, personal insecurity, or life transitions rather than antagonistic opposition. This relationship-centred approach distinguishes Sreenivasan's work from action or conflict-driven commercial cinema.

(7) Narrative complexity increases across the filmography. Early films employ linear, emotionally

layered structures; later films develop episodic and non-linear architectures anchored by emotional rather than plot continuity. This evolution reflects Sreenivasan's growing narrative maturity.

(8) Music functions as an integrated screenplay device. Musical score is deployed not as post-production enhancement but as a narrative tool embedded in the screenplay's structure, compressing time and carrying emotional weight alongside dialogue and image.

VIII. CONCLUSION

This study has examined screenplay techniques in four films by Vineeth Sreenivasan — Thattathin Marayattu, Jacobinte Swargarajyam, Hridayam, and Varshangalukku Shesham — using qualitative textual analysis grounded in auteur theory, narrative structure theory, and mise-en-scene analysis. The findings establish that Sreenivasan's screenwriting practice is defined by a consistent and identifiable set of techniques: emotional realism conveyed through behavioural subtlety and conversational dialogue; nostalgia deployed as a structural organising principle; character development driven by psychological interiority rather than heroic action; organic humour integration that maintains tonal balance; relationship-centred dramatic conflict; and music integrated as a narrative device within the screenplay's architecture. Sreenivasan's films demonstrate that emotional impact in commercial cinema does not require melodrama or spectacle. His screenplays are grounded in the mundane textures of human experience — love, friendship, family, ambition, and the passage of time — treated with emotional sincerity and psychological realism. The evolution across his filmography from the linear simplicity of Thattathin Marayattu to the complex temporal layering of Varshangalukku Shesham reflects growing narrative maturity and an expanding vocabulary for emotionally complex storytelling.

The primary limitation of the study is its reliance on the completed films rather than original screenplay texts, which are not publicly available. Future research should engage with primary production materials — scripts, interviews, production documentation — to verify the intentionality of formal decisions. Additionally, audience reception studies, particularly

with Malayali audiences, would provide crucial empirical grounding for the claims made about emotional identification and cultural authenticity. Comparative analysis situating Sreenivasan's work alongside other new-generation Malayalam filmmakers — Alphonse Puthren, Dileesh Pothan — would further clarify his specific contribution to the industry's narrative evolution. In sum, Vineeth Sreenivasan has made a significant contribution to contemporary Malayalam cinema by demonstrating that emotionally resonant storytelling, built on authentic characters and psychologically grounded narratives, constitutes a viable and artistically serious alternative to spectacle-driven commercial cinema.

ACKNOWLEDGMENT

The author expresses gratitude to Dr. Bhargavi D. Hemmige, Head, Department of Journalism and Mass Communication, Jain (Deemed-to-be University), and to the research guide Dr. S. Santosh for their unwavering support, insightful guidance, and invaluable feedback throughout every stage of this research.

REFERENCES

- [1] Bordwell, D., & Thompson, K. (2010). *Film art: An introduction* (9th ed.). McGraw-Hill.
- [2] [2] Chakravarty, S. S. (1993). *National identity in Indian popular cinema, 1947–1987*. University of Texas Press.
- [3] Chion, M. (1994). *Audio-vision: Sound on screen* (C. Gorbman, Trans.). Columbia University Press.
- [4] Dissanayake, W. (Ed.). (1994). *Colonialism and nationalism in Asian cinema*. Indiana University Press.
- [5] Field, S. (2005). *Screenplay: The foundations of screenwriting* (Rev. ed.). Delta Trade Paperbacks.
- [6] Ganti, T. (2012). *Bollywood: A guidebook to popular Hindi cinema* (2nd ed.). Routledge.
- [7] Jacob, M. M., & Varghese, C. K. (2022). Belittled cultural representation: Critiquing disability discourses in Malayalam cinema. *Communication Journal of Research*, 2022.
- [8] Johnson, D., & Bhaskaran, G. (2018). New-generation Malayalam cinema: Storytelling, language, and cultural identity. *Economic and Political Weekly*, 53(24), 41–48.
- [9] Kaur, R., & Sinha, A. J. (Eds.). (2005). *Bollyworld: Popular Indian cinema through a transnational lens*. Sage Publications.
- [10] McKee, R. (1997). *Story: Substance, structure, style and the principles of screenwriting*. HarperCollins.
- [11] Mishra, V. (2002). *Bollywood cinema: Temples of desire*. Routledge.
- [12] Prasad, M. M. (1998). *Ideology of the Hindi film: A historical construction*. Oxford University Press.
- [13] Price, S. (2010). *Character in the screenplay text*. In J. Nemes (Ed.), *Analysing the Screenplay*. Routledge.
- [14] Rajadhyaksha, A., & Willemen, P. (Eds.). (2014). *Encyclopaedia of Indian cinema* (Rev. ed.). Routledge.
- [15] Ramachandran, T. M. (Ed.). (1985). *70 years of Indian cinema (1913–1983)*. Cinema India International.
- [16] Sarkar, B. (2009). *Mourning the nation: Indian cinema in the wake of Partition*. Duke University Press.
- [17] Sreebitha, P. (2019). Linguistic identity in Malayalam cinema: The othering of castes and communities. *Film Studies Journal*, 9(1).
- [18] Thomas, R. (1995). *Melodrama and the negotiation of morality in mainstream Hindi film*. In C. A. Breckenridge (Ed.), *Consuming modernity*. University of Minnesota Press.
- [19] Vasudevan, R. S. (Ed.). (2011). *Making meaning in Indian cinema*. Oxford University Press.
- [20] Vijayan, T., & R. B., A. (2025). *Cinematic tapestry: The evolution and global influence of Indian cinema with a spotlight on South Indian films*. IGI Global.
- [21] Vogler, C. (2007). *The writer's journey: Mythic structure for writers* (3rd ed.). Michael Wiese Productions.
- [22] Wani, M. A., & Rajeev, A. (2026). *From screen to crime scene: Cinematic imitation and criminal psychology in Malayalam cinema*. IGI Global.