



Jagannath Consciousness on Digital Platforms: A Study of Doodles and Drawings on Social Media

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Abstract. Jagannath Culture and Folklore have inspired numerous artists from different regions. Through addition to being represented in films, online series, documentaries, and cartoons, it has now been represented as doodles. Now that social media is thriving, all primary sources of entertainment and secondary types of education are being slowly replaced by sites like Instagram and Facebook. In order to familiarise the younger generation with the religious beliefs, experiences, and traditions that define the character of the state of Odisha, this study seeks to shed light on how the Jagannath Tales have been portrayed as doodles on Facebook and Instagram. The younger generation in Odisha is now hostile to religious doctrines that might be useful in the contemporary age, which is riddled with problems, due to the embrace of westernisation and the emergence of modernity. On Instagram and Facebook, however, the portrayal of Jagannath Folklore as Doodles or Cartoons has revived and popularized these long-forgotten religious and cultural rituals. These doodles by VishayVastu, arbygurudesign, and more, have gained recognition from all over the world for their innovative depictions of amusing tidbits of Jagannath tradition and folklore that also provoke an interest in exploring Odia mythology in a way that the young audience can relate to. It has brought them closer to their ancestry. By using Reader-Response theory, this study aims to document the evaluations, comments, likes, hashtags, shares, and reposts that these drawings have generated and the debates that they have caused in the State, to understand how the younger generation is responding to this type of religious depiction. Additionally, it would explain why such posts receive hundreds of likes but no follows. The study intends to demonstrate how long-standing narratives have always been represented in conventional ways, but the introduction of new digital channels has maintained public interest in it. The goal of this study is to closely examine the portrayal of Jagannath culture on digital platforms and how it can be the most effective way to introduce this culture to the next generation.

Keywords: Jagannath Tradition and Folklore, Instagram and Facebook, Doodles and drawings,

1 Introduction

Odisha is known as the land of Mahaprabhu, and the rich Jagannath Cult has been propagated far and wide and is being adopted by many from other countries. Jagannath Cult and Consciousness spreads the message of peace and preaches the values that transcend all social and economic divisions. However, conventional modes of Jagannath worship are steadily disappearing amidst the conundrums of a fast-moving world. For instance, The Lakshmi Puran, primarily read on Lakshmi Puja or "Mana Osa" in Odisha, is read by fewer people nowadays. Additionally, with Live visuals of the Puri Temple being streamed on social media channels such as YouTube, devotees have realized the role digital platforms can play in bringing them closer to the three Lords.

With the advent of the digital era, forms of cultural representations are also transforming and entering into the digital space. Digital platforms have become an integral part of the younger generations and have also exposed them to cultures all around the globe. It has offered them a source to exhibit their thoughts, emotions, and creativity and now their religiosity and spirituality. Considering the need to propagate religious beliefs and cultural practices at Odisha's core, social media creators in Odisha are using short, simple yet picturesque Doodles on Instagram and Facebook as a new form of edutainment that entertains and imparts Jagannath Culture and tradition in a way that the young minds can resonate with.

As the newer generation is always in a rush, the visually appealing cartoons have tried to simplify tales from the Jagannath cult in a way that can appeal to a wider audience and even familiarize the unversed with the culture. Moreover, such forms of religious representation can highlight and promote a more positive and inclusive view.

2 Literature Review

The technique of representing mythical tales as series or movies is a phenomenon that has been around for a while. It has long prevailed and has helped preach religious texts and beliefs far and wide. It even took such takes to those underprivileged or rural areas wherein, due to being illiterate, many people could not read religious texts such as the Ramayan and Mahabharat. For instance, when the widely popular TV series "Ramayan" aired on Doordarshan, people were so captivated by the portrayal of the Gods and Goddesses that they would worship their TV sets and hailed the actors and actresses as forms of the divine. Similarly, when during the pandemic, it was aired again, it also created a huge uproar and witnessed a similar jest as well.

Likewise, several animated series, such as Hanuman, Krishna-The Birth, and more, were not only hugely successful financially but were also able to have a profound impact on the children's minds that sparked their curiosity to explore the characters and their stories further. Similarly, several research works have been prepared that reflect upon the role of sources of entertainment in preaching religious values, practices, culture, and rituals of the state of Odisha. In this context, Deepanjali Mishra and Golak Bihari Palai, in *Dharabibarani: An Analysis of Sri Jagannath on Digital Platform* (2022), illustrate the relevance of such mediums in propagating Jagannath folklore. The series depicts the creation of the three Lords from a piece of wood, the combined effort

of the tribals and Brahmins to establish the temple for The Lord, and more. It delves deep into the tales deprived of attention from the general mass.

In his paper, *Influence of Jagannath Culture on People of Orissa (2006)*, Rajendra Kumar Mohanty sheds light on the numerous rituals and festivals interlinked with Jagannath tradition, without which the rich Orissan culture would cease to exist. He talks about the tradition being that of the masses, which thus promotes a sense of belongingness and unity among the devotees. This rich culture also stands for equality among all, irrespective of caste, religion, creed, etc., and seeks a world bound by humanity and kindness towards all.

Guruprasad Mohapatra and Swati Samantaray, in their paper *From Inner Peace to World Peace: Jagannath in the Literature of Odisha (2017)*, refer to the tradition as one that binds Odias all across the globe and one that condemns all sorts of discrimination. It also speaks about the rich history and the numerous cultures that have contributed towards the emergence of the Jagannath Cult and highlight the concepts of synthesis, assimilation, and progression it teaches. In this respect, they state, "The Lord has been a beacon of inspiration highlighting the principles of synthesis, integration, and accommodation since centuries together" (Mohapatra and Samantray 170).

Heinz Scheifinger, in his paper, *The Jagannath Temple and online Darshan (2009)*, reflects upon the fact that it has brought humanity closer to divinity. He suggests that with the rise of online darshan, devotees have been able to see the Lord throughout the year. Such platforms have not diminished the relevance and value of offline visits but rather have provided an alternate way for devotees who are not able to visit.

Therefore, it is evident from recent research works that studies on the representation of the Three Deities focus primarily on the influence of the Cult on the masses. It also highlights the various forms of religious representation in modern times, such as series, online darshan, and more, which have opened up new ways for devotees to be close to their Lord and, with it, to their cultural roots. Although several studies have been created on the significance of digital platforms in cultural communication, the role of doodles and drawings has yet to be addressed. Moreover, researchers have also failed to take into account the impact of social media, where a majority of the population is constantly available, in portraying the Jagannath Cult and reaching out to a larger audience.

Doodles, drawings, or cartoons inspired by the age-old Jagannath tales already exist on social media platforms and have even garnered a lot of attention from the masses. The primary reason is that "cartoons can amuse, make us laugh but also to provide social observations on key aspects of reality" (Mateus, 2016). In his paper, *Political Cartoons as Communicative Weapons – The Hypothesis of the "Double Standard Thesis" in three Portuguese cartoons (2016)*, Mateus states the impact of political cartoons in commenting upon any particular event within a time frame. He further adds that even though cartoons joke and distract, they can be a powerful form of political communication.

Similarly, Dr. M Anuradha and Dr. S. Kannan have stated in their paper, *Cultural constructs in popular television cartoon programs – A content analysis (2016)*, that foreign producers target the culture of India, which can have an adverse impact on the

impressionable minds of young children. Further, they have highlighted how foreign cartoons can bring in alien cultures.

Considering all the above facts, it is apparent that cartoons can be influential and, in the right hands, can be the tool to bring about societal change. Therefore, their depiction on social media can be a viable medium that can effectively and efficiently work as an impactful form of religious representation. The role of social media platforms such as Instagram and Facebook, where the youth is present today, must be addressed entirely. Yet their roles remain ignored, and their potentiality remains unexplored. The crisp yet informative content available on such sources has been quite alluring for the younger generation, and as a result, such posts have managed to gather millions of likes, views, and shares.

For instance, the page Vishayvastu primarily focuses on the tales told by the Lakshmi Puran. It portrays each vital segment of the text in the form of doodles, which are not only pleasing to the eyes but also narrates each story in a manner that educates and informs the viewer within a span of a few seconds about the importance and the relevance of these mythological texts.

Several other social media accounts nowadays have introduced a new form of religious representation, that is, in the form of doodles and drawings. This study sheds light on such new forms of expression on social media platforms, which portray the titbits of Jagannath Folklore, and has even endeavored to unravel why such posts have managed to grab hundreds of likes and shares. It further brings to light how such modes of representation can familiarize the younger generations with the religious doctrines and culture that can be useful in the contemporary age.

3 Methodology

Cartoons or doodles on Instagram and Facebook are mere symbols used for cultural communication. To understand the reasons behind their growing popularity and to explore how they can be implemented for further cultural development, it is essential to analyze each symbol and the meaning it conveys. In this context, Yuri Lotman's cultural semiotics theory can aid in understanding the information that each cartoon/image/symbol provides. "To a semiotician (a person who analyzes semiotics), a word, a text, a shirt, a hairstyle, a television image, anything can be treated as a symbol, as a piece of information that needs to be decoded and analyzed to find out its meaning" (Long and He 2021).

Moreover, social media posts exist and thrive upon the reaction or response they receive from the audience. With the emerging cancel culture in our contemporary age, any content that generates a consensual dislike is getting scrapped or canceled by the viewers. Therefore, the power now lies with the recipient or the viewers to choose the forms of entertainment. To analyze social media's role in bringing the younger generation of Odisha closer to their rituals and practices, Barthes' Reader response theory has been implemented here.

In his Reader Response Theory, Roland Barthes emphasizes the construction of meaning through the impressions that a particular work creates on the audience. Similarly, the current study focuses on the responses that the social media posts, specifically the doodles, have generated across the State. For this purpose, the reviews, comments, likes, shares, hashtags, and controversies shall be documented and evaluated.

4 Objectives

By examining the data mentioned earlier, this study shall analyze the sudden upsurge in interest in the age-old mythical tales, as is evident from the steadily increasing likes and comments in each post. It shall further elucidate each aspect of the doodles that the youth can find alluring to incorporate those factors while executing each tradition into a visual representation. By implementing reader-response theory, the study aims to illustrate the impact of such forms of religious expression on young minds and how such mediums can be further utilized to bring the youth closer to their roots.

It will also reflect upon the negative remarks or the controversies that such forms of art have created in the State to discuss further the aspects that should be considered while handling such subjects in a State like Odisha where the devotees are deeply connected with the Deities. It also helps form an idea based on which content can be created that is not offensive or misinformation. Keeping Odisha's traditions, rituals, customs, and religious practices alive is essential to keep the youth in sync with the rich culture that Odisha is known for.

5 Results and Discussion

5.1 The Doodles and their Connection with Jagannath Consciousness

As mentioned, Jagannath Culture has excavated its way into numerous forms of entertainment, such as TV series, movies, cartoon serials, and more. However, with the advent of digitalization, the masses, especially the younger audience, are inclined towards social media platforms. "Social media also afford the construction and maintenance of local communities and cultural identities. For instance, users with a shared interest, occupation, activity, or offline connection, such as hometown, may communicate online using a shared language, vocabulary, or code" (Sandel and Ju 1). Therefore, with the introduction of doodles on Instagram and Facebook, a renewed interest in mythical tales has been noticed among the contemporary youth. This has become evident in the rising number of likes and followers; such accounts and pages are generating steadily.

To further explore the cause of the sudden rise in interest and attraction for such forms of religious representation on social media, the content, and figures created by Vishayvastu on Instagram have been chosen for the study. The page was created by Dshprem Nayak, as mentioned on the page itself, and is followed by more than eleven thousand users. It has already posted over One-hundred and sixty posts, all of which are dedicated to different Gods and Goddesses from Hindu scriptures, and shed light

upon a crucial mythical tale that not only speaks about the rich Hindu culture but also about the valuable teaching it puts across.

In the highlights section of this particular social media page, the admin or creator of the page has posted a series of posts that have received over fifty thousand likes and comments. These posts are primarily of the three Deities and Maa Lakshmi, depicting a part of the Lakshmi Puran. In the next sections of the study, the factors that have contributed to the rise in demand for such religious social media content shall be analyzed.



Fig. 1. An animated image of Lord Jagannath and Lord Balaram in His divine form with flowers in both their hands and Lord Jagannath holding a flute in his hand, in the field with the cows. (P.C: VishayVastu)

Doodles by Vishayvastu have gained prominence for their innovative depictions of amusing tidbits of Jagannath tradition and folklore. There has been a sudden renewal of interest in Odia mythology, as evidenced by the comments posted on the said pages. The growing cultural awareness and information about the Jagannath Cult being more than the annual Cart Festival has invoked an enthusiasm to explore the culture more deeply. The vibrant, colorful, and whimsical representations have generated a fondness for the doodles. Colors have long been associated with different emotions or messages that they stand for. While addressing the younger generation, one needs to look at their mindset and thought process to acknowledge what would be acceptable and even the minute details such as color preferences.

5.2 Color

As the doodles constitute various bright colors, they have managed to symbolize freshness and are also quite pleasing to the eyes. For example, in the figure above, Fig.1, the deep green color, the golden color of the Lord's garments, etc. all exude a soothing calmness and brightness that appears and feels natural. "According to *The Designers Dictionary of Color*, turquoise (the unofficial Gen X color) is associated with nature

and considered soothing, even though it's much brighter than the muted shades that boomers prefer" ("How Color Plays into Generational Marketing"). Thus, the contemporary age is witnessing a love for brighter shades among the young generation.



Fig.2. An animated depiction of Maa Lakshmi accepting prayers of Sriya Chandaluni, and Lord Balaram scolding Lord Jagannath for letting the Goddess visit the house of Sriya Chandaluni. (P.C: VishayVastu)

5.3 Anthropomorphization

"In the context of the study of attractiveness-related media content, then, cultivation theory would posit that media messages serve as agents of socialization regarding what to think about prettiness, handsomeness, and so forth. This would be particularly true for young viewers who are exposed rather heavily to such media messages through the types of programming that they tend to view" (Klein and Shiffman 2006). The social media content portrays the Three Lords with human-like features that are asymmetrical and have certain flaws. Through this, the creators have tried to portray a rather positive body image in an age that is outrageously obsessed with appearances. The three Deities are represented with child-like features and innocence, which have been pleasant on the eyes and amusing and calming to watch. "If the kids watch more characters like them or similar to them, it gives or provides them confidence that there are others like them" ("Character Representation in Kids Cartoons").

The anthropomorphization of the Lords has helped young minds relate to it and imbibe the values preached by the tales of Lord Jagannath. As Maar E Tamm states, "the anthropomorphic concepts of God diminished with increasing age without disappearing entirely. In contrast, the frequency of symbolic composition in drawings increased with

age" (Tamm,2006), which has resulted in a detachment that has taken the masses away from the valuable lessons that Jagannath Consciousness has to teach. Therefore, witnessing the Gods and Goddesses as humans (see Fig.2) helps people see a reflection of themselves in the Deities and not perceive their teachings as unattainable by mortal men.

In contrast to the actual image of the three Lords, these characters have all the physical features of ordinary human beings that help people relate to them and, as a result, learn from their behavior and experiences. Additionally, the creators have tried to elevate those features, such as the eyes twinkling with tears, to elucidate kindness and nobility that can appeal to His devotees. Such depictions can evoke deep-rooted emotions that lie in the subconscious of every Odia and every devotee. It also symbolizes the culture that these animations stand for, one that is unbiased and impartial and spreads the message of kindness to keep innocence in human beings alive even in the most tumultuous of times.

Thus, the human-like features or the anthropomorphization of the three deities help people find ways to connect with the teachings preached by their tales and incorporate them into their own lives. It also eradicates the ideas of a rigid or orthodox religious hierarchy and imparts the message of purity, equality, and oneness at the core of the Jagannath culture. (See Fig.



Fig.3. Lord Jagannath scolding Goddess Lakshmi for visiting sriya Chandaluni while Lord Balaram stands at the steps of Bada mandir.

5.4 Selection of Stories

Apart from the aspects mentioned above, another vital factor that has kept viewers hooked to such representations is the wise selection of stories made for religious depictions. For example, in the *Lakshmi Puran*, numerous instances are educational and humorous. However, specific segments are essential to the message that the sacred texts endeavor to spread. Selecting the essential segments that encompass the whole essence of *Lakshmi Puran* are quite difficult, yet the creators have managed to depict it in a few images and slides.

For example, in the illustration given above (see Fig. 3), Vishayvastu has chosen one specific moment that depicts the spat between Lord Jagannath and Goddess Lakshmi, in which the Goddess can be seen without her ornaments and with a rigid stance and angry expression, which appears empowering. As per Schefflen, "Configurations of posture or body positioning indicate at a glance a great deal about what is going on in an interaction" (Schefflen, 316). Her posture has been termed empowering here because, in contrast to the obedient and submissive female characters portrayed in mythology, Goddess Lakshmi is shown arguing with Lord Jagannath, her husband, and her posture is such that it depicts disobedience or objection to the Lord's words.

It further sheds light on the fact that contrary to the age-old beliefs that women should obey their husband's orders unthinkingly, which has been prevalent in many parts of Odisha even today, the religious texts of the State preach equality, irrespective of gender. It is an important lesson that must reach the State far and wide. It is only possible through social media as even the youth in the most rural villages now have access to the internet and electronic devices such as mobile phones. "Consequently, the youth of India has turned tech savvy with the new electronic media channels, e.g., radio, satellites, television channels, mobile phones, laptops, and computers with mobile internet. This has proved to be a powerful force in the social transformation of urban as well as rural youth of India" (Patwari, 2).



Fig 4



Fig 5

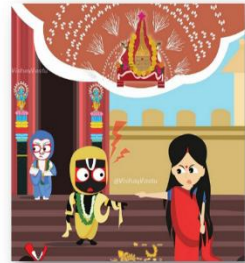


Fig 6

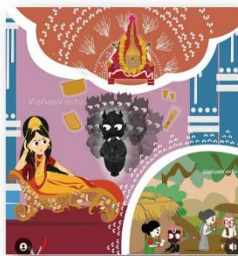


Fig 7



Fig 8

Fig.4 to 8. An animated description and the gist of Lakshmi Puran depicted in five images.

Description of Images

Fig 4: Cover of Lakshmi Puran depicting Goddess Lakshmi resting upon her armchair with her noble disciple by her side.

Fig 5.: Goddess Lakshmi seen visiting the humble abode of a Chandaluni or a woman of lower caste. It also depicts Lord Jagannath and Balaram discussing her act of stepping into a lower caste house as against their rules and as an inexcusable deed.

Fig.6: Fight between Lord Jagannath and Goddess Lakshmi wherein He instructs her to leave the Puri Temple, and she, in a fit of rage, takes off all her ornaments and curses the Lord while vowing to return only when the Lord seeks forgiveness.

Fig.7: Goddess Lakshmi is seen resting upon her armchair while instructing her humble disciple, *Asta Betala*, to steal away all the riches and food from the *Bada Deula* to make the Lord beg for every morsel of rice. It also shows the Two Deities begging on the streets as beggars.

Fig.8: Shows the concluding part of *Lakshmi Puran*, when finally, in the end, the Lord forego their ego and agrees to bring down all caste-based discrimination inside the *Bada Deula* while seeking forgiveness from the Goddess and asking her to reunite with Lord Jagannath.

5.5 Slide Shows and Videos

Vishayvastu, to make the narration even more fascinating for the viewers, has merged the pictures into a coherent slideshow, with each consecutive image gradually depicting the next part of the story (see Fig. 4 to Fig. 8). Various factors have made such videos worth the watch and have even kept the viewer's interest intact. For some, watching mere pictures one after the other can get monotonous and repetitive. But presenting them as videos with the images smoothly merging into each other with Odia religious songs playing in the background can appear effortless but effective in preaching the ideas. The popularity of such posts can be proved through the comment provided below(fig.9).



Fig.9. A comment by a follower on the page of VishayVastu, stating his eagerness for the next tales. (P.C.: VishayVastu)

Additionally, Vishayvastu adds Odia Bhajans to these video posts, which makes them aesthetically pleasing. It further brings the younger generation back to their tradition, culture, folklore, and folksongs.

5.6 Duration

Also, the duration of these videos is another major factor that keeps it all the more exciting for the viewers. Each video lasts a minimum of thirty seconds and a maximum of one minute, within which he tells the whole story. In other words, he mentions the gist or the highlight of the entire text, which is crucial to understanding the real essence of the tale and what it represents. As the younger generation is getting fonder of things that can be done quickly without much effort, these videos epitomize all their desires in a crisp form of religious representation. The digital narration has managed to pique their interest in a manner that they are now desiderating for more, as is evident from the comment posted on their social media page (see Fig. 10).

Superb and dhanyavad for sharing such beautiful and creative pictures.. can we get the full version @vishayvastu

Reply

View 4 previous replies

Fig.10. A comment by a follower thanking the admin of the page for sharing animated pictures of the tales and asking for the full version.

The layout of the official page of VishayVastu is such that it is convenient to navigate through without being tiresome, as it is an amalgamation of different mythical tales presented in the form of doodles, with a few videos at intervals. However, of all the stories told by the creator, the ones that managed to grab the viewers' attention were the tales told by Lakshmi Puran, a religious text that is not read by many and whose reader base is gradually declining. It has renewed people's interest in the text, and the comment provided in Fig.11 depicts the same.

Kete sudar mo jaga au mo maa r puran..
Kete sudar mo odia lokapratha 🙏

Reply

Fig.11. A comment by a user, appreciating the beauty of the pictures and the values preached through the religious tales.

The above written comment is in Odia language which means: How beautiful is lord Jagannath and Maa Lakshmi Puran...how beautiful is my Odia folklore.

The above-stated factors argue the role such doodles on social media can play in propagating religious doctrines, practices, beliefs, cultures, and customs to the younger generation in a highly modernized world. It is also crucial to shed light on the necessity of such texts in our contemporary era and not limit it to religious representation, revival, and relevance only. "Containing around five hundred fifty couplets, it is somewhat longer than a typical *brata katha*, and unlike typical brata katas, it deals with not merely how a ritual has to be performed, and what benefits come to the one who performs the ritual and the hardships that await the one who does not do so, it is also concerned with the nature of virtuous life" (Patnaik, 2014).

5.7 Preaches Key Concepts

As stated earlier, Lakshmi Puran discusses various concepts such as equality, feminism, and more. As Goddess Lakshmi steps into the hut of a lower caste woman, delighted and satisfied with her ways of worship, devotion, and dedication, it enrages Lord Balram, who then asks Lord Jagannath to prohibit Goddess Lakshmi from stepping into the Temple or "*Bada Deula*." Reluctantly, Lord Jagannath agrees to follow his elder brother's orders. Offended and enraged over being sent out of the Temple, Goddess Lakshmi vows never to return unless she makes the two deities suffer and repent. Finally, she fulfills her vow and gets reunited with the Lord.

Per the Lakshmi Puran, when Goddess Lakshmi vowed to make the two deities suffer, her primary motive was to teach a lesson to all men folk who feel that women are commodities that can be replaced. It, thus, stresses the need to treat women as equal to men and as crucial as well.

Finally, when Maa Lakshmi reunites with Jagannath, per the Lakshmi Puran, the Lord grants her wishes. He proclaims that inside the *Bada Deula* (Puri Temple), there shall be no discrimination based on caste. It is a practice that is still prevalent in the Puri Temple today, where all the devotees, irrespective of their caste, sit together and have their food or *Mahaprasad* together.

Discrimination based on caste has long been prevalent in Odisha and is still rampant in some parts of the State. The *Lakshmi Puran* sends out a message of equality and fraternity in a way that even the most rigid religious hierarchy would be compelled to follow it as it is as much a *Jagannath Katha* as it is a *Lakshmi Puran*.

Jay Maa Laxmi 🙏... Thank you for
highlighting Odia festivals and rituals 🙏

Reply

Fig.12. A user commented thanking the admin for sharing and highlighting Odia culture and rituals.



Fig.13. A user commented stating that he was ignorant of the culture, hinting that he got to know about it from the page. (P.C.: VishayVastu)

As is evident from the comment above, viewers have shown keen interest in the posts and are eager to explore the page further. They have even encouraged the creator of these doodles to develop more such illustrations that highlight the Odia culture, folklore, and traditions. These animations or doodles have compelled them to relish and revel in the beauty of the Orissan culture. What was even more surprising was the comments received by some users who, despite being Odias, are unfamiliar with the rich history and folktales, which further emphasizes the need for modern ways of religious propagation for the spiritual awakening of the youth. Therefore, the reasons stated above and the comments gathered from the posts reflect the relevance of such doodles that have been deprived of attention and can become the most effective and efficient form of religious propagation.

5.8 Controversies

Apart from the love it has garnered, these doodles have also created controversies, which also bring to light certain limitations and measures that one must practice while dabbling in mediums of religious representation.



Fig. 14. An animated picture of Lord Jagannath, Lord Balaram, and Goddess Subhadra, lying on their beds inside the *Anasaraghara*, with fever and thermometres in their mouths. (P.C.: OTV News)

The image above sparked outrage in the State as the servitors of the three Lords were dissatisfied and enraged with the representation of the deities with thermometers in their mouths and seen as sick and helpless. "The cartoon's message is so offensive. No one can feature the Lord of the world (Jagannath Ji) like this. We are strongly condemning this kind of artwork. We don't know who has done this, but that person has to apologize for his wrong interpretation of the holy trinity's ritual." ("Odisha Lord Jagannath and His Siblings Cartoon Sparks Controversy"). The senior servitor commented at Puri after the above illustration went viral on social media.

Per the ritual, they catch a fever after the "*Snana Yatra*," in which the three deities are bathed with 108 pitchers of water. According to the ceremony, after the Lords catch a fever, they are taken to the *Anasara Ghara*, where the *Daityapatis* and the *Raj Vaidya* worship them. The *Anasara Ghara* is a secret room into which no one is allowed. As the picture above describes the scene inside the *Anasara Ghara*, the insides of which are shielded from the general public's view, it was considered offensive by many, and a legal complaint was filed against it.

During the period in which the Lords remain inside the *Anasara Ghara*, their devotees worship their images or paintings, waiting eagerly for the Lord's *Darshan*. This controversy reflected the general mindset of the ordinary people and the need to put across Jagannath Culture in a way that maintains the artistic enthusiasm of the doodles but simultaneously considers the devotees' sentiments.

Many Doodles that depict the lives of the Three Lords have been shared; however, this particular one created a stir. The servitors' primary concern was how the age-old tradition of maintaining the secrecy of the *Anasara Ghara* was disregarded. According to them, it was an attack against the religion and culture of Odisha that helped form the Odia identity. Secondly, the representation of the three deities as sick and helpless was, in a way, derogatory to the influence the Lord of the world has on His devotees. Thirdly, the *Anasara Ghara*, per the Jagannath tradition, is for the Lord to rest after catching a fever. In the meantime, no devotees except the divine servitors can see Them. Therefore, it irked the Lord's servitors and thousands of devotees around the State. While implementing such art forms for religious and cultural enlightenment, the artists must consider the do's and don'ts and ensure that the figures or images do not get caricatured in the process.

6 Conclusion

The introduction of Jagannath Culture on digital platforms is not a new phenomenon but a concept that has been ventured into many times. However, with time, a gap has been formed between such sources of entertainment and the newer generation. As a result, the youth have now been deprived of the educational content they used to receive. In a constantly evolving world, Jagannath's consciousness can become the path toward a peaceful life and society, and the only viable medium to facilitate the same is through social media.

Doodles can be the tool for Jagannath Culture to be preached to the coming generation. The use of cultural semiotics theory has helped in analyzing the messages conveyed through the symbols, also known as doodles. With their vivid descriptions, playful structures, appropriate length, and lucid storytelling, such depictions can easily invoke interest in the age-old rituals and traditions and generate a curiosity to unravel Odia mythology to reach back to the roots and reconnect with the inner Odia-ness. It can preach the values slowly diminishing from society with the embrace of Westernization and the emergence of modernity.

To study the above data, the Reader-response theory is employed, which suggests that the reader plays a vital role in the interpretation and impact of a particular work on the audience and adds meaning and importance to it. Thus, by analyzing the positive and negative feedback received by such illustrations of the three Lords, these doodles can be utilized as a source of information that can help younger masses imbibe and incorporate the values preached by the folktales. It could replace all primary entertainment sources and act as a form of secondary education.

Amidst the rush of a highly modernized world, the conventional modes of Jagannath worship practiced by the ordinary people in each household daily are steadily declining. The pious *Lakshmi Puran*, read primarily on Lakshmi Puja or "*Mana osa*," is also being read by a few. Thus, modern methods are required to maintain an interest in such valuable religious texts as the youth can relate to them easily and quickly. As is evident from the arguments and testimonials presented in the study, the contemporary youth has shown a keen interest in religious representation through doodles. A survey of the comments, responses, and followers received by these pages reflects on its acceptance by the current generation, who is constantly active on social media.

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