

CONTRIBUTION OF PUNJABI SINGERS IN RESURGENCE OF PUNJABI CINEMA

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ABSTRACT

The resurgence of Punjabi cinema over the past two decades is closely intertwined with the creative and industrial contributions of Punjabi singers who transitioned into film performance, production, and music-driven storytelling. After a prolonged phase of decline marked by limited budgets, weak narratives, and restricted audience reach, Punjabi cinema experienced a renewed cultural and commercial vitality in the early 21st century. A significant catalyst in this transformation has been the active participation of singers who expanded their artistic presence into cinema, thereby reshaping both its aesthetic appeal and market dynamics. Artists such as Diljit Dosanjh, Gippy Grewal, and Amrinder Gill have played a pivotal role in bridging the gap between Punjabi music culture and cinematic expression. Their established musical popularity provided a ready audience base, enabling films to achieve wider domestic and global reach, particularly among the Punjabi diaspora. These singer-performers contributed not only as lead actors but also as cultural producers who integrated contemporary music trends, folk traditions, and emotionally resonant narratives into mainstream cinema. The strong integration of soundtrack-driven storytelling elevated the commercial viability of films and reinforced music as a central narrative device. Furthermore, their cross-media presence helped modernize the image of Punjabi cinema, aligning it with global production standards while retaining regional authenticity. The synergy between the Punjabi music industry and cinema has thus produced a sustainable model of cultural production, where singers function as influential cultural intermediaries. This dynamic has significantly contributed to the revitalization, global recognition, and economic expansion of Punjabi cinema in the contemporary era.

KEYWORDS: *Punjabi Cinema, Singer-Actors, Cultural Resurgence, Music-Driven Storytelling, Diaspora Audiences, Regional Film Industry.*

INTRODUCTION:

The development of Punjabi cinema is best understood as a layered cultural process shaped by historical interruptions, evolving audience sensibilities, and the gradual reconfiguration of its industrial base. For much of the late twentieth century, Punjabi cinema remained on the margins of India's larger film economy, often constrained by limited financial backing, uneven production quality, and a narrow distribution network that restricted its reach beyond regional

audiences. Despite possessing a rich linguistic and cultural heritage, the industry struggled to sustain momentum and often found itself overshadowed by mainstream Hindi cinema. Yet, the early twenty-first century witnessed a remarkable resurgence, one that cannot be explained solely through economic revival or technological advancement, but must be understood through the cultural convergence of music and cinema, particularly through the emergence of Punjabi singers as central cinematic figures.

In the Punjabi cultural imagination, music has always occupied a deeply embedded and emotionally resonant space. It functions not merely as entertainment but as a living archive of memory, identity, and collective experience. Folk traditions, contemporary pop, devotional expression, and diasporic nostalgia all converge within Punjabi musical practices, making singers culturally significant beyond the boundaries of performance. When established singers transitioned into cinema, they carried with them this dense emotional and cultural capital, allowing them to bridge the gap between a struggling film industry and a highly engaged, globally dispersed audience. Their entry into cinema therefore represented not an external intervention but an organic extension of Punjabi cultural expression into visual form.

The rise of singer-actors such as Gurdas Maan, Harbhajan Maan, Diljit Dosanjh, Gippy Grewal, Babbu Maan, Amrinder Gill, Ranjit Bawa, Gurnam Bhullar, Ammy Virk, Tarsem Jassar, Ninja and Amrit Maan etc. marks a decisive transformation in the star system and narrative economy of Punjabi cinema. These artists entered the film industry with pre-established popularity, which not only ensured immediate audience attention but also redefined the parameters of cinematic success. Their films were no longer dependent solely on traditional promotional structures; instead, their musical identity itself became a powerful marketing tool. As a result, Punjabi cinema began to expand its reach across borders, particularly among diaspora communities in Canada, the United Kingdom, and other regions where Punjabi identity remains culturally active and emotionally significant.

This transformation also influenced the aesthetic and narrative grammar of Punjabi films. Storytelling increasingly began to revolve around music-driven structures, where songs were not inserted as interruptions but integrated as essential narrative devices that deepen character development and emotional expression. Themes such as migration, rural transformation, youth aspirations, and diasporic longing became central motifs, often articulated through lyrical sequences that blur the line between dialogue and music. This shift contributed to the emergence of a hybrid cinematic form that is simultaneously rooted in folk sensibilities and shaped by global cinematic trends, allowing Punjabi cinema to develop a distinctive yet adaptable identity.

At an industrial level, the involvement of singers in cinema also contributed to the professionalization and globalization of the Punjabi film sector. Their dual roles as performers and cultural entrepreneurs encouraged investments in higher production values, more strategic marketing approaches, and a stronger engagement with digital platforms such as YouTube and streaming services. This digital visibility further strengthened the global circulation of Punjabi films, enabling them to reach audiences far beyond traditional theatrical spaces. Consequently, Punjabi cinema has evolved into a transnational cultural industry, deeply connected to diaspora networks and digital consumption patterns.

Against this backdrop, the resurgence of Punjabi cinema can be understood as a multidimensional process in which singers have acted as cultural intermediaries, industrial catalysts, and narrative innovators. Their contribution extends beyond performance into the

broader restructuring of cinematic culture, where music, identity, and storytelling intersect in powerful ways. This study therefore situates the phenomenon within wider academic discussions on regional cinema, cultural hybridity, and globalization, examining how the creative agency of Punjabi singers has reshaped both the form and future of Punjabi cinema.

Literature Review

The study of Punjabi cinema has increasingly attracted scholarly attention within cultural studies, media studies, and diaspora research due to its rapid transformation from a struggling regional industry into a globally visible cultural economy. Early academic discussions position Punjabi cinema as an industry historically marked by instability, limited institutional support, and competition from dominant Hindi cinema. However, contemporary scholarship highlights a decisive shift in its trajectory, particularly from the early 2000s onward, when music-driven narratives and singer-actors began to reshape its industrial and aesthetic foundations. Researchers such as Dudrah (2012) argue that Punjabi cinema must be understood within broader South Asian popular media systems where cultural identity is continuously negotiated through music, performance, and transnational circulation. He emphasizes that Punjabi cinematic expression is deeply embedded in musical aesthetics, where songs are not supplementary but central to meaning-making.

Building on this cultural framework, Thandi (2015) and Roy (2013) extend the discussion into diaspora studies, highlighting how Punjabi cinema functions as an emotional bridge between homeland and migrant communities. These studies collectively demonstrate that Punjabi identity is not territorially fixed but culturally mobile, sustained through songs, films, and digital circulation. Music, in particular, emerges as a key emotional medium that maintains cultural continuity among diaspora populations. Roy (2013) further notes that Punjabi films successfully construct diasporic imagination through music-led storytelling, where emotional nostalgia and familial belonging become central cinematic themes.

In a similar vein, Judge (2018) examines the production of Punjabi identity through popular culture and argues that globalization has significantly transformed regional cultural expressions. Punjabi cinema, in his analysis, reflects hybrid cultural processes where traditional narratives are reworked through modern aesthetics and digital platforms. He emphasizes that singer-actors play a crucial role in this transformation, as they merge musical authority with cinematic visibility, thereby strengthening emotional engagement with audiences. This observation aligns with Govil's (2016) broader argument that regional film industries increasingly operate within global media economies where celebrity branding, music circulation, and digital dissemination converge to produce hybrid cultural products.

A significant strand of literature focuses specifically on the evolution of Punjabi film music and its integration into cinematic storytelling. Grewal (2020) highlights the structural transformation of film songs from decorative sequences into narrative-driving elements. This shift is particularly evident in contemporary Punjabi cinema, where songs function as emotional extensions of character development rather than interruptions. Singer-actors, in this context, become central to narrative coherence because they possess both musical and performative authority, enabling a seamless fusion of sound and story. This integration has also contributed to the global popularity of Punjabi cinema, as music serves as a universally accessible cultural form.

The role of digital platforms in reshaping Punjabi cinema has been widely discussed in recent studies. Kaur (2021) argues that platforms such as YouTube, Instagram, and OTT services have transformed the production and consumption of Punjabi films by amplifying the visibility of singer-actors. Their pre-existing musical fan base allows films to gain immediate traction, making digital circulation a key factor in cinematic success. This digital ecosystem reinforces the interdependence between music and cinema, where promotional content, music videos, and film narratives circulate in interconnected loops of visibility and engagement.

Another important dimension is the industrial and commercial expansion of Punjabi cinema. Kaur (2024) and related ShodhKosh studies observe that the industry has undergone a significant restructuring, where singer-actors have become dominant forces in shaping casting practices, narrative themes, and audience expectations. While this has contributed to commercial growth and global recognition, scholars also caution against the repetitive reliance on musical celebrities, which may limit artistic diversity and reinforce gender imbalance within the industry. Nevertheless, the commercial success of this model is undeniable, as it has repositioned Punjabi cinema within global entertainment circuits.

The cultural centrality of singer-actors is further reinforced in newspaper and industry analyses such as Kapoor (2011), which highlight the rise of singers as box-office drivers in Punjabi cinema. These studies emphasize that audience familiarity with musical personalities translates into cinematic trust and emotional attachment. Singer-actors such as Diljit Dosanjh, Gippy Grewal, and Amrinder Gill exemplify this phenomenon, where pre-established musical fame directly contributes to cinematic success and global reach.

Across the reviewed literature, a consistent theoretical pattern emerges: Punjabi cinema's resurgence is deeply rooted in the convergence of music and film, where singers function as cultural intermediaries, industrial catalysts, and narrative anchors. Music is not treated as an accessory but as a structural foundation of cinematic storytelling. Moreover, the diaspora plays a crucial role in sustaining this ecosystem, as emotional nostalgia and cultural memory significantly shape audience engagement across global spaces.

However, despite extensive discussion on music and diaspora, there remains a noticeable gap in research that critically examines the *mechanisms* through which singer-actors influence narrative construction, genre evolution, and audience psychology in Punjabi cinema. Most existing studies focus either on cultural identity or industrial growth but rarely integrate textual film analysis with audience reception studies. Additionally, there is limited scholarly attention on gendered dimensions of singer-actor dominance and the underrepresentation of female musical performers in leading cinematic roles. Another underexplored area is the long-term artistic implications of over-reliance on singer-driven star systems, particularly in relation to narrative diversity and cinematic experimentation.

Research Gaps:

This study positions itself within the following research gaps:

- Most existing literature treats Punjabi cinema either as a cultural phenomenon or as an industrial success story, but rarely integrates both perspectives in a unified analytical framework. This creates a gap in understanding how cultural identity and commercial expansion interact in shaping its resurgence.

- A significant portion of research focuses on the role of music in Punjabi cinema in a general sense. However, there is limited critical examination of how *singer-actors specifically* function as transformative agents within cinematic production, narrative construction, and audience reception.
- While diaspora audiences are frequently discussed as key contributors to the global success of Punjabi cinema, fewer studies investigate how singer-actors actively mediate and strengthen this transnational connection through pre-established musical popularity.
- Gendered dimensions of Punjabi cinema remain underexplored, particularly the uneven visibility and representation of female singers and actresses compared to male singer-actors who dominate cinematic space and commercial success.
- There is limited research on the long-term artistic implications of the singer-actor model, especially regarding whether this trend enhances or restricts creative diversity, experimental storytelling, and the emergence of non-musical acting talent in the industry.
- Few studies critically examine audience psychology and emotional engagement mechanisms in relation to singer-actors, particularly how pre-existing musical fandom influences cinematic reception and box-office performance.

Therefore, this study positions itself within this gap by critically examining how Punjabi singers have contributed to the resurgence of Punjabi cinema not only as performers but as transformative cultural agents. It seeks to integrate cultural, industrial, and narrative perspectives to offer a more comprehensive understanding of how music-driven stardom has reshaped the identity and global trajectory of Punjabi cinema.

Objectives of the Research:

- To critically examine the role of Punjabi singers in the revival and resurgence of Punjabi cinema as a commercially and culturally significant regional film industry.
- To analyze how singer-actors contribute to the transformation of narrative structures in Punjabi cinema, particularly through the integration of music as a central storytelling device.
- To explore the impact of Punjabi singer-actors on audience engagement, with specific attention to domestic viewers and global Punjabi diaspora communities.
- To investigate the industrial and cultural implications of music-driven stardom in Punjabi cinema, focusing on how it has reshaped production practices, marketing strategies, and the global identity of the industry.

Hypotheses of the Research:

H1: The rise of Punjabi singer-actors has significantly contributed to the commercial resurgence of Punjabi cinema.

H2: Punjabi films featuring established singers in lead roles achieve higher audience engagement compared to films without singer-actors.

H3: Music-driven storytelling in Punjabi cinema enhances emotional connection and narrative effectiveness among audiences.

H4: The popularity of Punjabi singers has played a major role in expanding the global reach of Punjabi cinema, especially among diaspora communities.

H5: The integration of singers into acting roles has led to a stronger fusion of music and narrative structure in Punjabi films.

H6: Despite commercial success, the dominance of singer-actors may limit diversity in acting talent and narrative experimentation within Punjabi cinema.

Research Methodology:

This research adopts a qualitative, descriptive, and analytical approach to examine the contribution of Punjabi singers in the resurgence of Punjabi cinema. The study is primarily based on secondary sources, including peer-reviewed journal articles, books, newspaper reports, film industry analyses, and credible online databases. The literature is systematically reviewed to understand the historical evolution of Punjabi cinema and the gradual emergence of singer-actors as central cultural and industrial figures. A thematic analysis method is used to identify recurring patterns related to music-driven storytelling, star power, diaspora engagement, and the commercial transformation of the industry. Prominent singers such as Gurdas Maan, Harbhajan Maan, Diljit Dosanjh, Gippy Grewal, Babbu Maan, Amrinder Gill, Ranjit Bawa, Gurnam Bhullar, Ammy Virk, Tarsem Jassar, Ninja and Amrit Maan etc. are also considered for contextual interpretation of narrative and musical integration within cinematic structures.

In addition to textual analysis, the study employs a conceptual framework drawn from cultural studies, diaspora theory, and media convergence theory to interpret the interplay between music and cinema in Punjabi cultural production. The research also incorporates comparative insights from regional and global film industries to position Punjabi cinema within broader patterns of transnational media flow. Since the study is interpretive in nature, no primary field survey or experimental design is undertaken; instead, emphasis is placed on critical synthesis and theoretical interpretation of existing knowledge. This methodology allows for a comprehensive understanding of how singer-driven stardom functions as a transformative force in reshaping the identity, structure, and global trajectory of Punjabi cinema.

DISCUSSION:

The resurgence of Punjabi cinema is best understood not as a sudden industrial success, but as a slow emotional rebuilding of an entire cultural system where music, memory, and storytelling converge. At the centre of this transformation stands Gurdas Maan, whose contribution cannot be limited to performance alone but must be seen as the ethical and emotional foundation of modern Punjabi cinema. His films such as *Shaheed-E-Mohabbat Boota Singh*, *Des Hoyaa Pardes*, *Waris Shah: Ishq Daa Waaris*, and *Sukhmani* reflect a cinema deeply rooted in historical consciousness, particularly Partition trauma, displacement, and the fragile construction of identity in postcolonial Punjab. What makes Gurdas Maan's role significant is his ability to merge folk musical sensibility with cinematic realism, where songs do not decorate the narrative but carry its emotional burden. His work helped reposition Punjabi cinema from a marginal entertainment form into a serious cultural archive that could hold collective pain, memory, and moral reflection.

In a similar but commercially more accessible register, Harbhajan Mann played a decisive role in re-establishing Punjabi cinema during its revival phase in the early 2000s. His films such as *Jee Aayan Nu*, *Asa Nu Maan Watna Da*, *Dil Apna Punjabi*, *Mitti Wajaan Maardi*, and *Jag*

Jeondeyan De Mele created a new emotional vocabulary centred on migration, diasporic longing, and the tension between homeland and foreign settlement. These films resonated strongly with Punjabi families abroad, particularly in Canada, the UK, and Australia, where cinema functioned as a symbolic return to cultural roots. Harbhajan Mann's significance lies in how his star image as a singer translated into cinematic trust—audiences did not just watch a film; they followed a voice they had grown up listening to. This continuity between music and cinema became a defining feature of Punjabi cinematic revival.

The cinematic intensity and raw emotionality introduced by Babbu Maan further expanded the expressive boundaries of Punjabi cinema. His films, including *Hashar*, *Ekam – Son of Soil*, *Kabaddi Once Again*, and *Banjaran*, often move away from polished romantic narratives and instead engage with anger, social frustration, and rural existential struggle. Babbu Maan's cinema reflects the psychological turbulence of Punjabi youth, especially those negotiating unemployment, migration pressure, and socio-political disillusionment. His storytelling is deeply lyrical yet grounded in realism, where songs often function as direct emotional outbursts rather than narrative bridges. This blend of musical rebellion and cinematic realism helped Punjabi cinema explore darker, more socially reflective themes.

A major commercial and global breakthrough came with Diljit Dosanjh, whose career represents the full internationalisation of Punjabi cinema. Films such as *Jatt & Juliet*, *Jatt & Juliet 2*, *Punjab 1984*, *Sardaar Ji*, *Sardaar Ji 2*, *Super Singh*, *Shadaa*, and *Honsla Rakh* demonstrate an extraordinary range, from comedy and romance to historical trauma and fantasy storytelling. *Punjab 1984*, in particular, stands as a landmark film addressing the violent complexities of militancy in Punjab, while *Shadaa* and *Honsla Rakh* reflect modern relationship dynamics and urban emotional confusion. Diljit's global musical fame also amplifies his cinematic reach, allowing Punjabi films to penetrate digital platforms and international theatres with unprecedented visibility. His presence has effectively turned Punjabi cinema into a transnational entertainment product rather than a purely regional industry.

Alongside this expansion, Gippy Grewal has played a dual role as both creative performer and industrial architect. His films such as *Carry On Jatta*, *Carry On Jatta 2*, *Carry On Jatta 3*, *Manje Bistre*, *Manje Bistre 2*, *Ardaas*, *Ardaas Karaan*, and *Lucky Di Unlucky Story* illustrate his ability to move between comedy, spirituality, and social realism. *Carry On Jatta* redefined Punjabi comedic cinema by introducing situational humour and ensemble chaos narratives that became box-office benchmarks, while *Ardaas* and *Ardaas Karaan* introduced a morally reflective and socially conscious dimension rarely explored in mainstream Punjabi films. As a producer, Gippy Grewal also contributed to improving production infrastructure, distribution networks, and genre diversification, making Punjabi cinema more institutionally stable and commercially ambitious.

In a contrasting but equally significant emotional tone, Amrinder Gill has shaped Punjabi cinema through subtlety, restraint, and lyrical storytelling. His films such as *Angrej*, *Love Punjab*, *Lahoriye*, *Chal Mera Putt*, *Chal Mera Putt 2*, *Chal Mera Putt 3*, and *Ashke* emphasize everyday emotional experiences rather than exaggerated dramatic structures. *Angrej* stands out as a historically textured narrative set in pre-Partition Punjab, capturing innocence, love, and social simplicity, while the *Chal Mera Putt* series reflects migrant life with humour, warmth, and emotional realism. Amrinder Gill's cinema feels grounded in lived experience, where silence, gesture, and minimal dialogue often carry as much weight as music, making his contribution essential in balancing the commercial excesses of the industry.

Gurnam Bhullar's journey in Punjabi cinema reflects a steady evolution from a singer to a prominent actor with a strong emotional screen presence. He made his early on-screen appearances with *Afsar* (2018) in a special role, followed by his acting debut as a lead in *Guddiyan Patole* (2019), which established him as a new romantic hero in the industry. In the same year, he appeared in *Surkhi Bindi* (2019) in a supporting role and also featured in *High End Yaariyaan* (2019). He continued his growth with *Sohreyaan Da Pind Aa Gaya* (2020) and *Fuffad Ji* (2021), both of which strengthened his image in family-oriented and comedic narratives. The year 2022 marked his major breakthrough with multiple films including *Main Viyah Nahi Karona Tere Naal*, *Lekh*, *Kokka*, and *Jind Mahi*, where *Lekh* stood out for its emotional depth and tragic romance. In 2023, he appeared in *Nigah Marda Ayi Ve*, *Parinda Paar Geyaa*, and *Superstar*, further consolidating his position in romantic and youth-centric cinema. In 2024, he continued with *Khadari* and *Rose Rosy Te Gulab*, maintaining his presence in emotionally driven storytelling, while his upcoming project *Ishqan De Lekhe* (2026), where he is also associated as a producer, indicates his gradual move towards creative and production roles within Punjabi cinema.

Ammy Virk has established himself as one of the most versatile singer-actors in contemporary Punjabi cinema through a diverse filmography that balances romance, tragedy, comedy, and historical narratives. He gained strong recognition with *Angrej* (2015), where his performance in a pre-Partition romantic setting highlighted his natural screen presence, followed by *Bambukat* (2016), which further strengthened his image in period drama storytelling. He achieved massive popularity through the commercially successful *Nikka Zaildar* series (2016, 2017, 2018), which cemented his position as a romantic-comedy hero. His emotional depth became especially evident in *Qismat* (2018) and its sequel *Qismat 2* (2021), both of which are considered landmark Punjabi romantic tragedies. Ammy Virk also delivered strong performances in *Harjeeta* (2018), a biographical sports drama, and *Muklawar* (2019), which explored cultural traditions and marriage rituals in rural Punjab. In recent years, he has continued to diversify his roles with films like *Saunkan Saunkne* (2022), a family comedy exploring complex marital relationships, and ensemble projects such as *Chhalle Mundiyan* (2022), showing his adaptability across genres. Through these films, Ammy Virk has become a key figure in shaping emotionally rich and commercially successful Punjabi cinema.

Ranjit Bawa, Tarsem Jassar, Amrit Maan, and Ninja have all contributed to the diversification of contemporary Punjabi cinema through distinct but overlapping cinematic choices rooted in music-driven stardom. Ranjit Bawa's notable films include *Vekh Baraatan Challyan* (2017), *High End Yaariyaan* (2019), *Ik Sandhu Hunda Si* (2020), *Daddy Cool Munde Fool 2* (2021), and *Lahoriye* (2017 appearance in music/association space), where he often portrays youth-centric, action-oriented, and friendship-based narratives. Tarsem Jassar has built a strong identity through socially grounded and culturally reflective films such as *Rabb Da Radio* (2017), *Afsar* (2018), *Sardar Mohammad* (2017), *Uda Aida* (2019), and *Rabb Da Radio 2* (2019), focusing on rural life, education, and generational conflict. Amrit Maan, while more selective in acting, has appeared in films such as *Chal Mera Putt 2* (2020), *Chal Mera Putt 3* (2021), and *Aate Di Chidi* (2018), often contributing to ensemble storytelling and diaspora-centered narratives. Ninja, similarly, has appeared in emotionally intense films like *Channa Mereya* (2017), *High End Yaariyaan* (2019), and select supporting roles that reflect heartbreak, romance, and youth emotional struggles, collectively showing how these singer-actors extend their musical identity into cinematic storytelling across romance, social themes, and diaspora experiences.

Taken together, these artists demonstrate that Punjabi cinema today operates as an emotionally integrated system where music and narrative are inseparable. Songs are no longer decorative interruptions but structural elements that guide emotional rhythm, character psychology, and audience engagement. The industry's resurgence is therefore not merely a commercial phenomenon but a cultural reconfiguration in which singers act as storytellers, emotional translators, and cultural anchors. Yet this very success also creates a dependency on music-based stardom, raising questions about narrative experimentation and the emergence of non-musical acting traditions. Even so, the collective contribution of these singer-actors has fundamentally reshaped Punjabi cinema into a globally resonant cultural form that continues to evolve through sound, emotion, and shared memory.

CONCLUSION:

The discussion clearly demonstrates that the resurgence of Punjabi cinema is deeply rooted in the creative and commercial contributions of singer-actors who have reshaped the industry's identity from within. From pioneering figures such as Gurdas Maan and Harbhajan Mann, who established the emotional and diasporic foundations of modern Punjabi cinema, to influential voices like Babbu Maan, who expanded its thematic intensity, the industry has consistently evolved through the fusion of music and storytelling. This transformation was further accelerated by commercially powerful and globally visible stars such as Diljit Dosanjh, Gippy Grewal, and Amrinder Gill, whose films brought scale, diversity, and international recognition to Punjabi cinema. Collectively, their work demonstrates that music is not an auxiliary element but the structural core of Punjabi cinematic expression.

At the same time, the newer generation including Ammy Virk, Gurnam Bhullar, Ranjit Bawa, Tarsem Jassar, Ninja, and Amrit Maan has further diversified Punjabi cinema into multiple emotional and thematic directions, ranging from romance and tragedy to rural realism and diaspora narratives. Their collective contributions highlight that Punjabi cinema today functions as a hybrid cultural system where music, identity, and storytelling are inseparably linked. However, while this singer-driven model has ensured global visibility and commercial success, it also raises important questions about creative diversity and long-term sustainability. Nevertheless, it is evident that singer-actors have not only revived Punjabi cinema but have fundamentally redefined its emotional language, narrative structure, and global cultural positioning.

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