

A Study of Indian Films with Reference to Video Transition

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Abstract

This paper examines the role of video transition in Indian films by integrating scholarship on Indian cinema, film editing, song-and-dance sequences, visual effects, cognitive continuity, shot-boundary detection, and recent AI-assisted video generation. The study is designed as an integrative literature-based analysis using 30 verified academic references as the corpus. Rather than treating transition as a merely technical device that separates two shots, the paper conceptualises it as a narrative, affective, cultural and technological operation. The literature shows that Indian cinema has historically used transitions to negotiate continuity and discontinuity between story time, performance time, spectacle, memory, dream, song, geography and digital spectacle. In Hindi cinema, song-and-dance sequences often suspend realist continuity while producing a culturally intelligible flow of emotion and desire. In Tamil and Bollywood contexts, digital editing, VFX and AI-supported workflows increasingly extend the transition from an invisible cut to a visible site of spectacle, speed and post-production authorship. At the same time, cognitive film studies and shot-boundary detection research demonstrate that cuts, dissolves, fades and gradual transitions structure viewer attention, event segmentation and temporal perception. The paper contributes a transition-centred analytical framework for Indian film studies and proposes a coding model that can be used for future empirical research on selected films. The findings suggest that video transition in Indian cinema should be read as a convergent aesthetic form through which narrative coherence, cultural performance and technological mediation are jointly produced.

Keywords: Indian Cinema, Video Transition, Film Editing, Shot-Boundary Detection, Continuity Editing, Bollywood, Tamil Cinema, VFX, Song-and-Dance Sequence, Digital Post-Production

1. Introduction

Video transition is one of the most ordinary yet theoretically consequential operations in cinema. At the surface level, it is the passage from one shot, scene or sequence to another through a cut, fade, dissolve, wipe, match cut, montage bridge, superimposition, visual effect or digital compositing device. At a deeper level, transition organises the viewer's movement across time, place, memory, fantasy, rhythm and emotion. In Indian cinema, this function is especially complex because films often move between narrative realism and performative spectacle, between domestic space and foreign landscapes, between dialogue-driven scenes and music-driven sequences, and between melodramatic continuity and highly stylised discontinuity. A study of Indian films with reference to video transition therefore cannot be reduced to the technical question of how shots are connected. It must ask how transitions participate in

meaning-making, how they regulate spectatorship, and also how they register broader technological shifts in film production and post-production, like not just as a craft step but as a kind of trace.

The scholarly importance of this topic comes out of a pretty clear gap in the existing literature. Research on Indian cinema has extensively examined song-and-dance, cultural identity, stardom, melodrama, digital transformation, VFX and platform circulation. Parallel research in film cognition has explored continuity editing, event segmentation, eye movement and the viewers capacity to perceive discontinuous images as a coherent experience. A third body of computer-vision literature has developed advanced methods for shot-boundary detection and transition identification. Yet these strands rarely talk to one another. Indian film studies often discusses transitions aesthetically or culturally, while computational work classifies transitions as abrupt or gradual visual boundaries. This paper argues that a more productive route is to connect these traditions and treat video transition as a bridge, between film form cultural performance, and digital image technology, even when the disciplines speak different languages.

The topic is also timely because Indian cinema has gone through substantial digital change. Studies of Tamil cinema have noted the impact of editing technology on narrative techniques and aesthetic form (Prasad & Kumar, 2024). Other recent work has examined Pudovkin-inspired editing strategies in Tamil cinema (Anbazhagan, 2024), AI in visual effects (Sharma & Kochhar, 2024), Bollywoods digital transformation (Pattanayak et al., 2024), and VFX-driven Hindi cinema (Kamal & Mukherjee, 2024). These studies indicate that transition is no longer only an invisible craft practice, but part of a wider technological ecology that includes non-linear editing, compositing, digital color, CGI, AI-assisted workflows, and automated video analysis. The paper deliberately uses the term video transition rather than only film editing because contemporary cinema is increasingly produced, circulated and analysed as digital video. This terminology makes it possible to connect classical editing categories with computational categories such as shot boundary, transition localisation and temporal signature. At the same time, the study retains a film-studies perspective by insisting that transitions must be interpreted in relation to genre, culture, performance and audience expectation. The result is a cross-disciplinary vocabulary that is appropriate for contemporary Indian cinema, where theatrical film, streaming video, social media circulation and AI-enabled post-production increasingly overlap in both research and industry practice across rapidly changing screen cultures.

2. Conceptualising Video Transition in Indian Cinema

A video transition may be understood as a formal device through which a film manages discontinuity. Cinema is built from fragments: shots are captured separately, edited selectively and arranged to produce the impression of coherent experience. The transition is the hinge that makes this arrangement meaningful. In the most basic sense, the hard cut creates an immediate break, whereas fades, dissolves and wipes produce gradual or stylised movement between images. In a narrative film, these devices can indicate the passage of time, change of location, shift of point of view, psychological memory, dream, fantasy, flashback, parallel action or emotional contrast. In Indian films, the transition also carries specific cultural functions because the film text often accommodates musical, ritual, melodramatic and spectacular modes within the same narrative system. The specificity of Indian cinema sits, at least partly, in its long negotiation between continuity and interruption, like there is always this push and pull. Song-and-dance sequences, for example, often interrupt the plot's linear motion but still do not necessarily break the viewer's emotional involvement. Gehlawat and Dudrah (2017) frame the evolution of song

and dance in Hindi cinema as kinda central to the history of popular film form, while Iyer (2017) argues for a choreomusicological approach that really attends to the relationship between the dancing body and film music, not just the soundtrack as such. Acciari (2017) adds that song-and-dance sequences can operate as heterotopic offbeats, producing spaces that are both inside and outside narrative realism. These claims matter because they show that in Indian cinema transition is not only about what happens between shots , it can also be a shift between representational modes.

Early Indian cinema also complicates more conventional assumptions about sound-image continuity. Booth (2017) shows that early sound films were shaped by technological constraints in recording and synchronisation, and this often results in song scenes being filmed in ways that preserve musical continuity, or at least try to. So, this historical lens suggests that transition has always been bound to the production means that were at hand. When early sound technology constrained the relation among image, music and editing, contemporary digital technology expands the possibilities of transitions that can be invisible, or else spectacular in another direction. Digital non-linear editing, compositing and CGI allow transitions that would be hard, or simply not feasible, in analogue production. Because of that , a historically sensitive account of video transition has to treat both aesthetics and infrastructure as part of the story.

In contemporary Indian cinema, transition practices are increasingly folded into digital post-production routines. Pattanayak et al. (2024) describe Bollywood’s movement away from more traditional cinematic practices , toward digital cinematography and advanced post-production techniques. Sharma and Kochhar (2024) examine

Table 1. Working taxonomy of video-transition categories for Indian film analysis

Transition category	Formal description	Possible Indian film function
Hard cut	Abrupt replacement of one shot by another	Action rhythm, dialogue continuity, comic timing, sudden revelation
Fade-in/fade-out	Gradual movement from or to black/white	Temporal passage, closure, opening, memory, death or emotional pause
Dissolve	Gradual overlap between two images	Memory, romance, dream, flashback, spiritual or poetic association
Wipe	One image replaces another through a directional movement	Stylised movement, genre quotation, playful or spectacular transition
Match cut	Visual, action or symbolic similarity joins shots	Continuity, irony, metaphor, temporal compression
Montage transition	Series of short shots compressing time or intensifying affect	Training, travel, romance, struggle, social change, hero elevation

Transition category	Formal description	Possible Indian film function
Song transition	Shift from narrative dialogue/action into musical performance	Affective continuity, fantasy, desire, cultural performance
VFX/compositing transition	Digital transformation or seamless synthetic movement	Spectacle, supernatural action, scale expansion, technological display
AI-generated transition	Algorithmically recommended or generated shot connection	Emerging post-production automation and synthetic continuity

3. Review of Literature

The literature reviewed for this paper can be grouped into five overlapping clusters, but honestly they sort of shade into each other a bit. The first cluster is about Indian cinema, especially editing and digital post-production. Prasad and Kumar (2024) offer one of the most directly relevant studies, because they look at changes in editing technology and narrative techniques in selected Tamil films. Their work backs the idea that transitions are historically variable and, at the same time, technologically mediated. Anbazhagan (2024) by focusing on Pudovkin's editing techniques in Tamil cinema helps connect Indian film practice to classical montage theory and also to the emotional force of shot arrangement. Sharma and Kochhar (2024), Pattanayak et al. (2024), Kamal and Mukherjee (2024), and Ratnaparkhi (2025) further broaden the conversation into VFX, AI and digital transformation, and they suggest that Indian cinema increasingly builds transitions through post-production systems rather than only through linear editing decisions.

The second cluster is more about song, dance, and performative transition in Hindi cinema, and it's kind of a different angle. Gehlawat and Dudrah (2017), Acciari (2017), Iyer (2017), Gehlawat (2017), Booth (2017), and Chakravarty (2023) together indicate that Hindi cinema's transitions have to be studied alongside song sequences, performance culture, gesture, sound-image continuity, and digital reuse. Chakravarty's (2023) focus on lip-sync media and an expanded archive of Hindi cinema is especially useful, because it shows how filmic gestures and styles circulate beyond the film text through platforms such as Dubsmash and TikTok. This kind of remediation changes the meaning of a transition, moments from cinema become detachable, repeatable, and re-performable across digital media, so it's not "one time only" in the usual sense.

The third cluster comes from cognitive and empirical film studies. Swenberg and Eriksson (2018) investigate the effects of continuity and discontinuity in real-world film editing and they report that altered continuity can steer viewer attention and shape cognitive processing. Sanz-Aznar et al. (2023) investigate neural

The fifth cluster concerns emerging AI-driven and generative approaches to video transition. Shen et al. (2022) introduce AutoTransition, a model for recommending video transition effects by learning from visual and audio cues. Wu et al. (2025) propose CineTrans for generating coherent multi-shot videos with cinematic transitions through masked diffusion models. Meng et al. (2026) develop CausalCine for real-time autoregressive generation of multi-shot video narratives, where shot changes and cross-shot

coherence become central to generative storytelling. Although these studies are not focused on Indian cinema, they are highly relevant to the future of Indian post-production because they show how transition may become an algorithmically recommended, generated or controlled feature of video creation.

A critical review of these clusters reveals three gaps. First, Indian film studies has not sufficiently connected transition analysis with computational taxonomies such as abrupt transition, gradual transition, dissolve, fade and shot boundary. Second, computer-vision research has rarely considered culturally specific transition practices such as Bollywood song transitions, location shifts, costume-change sequences, and VFX spectacle in Indian popular cinema. Third, existing studies of digital transformation in Indian cinema discuss editing, VFX or AI at a broad industry level but rarely analyse transition as a central aesthetic object. This paper addresses these gaps by proposing a transition-centred framework that can hold together narrative theory, Indian film culture and digital video analysis.

4. Research Gap, Questions and Objectives

The primary research gap is the absence of an integrated model for studying video transition in Indian cinema. Existing studies either focus on Indian cinema's cultural forms, on editing cognition, or on automated video segmentation. However, transition in Indian films sits precisely at the intersection of these domains. A dissolve in a melodramatic film may mark memory, a hard cut in an action sequence may intensify speed, a song transition may open a fantasy space, a VFX transition may transform physical continuity into digital spectacle, and an AI-assisted transition may reveal the changing labour structure of post-production. Treating these examples as unrelated weakens analysis. A stronger approach is to understand transition as a multi-layered sign system.

The study is guided by the following research questions. RQ1: How can video transition be conceptualised as a narrative, cultural and technological device in Indian films? RQ2: What major transition-related themes emerge from recent scholarship on Indian cinema, film editing, VFX, continuity studies and shot-boundary detection? RQ3: How can a coding framework be designed for future empirical analysis of transitions in selected Indian films? RQ4: What theoretical and methodological implications follow from bringing Indian film studies into dialogue with computational transition analysis? These questions orient the paper toward conceptual synthesis rather than unsupported empirical generalisation.

The objectives are correspondingly analytical and methodological. The first objective is to define the formal categories of video transition relevant to Indian film studies. The second is to map the verified literature into thematic clusters and identify conceptual patterns. The third is to develop a coding instrument that can be used to examine transitions in Bollywood, Tamil cinema and other Indian film industries. The fourth is to propose findings and implications for scholarship, pedagogy, post-production studies and future digital humanities research. The contribution of the paper lies not in claiming a complete empirical census of Indian film transitions, but in producing a rigorous framework through which such empirical work can be conducted.

5. Methodology

This paper uses an integrative literature-based methodology. The corpus consists of 30 verified academic sources selected for their relevance to Indian cinema, editing technology, song-and-dance sequences, VFX, cognitive film studies, video shot-boundary detection, transition recommendation and generative

multi-shot video. The search strategy prioritised recent scholarship while retaining key works from 2017 onward because several relevant studies on Hindi cinema song sequences and continuity appeared in that period. The inclusion criteria were: direct relevance to Indian cinema editing or post-production; relevance to song, dance, sound-image continuity or filmic performance; relevance to continuity editing and viewer cognition; or relevance to shot-boundary/video-transition detection. The exclusion criterion was the absence of verifiable bibliographic information.

The study does not claim to be a full systematic review in the PRISMA sense because the user's topic required a journal-style paper grounded in a preselected set of 30 references. Instead, it follows the logic of integrative review and conceptual synthesis. Each source was coded according to year, domain, method, transition relevance and contribution to the proposed framework. This generated five clusters: Indian cinema editing and digital post-production; Hindi film song and performative transition; continuity, cognition and spectatorship; computational shot-boundary detection; and generative cinematic transition. The thematic distribution of the references is shown in Figure 1, and the year-wise distribution is shown in Figure 2.

The analytical procedure had three stages. The first stage was bibliographic coding, in which each reference was mapped to a domain and a specific transition-related function. The second stage was conceptual synthesis, in which recurrent ideas were compared across clusters: continuity, discontinuity, affect, rhythm, spectacle, sound-image relation, temporal compression, shot boundary and technological mediation. The third stage was framework development, in which these ideas were converted into a proposed coding sheet for future textual analysis of Indian films. The method therefore produces both a literature synthesis and a transferable analytical instrument.

The unit of analysis in the proposed framework is the transition event. A transition event is defined as any formal moment in which a film moves from one shot, scene, sequence, narrative mode, temporal plane or audiovisual register to another. This includes hard cuts, fades, dissolves, wipes, match cuts, jump cuts, cross-cutting, montage bridges, song-sequence entrances, song exits, VFX-enabled morphs, digital compositing transitions, and AI-style synthetic transitions. Each event can be coded for formal type, narrative function, emotional function, cultural function, technological visibility and spectator effect. This coding design allows qualitative film analysis to be supported by the more precise vocabulary of video processing.

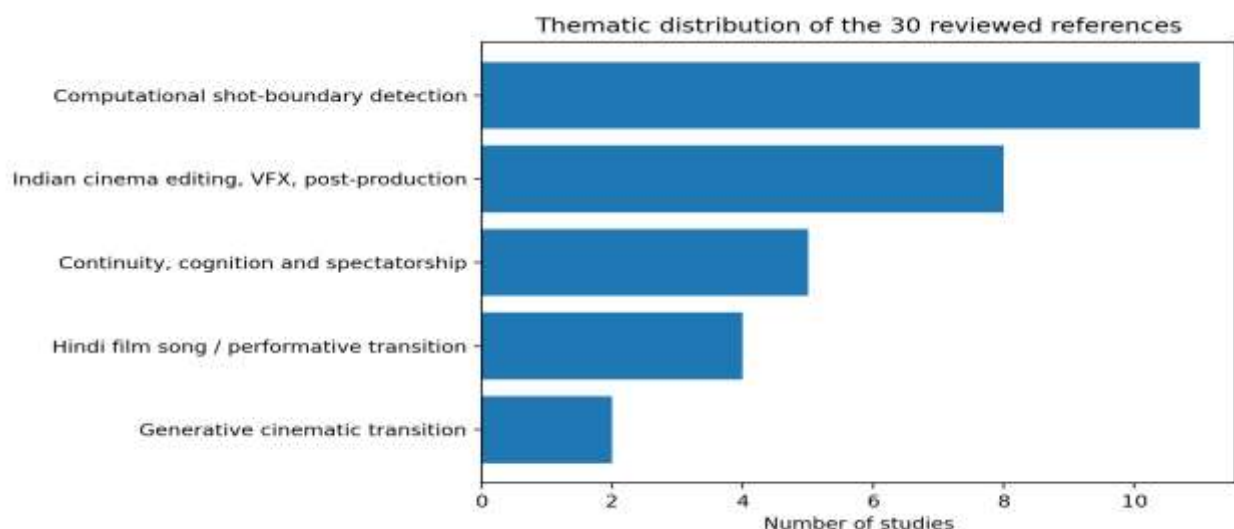


Figure 1. Thematic distribution of the 30 reviewed references.

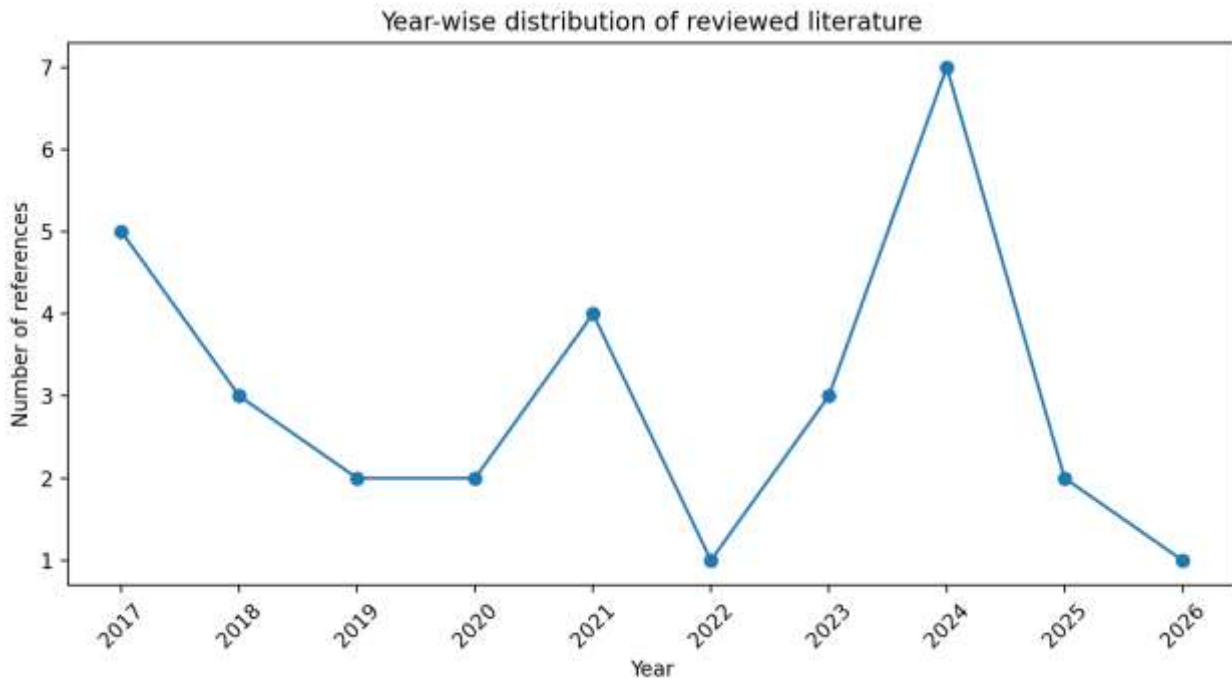


Figure 2. Year-wise distribution of reviewed references.

Table 2. Coding matrix of the 30 references used as the literature corpus

Reference	Year	Cluster	Transition relevance
Acciari	2017	Hindi film song/performance	Song-and-dance as heterotopic transition
Anbazhagan	2024	Tamil cinema/editing	Pudovkin, montage and emotional linkage
Balzarotti et al.	2021	Cognition	Editing density and time perception
Booth	2017	Early Indian cinema	Sound-image continuity and song filming
Chakravarty	2023	Digital filmi culture	Lip-sync remediation and platform circulation
Cutting	2019	Cognition	Sequences and event segmentation
Duan & Meng	2020	SBD	Feature fusion and clustering
Gehlawat	2017	Bollywood form	End-credit song as closure transition

Reference	Year	Cluster	Transition relevance
Gehlawat & Dudrah	2017	Hindi cinema	Evolution of song and dance
Gushchin et al.	2021	SBD	Mixed-feature shot-boundary method
Gygli	2018	SBD	CNN-based fast shot-boundary detection
Idan et al.	2021	SBD	SVM and separable moments
Iyer	2017	Hindi film music/dance	Choreomusicological transition
Kamal & Mukherjee	2024	Bollywood/VFX	VFX-driven versus minimal-VFX films
Kar et al.	2024	SBD review	Issues, challenges and solutions
Meng et al.	2026	Generative video	Multi-shot narrative generation
Pattanayak et al.	2024	Bollywood digital transformation	Digital cinematography and post-production
Prasad & Kumar	2024	Tamil cinema/editing	Editing technology and narrative techniques
Rashmi & Nagendraswamy	2021	SBD	Block-based cumulative approach
Ratnaparkhi	2025	Indian post-production	Digital transformation and sustainability
Sanz-Aznar et al.	2023	Neuroscience/continuity	ERP analysis of continuity edits
Sasithradevi et al.	2023	SBD	Temporal signatures for transitions
Serrano et al.	2018	VR editing cognition	Event segmentation in VR video
Sharma & Kochhar	2024	AI/VFX	AI in visual effects workflows
Sharma & Malakar	2024	SBD	Threshold-based transition identification

Reference	Year	Cluster	Transition relevance
Shen et al.	2022	Transition recommendation	AutoTransition model
Souček & Lokoč	2020	SBD	TransNet V2 architecture
Swenberg & Eriksson	2018	Film editing cognition	Continuity and discontinuity effects
Tang et al.	2019	SBD	Deep structured transition localisation
Wu et al.	2025	Generative video	Cinematic transitions via diffusion

6. Data Analysis and Synthesis

The first level of analysis concerns the thematic structure of the 30 references. Computational shot-boundary detection is the largest cluster, with 11 studies, indicating that technical research has developed a substantial vocabulary for identifying abrupt and gradual transitions. Indian cinema editing, VFX and post-production form the second-largest cluster, with eight studies. Continuity, cognition and spectatorship account for five studies. Hindi film song and performative transition account for four studies, while generative cinematic transition accounts for two recent studies. This distribution shows that the strongest research opportunity lies in combining a technically precise vocabulary with culturally specific Indian film analysis.

The year-wise distribution also reveals a useful pattern. The earliest cluster in 2017 is dominated by studies of Hindi cinema song, dance and sound-image continuity. Research from 2018 to 2021 increasingly addresses viewer cognition and shot-boundary detection. The year 2024 is particularly significant because several recent studies focus on Indian cinema's editing technology, digital transformation, AI/VFX and transition identification. This suggests that the topic is becoming more relevant because digital cinema and AI-assisted workflows are changing both film form and analytical method. The literature is therefore mature enough to support a transition-centred paper but still underdeveloped enough to justify original research.

The second level of analysis concerns transition taxonomy. The literature supports a distinction between formal transition type and functional transition meaning. Formal types include hard cut, fade, dissolve, wipe, match cut, jump cut, montage sequence, cross-cutting, superimposition, morph, digital compositing transition, and AI-generated transition. Functional meanings include temporal ellipsis, spatial relocation, emotional intensification, memory or dream shift, spectacle, rhythmic acceleration, narrative closure, and performative suspension. Indian cinema requires attention to both levels, because the same formal transition can function differently in different cultural contexts. A dissolve might represent memory in one film, a devotional atmosphere in another, and romantic fantasy in a song sequence.

The third level of analysis concerns the difference between invisible and visible transition. Continuity editing often tries to conceal the cut, so spectators experience a coherent fictional world. Cognitive studies show that this continuity depends on alignment of attention, movement, scale, and event

structure (Sanz-Aznar et al., 2023 ; Swenberg & Eriksson, 2018). In contrast, many Indian film transitions are deliberately visible. Song sequences, dream sequences, hero-entry montages, dramatic interval points, comic inserts, and VFX spectacles often announce transition rather than hide it. This does not mean they are aesthetically inferior, or narratively incoherent. Rather, they work through a different logic, in which visible transition creates pleasure, rhythm, affect and spectacle.

The fourth level of analysis concerns the cultural role of performance. Hindi cinema's song-and-dance tradition needs a model of transition that moves past Western continuity norms. Iyer's (2017) idea of dance musicalization shows that the body, voice and music co-produce cinematic meaning. Acciari's (2017) reading of song-and-dance sequences as heterotopic offbeats suggests that a song can open an alternative space while staying emotionally bound to the film's narrative.

Table 3. Proposed coding sheet for future empirical analysis of Indian film transitions

Code	Possible values	Analytical question
Transition type	cut/fade/dissolve/wipe/match/montage/song/VFX/AI	What formal device connects units?
Narrative function	time, place, memory, parallel action, closure, revelation	What story movement is produced?
Affective function	romance, fear, suspense, devotion, humour, spectacle	What feeling is intensified or redirected?
Cultural function	song, dance, ritual, stardom, melodrama, national/local identity	Which Indian film convention is activated?
Technological visibility	invisible/visible/spectacular/synthetic	Does the film hide or display the transition technology?
Spectator effect	continuity, shock, anticipation, immersion, distancing, temporal compression	How is attention organised?

7. Findings

The first finding is that video transition in Indian cinema acts like a narrative grammar more than some nice decorative thing you just slap on. These transitions organise time, space, and causality but they also help manage those weird little shifts between narrative modes. In Indian films, moving from dialogue to song, from realism to fantasy, from domestic interior to something spectacular outside, or from plain human action to VFX spectacle is often just as important, as moving from one shot to the next. So the transition becomes this kind of meeting point where narrative logic and cultural performance kinda shake hands. This is very noticeable in song sequences, where changes in costume, location, and choreography can blur realist continuity but deepen emotional continuity at the same time, like it still holds together in another way. The second finding is that Indian cinema needs a wider model of continuity. Classical continuity theory leans hard on spatial coherence, temporal clarity, and "invisible editing". But Indian popular cinema often keeps emotional continuity and musical flow steady even

when spatial or temporal continuity gets disrupted. A romantic song can jump across mountains, cities, and outfits, yet the emotional bond between the characters stays uninterrupted. A devotional or melodramatic montage may compress time, and amplify feeling rather than keep realist causality tidy. So transition should not be judged only on whether it keeps physical continuity, but also on whether it sustains affective, rhythmic and cultural continuity, the whole atmosphere stays consistent.

The third finding is that digital post-production has made transition more visible and more industrially significant. In earlier editing systems, transition was mostly tied to cuts, optical effects, and the usual continuity practices. Now contemporary Indian cinema increasingly uses VFX and CGI to turn transition into spectacle: bodies morph, spaces stretch, action sequences run through impossible camera movement, and digital effects create an almost frictionless movement between live action and synthetic imagery. The transition becomes kind of a marker of production value and technological modernity. This is why

Table 4. Synthesised findings from the literature-based analysis

Finding	Interpretive significance
Transition as narrative grammar	Transitions organise time, space, memory, performance and plot movement.
Affective continuity beyond spatial realism	Indian films often preserve emotional or musical continuity despite shifts in location or costume.
Digital transition as spectacle	VFX and CGI turn transition into a visible marker of production value.
Computational assistance, not replacement	Shot-boundary tools can identify transition events but cannot interpret cultural meaning alone.
AI as emerging post-production agent	Recommendation and generative models may reshape how transitions are designed and standardised.

8. Discussion

The discussion can be framed around the concept of transition as narrative-cultural-technological syntax. A syntax is a system of arrangement through which elements acquire meaning. Video transition arranges shots, sounds, bodies, spaces and effects into a perceptible sequence. In Indian cinema, this syntax is culturally hybrid because it draws from theatre, music, dance, melodrama, devotional imagery, modern spectacle and digital post-production. The transition is therefore not only a technical join; it is a cultural operation that authorises the film to move across modes without losing audience engagement.

This framework complicates universalist assumptions about film continuity. Cognitive film studies rightly demonstrates that spectators process cuts, continuity and discontinuity through perceptual mechanisms. However, cultural familiarity also matters. Indian audiences may be trained by decades of popular cinema to accept rapid shifts in location during songs, heightened slow-motion hero entries, melodramatic flashbacks and musical montage as meaningful rather than disruptive. This does not

negate cognitive principles; it shows that perception and cultural convention work together. The study of Indian film transition must therefore combine perceptual, textual and cultural explanation.

The framework also shifts attention from the editor as an invisible technician to the editor and post-production system as co-authors of meaning. Prasad and Kumar's (2024) analysis of Tamil cinema's editing changes and Anbazhagan's (2024) work on Pudovkin's techniques both highlight the creative power of shot arrangement. In digital cinema, this creative power expands into collaboration among editors, cinematographers, VFX supervisors, colourists, sound designers and AI-assisted tools. A transition may be planned during scripting, enabled during shooting, built during compositing, intensified through sound and finalised during colour grading. Thus, transition analysis also becomes production analysis.

For Indian film studies, the proposed approach offers a way to make formal analysis more rigorous. Many discussions of Indian cinema focus on narrative, ideology, identity, performance or reception. These remain essential, but transition analysis adds a precise formal level. It asks where the film changes, how it changes, what device enables the change, what affect the change produces, and what cultural expectation makes the change intelligible. Such questions can strengthen close reading and also allow comparison across film industries, genres, periods and technologies.

For media and communication studies, the topic has broader relevance because transitions now circulate across platforms. As Chakravarty (2023) shows, Hindi cinema's filmi culture is remediated through lip-sync and short-video platforms. On social media, cinematic moments are clipped, looped, remixed and re-transitioned into new contexts. The transition is no longer confined to theatrical film form; it becomes part of digital cultural circulation. A song entry, gesture, dramatic cut or lip-sync moment may function as a reusable unit of platform expression. This expands the study from film editing to media ecology.

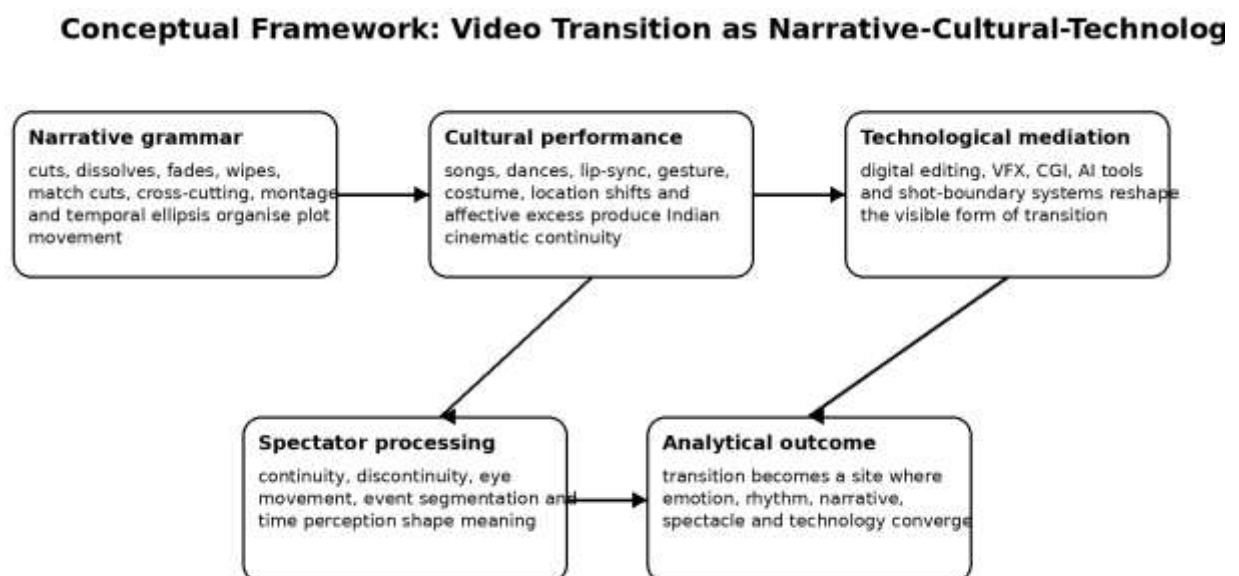


Figure 3. Conceptual framework for analysing video transition as narrative-cultural-technological syntax.

9. Proposed Framework for Future Empirical Study

A future empirical study can apply the framework to a purposive sample of Indian films across industry, genre and period. For example, one study may compare five Tamil films identified in editing-technology research with five contemporary Bollywood films known for VFX or song-driven narrative. Another study may compare the same transition categories across romance, action, devotional, biographical and social-realist films. The recommended method is mixed qualitative-formal analysis: first, identify shot boundaries through manual viewing or computational tools; second, classify transition type; third, code narrative and cultural function; fourth, interpret patterns in relation to genre and technology.

The coding categories should include: transition type, duration, visibility, sound relation, narrative function, emotional function, cultural-performance function, technological visibility and spectator effect. A hard cut in an action film may be coded as abrupt, short, visible or invisible depending on rhythm, linked to sound impact, and functioning as acceleration. A dissolve in a flashback may be gradual, visible, associated with memory, and functioning as temporal transition. A song transition may be multi-layered: it may begin with a sound bridge, move into a fantasy location, shift costume and choreography, and return to the narrative through a cut or fade. Such complexity demonstrates why transition in Indian cinema requires both formal and cultural coding.

The empirical value of this framework lies in its scalability. Researchers may begin with a small close-reading sample and later extend the study through software-assisted shot detection. Tools based on shot-boundary detection can locate candidate transition points, while human coders interpret narrative and cultural meaning. Inter-coder reliability can be introduced for categories such as transition type and visibility. Qualitative memo writing can be used for higher-order interpretation. This design would produce a rigorous media-studies methodology that respects both computational precision and humanities interpretation.

10. Theoretical Contribution

The paper contributes to theory in three ways. First, it expands the concept of video transition beyond technical editing into a multi-dimensional framework. Transition becomes a relational device that connects shots, modes, affects, technologies and audiences. Second, it provincialises classical continuity theory by showing that Indian cinema often privileges affective and performative continuity alongside spatial-temporal continuity. Third, it connects Indian film studies with computational video analysis, demonstrating that concepts such as shot boundary, abrupt transition and gradual transition can be incorporated into cultural analysis without reducing film meaning to algorithmic detection.

The proposed framework may be described as a transition ecology. In this ecology, transition is shaped by five forces: narrative requirement, cultural convention, performance rhythm, technological affordance and spectator cognition. These forces interact differently across genres. A social-realist film may prefer restrained cuts and observational continuity. A mainstream action film may rely on rapid cuts, slow-motion inserts and VFX bridges. A romantic musical may use song transitions to suspend spatial realism. A mythological or fantasy film may use digital transition to move between human and supernatural worlds. The transition ecology therefore offers a flexible model for comparing Indian film forms without imposing a single normative standard.

11. Implications for Research, Pedagogy and Practice

The implications of this study extend across academic research, classroom pedagogy and post-producti-

on practice. For film and media researchers, the transition-centred framework offers a way of making formal analysis more systematic without abandoning interpretive richness. It encourages scholars to move beyond general observations such as “fast editing,” “song sequence” or “VFX spectacle” and instead ask how specific transition events produce narrative, affective and cultural meaning. This approach can also support comparative research across Indian-language cinemas. A transition in a Malayalam social drama, a Telugu action spectacle, a Tamil political thriller and a Hindi romantic musical may perform different narrative labour even when the formal device appears similar. Such comparisons would make Indian film studies more attentive to regional aesthetics and production cultures.

For pedagogy, this framework can be used in film studies, media production, visual communication and even animation / VFX classrooms too. Students could be asked to spot those transition events, sort out their types, explain the narrative role and also walk through the emotional impact. It’s a small exercise but it helps connect theory with practice, because learners start to notice that editing isn’t just a software run, more like a method for making an argument, shaping rhythm and showing cultural expression, in a way that feels kinda obvious once you look closer.

The taxonomy is pretty flexible as well, so it can be adapted for hands on editing work where students purposely build hard cuts, dissolve sequences, sound bridges, song entries, montage compressions and VFX transitions, then they follow up with reflective analysis. In other words, students will realize the difference between choosing a transition preset versus designing a transition for meaning, on purpose.

For industry practice, the study basically argues that editorial intentionality needs to be protected, especially as AI assisted tools become normal. Recommendation systems like AutoTransition, and generative systems such as CineTrans and CausalCine suggest that editors in the future might get algorithmic nudges for shot connections, stylistic decisions, and visual bridges (Meng et al., 2026; Shen et al., 2022; Wu et al., 2025). Sure, these tools could increase efficiency, but they also carry the risk of flattening local cinematic traditions if they’re trained on generic global datasets.

Indian cinema has transition conventions that are historically specific, particularly around songs, melodrama, star entrances, devotional registers, and spectacle. So AI tools that get used in Indian post-production should be assessed not only for visual smoothness, but for cultural fit, genre appropriateness, and narrative intention too. The study also has implications for digital archiving and film restoration. Shot-boundary detection can assist archivists in segmenting films, identifying damaged transitions and cataloguing sequences. However, Indian films often contain long song sequences, intermissions, abrupt tonal shifts and reused visual conventions that may challenge automated systems trained on different cinematic norms. Integrating computational detection with human film expertise would therefore be useful for building more culturally sensitive digital archives. This is particularly important for preserving regional cinema, early sound cinema and transitional moments in the history of Indian film technology.

12. Recommendations for Future Empirical Research

Future empirical studies should start from clearly bounded film samples. A possible design might grab ten films across two Indian industries, like, five Tamil and five Hindi, and then code the transition events in the first thirty minutes, the interlude sequence and the last twenty minutes. Another design can set up a comparison across genre clusters, for example romance, action, devotional, biographical, and social-realist cinema. A third approach could trace historical change by contrasting pre-digital work, early digital eras and the more current AI/VFX-intensive period. In every case, researchers should specify the

unit of transition really carefully and also keep apart shot transition, scene transition and mode transition.

A strong empirical study should mix human annotation with software-assisted detection. Human coding is really needed for reading cultural and narrative function, while automated shot-boundary tools can help with consistency and scale. Reliability may be improved by training several coders, using a common codebook and then estimating agreement for well-defined labels like hard cut, dissolve, fade and wipe. The more layered labels, like affective function, or cultural meaning, might call for qualitative justification rather than only numerical agreement. This hybrid approach would likely fit Scopus-indexed journal submissions well, because it tries to hold methodological rigour alongside interpretive depth.

13. Limitations

The main limitation of this paper is that it does not do original, frame by frame analysis of selected films. Its data are basically 30 verified references, and the analysis stays conceptual, like methodological in nature. This limitation is kind of on purpose because unsupported numerical statements about real films would mess with academic reliability. Another issue is that the literature is not evenly spread: computational shot boundary detection is well developed, whereas direct work on video transition in Indian films is still fairly limited. The paper also seems to give extra attention to Hindi and Tamil cinema, partly because they are more visible in the material that is available to draw from. Going forward, research should also cover Telugu, Malayalam, Kannada, Bengali, Marathi and other Indian-language cinemas.

A further limitation is the rapid development of AI video technologies. Work such as CineTrans and CausalCine is fairly new, it is also preprint based, and what these methods might mean for commercial Indian cinema is still unfolding. So any statements about AI generated transitions should be seen as forward looking, not as a description of what mainstream practice is right now. And lastly, the proposed coding framework still needs empirical checking. The category system should be validated via pilot coding, proper coder training, and then actual use on real film samples.

14. Conclusion

This paper has argued that video transition is a significant but under-examined category in the study of Indian films. Transitions do more than connect shots; they organise narrative movement, emotional rhythm, cultural performance and technological spectacle. Indian cinema is especially rich for transition analysis because it routinely moves across realism, melodrama, song, dance, fantasy, action and digital spectacle. The reviewed literature shows that transition can be studied through Indian film scholarship, cognitive film studies, VFX and post-production research, computational shot-boundary detection, and emerging AI-generated video systems.

The central contribution of the paper is the proposal of an integrated framework that treats transition as narrative-cultural-technological syntax. This framework allows researchers to classify transitions formally while interpreting them culturally. It also makes possible a productive dialogue between film studies and computational media analysis. For future research, scholars should apply this model to selected Indian films through shot-level coding, close textual analysis and, where feasible, software-assisted transition detection. Such work would deepen understanding of how Indian cinema constructs continuity, manages discontinuity and adapts to digital transformation. Ultimately, the study of video

transition can reveal how Indian films move: not only from one image to another, but from tradition to modernity, from performance to technology, and from cultural memory to emerging media futures.

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