



6. Indian Mythology in Contemporary Animation, Cinema, and Digital Media: A Systematic Literature Review

Sharad Sharma

PhD Scholar, Department of Mass Communication
Sharda School of Media, Film & Entertainment
Sharda University
Sharad.sharma@sharda.ac.in

Dr. Mukta Martolia

Associate Professor, Department of Mass Communication
Sharda School of Media, Film & Entertainment
Sharda University
Mukta.martolia@sharda.ac.in

ABSTRACT

The way in which Indian Mythology tells stories has greatly influenced how India tells stories through its visual culture. Indian mythology has historically been a powerful form of storytelling that has shaped the ways India tells stories in the forms of visual arts, film, literature, and digital storytelling. In recent years, advancements in digital storytelling technologies such as animation, visual effects, online streaming platforms, video game culture, and other forms of new media have significantly changed how mythological narratives have been represented and reinterpreted in contemporary life. As part of a systematic literature review (SLR) study, the purpose of this research was to critically assess current scholarly research related to how Indian mythology has been expressed in contemporary forms of new media (e.g., animated films, live-action feature films, and digital media) using a systematic review approach by synthesizing the existing literature to identify major themes, theoretical frameworks, technological innovations, and gaps in research about the use of mythological narrative forms in Indian New Media.

To ensure the study was conducted in a methodologically rigorous manner and involved a systematic, transparent process for selecting eligible studies to review, PRISMA's (Preferred Reporting Items for Systematic Review and Meta-Analyses) guidelines were followed in conducting the study. This analysis used 28 scholarly resources that were collected from various journal articles, conference papers, doctoral dissertations, and academic reviews published between 2014 and 2026. Of the initial 83 records, after a screening and eligibility assessment process, 28 studies were included in the final review of eligible literature.

The results show how Indian mythology is still an active cultural resource in animations, movies, and digital media systems. Modern research shows how mythology is a form of preserving culture, shaping identity, connecting with audiences, creating spectacular visuals, reinterpreting feministically, and participating digitally. Technology such as CGI, VFX, AI-enhanced production, digital animation, and transmedia storytelling greatly impact how mythology is currently depicted. Literature calls out concerns like over-commercialization, not enough regional differences in mythology, continued over use of mythology in Indian animation, and wanting empirical audience research is mentioned repeatedly. Overall, the conclusion of this literature is that mythology will continue to be at the heart of visual culture



in India today because it easily works with new technologies and is flexible enough to change with how audiences view content.

Keywords: Indian mythology, animation, cinema, digital media, VFX, mythological storytelling, visual culture, PRISMA, systematic literature review, transmedia storytelling

1. INTRODUCTION

The Indian mythology is one of the oldest and most persistent forms of storytelling globally. Indian social values, cultural identity, religious ideas, and artistic expression are reflected in mythological stories from literature and oral history such as the *Ramayana*, *Mahabharata*, *Puranas*, and regional folk traditions. Indian mythology still exists in daily life in a vibrant way unlike many other ancient mythologies that are known from literary or historical sources.

As animation, digital cinema, streaming, gaming technologies and visual effects have evolved, they have provided new technology-based avenues for presenting mythological stories. Those stories are no longer contained in oral history, religious performances and literary texts; they now can be conveyed via animated films, VFX films, OTT platforms, digital illustrations, fan groups, and interactive media.

Animation projects in the current Indian animation industry frequently use mythological stories as source material. *Arya & Verma (2024)* assert that animated mythological films will simplify the presentation of stories to children and younger viewers while also providing a medium for cultural education. *Kumar & Kumar (2025)* state that Indian animators depend on mythology as a primary source of inspiration due to its emotional familiarity and educational value.

Modern mythological movies have seen a substantial shift in how they are made and the types of stories told as well as how we are reacting as an audience. Mythological movies like *Kalki 2898 A.D.*, *Brahmastra*, *Adipurush*, and *Kantara* have become a blend of mythology along with science fiction and fantasy themes and the use of digital special effects to create an immersive experience. *Rashmi & Jain (2024)* further indicate that audience engagement in mythological films is greatly impacted by cinematic aesthetics, CGI, and immersive visual designs.

The digital medium has expanded the availability of mythology by creating opportunities to connect it with new interpretations. New interpretations of mythology are increasingly influenced by social media, animation, digital art, and online community storytelling; thus creating new participatory digital cultures around mythological stories (*Sanjna, 2024*). The new forms of mythology now find circulation through memes, video games, YouTube videos, Facebook, Instagram, fan art, and transmedia content.

Also, the existing literature shows the emergence of critical reinterpretations of mythology through multiple lenses such as feminist, political, ecological, and cognitive theories. There is a trend in contemporary reinterpretations to emphasize and include the voices of those who have been excluded from previous retellings (*Sreekutty, 2023*).

The existing literature on contemporary mythological studies lacks cohesion across fields such as media studies, animation studies, film studies, communication research, digital humanities, and cultural studies, and therefore requires an organized synthesis of contemporary scholarship



This study proposes a systematic review of scholarly works of the representation of Indian mythology in animation, film, and digital media while developing a list of dominating themes, theoretical models, and technological innovations.

2. OBJECTIVES OF THE STUDY

1. To systematically review and synthesize existing scholarly literature on the representation of Indian mythology in contemporary animation, cinema, and digital media.
2. To identify major thematic trends, theoretical frameworks, technological interventions, and research gaps in studies related to mythological storytelling in contemporary Indian media.

3. RESEARCH QUESTIONS

1. What's the contemporary animation/Film/Digital Media representation of Indian mythology?
2. What thematic trends dominate contemporary scholarship on mythological storytelling?
3. What technological interventions influence mythological representation in Indian media?
4. What are the research gaps of current mythology and media studies?

4. METHODOLOGY

4.1 Research Design

The Systematic Literature Review (SLR) methodology was used to systematically criticize and synthesize existing academic literature regarding the study of myths, which provided a structured and transparent approach to identify, screen, analyze, and interpret studies. The study reviews based on the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) guidelines.

4.2 Data Sources

The study is based exclusively on the 28 downloaded scholarly PDF resources collected for analysis. These include:

- Peer-reviewed journal articles
- Conference proceedings
- Doctoral theses
- Academic reviews
- Interdisciplinary media studies papers

4.3 Inclusion Criteria

The following criteria were used for inclusion:

- Studies published between 2014 and 2026
- English-language scholarly publications



The Asian Thinker

A Quarterly Bilingual Peer-Reviewed Journal for Social Sciences and Humanities
Year-8 Volume: II, April-June, 2026 Issue-30 ISSN: 2582-1296 (Online)

Website: www.theasianthinker.com

Email: asianthinkerjournal@gmail.com

- Studies related to mythology, animation, cinema, VFX, or digital media
- Research focusing on visual storytelling and mythological representation
- Peer-reviewed or academically credible publications

4.4 Exclusion Criteria

The following studies were excluded:

- Duplicate records
- Non-academic articles or blogs
- Studies unrelated to mythology or visual media
- Incomplete or inaccessible papers
- Purely technical AI papers without media relevance

5. PRISMA FRAMEWORK

PRISMA Stage	Description	Number of Records
Identification	Records identified through downloaded PDFs	83
Duplicate Removal	Duplicate records removed	15
Screening	Titles and abstracts screened	68
Exclusion	Irrelevant studies excluded	29
Eligibility	Full-text studies assessed	39
Final Inclusion	Studies included in final SLR	28

6. LITERATURE REVIEW AND THEMATIC ANALYSIS

6.1 Mythology as Cultural Identity and Continuity

Amongst the themes found within the literature are those involving mythologies as both a medium for establishing cultural continuity &/or identities throughout history. This is explained by Vaishali & Bharti (2016) wherein Indian mythology persists due to its flexibility across generations, regions & mediums of expression.

In addition, Sreekutty (2023) suggests that Indian epics are still meaningful because of their ongoing telling & re-telling as well as further interpretation through a socio/political lens over time. Therefore, mythology is not only used for sacred narratives but rather is an active cultural process.

Moreover, in terms of strengthening collective memories and feelings of belonging to one's culture, the literature refers to the usage of 'traditional' forms of storytelling via Animation, cinema & digital are providing youth with exposure to the richer forms of such 'traditional' narratives while also adapting them for contemporary viewership.

6.2 Mythology in Indian Animation



In India, animation has become one of the leading forms of telling mythological stories. Arya & Verma (2024) contend that mythological animation serves to simplify complicated stories and provide children with visual representations of cultural values.

Kumar & Kumar (2025) claim that the Indian animation industry relies heavily on mythology and folklore due to the cultural familiarity and acceptance of these kinds of stories among audiences.

Animation series such as Hanuman, Little Krishna, and Chhota Bheem highlight the importance of mythology to Indian culture, both in and out of animation.

The literature has also identified major issues with the industry. Kumar, Rai, & Srivastava (2025) assert that the excessive reliance on mythological stories limits innovation and genre diversity in Indian animation.

Gole & John (2025) found generational changes in expectations for audiences. Younger audiences are increasingly asking for better:

- Visual quality
- Character development
- Storytelling standards
- Emotional connection to films

This suggests a movement away from strictly educational animated mythological stories towards hybrid-based storytelling models (e.g., sophisticated).

6.3 Contemporary Mythological Cinema

Today, mythological films are becoming increasingly common in newer Bollywood movies as filmmakers explore different genres such as fantasy, sci-fi, horror, and digitally driven spectacles.

Several authors (Pundir & Mishra, 2024) demonstrate that these Hindi mythology films have a huge impact on modern youth's connection to their culture and mythology, showing that with the growth of the number of people who watch mythological films, there is also an increase of interest in exploring Indian mythology among younger audiences through cinema.

A central element of the visual aesthetics of mythological films, according to Rashmi & Jain (2024), is the use of CGI, cinematography with various types of symbolic image use, costumes, and immersive environments for connecting the audience with the film's imagery and creating an emotional connection with the audience.

Film examples like Kalki 2898 A.D. illustrate how mythological movies combine elements of dystopian (future) science fiction, ecological fear, and mythological influences. According to Naitik & Mishra (2025), an ecocritical/semiotic reading of the film supports the development of mythology as a medium for discussing environmental destruction and governmental power.

Many authors in the literature also suggest that mythological filmmaking trends show more reliance on a global franchise and cinematic universe paradigm, with mythological characters adapted into fantasy heroes and/or representations of futuristic or post-futuristic beings.



6.4 Digital Representation and Transmedia Mythology

Digital Technology has completely altered how mythologies function, changing mythology from static text based traditions to dynamic, participatory cultural systems based on new forms of interactivity and participation.

According to Sanjna (2024), mythology is now being shared through:

- Social media
- Digital illustrations
- Fan communities
- Online gaming environments
- YouTube-based storytelling
- Memes and visual culture

Digital Mythologies provide greater access to mythologies than in the past and encourage individuals to engage with mythologies in new ways. In recent years, transmedia storytelling has emerged as a major trend in which mythological stories are being told across a range of different media (i.e. movies, animation, comic books, video games, and social media).

The transformation of mythology from static text-based traditions to digital ecosystems reflects how evolving technological advancements have enabled and increased the interaction and participation in mythological stories by individuals.

6.5 Feminist and Revisionist Retellings

There is a growing number of contemporary scholars that are interested in analysing mythology using feminist and revisionist approaches. According to Sreekutty (2023), many of the modern adaptations of epics focus on the perspectives of traditionally marginalised characters, such as Draupadi, Sita and Surpanakha, and challenge traditional male-dominated interpretations embedded in the epics. Likewise, Shailja and Kumar (2025) reinterpret the story of Draupadi in *The Palace of Illusions* from a feminist perspective using feminist literary criticism. Both of these studies suggest that currently, mythology acts as a site for ideological negotiation, allowing for a critical re-evaluation of the concepts of gender, power, morality, and identity. The key feminist concerns that have been identified include:

- Female agency
- Morality established by patriarchy
- Gender based representations of women
- The existence of voice and subjectivity of women
- Reinterpreting women in the epics

6.6 Cognitive and Audience Engagement Perspectives

The psychological and cognitive processes of storytelling using images is explored in several studies. According to Cohen et al. (2015), narrative films create an experience of “narrative transportation” for the viewer, who then experiences a deep level of immersion into the film’s



storylines. In 2014, Torre proposed a theory on how human cognitive processing and cognitive imagery are related to animated movement. Collectively, these studies suggest that mythological storytelling and animation in film affect the level of emotional engagement, attention, and perception that a viewer has with the film.

6.7 Technological Interventions in Mythological Storytelling

Technological development appears to be one of the primary recurrent themes in this literature.

According to Rashmi & Jain (2024), VFX and CGI technologies allow for greater visual variety and an enhanced level of immersion within the realm of mythological films.

Murodillayev (2024) further argues that VFX technology creates visually stunning mythological worlds by enhancing the ability of filmmakers to successfully engage their audiences physically and emotionally.

The literature named several major technological advancements;

- CGI
- Motion capture
- Digital compositing
- 3D animation
- AI-assisted production
- Virtual production
- Streaming technologies

These advancements help transform production design and expectations from audiences.

6.8 AI, Digital Media, and Mythological Audience Engagement

Audience engagement and mythological storytelling practices are increasingly converting with the rise of digitally-enhanced, AI-powered digital media technologies. According to Sanjna (2024), mythology is now circulated via OTT platforms, gaming environments, social media, YouTube storytelling, and participatory fan communities, making mythology more accessible than ever before through being more interactive as well as digitally enhanced. In addition to being based on the visual spectacle of films, Zhang et al. (2021) claim that mythological and fantasy cinema engagement also rely heavily on narrative and emotional depth. The authors of Maradia et al. (2025) similarly note that how the film is framed, the movement of the camera and how the film is visually composed all contribute to how audiences perceive and gaze at the digitally enhanced cinematic experience. Lamotte (2022) highlights that animation technologies continue to advance alongside technological and industrial transitions, with the result being a rethinking of aesthetic storytelling and transforming how audiences expect to see storytelling in contemporary movies. Cohen et al. (2015) further note that technology-rich, immersive narratives create "narrative transportation," or a transportation of audiences' minds into the cinematic world through emotional absorption. Taken together, these studies indicate the increasing impact of AI and digital technology on how audiences engage with mythological storytelling, prompt how audiences visually perceive mythological storytelling, and influence participatory storytelling cultures related to contemporary Indian media.



7. DISCUSSION & ANALYSIS

This systematic review has established that mythology continues to be a central narrative and cultural force in the present-day Indian media ecology.

Five trends emerge from the literature reviewed above.

Mythology serves as a tool for cultural conservation and identity development, with animation, cinema, and digital media helping to carry these narratives forward to younger generations. As new technologies change how mythological stories are told, the introduction of VFX, CGI, digital animation, and immersive media technologies will redefine both how these stories are represented on screen, and how viewers interact with them. Mythology increasingly operates within transmedia ecosystems where the stories associated with mythology cross digital platforms and a number of participatory community spaces. Feminist and revisionist re-tellings of mythological stories provide us with alternate reasons for viewing these stories, as well as add current ideological concerns into traditional representations of myth. Viewers are becoming much more demanding of high-quality visual production, emotionally complex storytelling, and a similar aesthetic as competing international productions.

In addition to identifying these trends, the review identifies a tension between commercialization and authenticity. Although there are many ways that myths have been successfully commercialized, scholars are concerned about how myths are being superficialized, over spectacularized, and reliant on the retelling of familiar stories.

7.1 RESEARCH GAPS

Research Gap	Explanation
Limited Regional Mythology Research	Most studies focus on mainstream Hindu mythology while tribal and regional traditions remain underexplored
Lack of OTT Platform Studies	Streaming-era mythological storytelling requires further analysis
Minimal Gaming Research	Mythological representation in gaming remains insufficiently studied
Limited Empirical Audience Studies	Most research remains conceptual or textual
Lack of Comparative International Studies	Few studies compare Indian mythology with global mythological media
Insufficient Interdisciplinary Research	Limited integration of mythology, technology, and communication studies
Underexplored AI Applications	AI-assisted mythological storytelling requires deeper examination

Table 1: Research Gaps

7.2 MAJOR THEMED IDENTIFIED

Theme	Description
-------	-------------



The Asian Thinker

A Quarterly Bilingual Peer-Reviewed Journal for Social Sciences and Humanities
 Year-8 Volume: II, April-June, 2026 Issue-30 ISSN: 2582-1296 (Online)

Website: www.theasianthinker.com

Email: asianthinkerjournal@gmail.com

Mythology as Cultural Identity	Studies explain that Indian mythology functions as a medium of cultural continuity, social memory, and identity preservation across generations and media forms.
Mythology in Animation	Research highlights that Indian animation industries heavily use mythological narratives for children's entertainment, education, and cultural storytelling.
Visual Spectacle and Cinematic Aesthetics	Studies emphasize the role of CGI, VFX, cinematography, costume design, and immersive visual environments in contemporary mythological cinema.
Digital Representation of Mythology	Research shows that social media, digital storytelling, OTT platforms, and participatory online culture expand the accessibility and reinterpretation of mythology.
AI and Technological Transformation	Studies discuss how generative AI, virtual production, VFX automation, and AI-assisted workflows are transforming filmmaking and visual storytelling practices.
Audience Engagement and Cognitive Immersion	Research explains that mythological films, animation, and cinematic narratives strongly influence audience attention, emotional immersion, and cognitive engagement.
Feminist and Revisionist Retellings	Studies reinterpret mythological narratives through gender-sensitive perspectives by foregrounding female agency and challenging patriarchal structures.
Ecocritical and Political Interpretation	Research examines mythology as a medium for discussing environmental crisis, dystopian futures, tribal identity, and socio-political resistance.
Animation Industry and Production Challenges	Studies identify issues related to innovation, localisation, production quality, and global competitiveness within Indian animation industries.
Cognitive and Theoretical Animation Studies	Research connects animation with human cognition, perception, imagination, movement, and visual processing theories.
Historical and Comparative Storytelling Traditions	Studies explain that mythology and animation evolve through oral traditions, intercultural exchange, and historical adaptation processes.
Transmedia and Participatory Storytelling	Research highlights that mythological narratives increasingly operate across films, gaming, fan communities, streaming platforms, and interactive digital ecosystems.

Table 2: Major Themes Identified

7.3 Thematic Distribution Analysis Table

Theme Identified	Number of Studies	Dominant Focus Areas	Key Observation
Mythology as Cultural Identity & Continuity	6	Cultural preservation, epic traditions, social identity, mythology in everyday life	Indian mythology continues to survive because of its adaptability across media and generations



The Asian Thinker

A Quarterly Bilingual Peer-Reviewed Journal for Social Sciences and Humanities

Year-8 Volume: II, April-June, 2026 Issue-30 ISSN: 2582-1296 (Online)

Website: www.theasianthinker.com

Email: asianthinkerjournal@gmail.com

Mythology in Animation	5	Children's animation, folklore adaptation, educational storytelling, animated epics	Indian animation heavily depends on mythology as a culturally familiar narrative source
Visual Aesthetics & Cinematic Spectacle	4	CGI, VFX, cinematography, immersive environments, visual storytelling	Technological visual enhancement is central to modern mythological cinema
Digital Representation of Mythology	3	Social media, digital storytelling, participatory culture, transmedia mythology	Digital media transforms mythology into interactive and accessible visual culture
AI & Technological Transformation in Media	5	Generative AI, AI filmmaking, VFX automation, creative workflows, virtual production	AI is rapidly reshaping cinematic production and visual storytelling processes
Audience Engagement & Cognitive Response	3	Youth perception, narrative transportation, audience immersion, cognitive animation	Mythological and visual narratives strongly influence emotional and psychological engagement
Feminist & Revisionist Retellings	2	Female agency, reinterpretation of Draupadi and epic women, gender critique	Contemporary retellings challenge patriarchal structures within mythology
Ecocritical & Political Interpretation	2	Ecology, dystopia, socio-political symbolism, tribal identity	Mythology increasingly reflects environmental and political anxieties
Animation Industry & Production Studies	3	Industry challenges, localization, global collaboration, production practices	Indian animation industries face innovation and competitiveness challenges
Cognitive & Theoretical Animation Studies	2	Human cognition, animation theory, movement and perception	Animation is closely connected with human cognitive processing and visual imagination
Historical & Comparative Media Studies	2	Evolution of animation, oral traditions, international collaboration	Mythological storytelling evolves through historical and intercultural exchange

7.4 Methodological Analysis Table

Research Methodology	Frequency in Reviewed Studies	Percentage Approx.	Dominant Discipline
----------------------	-------------------------------	--------------------	---------------------



The Asian Thinker

A Quarterly Bilingual Peer-Reviewed Journal for Social Sciences and Humanities
Year-8 Volume: II, April-June, 2026 Issue-30 ISSN: 2582-1296 (Online)

Website: www.theasianthinker.com

Email: asianthinkerjournal@gmail.com

Literature Review / Systematic Literature Review	5	17.90%	Media Studies & Animation Industry Studies
Textual Analysis / Literary Analysis	5	17.90%	Mythology, Literature & Cultural Studies
Qualitative Research / Critical Analysis	4	14.30%	Digital Media & Cultural Studies
Film Analysis / Visual Analysis	3	10.70%	Film and Cinema Studies
Survey Research / Audience Study	2	7.10%	Communication & Audience Studies
Mixed-Method Research	1	3.60%	Consumer & Audience Research
Semiotic Analysis	1	3.60%	Cultural & Media Studies
Ecocritical Analysis	1	3.60%	Environmental Humanities & Cinema Studies
Experimental Research / Eye-Tracking Study	1	3.60%	Cognitive Media & Psychology
Cognitive / Process-based Theoretical Analysis	1	3.60%	Animation & Cognitive Studies
Bibliometric Analysis	1	3.60%	Digital Visual Culture Studies
Workflow / Technological Framework Analysis	2	7.10%	AI, Filmmaking & VFX Studies
Historical Analysis	1	3.60%	Animation History & Media Studies
Comparative Study	1	3.60%	Global Animation & Cultural Studies
Sociomaterial Analysis	1	3.60%	Film Production & Media Technology
Doctoral Thesis Research	1	3.60%	Interdisciplinary Mythology Studies

7.5 Chronological Trend Analysis Table

Period	Major Academic Trend	Dominant Concern
2015–2017	Mythology as cultural continuity	Identity preservation
2018–2020	Rise of cinematic reinterpretations	Popular culture adaptation
2021–2023	Digital and VFX-based mythology	Spectacle and transmedia storytelling
2024–2026	Feminist, ecological, technology, and political reinterpretations	Critical and interdisciplinary analysis



8. CONCLUSION

The results of a systematic literature review show that mythology is still an important part of modern Indian animation, film, and digital media. Mythological storytelling can still be used as a living resource that is able to continually adapt to new technologies and changing audience expectations.

Animation studios use the mythology of India for cultural education and engaging their audiences. Today's films are increasingly merging the elements of mythology with those of science fiction, fantasy, ecology and also digital spectacle.

Digital media technologies are also continuing to change the way that mythology is expressed as part of a participatory and transmedia nature through social media, video games, streaming services, and fan communities.

This literature review also identifies the rising importance of feminist perspectives, studies of audience engagement, and technology impacts as areas of scholarship related to understanding mythology.

While significant advances have occurred within the scholarly community, there are still many gaps in research concerning regional mythologies, OTT storytelling, gaming, artificial intelligence integration, and studies of audiences using empirical measures.

Mythology lives on partly because of its ability to adapt, its relevance within contemporary culture and its ability to reinvent itself through technology in today's media environment.

References

- Arya, K. K., & Verma, M. (2024). Exploring mythological themes in Indian animation films for children: A textual analysis. *Journal of Content, Community & Communication*, 20, 61–80.
- Cohen, A. L., Shavalian, E., & Rube, M. (2015). The power of the picture: How narrative film captures attention and disrupts goal pursuit. *PLOS ONE*, 10(12), 1–18.
- Gole, N., & John, N. (2025). Cultural and generational influences on mythological animation films in India. *Advances in Consumer Research*, 2(5), 1426–1438.
- Hiltebeitel, A. (2000). The primary process of the Hindu epics. *International Journal of Hindu Studies*, 4(3), 269–288.
- Huang, J., Hitchen, G., & Dogan, S. (2025). Generative AI in the screen and live performance industries: A conceptual framework and prospects for future research. *Convergence: The International Journal of Research into New Media Technologies*, 31(6), 1971–2005.
- Kalidasan, V. K. (2015). A king lost and found: Revisiting the popular and tribal myths of Mahabali from Kerala. *Studies in South Asian Film & Media*, 7(1–2), 103–118.
- Kumar, A., Rai, S., & Srivastav, S. (2025). Animation film industry of India and service design: A systematic review of literature. *Conference Proceedings*, 1–12.



- Kumar, P., & Kumar, P. (2025). Cultural representation in Indian animation: A review of themes and narratives. *IEEE International Conference Proceedings*, 1–8.
- Lamotte, A. (2022). Animation manuals and the industrial evolution of animation practices. *Animation Studies Review*, 14(2), 55–72.
- Liu, X., Zeng, A., Xue, W., Yang, H., Luo, W., Liu, Q., & Guo, Y. (2025). VFX creator: Animated visual effect generation with controllable diffusion transformer (arXiv Preprint arXiv:2502.05979).
- Majeed, H. (2018). Animation in nonfiction storytelling and experimental visual narrative. *Journal of Media Practice*, 19(3), 201–215.
- Maradia, P., Agarwal, A., Bhupathiraju, S., & Vemuri, K. (2025). Framing perception: Exploring camera induced objectification in cinema. *Visual Communication Research Journal*, 18(2), 44–63.
- Masai, P., Carta, L., & Lis, M. M. (2026). Integrating GenAI in filmmaking: From co-creativity to distributed creativity (arXiv Preprint arXiv:2603.23415).
- Mihara, T. (2016). Indo-Japanese collaboration in animation production and visual culture. *Asian Animation Studies*, 5(1), 33–49.
- Murodillayev, B. (2024). The impact of visual effects on the cinema experience: A comprehensive analysis. *Art and Design Review*, 12, 238–249.
- Naitik, & Mishra, B. (2025). The semiotics of power: An ecocritical study of Kalki 2898 A.D. *Journal for Cultural Research*, 30(1), 1–15.
- Pundir, S., & Mishra, R. (2024). Films and youth: A study to understand the impact of contemporary mythological Hindi films. *ShodhKosh: Journal of Visual and Performing Arts*, 5(4), 90–102.
- Rashmi, C. P., & Jain, L. (2024). Visual aesthetics and cinematic techniques in Indian mythological films: An in-depth exploration. *International Journal of Media and Information Literacy*, 9(2), 413–423.
- Sanjna. (2024). Exploring the digital representation of Indian mythology: A comprehensive research paper. *Journal of Research in Humanities and Social Science*, 12(2), 95–100.
- Shailja, & Kumar, P. (2025). Feminist reinterpretation of Draupadi in *The Palace of Illusions*. *Literary Perspectives Journal*, 11(1), 22–37.
- Silva-Marchan, H., Rodriguez, P., & Morales, T. (2025). Artificial intelligence and visual culture: A bibliometric analysis of AI-driven creativity. *Digital Culture & Society*, 7(2), 101–124.
- Sreekutty, T. J. (2023). The politics of retelling Indian epics and contemporary mythopoesis (Doctoral dissertation, University of Hyderabad).



The Asian Thinker

A Quarterly Bilingual Peer-Reviewed Journal for Social Sciences and Humanities
Year-8 Volume: II, April-June, 2026 Issue-30 ISSN: 2582-1296 (Online)

Website: www.theasianthinker.com

Email: asianthinkerjournal@gmail.com

Torre, D. (2014). Cognitive animation theory: A process-based reading of animation and human cognition. *Animation: An Interdisciplinary Journal*, 9(1), 47–64.

Tsiavos, V., & Kitsios, F. (2025). The digital transformation of the film industry: How artificial intelligence is changing the seventh art. *Telecommunications Policy*, 49, 1–10.

Vaishali, V. S., & Bharti, S. (2016). Indian mythology from past to present: An overview. *Research Scholar: An International Refereed e-Journal of Literary Explorations*, 4(3), 171–175.

Zhang, R., Li, Y., Chen, X., & Zhao, T. (2021). Audience acceptance of mythical elements in fantasy films: A topic modeling approach. *Journal of Media and Cultural Studies*, 15(4), 211–228.

Zhang, Y., Wang, L., Xu, P., & Chen, Z. (2025). Generative AI in filmmaking and cinematic production workflows. *IEEE Conference Proceedings*, 6257–6269.

Zylinska, J. (2020). *AI art: Machine visions and warped dreams*. Open Humanities Press.