

Tracing Cinematic Mythological Narratives in Indian Films

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Abstract

This paper explores the ambiguous connection between mythology and Indian cinema, examining the presence and influence of mythological narratives in the cinematic domain. For centuries, mythology has been an inseparable part of Indian culture and storytelling, renowned for its extensive reach and popularity, harnessing these mythological narratives to captivate and entice the masses. This research examines how Indian filmmakers have interpreted and adapted mythological stories, characters, and themes, unraveling the essence of these cinematic mythologies for society and culture. Through Critical Discourse analysis of significant films this study aims to unravel significance of mythological narratives in Indian cinema, and their role in reflecting cultural beliefs, values, and identities. This exploration of convergence of mythology and cinema sheds light on the profound impact of these narratives, deepening our understanding of cultural significance and their role in reflecting the artistic and social landscape of Indian cinema.

Keywords: Cinema Studies; Critical Discourse Analysis; Indian Cinema; Mythology; Storytelling Narratives.

Mythical Threads in Indian Cinema – A Timeless Saga

Cinema, as a universal language, has an incredible ability to transcend borders, stir emotions and resonate with audiences across cultures. Indian films in the vibrant canvas of world cinema have long been known to be cultural of richness, artistic expression and storytelling skills. Age-old traditions woven deep into the fabric on screen for millions and billions to view.

The paper in hand titled “Tracing Cinematic Mythological Narratives in

Indian Films” embarks on a journey to explore that past in this fascinating intersection of narrative and contemporary storytelling in India’s silver screen. India’s cultural heritage is vibrant and glorious with groups of gods and goddesses, epic stories, mythical tales, regional folklore and moral allegories embedded in its rich fabric of mythology.

The vast cultural landscape of India nestled with its mythology and traditions embarks on a cinematic journey that goes beyond the storytelling and has deep grounded roots into ancient mythology. The rich history of Indian cinema has an intricate fabric woven with the threads of myths and legends creating a canvas of richness of the cultural and mythological heritage of the nation.

The history of Indian Cinema dates back as early as 1913 to the first feature film “Raja Harishchandra” by Dadashaeb Phalke who is widely regarded as the founding father of Indian Cinema (Dass, 2009). The film was adapted from a very well-known mythological tale from Hindu mythology and was just a beginning step of sowing the roots of a potent medium in a culturally rich country. The next two decades were followed by forty-four more such films by Phalke most of them which were based or adapted from Hindu mythology, to name a few such as Sri Krishna Janma (1918), Mohini Bhasmasura (1913), Satyavan Savitri (1914), Lankadahan (1917), Setu Bandhan (1932) all of which proved to be extremely successful and loved by the Indian masses (Guru, B.P. 2018). In India mythologies as a theme for films have been a safe and relevant starting point as the culturally diverse audiences have been familiar to these mythological and religious characters creating a common and shared public sphere for the masses (Jain, 2018).

The fusion of mythology with the cinema has shaped the realm of artistic and socio-cultural landscape of India as a powerful tool of human expression and cultural reflection of our celebrated mythological tapestry.

Another milestone of history that changed Indian cinema forever was the advent of sound in 1931 with the release of the first sound film “Alam Ara” directed by Ardeshir Irani (Rajadhyaksha, 1994). The musical film turned out to be a genesis of the talkie’s films in India with catchy popular dialogues and seven songs making it a super hit memorable film and marked the advent of a new era. The birth of sound in Indian cinema came with a glorious show and soon many filmmakers, production houses and regional cinemas started making talkies with an increased number of songs and showcasing their regional culture, traditions, ethos and beliefs. This

also gave rise to a number of filmmakers and regional film industry with Bengali, Tamil, Telugu, Marathi, Gujarati, Kannada, Malayalam, Oriya, Assamese, and many more regional dialects reflecting a rich and vibrant culture through cinemas of India (Saran, 2012).

These cinematic stories formed the beliefs, values of a culturally diverse and dynamic nation, not only in its character but it also inspired storytellers across many generations and acted as a socialization agent for the masses to adopt values, culture and learning matter (Aggarwal and Gupta, 2001). These timeless stories take on new life and new relevance, attracting audiences reflecting the changing social and cultural landscape.

In exploring the cinematic mythologies of Indian films, we seek to understand not only how these narratives have been portrayed but also the impact they have had on society and culture. Scholars have long recognized the profound role of mythology in shaping societal norms and values (Campbell, 1949). In the context of Indian cinema, the fusion of ancient myth with modern storytelling techniques has offered a unique platform for cultural reflection and interpretation (Kapoor, 2009).

The intertwining of mythology and cinema in Indian culture is a fascinating subject, which has captivated filmmakers and audiences for decades. Cinema has been deeply embedded in the lives of people and, as a voice of the nation, it shapes and reflects the identity of the masses giving it a godly status in the context of our country. Cinema is deeply rooted among the masses in our country and holds a vital core value linking groups to the cinema. (Juluri, 2013, p.56)

Deeply embedded in the fabric of Indian culture, myths have inspired countless stories, rituals and art forms over the centuries. Known for its breadth and immense popularity, Indian cinema has embraced these myths seamlessly, and have been used as a rich canvas on which to weave fascinating stories addressing real world issues and along with a growing demand for such films across the industry and among masses. (Rajadhyaksha, 2018)

This paper delves into this complex relationship, attempting to unravel deeper connections and often in the ambiguity between myth and Indian cinema. It explores how legends, characters and themes found their way onto the silver screen and left indelible marks on cinematic canvases as a testament to the enduring power of classics in modern history.

Indian cinema is vibrantly rich in ideological content which is drawn from the rich history and mythology of India. Indian cinema has been characterized as temple, clinic, parliament, a court given the stature of Indian cinema which is in turn a reflection of the souls of Indian masses. (Metaxas et al., 2016). There has been an age long relationship between Indian cinema and construction of national identity which has had close ties to Indian mythology for its beliefs and values, in turn it shapes the culture and beliefs through the representation and portrayal of mythological narratives by the potent use of cinema which has penetrating roots among the Indian masses (Chakravarty, 1993). And it goes deeper into being by shedding light on the essence of the cinematic mythology and its role in shaping the society and culture on the screen. Through critical discourse analysis, we embark on a journey through the history of Indian cinema, exploring and traversing different eras and cinematic spaces.

The work of Wendy Doniger provides critical insights in the richness, depth and understanding of Indian mythological traditions which have been long used by filmmakers for drawing the mythological narratives of Ramayana, Mahabharata and other mythological characters which are relevant in Indian cinema (Doniger, 2009).

India being a land of diversity with many cultures and traditions. The masses are the core of a nation and using cinema as a medium of communication for entertainment and awareness the beliefs, values, traditions, cultures, art and heritage are being utilized for promoting cultural coexistence which is of utmost importance for India in terms of overall growth and development (Thussu, 2016).

Through an examination of the selected key films spanning different eras and genres, we aim to uncover the enduring significance of mythological narratives within Indian cinema and their ability to mirror and shape cultural beliefs and identities. This research will also delve into the techniques employed by filmmakers to adapt and reinterpret these narratives for contemporary audiences, revealing the artistic ingenuity that breathes new life into age-old tales (Dwyer, 2010). Indian cinema is a mass medium of entertainment, education, awareness and has a social status given by the masses of the nation making it such a dominant force with multiple applications and usages. It is crucial to note that the cinema and society are like mirror images of each other as they both go hand in hand, cinema is a reflection of society and one can say that society is reflected by cinema, both are interrelated with each other in a bigger picture.

This exploration of cinematic mythological narratives in Indian films, we are poised to deepen our understanding of the interplay between tradition and innovation, culture and artistry. Mythological films in form of cinematic adaptations and reimaginings have played a vital role in the popularity of such film right from start of Indian cinema with films like "Raja Harischandra" to the modern-day epics like "Bahubali" catering to the needs of masses of diversity (Sharma, 2021).

By tracing these mythological narratives, we hope to illuminate the enduring appeal and cultural resonance of mythological storytelling in Indian cinema.

Our aim is to demonstrate the importance of myths in this way, and their potential to express cultural beliefs, values and identities. This research effort examines the dynamic interaction between myth and film in the Indian context, revealing important insights that highlight the enduring appeal and continued relevance of these cinematic myths revealed.

The main thread of our research is the creative transformation and reinterpretation of silver screen myths and mythological content. Indian filmmakers have shown an incredible ability to breathe new life into these mythical age-old stories and tales, by using their newfound storytelling skills to engage the modern audiences, while maintaining and preserving the rich cultural heritage that these stories stand to represent on the screen.

This study also reveals how cinematic mythology has crystallized, reflected the social thought and reinforced mythological beliefs in an ever-changing landscape.

Specifically, this study aims and seeks to shed light on the profound impact of the convergence of mythology, cultural tales, myths, regional folklore and Indian cinema. This unique synthesis aims to deepen our understanding of the cultural significance of this film genre and its central role in shaping the artistic and ever-changing social landscape of Indian cinema.

Research Objectives

- To analyze the representation and adaptation of mythological narratives in Indian cinema.

- To assess the cinematic techniques used in conveying mythological narratives, including visual symbolism and narrative structure.
- To explore the underlying cultural, social, and political messages embedded in the portrayal of mythological characters and their relevance to contemporary issues.

Research Questions

- How do Indian films incorporate and reinterpret mythological narratives in their storytelling?
- What are the narrative and visual techniques employed by filmmakers to convey and analyze mythological elements in the chosen films?
- What cultural and societal messages are conveyed through the portrayal of characters from Indian mythology in these films?

Significance of the Research

Indian history has a rich mythology and is full of myths, stories, beliefs, traditions, morals and cultural relevance which make up a large part of our country - India's cultural identity. These cultural narratives hold immense importance for the masses and although these traditions have evolved over thousands of years the evolution of storytelling through cinema which is one of the most potent mediums of communication has helped and will further help in preserving our culture and traditions through this mass medium.

The cultural significance of these mythological narratives provides critical insights and initiates discussions on how these are represented and portrayed through the usage of popular media over a significant period of time and the future scope they hold.

The reimagination and recreation of these mythological elements through the medium of cinema also sheds light on the storytelling techniques and new cinematic trends which have evolved or which will be bound to evolve in future. This study will also help us uncover the future implications and scope of work for the Indian film industry.

Over the last decade i.e., 2010-2020 the Indian cinema has rapidly gained

a global recognition making a mark beyond borders and studying these films in detail through its visuals, storytelling and discourse will provide critical insights in the cross-cultural exchanges and global appeal of these stories. The intersection of culture, cinema, mythology and storytelling will reveal the content and context of these in more recent times providing us with the evolution of these mythologies in the rapidly changing landscape of Indian Cinema.

Methodology

This research work is a Qualitative study which examines four films made in Hindi and Telugu Cinema produced in the years 2015, 2018 and 2022.

The select films have been specifically chosen based upon elements of mythological and cultural narratives they hold. All these films represent different time periods of Indian history and showcase different mythological characters and stories.

In this study Critical Discourse Analysis has been used to study these select films focusing on the relevant crucial mythological elements.

This method helps in better understanding these films on numerous levels revealing critical insights through visuals, storytelling narratives, representation and portrayal of morals and cultural context through the usage of cinematic content and techniques.

This method is most suitable for this type of study which aims to look at the impact of such cinematic mythological narratives, strengthening both our practical and technical knowledge on the understanding and preservation of cultural significance and revealing the reinforced beliefs, traditions through such mythological films and their implications beyond the boundaries of discourse generating multiple meaning of the language. (Dijik, 1997)

The sample undertook four films made in Indian Cinema from the years 2015, 2018 and 2022. They are as follows: -

1. Bajirao Mastani directed by Sanjay Leela Bhansali (2015) - Hindi
2. Bahubali - The Beginning directed by S.S. Rajamouli (2015) - Telugu
3. Padmaavat directed by Sanjay Leela Bhansali (2018) - Hindi

 4. RRR directed by S.S. Rajamouli (2022) - Telugu

Research Findings

Bajirao Mastani (2015)

Bajirao Mastani is an epic historical romance hindi film directed by Sanjay Leela Bhansali which is based on a marathi novel titled "Raau" written by Nagnath S. Inamdar. The film was released in the year 2015 and distributed by Eros International with a box office collection of ₹356.2 crores (US\$ 4.42 billion) (*Bajirao Mastani - Movie - Box Office India*, n.d.) with starcast of Ranveer Singh, Deepaika Padukone and Priyanka Chopra Jones in lead roles. This epic historical hindi film is the story of a Peshwa (Prime Minister) of the Maratha empire, 'Shrimant Peshwa Bajirao-I' who was born on 18th August 1700 in Dubere, Sinnar in India, which is the present-day Nasik, Maharashtra, in India.

The film tells the story of Bajirao-I and his second wife who was a muslim warrior princess by the name of Mastani. The film is a roller coaster ride of complexity and exploration of love, sacrifice, duty and loyalty while featuring a number of important mythological elements giving a reflection of the Maratha empire in its rising reign in India. Bajirao is shown stuck between his duty of dharma and his feelings of kama.

Dharma is the Hindu concept of righteousness and duty, while Kama refers to the Hindu concept of desire, love and passion. Our lead character is torn between his duty of dharma to his first wife, Kashibai (Priyanka Chopra Jonas) who was the daughter of Mahadji Krishna Joshi and his kama for his second wife Mastani (Deepika Padukon) taken due to a political alliance between King Chhatrasal of Bundelkhand. The filmmakers have done utmost justice to the character of Bajirao which is played by Ranveer Singh as in recorded history Bajirao is known as an undisputed military genius with special use of cavalry tactics and to this date staying undefeated in all his battles (Dighe, 1944). The film is known for its lavish sets and epic costumes, which is a forte of the filmmaker Sanjay Leela Bhansali as well as to showcase and recreate the grandeur of the Maratha Empire. The film sheds light on the cultural and social norms of the Maratha culture including their way of life, artworks, architecture, customs and role of women in Maratha courts. The film is a tribute and ode to the historical legacy of the brave Maratha warrior and highlights his contribution in laying the strong foundations of the Maratha Empire. The power dynamics and ideologies have been artistically shown with the

usage of dialogues and rich visual elements shaping a gripping storytelling narrative of the film. One more critical mythological element in the film is the portrayal and representation of the female warrior, with Mastani being a proficient and skilled warrior, the defender of her Kingdom of Bundelkhand. She is shown as a loving and a caring partner to Bajirao despite the harsh criticism of the society for a second wife from another religion. Her portrayal of a female strongly challenges the traditional gender roles while showing the fierce strength and power of a female. The conflict of the film finally resolves with the death of Bajirao and Mastani, who are united in their eternal love and their tragic death.

Bahubali: The Beginning (2015)

Bahubali - The Beginning is a 2015 Telugu epic action film directed by S.S. Rajamouli which was produced and marketed by Arka Media works. The film was first of a kind magnum opus film with a massive box office collection of ₹600 crores (US\$ 7.38 billion) (*Bahubali - the Beginning - Movie - Box Office India*, n.d.). The film had a vibrant star cast with Prabhas, Rana Duggabati, Anushka Shetty in the lead roles. This film tells the epic tale of two brothers Amarendra and Bhalladev, who are born from different wombs and their quest for the throne of the Kingdom of Mahishmati. The film is set in a version of ancient India and induces many mythological and cultural elements woven into the storytelling narrative.

One of the most vital and prominent themes in the film is the great conflict of good and evil, which draws its inspiration from ancient mythological tales of Ramayana and Mahabharata. Amrander (Prabhas) and his successor Shivudu (Prabhas) are kind and compassionate rulers in contrast to the villain Bhalladev (Rana Duggabati) being a tyrannical king ruling with an iron fist. The film has elements of mythological relevance drawn from Indian tales and stories with context such as the savior's journey, divine lineage, battle of good versus evil, dharma, karma, pursuit of justice and sacrifice for greater good.

The Bahubali film has two parts with this one being the first part which showcases the life of the King's successor, establishment of characters and atmosphere, showcasing the traits and situations of the characters and their ambitious resolutions. The film ends on a gripping narrative of the death of the good king Amarender leaving the audiences in awe of what happens next. Another important aspect of mythology in the film is the portrayal of the divine being. With India being a multilingual and multicultural country, thus this film featured a number of gods, goddesses,

cultures and traditions. These deities play a vital role in the progression of the story. The film uses historical aesthetics of architecture, clothing, artwork, sound designs, weaponry to create a relevant sense of time blending them into mythological elements crucial for the narrative. The film uses characters of Sivagami (Ramya Krishnan) and Devasena (Anushka Shetty) as strong female characters both in their resolve and personality which challenges the traditional gender norms. “Bahubali – The Beginning” explores the themes of cultural identity and nationalism subtly representing the kingdom of Mahishmati as a symbol of united and prosperous India sending a message of cultural pride and rich traditional heritage.

The film also featured epic battle scenes and breathtaking landscapes that are reminiscent of ancient India. The dialogues and cinematography of the film is both epic and grand which leaves a mark on Indian cinema and global audiences.

Padmaavat (2018)

Padmaavat is an epic historical drama film based upon the life of Rani (Queen) Padmavati with reference to the 15th century (1540) epic poem of an Indian poet Malik Muhammaed Jayasi. The film had a box office collection of ₹571 crores (US\$ 7.08 billion) (Hungama, 2018) and was produced by Bhansali Productions with Shahid Kapoor, Deepika Padukon and Ranveer Singh as the lead characters. This Hindi language film is set in the 13th century India and is the story of Rani Padmavati (Deepika Padukone), a Rajput Queen who is known for her immense and unparalleled beauty in history (*Knowledge, Mediation and Empire*, n.d.). Rani Padmavati is shown as a Sinhalese (Sri Lanka) princess who married the Rajput ruler of Medapata (Mewar, Rajasthan, India) Maharawal Ratan Singh (Shahid Kapoor). After the death of Ratan Singh in a battle, Alauddin Khilji a ruler of Khilji Dynasty in 13th century (Ranveer Singh) lays siege to the Chittorgarh fort to enslave Rani Padmavati as his prize. The film concludes with Padmavati’s self-immolation (Jauhar) to protect her dignity and honor. The film is set in medieval India and incorporates significant mythological elements and takes creative liberties in its portrayal for its storyline. The film explores and is seen as a representation of Rajputs who are a proud warrior clan of India. It portrays them as valiant and courageous warriors who are willing to make necessary sacrifices for their culture and heritage. The concept of Jauhar is also one of the most prominent elements that is shown as an act of courage by Indian women as a last resort to protect their honor. The film had opulent architectural sets, vibrant color palette aesthetic costumes and grand visual effects which emphasized the

richness and beauty of Indian culture and reflected the larger-than-life portrayal of these mythological characters. The film uses its dialogues and visuals to explore themes of love, sacrifice and honor which are the vital elements with respect to Indian culture and values.

The film is steeped in Rajput culture traditions and rituals and is an ode to the brave warriors in history, both representing and preserving the culture through the medium of cinema.

RRR (2022)

RRR is a Telegu epic period drama film directed by S.S. Rajamouli which was released in the year 2022. RRR which is subtitled as 'Roudram Ranam Rudhiram' which translates to Rage, War and Blood in Telugu and Rise, Roar, Revolt in english. The film was produced by DVV Entertainment and had a massive box office collection of ₹1,316 crores (US\$ 16.3 billion) (Hungama, 2022) starring Ram Charan, N.T. Rama Rao Jr., Ajay Devgan and Alia Bhatt. RRR is based on the lives of two revolutionary fighters 'Alluri Sitarama Raju' (Ram Charan) and 'Komaram Bheem' (Jr. N.T.R.) who fought for the freedom struggle against the British Raj in 1920's (The New Indian Express, 2019). The film is set in the colonized India of the early 20th century. The film aims to preserve the great sacrifices and hardships which were faced by these revolutionaries.

In 1922 Alluri Sitarama Raju led the Rampa Rebellion (Manyam Rebellion of 1922) against the British Raj for the 1882 Madras Act which restrained free movement of tribes into forests. These tribes considered forests as a sacred ground and it was their home. Upon his death he was titled "Manyam Veerudu" or The Hero of the Jungle. Komaram Bheem was born in Telangana and was a fierce fighter known for his strength and friendship with Alluri Sitarama Raju. Together both these freedom fighters sparked the eternal flames of freedom struggle for their homeland. The prominent mythological themes presented in the film is the concept of avatars which means incarnation of Hindu gods and goddesses.

The film portrays Rama and Bheem as virtuous avatars of the gods "Rama" and "Krishna". The film also draws the morals and character traits of these specific gods by aligning its storytelling narratives with Ramayana and Mahabharata with elements of righteousness, justice and preservation of Dharma as central themes of the film. The film "RRR" to depict mythological elements also uses symbolism from the Hindu mythology such as the lion, tiger and peacock.

These artistic uses of symbolism have been used to convey values and ideas of strength, courage and beauty. The film holds immense importance and historical relevance with underlying themes of cultural unification, social justice, peace and preserving the rich history of our nation - India. The film also won the Best Original song at 95th Academy Awards at Oscars and Best Original song at Golden Globes in the year 2023.

Conclusions

This research study aimed to understand and explore the sophisticated relationship between mythology and Indian Cinema, uncovering the drastic impact of these narratives on the artistic and socio-cultural reliance of the storytelling narratives. This research study interpreted the multi-layered understanding of how these films and filmmakers have used the power of cinema reimagining, experimenting and reinterpreted the mythological narratives through these films, which in turn further creates an alluring significance to both the mythology and cultural significance on both the society and cinema being relevant in contemporary times. The Critical discourse analysis of these four significant mythological films - "Bajirao Mastani" (2015), "Bahubali - The Beginning" (2015), "Padmaavat" (2018) and "RRR" (2022) which had been chosen for their cinematic mythological narratives, cultural and mythological relevance which revealed the following key findings.

1. Creative reinterpretations and cinematic adaptations: Indian films and filmmakers exhibit various interpretations and experimentation with mythology through adaptations, alignments or reimaginings of mythology representing a rich and vibrant layer of culture and traditions. These films demonstrate creative imagination of the age-old tales and ancient stories breathing new lives into these characters displays the growth of Indian cinema with time both in terms of content and technology. Storytelling narratives have been used to engage the global audiences with an aim to preserve the rich heritage, traditions and culture of our nation while painting a canvas of India rich in its mythology. Through these films we discover and understand how mythological narratives play a critical role as a source of inspiration both for the filmmakers and future generations to come.
2. Relevance of Mythology and societal perceptions: Mythological themes and narratives are still prevalent in modern times and growing in pace with the Indian cinema where mythological el-

ements, themes, characters, values have been brought to life on silver screen being mixed with layers of exploration of various societal perceptions and beliefs relevant for the contemporary audiences. These films also challenged traditional gender roles and stereotypes portraying strong, independent and empowered females. Mythological narratives in Indian cinema have been used as a voice of a new era which gives social and cultural commentary being relevant to the contemporary audiences catering to a more empowered mass. The films also have education values which prove vital for upcoming generations helping them to stay grounded to their cultural roots. These films act as cultural artifacts and learning material transmitting knowledge in a more accessible and engaging format for the masses.

3. The cinematic representation of these narratives not only entertain but also convey the cultural and social messages, emphasizing on the importance of one's own culture and mythology in this age of modernization and advancement.
4. Preservation of Mythology and Culture through Cinematic lens: These films which have been analyzed showcased a wide range of mythological influences and sub layered messages on culture and traditions right from the mighty reign of the Maratha Empire to complex dilemmas of Dharma and Kama face by Bajirao in "Bajirao Mastani", to the epic battle of good versus evil which is the base ground for most of the Indian stories and texts and pursuit of honor and justice in "Bahubali", to highlighting and preserving the rich history, beliefs, culture and traditions of the mighty Rajputs in "Padmavat" and depiction of freedom fighters aligning as the avatars of Hindu gods their personality and character traits, ideologies of dharma and idea of a unified nation in "RRR". Despite regional variation the common sphere of mythological films come with a unifying message which is very crucial for steady growth of a nation with a multicultural and multilingual population. All of these films being from different genres and exploring different time periods have had underlying messages and themes which aid in preservation of mythological values and cultural beliefs through the mass medium of cinema.
5. Evolution of narratives and storytelling techniques: Indian cinema is continuing to grow and evolve at a fast pace and while continuing to gain global recognition. The cinematic techniques have

been using intricate plots, character motivations, grand architectural sets, realistic portrayal, fusion of music and sound effects which keep the audience's gripping and grounded to the narrative. These techniques are employed to enhance the impact of storytelling and to allow the audiences to absorb and enjoy the glorious world of mythologies. Advanced sound design and musical elements creates an emotional resonance in the hearts and minds of the viewers and adds much more to the immersive experience of the viewers. Iconic music and sound effects contribute largely to the overall atmosphere and depth of the storytelling narrative of the film which is the key element in portrayal of the mythological narrative which intends to create a larger-than-life depiction of such magnificent tales. Through these cinematic and technological techniques, intersection of cross-culture, cinema and mythology present powerful spectacle and visually rich narratives providing a big global appeal to these films. This demonstrates the evolving landscape of artistic Indian cinema and its deep ties to ancient mythology as its core.

6. Fusion of tradition and innovation: Indian cinema and filmmakers have maintained a delicate balance of tradition from culture and employed innovation in the cinematic adaptation of the mythological themes. This cinematic interplay of mythological narratives in films reflects the cultural resilience of Indian society while accepting rapid societal changes. There has been an influx of global influences on societies all over but this resilience is testament of the importance of mythology in shaping up the cultural and moral ethos of a growing society.
7. Rising Economic and Industrial value of Indian cinema: The immense success of mythological films greatly contributes to the economic value of the Indian film industry. Through critical discourse analysis of these select films and their box office revenues which demonstrate the vital financial stability of mythological films as a genre and film industry should encourage such investments as this would boost up the overall economy of the nation. The growth of Indian cinema as an artistic platform and financial commodity serves for more fruitful and financial global collaborations among filmmakers and artists.
8. Future scope and potential: The study concludes and acknowledges that there is a vast potential which lies in exploration of

mythological narratives in Indian cinema. Moreover, there lies future scope in exploration of lesser-known myths and regional tales. Filmmakers may delve into the diverse regional mythological tales from various parts of India providing a much more in-depth representation of the rich cultural heritage of our nation. The rise of digital platforms also serves a potential future scope allowing filmmakers to experiment and explore new avenues of mythological narratives. There could be episodic content, web series, mini films or docu-dramas which would allow for more in depth exploration of mythological characters and tales. Evolving societal perspectives and rapid advancement of technology both in filmmaking and global connectivity allows filmmakers to have an artistic canvas to continue reimagining and presenting such timeless tales for generations to view and learn from.

In conclusion, the significance of this research paper lies in its contribution to understanding the representation, preservation and portrayal of mythological narratives through the potent medium of cinema. There lies immense potential in future scope of work on mythological narratives.

The reimagination and reinterpretation of these mythological elements in Indian cinema offers valuable insights into the evolving parameters of Indian cinema's growth making a name beyond borders and gaining global recognition and resonating with the masses. The fusion of mythology and Indian cinema is a dynamic subject that plays pivotal role in the context of India which is a multilingual and multicultural country and through the power of cinema filmmakers have been trying to preserve the culture, beliefs, traditions for the upcoming generations so as to create a nation whose people know it's history and mythology. These cinematic mythological narratives have left a mark on Indian cinema and society, reinforcing the appeal of mythological narratives which are still relevant for the Indian context in the modern era. The evolution of the mythological narratives in Indian cinema will continue to play a pivotal role in enriching the cultural, artistic and social landscape of India as well as cause a rippling effect globally.

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