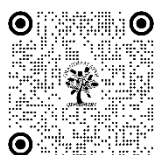# EMERGENCE OF PAN-INDIAN SOUTH CINEMA: DECONSTRUCTING THE COMPOSITIONAL ELEMENTS AND NARRATIVE PARADIGMS

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ABSTRACT

This research delves into the phenomenon of Pan-Indian South cinema, focusing on deconstructing its compositional elements responsible for its transformative success on the Pan-Indian Landscape, distinguishing itself from the Bollywood cinema, which was previously synonymous with Indian Cinema globally Rajadhyaksha & Willmen (2012). Bollywood long dominated the scholarly discourse on Indian cinema, leading to a notable gap in understanding the nuanced dynamics of South Indian regional Cinema's and its ascent to the popularity on the pan-Indian Stage. This study addresses this gap by examining how Pan-Indian South Cinema, exemplified by landmark films such as the "Baahubali" series, "Robo 2.0," "K.G.F. 1," "K.G.F. 2," and "R.R.R." navigates and celebrates its diverse regional identities while resonating with audiences across diverse linguistic and cultural boundaries present in India. Utilizing a methodological approach that integrates textual and content analysis, this research looks at the compositional elements and other factors that contributed to the success of these films on the Pan-Indian stage. The study elucidates the intrinsic factors contributing to Pan-Indian South cinema's success and enduring appeal through a critical lens. By combining innovative cinematic practices and merging the cast of regional and Bollywood Cinema, Pan-Indian South cinema has emerged as a new hybrid cinema, offering audiences narratives often rooted in local cultures and traditions of south India, yet resonating with the Pan-Indian audience. The findings of this inquiry not only enrich our understanding of Pan-Indian Cinema but also shed light on the complexities of cinematic productions and creative choices crucial for their success. Ultimately, this research contributes to a more comprehensive appreciation of India's diverse cinematic traditions and underscores Pan-Indian South Cinema's significance as a vibrant, hybrid and influential force in contemporary Indian Cinema.

1. INTRODUCTION

The Indian film industry is globally renowned for its vibrant tapestry of regional cinemas alongside the dominant presence of Bollywood, centred in Mumbai. While Bollywood enjoys widespread recognition, the rich cultural narratives woven by various regional cinemas needs to be explored. This oversight perpetuates a skewed scholarly focus, neglecting the nuanced storytelling traditions spread across the Indian subcontinent Rajyadhyaksha (2003).

Telugu cinema is catapulted on to the global stage by the remarkable success of S.S. Rajamouli's "Baahubali 1: The Beginning" and its subsequent sequel "Baahubali 2: The Conclusion". This success precipitated a trend wherein several productions from the South Indian film industry sought to capitalize on the burgeoning interest in regional Cinema, particularly within Hindi-speaking territories of India. Consequently, this phenomenon engendered a reconfiguration of established cinematic narrative leading to "Baahubalisation", akin to the phenomenon of "Bollywoodization", often termed as which signifies the influence of Hindi cinema conventions on the broader Indian cinematic discourse Rajyadhyaksha (2003). Further, Bollywood, or Hindi cinema, has not only cast a long shadow over regional Cinema but is also widely viewed as the embodiment or a collective term for South Asian Cinema, second only to Chinese Cinema. The phenomenon is attributed to its immense popularity and global reach, making it a central point of reference for cinemas across the South Asian region. Dickey & Dudrah (2010).

The Bahubali series, beyond its immediate commercial success, exerted a profound and enduring influence on the Indian cinematic landscape, as evidenced by the subsequent emergence of numerous Pan-Indian films. This seminal series altered prevailing narrative paradigms and shaped the structural and compositional elements inherent in subsequent cinematic endeavors, representing a watershed moment in the trajectory of Pan-Indian Cinema, the aftermath of the Baahubali phenomenon witnessed the emergence of a revitalized South Indian cinematic milieu characterized by a pan-Indian ethos. Subsequent productions from this burgeoning landscape displayed a propensity for transcending linguistic and cultural barriers, resonating with the diverse tapestry of the Indian populace. This seismic shift within the landscape of Indian Cinema was precipitated by a cinematic phenomenon now widely recognized as the "Baahubalisation" of Bollywood Majumdar (2022). The emergence of this cinematic renaissance can aptly be termed the Pan-Indian South Cinema, a movement characterized by an ambitious vision to transcend regional confines, presenting narratives with universal resonance. Within this cinematic renaissance, led by Telugu cinema, other south Indian linguistic films, such as Tamil, Kannada, and Malayalam have not merely confined themselves to their linguistic spheres, which has been the case previously, but now ventured into the realm of Pan-Indian storytelling, accompanied by a pan-Indian ensemble cast which has become a significant but not a necessary characteristic. Telugu film industry (also known as Tollywood), is noteworthy in this endeavor and distinguished for its exceptional output, eclipsing all global benchmarks for annual film production.

Further, The Indian film Industry, which annually produces approximately 1600 to 1800 films across various languages Welle (2021), experienced a significant disruption due to the onset of the COVID-19 pandemic in early 2020. This led to a temporary pause in the pan-Indian South cinema movement, with the suspension of public film exhibitions. In late 2021, production hosues and cinema theatres in India resumed operations. After the initial release of Akshay Kumar's film "*Sooryavanshi*," which enjoyed a successful theatrical run in November 2021, played a pivotal role in restoring the film business to its pre-COVID-19 status Firstpost. (2021). It is another pan-Indian south film, "R.R.R.," helmed by the visionary director S.S. Rajamouli, played a pivotal role in restoring the film business and became crucial in pulling the audience to the theatres, preceding the effects of the pandemic and the influences of O.T.T. platforms, which became a significant source of entertainment during the pandemic and became crucial in continuing the pan-Indian south cinema movement and became successful on a global scale, swiftly emerging as a cinematic

tour de force, fueling the Pan-Indian South cinematic movement on the pan-Indian South cinema movement post covid-19. Its resonance was not confined to national boundaries; the film garnered international acclaim by clinching the Golden Globe and an Oscar for the song "*Natu Natu.*" Beyond the realms of the Pan-Indian cinema, "R.R.R." made formidable strides into Hollywood, a feat unprecedented in Indian Cinema. This landmark film broke linguistic and cultural barriers within India and resonated globally, drawing commendation from revered Hollywood icons like Steven Spielberg and James Cameron. In essence, "R.R.R." offered a tantalizing glimpse into the potential of Indian Cinema for a worldwide audience.

Furthermore, "R.R.R." redefined the box-office paradigm, setting new records in terms of revenue generation. Its success underscored the enduring appeal of south Indian Cinema, transcending regional boundaries and reinforcing the notion of a unified pan-Indian cinematic experience; the film's success served as a testament to the resilience and adaptability of the Indian film industry, especially in a post-pandemic context contributing to the broader conversation on the integration of regional Cinema into the national cinematic discourse exemplifying the potential of south Indian Cinema to not only hold its ground but also spearhead innovative storytelling on a global scale. "R.R.R." is a pivotal milestone in the evolution of pan-Indian South cinema in the aftermath of the Covid-19 pandemic.

The Pan-Indian South cinema movement revolutionized numerous aspects of filmmaking, from casting decisions to cutting-edge technology, special effects, and storytelling. This cinematic wave wielded a substantial economic influence, reshaping the narrative landscape and challenging traditional storytelling structures. It demonstrated that narratives rooted in Indian regional culture possess a universal appeal, capable of striking a chord with audiences within the country and worldwide.

As we embark on this journey through the realms of Pan-Indian South Cinema, we anticipate uncovering not only the transformative impact of these films on the cinematic landscape but also the profound implications for the collective imagination of a diverse and culturally pluralistic India. This inquiry seeks to provide a retrospective understanding and a forward-looking perspective on the trajectory of Indian Cinema in the wake of this transformative Baahubalisation effect.

2. METHODOLOGY

This research paper employs a mixed-methods approach to analyzing the emergence and success of Pan-Indian South Cinema. It draws insights from the comprehensive examination of critical compositional elements and narrative paradigms observed in the selected films. The methodology encompasses textual analysis, content examination, and critical inquiry into Pan-Indian South Cinema's cultural, technical, and promotional aspects.

A sample of six movies are selected for the in-depth analysis of the composition, cast, narrative, and other elements that contributed to the phenomenon under consideration and its success using a purposive sampling technique among the pan-Indian films originating from south India, namely Telugu, Tamil, Kannada and Malayalam Cinema produced after 2015. Based on Internet searches and news websites, the researcher compiled a list of 22 pan-Indian films, out of which 19 films are South Indian films produced between 2015 and 2023. This comprehensive list includes most pan-Indian movies produced during this period (Appendix 1). The researcher selected six movies purposively that successfully

transcended linguistic and cultural boundaries and were hailed as a pan-Indian box-office success. The primary criteria for the selection of the movie are that it has to be made in South India (notably, Telugu, Tamil, Malayalam, and Kannada cinema); other criteria include the composition of the actors, Multilingual release, being directed by a south-Indian Director. Namely The Baahubali Series (2015, 2017), K.G.F series (2018, 2022), Robo 2.0(2018), RRR (2022) are selected for analysis.

Purposive sampling is used to select the films to study the compositional elements of pan-Indian South cinema. This is because the pan-Indian South cinema movement is a relatively new phenomenon that is still developing, and only a few films succeeded at a pan-Indian level. The study aims to identify the patterns of pan-Indian elements contributing to the success and transcendence of pan-Indian South films in the diversified landscape of India.

Further, qualitative content analysis was used to explore how these South Indian films created a pan-Indian narrative and how these movies created a counter/parallel Pan-Indian Narrative whose success was reflected in their popular, critical, and box-office success. The context and discourses related to the Pan-Indian South cinema movement are essential in understanding the emergence of the movement and the aspects of the movie that allowed it to emerge from the regional film tag, which was looked down upon in the Hindi-dominated Indian Cinema landscape for a long time. The analysis carefully looks at the scenes contributing to a narrative that transcended the regional boundaries and analysis looks at the Narrative techniques employed(narrative structures, flashbacks and voice overs), Character development (arc), symbolism & metaphor used in the film, Recurring themes(such as heroism, love, sacrifice) and how they are portrayed, cinematic techniques (cinematography, lighting, camera angles and editing techniques), sound and music(sound design, music, background score in conveying emotions and enhancing the narrative), cultural representation(how different cultures and traditions are represented and portrayed in the film), character motivations and relationships(motivations driving the characters actions and dynamics between characters), Impact on Pan-Indian Narrative(how these films contributed to reshaping the broader narrative of Indian Cinema), Response and reception(analyze critical and audience Response to the movie, considering reviews, ratings and awards). But also, the inferred meanings, subtleties, and associations associated with a word or image. Altheide & Schneider (2013).

For qualitative content analysis, the selected films are watched attentively multiple times to gain a comprehensive understanding of the narrative and cinematic elements and detailed notes on the narrative techniques, character development, thematic elements, and other relevant aspects. Further background information about the films, including production details, cultural context, marketing and advertising campaigns and strategies and information about popular and critical reception, is collected from media reports online.

This research conducted textual analysis by meticulously examining the narrative structures, character dynamics, thematic elements, and cinematic techniques employed in the selected Pan-Indian South films. The analysis begins by scrutinizing the narrative techniques utilized, including narrative structures, flashbacks, and voiceovers, to identify patterns and trends across the movies.

3. CHARACTERISTICS OF PAN-INDIAN SOUTH CINEMA

The pan-Indian South films have transformed into a cinematic movement challenging Bollywood's dominance, owing to its inherent linguistic, cultural and

economic advantages in India's diverse landscape. There are several key strategies and elements that contributed to the pan-Indian South cinema movement.

3.1. MULTILINGUAL RELEASES

Before the emergence of the Pan-Indian South cinema movement, and even before the release of "Baahubali: The Beginning," the practice of dubbing high-budget South Indian films into other regional languages was already established. This approach is mainly aimed to tap into other regional industries of South India. Notably, films featuring veteran Tamil stars like Rajnikanth and Kamal Hassan were often released simultaneously in Tamil, Malayalam and Telugu due to their substantial fan base in all of South India. While some South Indian films were dubbed and released in Hindi before the success of "Baahubali: The Beginning," they didn't gain much traction in Bollywood.

However, the triumph of "Baahubali: The Beginning" brought a renewed sense of hope to South Indian films, suggesting that they could succeed in regional south markets as well as Bollywood. This ensured that audiences across India, regardless of their native language, could access and appreciate films from different parts of the country. As a result, multilingual releases with dubbing in languages like Telugu, Tamil, Hindi, Malayalam, Bengali, and others became a prominent feature of the Pan-Indian South cinema movement. Soon, the practice of dubbing into Hindi, regional languages of India and even into foreign languages is practiced by other big budgeted south Indian films like Robo 2.0, K.G.F.: Chapter 1&2, Robo 2.0 and R.R.R. popularizing the multilingual release. The strategic approach enabled them to reach a wider audience and more considerable box-office revenue and the symbiotic relationship between the box-office revenue and budget leading to bigger and bigger films from the south. It effectively contributed to the onset of more pan-Indian South films and the Pan-Indian narrative of Indian Cinema.

Interestingly, the success of the Pan-Indian South cinema movement also influenced Bollywood's approach to regional audiences with films like Jawan(2023) starring Shahrukh Khan and directed by Atlee, a South Indian film director released in Hindi, dubbed in Tamil and Telugu, which is new for a Bollywood film Magazine (2023) and Animal(2023) starring Ranbir Kapoor and directed by Sandeep Reddy Vanga, released Hindi, and dubbed versions in Telugu, Tamil, Malayalam, and Kannada languages Nimje (2023). Historically, Bollywood films didn't feel the need to dub into regional languages, preferring instead to remake successful South Indian films for the Hindi-speaking audience. However, the landscape began to shift after the success of Baahubali and other pan-Indian South films; Bollywood started to dub its films into regional languages, recognizing the importance of connecting with diverse regional audiences across the country. This shift underscored the growing influence and reach of the Pan-Indian South cinema movement in reshaping the dynamics of Indian Cinema.

3.2. UNIVERSAL THEMES

The pan-Indian South cinema often came with narratives deeply rooted in Indian mythology, portrayed strong regional identities, Traditions, and cultural authenticity of the specific region in which the story is told. The Baahubali series, which explores themes of duty, honour, and selfless sacrifice for the greater good, resonated strongly with audiences across India as they reflect timeless values ingrained in Indian culture and mythology. Additionally, the depiction of epic battles, loyalty, and the quest for justice are themes of universal appeal.

The success of the Baahubali series can also be attributed to its unique narrative, which parallels the Indian epics Mahabharata and Ramayana. The rivalry between the main characters, Baahubali and Ballaladeva, for control of the mythical Maahishmati kingdom mirrors the conflict between the Pandavas and Kauravas in Mahabharata. Similarly, the theme of a king's exile into the forest is a motif in both the Ramayana and Mahabharata. Even the character of Shivagami, the wife of Baahubali, exhibits certain similarities to the character of warrior queen Rani Laxmi Bhai and Sita Devi, especially the bearing a child while in exile.

The films also incorporate mythical elements from the two Indian epics Ramayana and Mahabharata, including divine interventions, monumental battles, symbolism, and awe-inspiring action sequences. By drawing from this rich tapestry of Indian mythology and epics, Baahubali not only offers a contemporary cinematic interpretation but also establishes a profound cultural and emotional connection with audiences, solidifying its appeal across diverse regions in India.

Both the Baahubali and K.G.F. series delves into the journeys of orphans and emphasize a strong maternal sentiment. The K.G.F. series draws inspiration from historical events, weaving a fictional narrative around them. The Kolar Gold Fields, situated in the Kolar region of Karnataka, India, known as "Little England," has significant Tamil connections due to the substantial population of migrant workers from Tamil Nadu. They formed a big portion of the mining workforce, and the mined gold was exported to England, greatly enriching British stakeholders Tree (2023). The K.G.F. series also delves into elements of Mumbai noir, dynastic struggles for supremacy, and references to powerful rulers and legendary figures. It intertwines elements of Indian history, mythology, and culture into its narrative, presenting audiences with a captivating story deeply rooted in the socio-cultural fabric of the nation.

In contrast, "Robo 2.0" introduces a different narrative to the films analyzed. The film's theme centres around the impact of technology on humanity and the repercussions of its misuse, forming a universal and contemporary theme that has been previously explored in Hollywood. Given its relevance in modern society, this theme resonated powerfully with the pan-Indian audience. The exploration of ethical dilemmas surrounding the creation and control of Artificial Intelligence further bolstered the film's success in the pan-Indian landscape.

Following the Baahubali series, with "R.R.R.," S.S. Rajamouli further explores his theme of fictionalizing real Indian freedom fighters from the Telugu states of South India, spanning different eras and placing them in the pre-Independence era. The film delves into themes of brotherhood, sacrifice, and the struggle for freedom, drawing deep connections to the epic of Ramayana. The portrayal of these freedom fighters as modern-day heroes reminiscent of Lord Rama and Lord Hanuman establishes a striking connection to the epic Ramayana. Their fight for independence mirrors the mythological struggle for righteousness and justice. "R.R.R." represents a unique fusion of history and mythology, creating a narrative embraced by audiences in India and worldwide.

3.3. HIGH PRODUCTION VALUES

The Baahubali series, Robo 2.0, K.G.F. series, R.R.R., and other pan-Indian south films have not only captivated audiences with their compelling narratives but have also raised the bar significantly in terms of production values. These films allocate substantial budgets to elevate various aspects of filmmaking, showcasing high-end visual effects, larger-than-life set designs, and cutting-edge technical expertise in

cinematography and sound design. Each frame is meticulously crafted to immerse viewers in a cinematic experience like never before, reflecting the cinematic experience of these films as a spectacle that has never been seen before.

In the Baahubali series, the grandeur of the Mahishmati kingdom is brought to life through lavish set designs and intricate detailing, transporting audiences to a fictional world of epic proportions. Similarly, in Robo 2.0, the seamless integration of visual effects and state-of-the-art technology created One that dazzled the K.G.F. series' senses. The K.G.F. series, on the other hand, immerses with its gritty and realistic portrayal of the gold mines of Karnataka, showcasing the harsh realities of life in the underworld with stunning authenticity. With the release of R.R.R., the bar for production values in Pan-Indian South cinema has been raised even higher; the film boasts spectacular action sequences, breathtaking visual effects, and awe-inspiring set design that pushes the boundaries of what is possible on the silver screen. From the vibrant streets of Pre-independence Delhi to the majestic landscapes of the forests, every frame is a testament to the filmmaker's commitment to excellence. Moreover, the attention to detail extends to costume design, with each character's attire meticulously crafted to reflect their personality and the historical period in which the story is set. Whether it's the royal attire in Baahubali or the rugged clothing of the miners in K.G.F., every costume enhances the authenticity and immersion of the storytelling.

3.4. CASTING CHOICES

Film stars, whether in Bollywood or regional Cinema, boast dedicated fan bases. While Bollywood stars hold sway across India due to the significant Hindi-speaking and Multilingual population in south India, those from the southern film industry also enjoy significant followings and fan clubs. This fan base is pivotal for the popularity of film stars and plays a crucial role in movie marketing, ultimately contributing to film reception and box-office success. While content is undoubtedly important, the influence of an actor's popularity in marketing a film cannot be understated. Recognizable faces from an audience's native industry make promoting a movie in different regions of India easier.

Pan-Indian south films have recognized the significance of featuring actors from diverse film industries to have a pan-Indian presence. This often involves enlisting well-known actors from Bollywood and other regional film industries in key roles and partnering with major Bollywood and regional production houses for marketing and distribution. Pan-Indian South films feature a lead actor from the southern industry, complemented by actors from Bollywood and other regional cinemas in important roles, which became a vital feature of the Pan-Indian South Cinema.

For instance, the Baahubali series stars Prabhas, a prominent Telugu actor now transformed into a pan-Indian star post-Baahubali success, alongside Rana Daggubati, another Telugu actor with a notable presence in Bollywood, portraying the role of the lead antagonist. The ensemble cast also includes Sathya Raj (a prominent Tamil actor), Nassar (known for his work in Tamil, Telugu, Malayalam, and Kannada cinema), Anushka Shetty (a Telugu and Tamil actress), Tamannaah Bhatia (known in Tamil, Telugu, and Hindi cinema), Nora Fatehi who did cameo(a renowned Bollywood dancer who has appeared in Tamil, Telugu, and Malayalam movies), and Ramya Krishna (a veteran actress active in Telugu, Tamil, Kannada, Malayalam, and Hindi cinema) in the lead roles.

Similarly, in K.G.F.: Chapter 1, the lead roles of Rocky and Reena are played by Kannada actors Yash and Srinidhi, respectively, started as a south Indian cinema and gained much appreciation and praise from Bollywood, with newfound popularity and recognition to gain more reception for the 2nd film in the series, In K.G.F.: Chapter 2, they roped in prominent Bollywood actor Sanjay Dutt, who assumed the role of the lead antagonist, while Raveena Tandon (a veteran hind Hindi actress), Prakash Raj (a prominent actor in Telugu, Tamil, and Hindi, Kannada, and Malayalam movies), and Rao Ramesh (a well-known Telugu actor) feature prominently.

Robo 2.0 is the second film in the Robo series starring Rajnikanth, the veteran Tamil actor who is popular in Tamil, and Telugu cinema directed by Shankar has a stellar cast from different film industries, notable being the cast of Akshay Kumar in the lead antagonist role as the Bird King, who never did a regional movie and hailed as A-listed actor in Bollywood and Aishwarya Rai Bachchan in the female lead role from Bollywood. Other casting choices include Amy Jackson(Tamil and Hindi), Adil Hussain(English, Hindi, Assamese, Bengali, Tamil, Marathi, Malayalam, Norwegian and French), Sudhanshu Pandey, Mukesh Khanna,

The global success of "R.R.R." takes this approach even further, incorporating talent from Hollywood, Bollywood, and regional Cinema. The film stars two Telugu superstars, Ram Charan and Jr. N.T.R, with Ajay Devgan (a leading Bollywood actor) and Alia Bhatt (a prominent Bollywood actress), along with talent from Hollywood such as the late Ray Stevenson (a well-known Northern-Irish actor was active in Hollywood), Alison Doody (an Irish actress known for her roles in "A View to a Kill" (1985) and "Indiana Jones and the Last Crusade" (1989)), and Olivia Morris (an English actress). The cast also includes Samuthrakani (an actor and director prominent in Tamil cinema), as well as Shreya Saran, Twinkle Sharma, Rahul Ramakrishna, Rajeev Kanakala, Markand Deshpande, R Bhakti Klein, Mark Bennington, and a host of other actors from India and abroad.

3.5. MARKETING AND PROMOTION

Maximizing a film's reach is a crucial factor in its overall success, both in terms of popularity and economics. This holds especially true for high-budget productions like "Baahubali: The Beginning," which was touted as India's most expensive film until 2015. Given the substantial investment and years of production, producers naturally seek a significant return. Recognizing this, the Baahubali team started an extensive marketing campaign for this epic movie two years before its release. This included teaser releases, character introductions, and the launch of a dedicated website where merchandise related to the film was sold, all designed to generate and sustain hype around the movie India (2017). This was complemented by conventional film marketing efforts leading up to the actual release, executed on a large scale by the Baahubali team.

Furthermore, the team rigorously leveraged the potential of digital media. They maintained an active online presence, sharing regular updates, organizing quizzes, and promoting teasers, trailers, and introductory videos of the lead actors on platforms such as YouTube, Twitter (now X), and Facebook. Another pivotal move in expanding the film's reach was collaborating with significant production houses across India for distribution and promotion. For instance, partnering with Karan Johar's Dharma Productions, a well-known Bollywood production house, proved immensely advantageous in promoting the Hindi version of the film to a broad Hindi-speaking audience. Building on the first film's success, "Baahubali 2" orchestrated an aggressive social media campaign, introducing the enigmatic

question 'why did Kattappa kill Baahubali?' This ignited widespread conversations, flooding social media with memes and fan theories in Indian social media. The digital marketing team worked tirelessly to establish a robust online presence and generate hype around the film. Notably, they created the first Telugu hashtag on Twitter before the release of "Baahubali: The Beginning," underscoring the influential role of digital media campaigns in a product's market success Ganguly (2017).

"Robo 2.0" strategically utilized platforms like Instagram to offer glimpses behind the scenes and share teasers. Akshay Kumar, a prominent Bollywood figure who portrayed the main antagonist, created buzz by posting multiple posters showcasing his distinctive character in the film. The team also unveiled the movie trailer over 45 days before the actual release, employing social media to sustain the excitement Kokani (2019). Following in the footsteps of the Baahubali series, other Pan-Indian south films such as "K.G.F.: Chapter 2" and "R.R.R." have adopted similar marketing and promotional strategies, drawing valuable lessons from the series' triumph at the Pan-Indian level.

3.6. STRONG STORYTELLING

The storytelling and narrative techniques employed in the Baahubali series, K.G.F. series, and Robot 2.0 represent a new era in Indian Cinema. These pan-Indian South movies mix traditional elements with cutting-edge technology to craft engaging narratives that appeal to the audience at a pan-Indian and global scale.

The Baahubali series, directed by S.S. Rajamouli, draws heavily from Indian mythology and history to create an engaging epic. It revolves around power struggles and moral dilemmas in the kingdom of Mahishmati. Rajamouli's adept storytelling, deeply embedded in cultural and traditional elements, intertwines themes of duty, sacrifice, loyalty, and betrayal, forging a strong emotional bond with audiences Suresh (2023). The well-developed characters like Baahubali, Bhallaladeva, and Shivagami add complexity and richness to the story. The films use thrilling, unexpected plot twists and highly emotional moments to maintain a gripping narrative. Additionally, the Baahubali series employs state-of-the-art visual effects and elaborate set designs, immersing the audience in the grandeur of the mythical kingdom.

K.G.F. The series, directed by Prashanth Neel, offers a distinct narrative, drawing inspiration from historical events. It follows an orphan's rise in the Mumbai Mafia against the backdrop of the Kolar Gold Fields in Karnataka state of India. Neel's storytelling seamlessly combines elements of crime drama, political intrigue, and personal redemption. The narrative is deeply rooted in the socio-cultural context of Kolar, with the gold mines symbolizing ambition and power. The character of Rocky, portrayed by Yash, undergoes a transformative journey, reflecting the intricacies of human nature. The films also delve into power dynamics, greed, and survival, connecting with audiences' shared experiences.

Robot 2.0, directed by S. Shankar, explores a futuristic narrative centred on the repercussions of advanced technology. The film tackles ethical dilemmas surrounding artificial intelligence, conflicts between humans and machines, and environmental issues. Shankar's narrative is firmly grounded in contemporary societal concerns, encouraging audiences to engage with the story on a thought-provoking level. The film's antagonist, played by Akshay Kumar, embodies the consequences of technological progress gone wrong, adding a human dimension to

the narrative. Furthermore, Robot 2.0 employs groundbreaking visual effects and innovative cinematography techniques to deliver a visually stunning experience.

R.R.R. stands as a cinematic triumph in Indian filmmaking, particularly in storytelling and narrative technique. The film, set in the backdrop of India's pre-independence era, brilliantly fictionalizes the lives of two prominent freedom fighters, Alluri Sitarama Raju and Komaram Bheem, who are from the Telugu states of Telangana and Andhra Pradesh of South India. Their struggle for independence, different in their approaches, represented by the themes of fire and water against colonial oppressions, forms the core of the film's narrative. This resonated profoundly with the ubiquitous theme of righteousness and sacrifice, allied with values exemplified by mythological figures of Ramayana.

The film strategically intertwines historical events with a rich, fictionalized narrative, offering a gripping story that is both entertaining and educational. It masterfully employs suspense, intricate character development, and emotionally charged sequences to maintain a captivating storyline. By blending the grandeur of historical context and deeply personal stories of heroism, R.R.R. achieves a fine balance between epic scale and intimate human experiences.

Two of the legendary filmmakers in the global cinematic experience have offered their views and comments on "R.R.R.", James Cameron expresses his admiration by saying, "It is such a feeling to watch the film, the setup, water and fire, the story, reveal after reveal and then you show what happened in the back story, it's like all of them are homely setup, the twists, turns and the friendship, it gets to the point where he can't kill him when the other reverses, it just so powerful and I loved the fact that you just threw the whole thing, It's a full show" Culture (2023) and Steven Spielberg in an exclusive conversation with S.S. Rajamouli, he says that "the movie was outstanding, appreciated the performances of the cast, it was extraordinary to look at the movie" Entertainmnet (2023). R.R.R. exemplifies the prowess of Indian filmmaking in weaving together historical events, cultural ethos, and mythological elements into a narrative that resonates not only with the Indian audience but also garners International acclaim. It stands as a testament to the potential of Indian Cinema to tell stories that bridge cultures and captivate audiences worldwide.

Across all three series, the narratives transcend language and cultural barriers by incorporating universal themes and emotionally resonant storytelling. The filmmakers adeptly integrate elements from Indian culture, history, and mythology, providing a sense of cultural authenticity while appealing to a global audience. These films showcase the potential of Indian Cinema to produce narratives that resonate on a worldwide scale, highlighting the creative and narrative prowess of contemporary Indian filmmakers.

3.7. TECHNICAL ADVANCEMENTS

The Pan-Indian South cinema has witnessed a notable surge in technical advancements, placing it at the forefront of Indian filmmaking alongside Bollywood. This progress is prominently visible in iconic films like the Baahubali series, K.G.F. series, Robot 2.0, and R.R.R. These movies have matched the production values of their Bollywood counterparts and made significant strides towards reaching global standards.

Incorporating state-of-the-art visual effects (VFX) technology is a key factor contributing to this surge. The Baahubali series demonstrated a mastery of VFX techniques, creating breathtaking visual spectacles that rival international

productions. The grandeur of epic battle scenes and the recreation of mythical worlds showcases a level of technical sophistication that was previously uncommon in contemporary Indian Cinema. The K.G.F. series exhibited meticulous attention to detail in accurately recreating the period setting of the narrative. The film's use of visual effects to transform modern locations into historically accurate settings is evidence of the advancements in Indian filmmaking techniques.

In Robot 2.0, the use of technology goes beyond visual effects. The film explores themes related to artificial intelligence, requiring a seamless integration of practical effects, prosthetics, and digital augmentation to bring the narrative to life. This ambitious undertaking demonstrates a leap forward in Indian Cinema's technical capabilities in its portrayal of historical events, which demanded a high level of technical precision. The film's recreation of the early 20th century necessitated meticulous attention to detail in production design, costume, and cinematography. The seamless integration of practical effects with digital enhancements showcases technical finesse on par with global standards.

Furthermore, adopting high-quality sound design and cinematography in these films further emphasizes the commitment to technical excellence. Pursuing superior audio-visual experiences has become a hallmark of Pan-Indian South cinema. Compared to Bollywood, which historically dominated the Indian film industry, these films represent a significant shift in approach. The Pan-Indian South cinema is now setting new benchmarks in technical prowess, challenging the conventions of Indian filmmaking. The success of the Baahubali series, K.G.F. series, Robot 2.0, and R.R.R. not only within India but also on a global scale attest to the fact that these films have not only caught up but are actively shaping the future of Indian Cinema with their technical ingenuity.

4. CONCLUSION AND DISCUSSION

In conclusion, the emergence of Pan-Indian South cinema represents a groundbreaking shift in pan-Indian Cinema, challenging the longstanding dominance of Bollywood and reshaping the landscape of India Cinema. Through a comprehensive analysis of critical compositional elements and narrative paradigms, this research paper has illuminated the multifaceted factors contributing to Pan-Indian South films' success and widespread appeal. One of the defining features of Pan-Indian South Cinema is its ability to transcend linguistic and cultural boundaries, fostering a sense of inclusivity and accessibility that resonates with audiences across India and beyond. Thi The strategic use of multilingual releases exemplifies this iversal themes drawn from Indian mythology and culture, and the incorporation of high production values to create stunning cinematic experiences.

Moreover, Pan-Indian South films have leveraged innovative marketing and promotional strategies to maximize their reach and impact, capitalizing on digital media platforms and collaborating with major production houses of regional Cinema and Bollywood to broaden their audience base. This proactive marketing approach has generated widespread anticipation and excitement surrounding these films. Pan-Indian South Cinema has also demonstrated a commitment to technical excellence, embracing cutting-edge visual effects, sound design, and cinematography to deliver immersive and captivating storytelling experiences. These technical advancements have not only matched but also surpassed the standards set by Bollywood previously, establishing Pan-Indian South Cinema as a trailblazer in Indian filmmaking.

Furthermore, the critical acclaim and global appeal garnered by Pan-Indian South films underscore their significance within India and on the international stage. Films like the Baahubali series, K.G.F. series, Robo 2.0, and R.R.R. have captivated audiences worldwide, showcasing the creative and narrative prowess of contemporary Indian filmmakers and elevating Indian Cinema to new heights of recognition and acclaim.

In essence, the emergence of Pan-Indian South Cinema represents a cultural and artistic renaissance within the Indian film industry, offering a diverse array of narratives that celebrate regional identities while resonating universally. As this cinematic movement continues to evolve and flourish, it promises to shape the future of Indian Cinema and inspire audiences across the globe.

The phenomenal success of the Bahubali series brought a renewed perspective for both regional and Hindi-speaking audiences, prompting them to reconsider the influence of regional Cinema on a national scale. Mainstream Bollywood swiftly recognized the triumph of these Baahubali films and attempted to replicate it, albeit without success. When watching movies like Kalank (2019), Manikarnika: The Queen of Jhansi (2019), and Thugs of Hindostan (2018), the echoes of the Baahubali series are palpable, as they endeavour to craft larger-than-life characters and narratives on the screen FC (2020). Whereas there came several films from south India after the success of the Baahubali series that had a similar impact on the Pan-Indian Audience, notably Tamil film Robo 2.0 directed by S.Shankar with superstar Rajnikanth in the lead and Akshay Kumar in the Antagonist role, K.G.F. Chapter 1(2018), a Kannada film directed by Prashanth Neel with Yash in the lead role, K.G.F. Chapter 2(2022), Saaho(2019), Raadheshyam(2022), R.R.R. (2022) directed by S.S.Rajamouli with Ram Charam and Jr N.T.R. which won an Oscar and received critical acclaim around the globe, transcending the regional and national boundaries, Kantara(2022) directed and acted by Rishabh Shetty, Pushpa: the Rise(2021) directed by Sukumar with Allu Arjun in the lead and most recently Jawan(2023) directed by Atlee with Shahrukh khan in the lead, Kantara(2023), Karthikeya 2(2023), Hanuman(2024) which contributed to a more inclusive cinema of the Pan-Indian Narrative.

The 'Baahubalisation 'of Bollywood is something that has been in the mainstream film media with the thundering success of south Indian Cinema in Bollywood, especially in recent times post Baahubali series success forcing the Bollywood to decode the success of these films, after the major productions from Bollywood could not convince the audiences to come to the theatres, like in the case of Telugu film, Pusha: The Rise (2021) vs Bollywood film 83(2021), The Hindi dubbed movie was performing well compared to the mainstream Hindi film in terms of Return of Investment (Majumdar, 2022).

5. LIMITATIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

While this research paper provides valuable insights into the emergence and success of pan-Indian South Cinema, it is essential to acknowledge certain limitations that may have impacted the scope and depth of the study. One limitation is the focus primarily on a select number of iconic films, such as the Baahubali series, K.G.F. series, Robo 2.0 and R.R.R. While these films serve as exemplary case studies, there are undoubtedly other significant contributions to Pan-Indian South cinema that warrant further exploration. Additionally, the research predominantly draws from secondary sources such as film reviews, industry analyses, and interviews, which limited the depth of the analyses compared to primary research methods

such as interviews with filmmakers and audience surveys. Moreover, the research primarily focuses on narrative and technical aspects of Pan-Indian South Cinema, potentially overlooking other critical factors such as socio-political contexts, economic influences, and audience reception.

Addressing the limitations above will further enrich our understanding of Pan-Indian South Cinema, and several avenues for future research are recommended. Firstly, conducting in-depth case studies of additional films beyond the ones analyzed in this paper would provide a more comprehensive overview of the diversity within Pan-Indian South Cinema. Exploring lesser-known or independent productions such as Karthikeya 2(2023) could uncover unique insights into emerging trends and alternative narratives within the cinematic movement.

Secondly, incorporating primary research methods such as interviews with filmmakers, industry professionals, and audience members would offer firsthand perspectives and nuanced insights into pan-Indian South films' creation, reception, and impact. These interviews could delve into creative decision-making processes, challenges faced during production, and audience preferences and perceptions.

Furthermore, future research could explore Pan-Indian South Cinema's socio-political and economic dimensions, examining how regional identities, globalization, COVID-19, and industry dynamics shape films' production, distribution, and reception within this cinematic movement. Additionally, comparative studies between Pan-Indian South Cinema and other regional or national film industries, such as Bollywood or Hollywood, could provide valuable insights into Pan-Indian South Cinema's unique characteristics and contributions to the global cinematic landscape.

Lastly, longitudinal tracking of the evolution and impact of Pan-Indian South Cinema over time would offer valuable insights into the trajectory, growth, and continued relevance in the Indian and global film industries. By addressing these recommendations for further research, scholars can contribute to a more nuanced and comprehensive understanding of Pan-Indian South Cinema and its significance within the broader context of Indian and world Cinema.

CONFLICT OF INTERESTS

None.

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