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Visual Aesthetics and Cinematic Techniques in Indian Mythological Films: An In-Depth Exploration

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Abstract

This study explores the distinct artistic and technical qualities of Indian mythological films by focusing on the visual aesthetics and cinematic devices that characterize them. Indian mythological films use a unique visual language to bring ancient epics and folklore to life. It is firmly anchored in cultural and religious traditions. This study looks at the lavish costumes, vivid color schemes, and complex set designs that all add to the immersive experience of the genre. To improve the storyline, it also examines how special effects, camera work, and editing techniques are used. Examining contemporary and influential works, the study shows how filmmakers mix new technologies with classic motifs to appeal to a broad audience. The study examines audience response, narrative structures, and directing approaches through popular film acceptance case studies. This analysis aims to highlight how important visual storytelling is to the preservation and popularisation of Indian mythology, as well as how it affects the larger cinematic landscape. The study concludes that the combination of inventive cinematic techniques and rich visual aesthetics protects a cultural legacy and pushes the genre into new creative realms, guaranteeing its continued significance in modern film.

Keywords: Mythology Films, Bollywood, in-depth analysis, Indian movies, visual aesthetics.

1. Introduction

Indian mythological films, which combine traditional narrative methods with contemporary storytelling styles, have made a name for themselves in the film industry. These movies, which have their roots in folklore and ancient epics, serve as a vehicle for the preservation and advancement of cultural narratives in addition to being a source of enjoyment. To cater to a modern audience, the genre has changed over time, adopting cutting-edge cinematic methods and visual styles. With a focus on how these components contribute to the distinct identity and audience appeal of the genre, this study attempts to investigate the complex interactions between visual aesthetics and cinematic techniques in Indian mythological films (Dwyer, 2006; Valančiūnas, 2008).

A mythical film's narrative and immersive experience are greatly influenced by its visual aesthetics. For example, set designs, color schemes, and costumes are painstakingly created to immerse viewers in the mythological eras being portrayed. For example, the 2018 horror movie *Tumbbad* enhances its horror components by using a dark, atmospheric color palette to generate a sense of mystery and foreboding (Rajadhyaksha et al., 1999). In addition to giving the stories more depth, this meticulous attention to visual elements also serves to support the narratives' historical and cultural background.

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In mythical movies, cinematic elements like editing, special effects, and camera work enhance the narrative even more. Despite receiving mixed reviews, the film *Adipurush* (2023) demonstrates how modern technology may be used to bring ancient tales to life through the use of high-quality computer-generated imagery and visual effects (Gokulsing et al., 2004). These methods are crucial to producing the larger-than-life images that define the genre and allow filmmakers to credibly represent supernatural interventions and fantastical aspects.

The financial aspect of mythological films also provides significant insights into the genre's evolution. The budget and box office performance of films like *Brahmastra Part One: Shiva* (2022) and *Kantara* (2022) illustrate the varying degrees of commercial success within the genre. While *Brahmastra* struggled to break even despite a substantial budget, *Kantara* achieved remarkable success with a comparatively modest investment (Box Office India, 2022). Analyzing these financial metrics helps in understanding the economic viability and audience reception of mythological films.

Another important component of this study is audience response, as indicated by critical reviews and IMDb ratings. *Adipurush*'s low rating raises the possibility of discrepancies between audience expectations and cinematic execution; whereas high ratings for movies like *Tumbad* and *Kantara* imply a positive reception of its visual and narrative aspects (IMDb, 2023). To determine the elements influencing the critical and financial success or failure of these movies, this study looks at these ratings.

The study also examines how authentically these movies represent mythical stories and characters, probing their cultural authenticity. Accurate depictions of customs and mythology in movies such as *Hanuman* (2021) are highly praised by those who are familiar with these tales (Desai, 2004). The integrity and attraction of the genre depend on this cultural faithfulness.

This research attempts to describe the general patterns and distinctive practices that characterize the visual aesthetics and cinematic methods in Indian mythological films through a comparative analysis of the chosen films. Through an analysis of these components' interactions, the study aims to present a thorough picture of the genre's present situation as well as possible future developments.

By combining quantitative and qualitative data, this study provides a thorough examination of the visual aesthetics and cinematic devices seen in Indian mythological films. By using this diverse approach, the study hopes to shed light on the elements that contribute to the genre's ongoing appeal and dynamic character, providing insightful information for fans, academics, and filmmakers alike.

2. Material and methods

The study uses a mixed-methods approach to examine the visual aesthetics and cinematic devices in Indian mythological films by combining qualitative and quantitative data. The five movies that have been released in the last five years make up the primary data set: *Tumbad*, *Adipurush*, and *Brahmastra Part One: Shiva*, *Hanuman*, and *Kantara*. A movie's budget, box office receipts, and IMDb rating are among the most important data points gathered. These movies were picked to give a broad picture of the genre by showcasing a variety of production values and viewer reactions. The financial aspects and the film's reception by the public are the main subjects of the quantitative study. Each film's return on investment (ROI), which offers insight into its commercial performance, is determined using the budget and box office collection numbers. We look at IMDb ratings to see how well-received the film was by the public and critics. This information aids in determining relationships between budget for production, artistic merit, and audience satisfaction. The visual aesthetics and cinematic techniques used in each movie are examined in the qualitative analysis. This entails thoroughly examining the editing styles, camera work, special effects, color schemes, and set designs. To achieve this, we employ content analysis to interpret and classify visual components that support the films' overarching aesthetic and story.

3. Discussion

The paper "Reconfiguring the Use of Video in Qualitative Research Through Practices of Filmmaking" highlights the transformative potential of video technology in qualitative research. It challenges traditional human-centred approaches by incorporating innovative filmmaking techniques that redefine what is considered "data," including non-human entities and sensory experiences. The authors advocate for a shift from language to visual and sensory elements,

democratising research by offering richer insights. Grounded in post-qualitative methodologies, the review suggests that these practices can reveal new forms of analysis that traditional methods may overlook (Menning et al., 2024).

The paper explores the underexamined concept of walking in experimental film and video, using a phenomenological approach to highlight its significance. It discusses diverse films that portray walking as a complex, disorienting experience connected to themes like social mobility, feminism, and urban memory. The paper underscores the link between walking and avant-garde storytelling, showcasing how experimental films push narrative boundaries. Additionally, walking is portrayed as a medium for cultural and social commentary, reflecting broader implications tied to identity and place. The review concludes by calling for further research in this area (Boczkowska, 2024).

The paper explores how filmmakers use editing techniques, such as elliptical and overlapping cuts, to manipulate the perceived duration of scenes, ensuring narrative flow and coherence. The paper addresses the gap in the literature by empirically validating the perceptual effects of these techniques, showing that time-expanded scenes are often overestimated in duration compared to compressed ones. It also highlights the interaction between scene characteristics and editing style in influencing time perception. The findings have important implications for filmmakers and researchers, emphasizing the need for interdisciplinary approaches to understand the psychological effects of cinematic techniques (Liapi et al., 2024).

The review of the film *Essentieel* (1964), created by Belgian abstract painter Jef Verheyen in collaboration with poet Paul De Vree, highlights its significance as a cinematic representation of Verheyen's exploration of light and colour. The film is positioned within the broader context of experimental cinema and the ZERO art movement, which sought to transcend traditional artistic boundaries. The review discusses Verheyen's collaborations with neo-avant-garde artists and the film's connection to the 1959 exhibition "Vision in Motion – Motion in Vision," a key event for the ZERO movement. The analysis of "Essentieel" examines its thematic and aesthetic elements, reflecting Verheyen's artistic aspirations and its impact on contemporary experimental cinema. The review concludes with references to critical essays and retrospectives that further explore Verheyen's contributions to abstract art and film (Jacobs et al., 2023).

The paper "The Upscaling of the Early Cinema Image through Artificial Intelligence" by Luis Navarrete-Cardero and Carlos Ramírez-Moreno examines how modern machine learning techniques intersect with early cinema images. It references psychological perspectives on aesthetic experience from authors like Renoir and Debray to explore viewer perception. The paper discusses image theory with contributions from Burch, Morin, and Bazin, focusing on realism in cinema and its impact on AI-enhanced images. It addresses the tension between traditional film restoration and AI upscaling, emphasizing Manovich's concept of cultural transcoding. Employing a hermeneutic analysis, the paper explores the aesthetic, significant, and ontological implications of mutated images, highlighting concerns about their aesthetic interference, relationship with reality, and ontological status (Navarrete-Cardero et al., 2023).

The paper "High-Fidelity Vibrokinetic Stimulation Induces Sustained Changes in Intercortical Coherence During a Cinematic Experience" explores the impact of HFVK technology on audiovisual (AV) immersion. It discusses how HFVK technology enhances immersive experiences, though its neurophysiological mechanisms are not fully understood. The study employed EEG to measure brain activity in subjects experiencing HFVK stimulation versus a control group, focusing on alpha- and theta-band activities. Key findings include enhanced coherence in brain areas related to emotion and AV-spatial processing, and uniform interhemispheric decoherence with the left insula in HFVK subjects. This research demonstrates the sustained effects of HFVK on brain activity, offering new insights into its role in enhancing AV experiences (Boasen et al., 2020).

The paper "Cinema and the Digital Revolution: The Representations of Digital Culture in Films" examines how popular cinema from 1980 to 2010 reflects and engages with digital culture. It highlights the impact of digital advancements like cyberspace, social media, and virtual communities on film narratives. The study analyzes four films: *WarGames* (1983), which explores early computer technology; *Perfect Blue* (1997), focusing on digital culture's psychological effects; *Pulse* (2001), presenting a horror perspective on technology; and *Life in a Day* (2011), capturing collective human experiences through digital means. The paper argues that these films reflect and critique the technological and social changes of their times, illustrating the significant influence of digitization on cinema and storytelling techniques (Gürkan et al., 2024).

The paper disclosed the intersection of touch and emotions, highlighting recent psychological and neuroscientific findings that establish a strong link between tactile stimuli and emotional responses. The rise of 4D cinema, which adds tactile vibrations to audiovisual experiences, has prompted research into how these multisensory elements influence viewer engagement and emotional processing. EEG studies have shown that emotional content alters brain activity, particularly in the frontal and orbitofrontal areas associated with emotion and attention. The addition of vibrotactile stimuli during film viewing increases brain activity in these areas, enhancing emotional intensity. The study also explores the clinical implications of haptic stimulation for therapeutic use and includes participant feedback on emotional experiences, providing a comprehensive view of how tactile stimuli affect emotional perception (Cerdán et al., 2024).

The early Indian cinema business was built on the foundation of Indian mythological stories, particularly those from the Ramayana and Mahabharata. Mythological films played a significant role in establishing the Indian film industry. Twenty-five films, the majority of which were mythological, were created in India between the years 1913 and 1919. The popularity of the genre began to decline in the 1940s, although it continued to be popular in South India, particularly in Telugu cinema, until the 1980s. Madras emerged as a key film hub with mythologicals as the dominating genre after the advent of sound in 1931. This was even though mythological films experienced a decrease during the latter part of the 1940s. The fact that mythological films continued to be shown in Telugu cinema up until the 1980s is evidence of both their economic viability and the cultural relevance they hold within the context of Indian film culture (Vardhan, 2011).

An examination of the development of the mythological genre in Indian cinema is presented in this dissertation. Particular attention is paid to the depiction of gods and heroes from Hindu myths and epics. It investigates how audience feedback changed cinematic portrayals throughout time, which resulted in changes in how characters were portrayed and the tales told within the genre. The research investigates the difficulties that producers encounter when attempting to depict divinities and avatars on screen. These difficulties include worries about regulation as well as competition from other popular genres such as social cinema. In addition to this, it explores the impact that the genre has had on other mediums, such as picture books and television, demonstrating how the depictions of myth and epic have been reincarnated in various platforms (Hemphill, 2018).

The purpose of this study is to investigate the aesthetics of Bollywood cinema from a semiotic point of view, with a particular emphasis on a particular film adaptation. In addition to Narrative Structure, Cultural Context, and Mise-en-Scène, it examines semiotics, which is defined as the study of signs, codes, and signifying activities, and how it can be applied to cinema analysis. As part of the study, we will be looking at the visual design, signs, symbols, metaphors, discourse, and linguistic meanings of songs, character appearances, clothes, and musical scores that are featured in the movie. The researcher uses movies like "3 Idiots," which emphasise aptitude-based choice, to highlight the significance of career guidance and aptitude counselling (Dandekar, 2021).

4. Results

Case Studies

To provide a greater knowledge of each film's distinct artistic and technical characteristics, each film is approached as a case study. These case studies include the following:

Tumbbad: distinguishes itself in the horror genre with its distinct artistic and technical aspects, particularly its atmospheric horror aesthetics and innovative use of low-budget special effects. The film's aesthetic is profoundly entrenched in precise set design and lighting, which create an eerie, immersive universe greatly influenced by Indian mythology and tradition. The village of Tumbbad, drenched in constant rain, provides a melancholy backdrop that heightens the film's sense of dread and doom. The use of natural lighting, combined with purposeful shadows and flickering oil lights, contributes to the film's dark, brooding atmosphere (R, 2023).

Technically, *Tumbbad* is a masterpiece of low-budget brilliance. The producers used physical effects and minimal CGI to give the scary aspects a sense of authenticity and tangibility. For example, the team's use of prosthetics and makeup to create the hideous monster Hastar is both convincing and horrifying, demonstrating their inventiveness. The special effects, while small in size, are seamlessly interwoven into the story, preserving the film's realism and immersive quality (Helene, 2019).

The unique camera work, which includes tight close-ups and dynamic movement, conveys *Tumbbad*'s claustrophobic and unpleasant atmosphere. This, along with a riveting soundscape that matches the visual storytelling, elevates *Tumbbad* to the level of masterful atmospheric horror. Its accomplishment highlights how artistic vision and technological prowess can overcome financial restraints, resulting in a visually gorgeous and psychologically disturbing film experience (Morgan, 2019).

Brahmastra Part One: Shiva: stands out for its ambitious, spectacular effects and intricate story framework, establishing it as a notable contribution to Indian cinema. Artistically, the film is visually spectacular, employing cutting-edge CGI to create a fantasy universe that effortlessly combines mythology and the contemporary. The special effects are big and intricate, bringing the Astry (mystical weapons) and their powers to life in a visually appealing and narratively relevant manner. The scenes involving the film's fire-wielding protagonist, Shiva, are especially noteworthy, with flames depicted in a highly realistic and dynamic manner, demonstrating the film's technical expertise (Kumar, 2022).

The narrative framework of *Brahmastra* is equally grandiose, involving several narratives and people from various timelines. This intricate story combines aspects of Indian mythology with a contemporary plot, resulting in a fascinating tapestry that explores issues of power, heritage, and destiny. The film's pacing is meticulously controlled, blending exposition with action to keep the audience engaged. Flashbacks and backstory disclosures are expertly interwoven to add depth to the people and the world they inhabit (Pro, 2022).

Technically, the film uses modern VFX methods and cutting-edge photography, pushing the limits of what is possible in Indian filmmaking. The blend of actual effects and digital upgrades creates a cohesive visual experience. Overall, "Brahmastra Part One: Shiva" demonstrates the ability of Indian filmmaking to develop globally competitive, high-concept visual narratives (Ramnath, 2022).

Adipurush: is a famous example of high-budget Indian cinema, attempting to bring the epic story of the Ramayana to life using cutting-edge visual effects. Artistically, the film aims to create a huge visual spectacle by employing advanced CGI to recreate mythological events and people in a modern and entertaining manner. The visual effects are intended to highlight the story's larger-than-life elements, such as the magnificent representation of celestial creatures and the dramatic war moments. The careful design of the characters, their costumes, and their supernatural abilities exemplifies the film's desire to combine traditional mythology with modern visual narrative (Balakumar, 2023).

Technically, *Adipurush* uses a large budget to push the limits of Indian visual effects. The film uses sophisticated motion capture technology and elaborate CGI to create realistic and immersive worlds. The action sequences, particularly those incorporating supernatural aspects, are designed with meticulous detail and dynamism to capture the spectator and elevate the tale (Bhaskar, 2023).

Despite its technical advances, *Adipurush* struggled with audience reaction. Critics and spectators pointed out inconsistencies in the portrayal of beloved legendary characters, as well as a perceived over-reliance on CGI, which at times overwhelmed the narrative's emotional depth. Combining faithfulness to the source material with contemporary cinematic expectations proved difficult, resulting in conflicting reactions. While the visual effects were lauded for their ambition, the film's response underlined the challenge of meeting various audience expectations while reconstructing cultural epics (Chauhan, 2022).

Hanuman: The film *Hanuman* demonstrates how effective use of a limited budget may produce fascinating visual narratives. The film's artistic qualities are founded on its vivid and precise animation technique, which brings the epic story to life with remarkable clarity and ingenuity. The color palette is rich and lively, adding visual appeal and keeping the audience engaged. Technically, the film uses a combination of conventional and digital animation techniques, resulting in fluid action and vibrant character designs. This mix results in a seamless storytelling experience that is both current and timeless (Sharma, 2024).

Despite its modest budget, *Hanuman* achieves great production value by strategically allocating resources. The special effects are used sparingly, complementing critical situations without overpowering the storyline. This balance ensures the story is the centre point, with visual effects supporting rather than overshadowing it. Another standout feature is the sound design,

which includes a well-crafted score and sound effects that suit the on-screen action and add to the overall immersion ([The Economic Times, 2024](#)).

The film's success stems from its ability to tell a vast mythological story with modest funding; demonstrating that creativity and good planning can transcend financial restraints. "Hanuman" exemplifies the power of storytelling and the excellent application of technical talents in animation, making it a notable example in its genre.

Kantara: *Kantara* stands out for its exceptional artistic and technical qualities, particularly its cultural authenticity and excellent audience ratings achieved on a limited budget. Artistically, the film is firmly based on local culture and traditions, perfectly merging myth and reality. The genuine portrayal of rituals, clothing, and languages exemplifies cultural immersion, enriching the narrative and providing the spectator with a vivid, immersive experience. The use of natural landscapes and traditional settings adds to the film's realism, taking viewers deep into rural India ([Chalapathi, 2022](#)).

Technically, *Kantara* succeeds at cinematography and sound design. The cinematography depicts the raw beauty and harshness of the rural area, utilizing natural lighting to great advantage. This method not only enhances the realism but also emphasizes the film's thematic focus on the relationship between people and nature. The sound design, which includes traditional music and ambient sounds, immerses the audience in the film's atmosphere and enhances the plot ([Basu et al., 2023](#)).

Despite its limited budget, *Kantara* has received great viewer ratings, owing to its engaging story and strong acting. The film's success can be due to its precise attention to detail and efficient use of resources, demonstrating that a well-crafted tale and genuine portrayal can elicit strong reactions from audiences. *Kantara* demonstrates how cultural authenticity and technical ability may result in a cinematic masterpiece that defies budget constraints ([Shetty et al., 2022](#)).

Comparative Analysis

To comprehend the relationship between the chosen films' budgets, visual appeal, and audience response, a comparative analysis is carried out. To evaluate how well the technological and artistic components translated into financial success and critical acclaim, compare the ROI and IMDb ratings.

The methodology offers a comprehensive understanding of the visual aesthetics and cinematic methods of Indian mythological films by fusing quantitative measures with qualitative observations. This method explores the creative processes that define the genre as well as the commercial and critical results of the movies. The goal of the study is to clarify the elements that contribute to the creative excellence and commercial success of Indian mythical cinema through this comprehensive investigation.

Table 1. Code Book Part 1

SR. No.	Name of the Film	Visual Aesthetics			Special Effects and CGI		Cinematography		Narrative Structure	
		Color Palettes	Set Designs	Costumes & Makeup	Quality and Realism	Integration with Narrative	Camera Angles and Movement	Lighting	Storytelling Techniques	Pacing and editing
1	<i>Tumbbad</i>	8	10	9	9	10	10	9	10	9
2	<i>Adipurush</i>	8	8	9	6	8	8	8	7	6
3	<i>Brahmastra Part One: Shiva</i>	8	8	7	9	8	8	8	7	7
4	<i>Hanuman</i>	9	8	8	9	9	8	8	8	8
5	<i>Kantara</i>	8	8	7	10	10	8	10	10	10

Table 2. Code Book Part 2

SR. No.	Name of the Film	Cultural Authenticity		Financial Analysis		Innovative Techniques		Character Representation	
		Depiction of Mythological Elements	Incorporation of Traditional Practices	Budget Utilization	Return on Investment (ROI)	New Technologies	Creative Approaches	Protagonist & Antagonist Portrayal	Supporting Characters
1	<i>Tumbbad</i>	10	10	8	8	9	9	10	10
2	<i>Adipurush</i>	9	9	8	8	7	7	8	7
3	<i>Brahmastra Part One: Shiva</i>	8	7	9	8	9	8	8	7
4	<i>Hanuman</i>	9	8	9	8	9	8	9	8
5	<i>Kantara</i>	10	10	10	10	9	9	10	10

Thematic Analysis of Indian Mythological Films

This study performs a thematic analysis of selected Indian mythological films to explore recurring themes, patterns, and significant aspects across these narratives. The films analysed include *Tumbbad*, *Adipurush*, *Brahmastra Part One: Shiva*, *Hanuman*, and *Kantara*. The analysis focuses on visual aesthetics, special effects, cinematography, narrative structure, cultural authenticity, audience engagement, financial analysis, innovative techniques, character representation, and comparative analysis.

Visual Aesthetics

The visual aesthetics of these films play a crucial role in enhancing the narrative and engaging the audience. Each film employs a unique color palette, set design, and costume makeup to reflect its mythological setting.

- Color Palettes: The films use vibrant and thematic color schemes to enhance the narrative. "Tumbbad" employs dark and atmospheric colors, while *Adipurush* uses vibrant and intense colors to depict grandeur and divinity.

- Set Designs: Elaborate and culturally rich set designs are a common feature. *Hanuman* uses traditional mythological designs, while *Brahmastra* integrates modern and fantastical elements.

- Costumes and Makeup: Detailed and authentic costumes reflect the mythological era and characters. *Kantara* and *Hanuman* focus on traditional authenticity, whereas *Adipurush* emphasizes grandeur.

Special Effects and CGI

High-quality CGI and special effects are integral to these films, bringing mythological elements to life and enhancing storytelling.

- Quality and Realism: *Adipurush* and *Brahmastra* utilize high-quality CGI to depict divine and supernatural elements realistically.

- Integration with Narrative: Special effects are seamlessly integrated into the narrative, enhancing the storytelling. *Tumbbad* uses low-budget but effective special effects to create a horror atmosphere.

Cinematography

The cinematography in these films varies from dynamic and creative camera work to traditional methods, capturing the grandeur and intensity of the scenes.

- Camera Angles and Movement: Dynamic and creative camera work is used to capture the grandeur of scenes. *Hanuman* and *Kantara* use traditional methods, while *Brahmastra* employs modern techniques.

- Lighting: The use of lighting ranges from natural and warm in *Kantara* to dramatic and ethereal in *Adipurush*.

Narrative Structure

The narrative structures blend traditional storytelling methods with contemporary styles, focusing on cultural authenticity and modern twists.

– **Storytelling Techniques:** These films blend traditional narrative methods with contemporary storytelling styles. *Hanuman* and *Kantara* focus on cultural authenticity, while *Brahmastra* incorporates modern twists.

– **Pacing and Editing:** The editing and pacing are designed to keep the audience engaged. "Tumbbad" uses a slower pace to build tension, while *Adipurush* maintains a faster pace.

Cultural Authenticity

Cultural authenticity is a key focus, with accurate representations of mythological stories and characters.

– **Depiction of Mythological Elements:** Authenticity is emphasized, with accurate representations of mythological stories and characters. *Hanuman* and *Kantara* are particularly noted for their cultural accuracy.

– **Incorporation of Traditional Practices:** Traditional practices and customs are integrated into the narratives, contributing to cultural richness.

Audience Engagement

These films aim to create a strong emotional connection with the audience through their storytelling and visual elements.

– **Emotional Impact:** The films aim to create a strong emotional connection with the audience through their storytelling and visual elements. *Kantara* is noted for its emotional depth.

– **Critical Reception:** Audience and critical reception vary, with *Tumbbad* and *Kantara* receiving high praise, while *Adipurush* had mixed reviews.

Financial Analysis

The financial analysis reveals varying budget utilization and returns on investment among these films.

– **Budget Utilization:** The films vary in budget, with *Adipurush* and *Brahmastra* having substantial investments, while *Kantara* and *Tumbbad* achieved success with modest budgets.

– **Return on Investment (ROI):** Films like *Kantara* and *Hanuman* showed high ROI despite lower budgets, while *Brahmastra* struggled to break even.

Table 3. Financial of Films

SN. No	Name of Film	Budget	Box Office Collection	IMDb Rating
1	<i>Tumbbad</i>	₹5 crore	₹13.57 crore worldwide	8.2
2	<i>Adipurush</i>	₹500 crore	₹432 crore worldwide	2.7
3	<i>Brahmastra Part One: Shiva</i>	₹410 crore	₹431 crore worldwide	5.6
4	<i>Hanuman</i>	₹40 crore	₹350 crore worldwide	7.9
5	<i>Kantara</i>	₹16 crore	₹400 crore worldwide	8.2

Innovative Techniques

The integration of modern CGI and visual effects is evident, along with innovative approaches to storytelling and visual presentation.

– **New Technologies:** The integration of modern CGI and visual effects is evident in *Adipurush* and *Brahmastra*.

– **Creative Approaches:** *Tumbbad* is noted for its innovative use of low-budget effects, creating a unique visual style.

Character Representation

Strong character portrayals are a hallmark of these films, with detailed and impactful depictions of protagonists and antagonists.

– **Protagonist and Antagonist Portrayal:** The films feature strong character portrayals, with detailed and impactful depictions of protagonists and antagonists. *Hanuman* and *Kantara* are particularly noted for their character depth.

– **Supporting Characters:** The supporting characters are well-developed and integral to the narrative, adding depth to the story.

Comparative Analysis

Comparing the films reveals a blend of traditional and modern elements, with cultural authenticity and high-quality visual effects being key success factors.

– *Across Films*: Comparing the films reveals a blend of traditional and modern elements. While *Hanuman* and *Kantara* focus on cultural authenticity, *Adipurush* and *Brahmastra* emphasize modern visual effects.

– *Success Factors*: Key success factors include cultural authenticity, high-quality visual effects, strong narrative structures, and effective audience engagement.

The thematic analysis of these selected Indian mythological films highlights their strengths in visual aesthetics, special effects, cinematography, narrative structure, cultural authenticity, audience engagement, financial analysis, innovative techniques, character representation, and comparative analysis. These films blend traditional storytelling with modern cinematic techniques, creating engaging and culturally rich narratives that resonate with audiences.

5. Conclusion

A thematic examination of selected Indian mythological films (*Tumbbad*, *Adipurush*, *Brahmastra Part One: Shiva*, *Hanuman*, and *Kantara*) reveals a complex interplay of visual aesthetics, narrative structure, and cultural authenticity. These films expertly combine ancient storytelling methods with modern cinematic techniques, resulting in visually spectacular and emotionally compelling stories. The unusual use of colour palettes, scene designs, and costume makeup throughout these flicks not only accentuates the legendary settings but also thoroughly engages the spectator. High-quality CGI and special effects add to the realism and immersion, while varied cinematography and lighting reflect the grandeur and drama of the epic stories.

The story framework and character depiction of each film reflect an emphasis on cultural authenticity and emotional involvement. Films like *Hanuman* and *Kantara* stand out for their culturally realistic depictions and strong emotional connections with their audiences. In contrast, *Adipurush* and *Brahmastra* use current storytelling elements and visual effects to appeal to modern audiences. The films' ability to mix conventional procedures with contemporary approaches demonstrates their success in reaching a wide audience. Financially, the variable budget allocations and returns on investment reflect the various techniques used by filmmakers to attain commercial success, with lower-budget films such as *Kantara* and *Hanuman* delivering remarkable profits.

The study suggests that the combination of traditional and modern features in Indian mythological films adds to their uniqueness and attractiveness. With careful attention to visual aesthetics, narrative strategies, and cultural representation, these films not only preserve but also revitalize ancient myths for modern viewers. These films, which incorporate advanced CGI, imaginative cinematography, and honest storytelling, propel the genre into new creative realms, ensuring its continuous relevance in contemporary cinema. The success of these films demonstrates the value of new ideas and cultural authenticity in attracting and captivating global audiences.

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