

"Cultural Tapestry and Visual Storytelling: Navigating Hyperlocalization in the Odia Web Series 'Gangs of Puri'"

Mr. Sambit Mishra¹, Dr. Gyanaranjan Mishra²

¹(Research Scholar), Birla Global University

²(Assistant Professor), Birla School of Communication, Birla Global University

Abstract

This article goes at the changing landscape of content localization on Over-the-Top (OTT) platform. Throughout the world of digital entertainment, promoting local dialects through hyper local techniques poses both obstacles and opportunities for increasing cultural variety. This study looks at the complex relationship between hyper local content localization efforts, the preservation of local dialects, and the broader consequences for cultural representation in the digital era.

This research highlights the problems catering to a varied range of linguistic preferences by looking at factors including audience receptivity, technological constraints, and language hurdles that make it difficult to adopt hyper local techniques on OTT platforms. The article also explores the convenience presented by hyper localization, such as promoting linguistic bequest, interaction among local people, and enhancing the cultural fabric through digital content.

This study intends to provide glimpse into content providers' evolving ways for empowering cultural diversity and promoting linguistic inclusivity in the digital entertainment landscape by executing a extensive analysis of the impact of hyper-localization on OTT platforms and local dialects.

Keywords: Hyper-Localization, Local dialects, Localized content, OTT platform

1. Introduction

A. Background information

India is a land, filled with diversity. And Indians are speaking over a hundred languages inside and outside of the country. Aside from that, there are numerous dialects spoken by natives in various Indian states. Because of the geographical positioning of Indian landscapes, every 100 kilometres, we will encounter distinct ascents with diverse cultures. When it comes to the preservation of language and culture, media takes many forms, including articles/stories/poems/novels in journals/books, stage plays, TV shows, radio programmes, cinemas, and OTT content in the form of web series, among others.

Let us consider the state of Odisha. The natives of Odisha use Odia language as their mother tongue. The state of Odisha was established in 1936 based on language, making it the first linguistic state in India. Almost 1000 years ago the language of Odia has been evolved. In Odisha, there are various languages and dialects spoken. According to the sources cited, the predominant language spoken in Odisha is Odia, which is the state's official language and speaks by around 84% of the people. Aside from Odia, other languages and dialects spoken in Odisha include Sadan/Sadri, Munda, Savara, Desia, Kisan, Paraja (Ori), Koya, Kurukh/Oraon, Chhattisgarhi, Kharia, Mundari, Khond/Kondh, Bhatari, Kurmal Thar, Laria, Gondi, Bhumijali, Gadaba, Halabi, Bhuiya/Bhuyan (Ori), Juang, Bh. In addition to Odia, there are various more languages and dialects spoken in Odisha. Readers of this post will be surprised to learn that the odia language is told with diverse ascents within a 100-kilometer radius.

Baleswari (Northern Odia) is widely utilised in Odisha's districts of Baleswar, Bhadrak, Mayurbhanj, and Kendujhar, as well as in the southern part of West Bengal's undivided Midnapore. Baleswararia is the name given to the Baleswar dialect. Odisha's coastal and central areas, including Cuttack, Khordha, Puri, Nayagarh, Jajpur, Jagatsinghpur, and Kendrapara districts, speak Katakia (Central Odia), with distinct regional accents. The Cuttack variation is called as Katakia. Khordha, Puri, and Nayagarh districts of Odisha speak Khurda Odia. Ganjami is spoken in Odisha and Andhra Pradesh, encompassing the districts of Ganjam, Gajapati, Kandhamal, and Srikakulam. Berhampur's dialect is commonly referred to as Berhampuria. Sundargadi (North-Western Odisha): said in Sundergarh and portions of the surrounding districts of Odisha. Sambalpuri, commonly known as Western Odia, is an Odia dialect spoken mostly in the western region of Odisha, India. The primary dialect can be heard in Sambalpur, Jharsuguda, Bargarh, Balangir, and Subarnapur districts, as well as certain areas of Nuapada and western Boudh districts. It is also heard in Raigarh, Mahasamund, and Raipur districts of Chhattisgarh, a neighboring state.

According to a 2006 survey of the several dialects found in four villages in Western Odisha, the Sambalpuri

language has 75%-76% lexical similarity with Standard Odia and three-quarters of its core vocabulary. Desia is the predominant language in the southwestern districts of Nabarangpur, Rayagada, Koraput, Malkangiri, and southern Kalahandi in Odisha, as well as the hilly parts of Vishakhapatnam and Vijaynagar in Andhra Pradesh. Koraputia is a Koraput-specific variety of the Desia language. Language & accents vary by place or geographical location, as do culture, tradition, heritage, and modes of enjoyment. The desire in watching television, going to the movies, and commemorating traditions is shared by all Odisha locals, as it is with those from other states. However, when it comes to content consumption, people prefer to watch their content in their native or local language. Many content creators desire to market their work in local languages or on local platforms. I'd want to let you know that producing that type of content in a regional flavour is nothing new. From 1936, Odia people began producing Odia films on their own. They have been able to listen to news in our regional language since 1953. Doordarshan Kendra began operating in various types of transmission in 1975. Following then, various regional TV networks began operations to inform, educate, and entertain the people of Odisha. Tarang Plus, the first OTT (Over-the-Top) channel in Odisha, was established by the Odisha Television Network in 2019. Although there are other national OTT platforms in the market, Odisha has developed three more OTT platforms in later years. They have also attempted to cater to the Odisha population by translating their content into Odia.

However, it could not touch and did not impart that flavor to the Odia audience. National OTT players not only attempted to create regional language subtitles, but also dubbed dialogue in other regional languages. However, this approach failed to provide the audience with a sense of place. Odia OTT Players, like others, began producing material in regional languages after conducting several attempts. Tarang Plus, KancchaLannka, AAO nxt, and Olly Plus are among the major participants in the Odia OTT platform market. The authors attempted to provide an example to justify the issue considering the "Gangs of Puri" from the KancchaLannka platform. It is an alpha male crime thriller show.

B. Research problem or question

When considering hyper-localization of OTT platform content, several key questions can be framed to delve deeper into this aspect:

- **What are the primary factors in selecting local contents on OTT platforms?**
- **What role does content localization play in the popularity of OTT platforms in Odisha?**
- **What challenges do OTT platforms face in implementing hyper-localization strategies, and how are they overcoming these challenges?**
- **What are the future expectations for hyper-local content consumption on OTT platforms?**

C. Objectives of the study

- To understand the major elements that influence local content selection on OTT platforms.
- To investigate the impact of hyper localization of content on the popularity of OTT platforms.
- To gain an understanding of the issues associated with applying hyper-localization solutions through episodic analysis.
- To assess future expectations for hyper-local content consumption on OTT platforms.

D. Significance and motivation of the research

"Entertainment has totally changed lately, especially since the pandemic hit. OTT platforms exploded, giving us tons of choices. Web series really took off, hooking viewers from beginning to end. This got researchers curious about something specific: how to use hyperlocal stories – stories about our own neighborhoods – on these platforms. There's not much research on this yet. So, these researchers want to figure out the challenges of putting local stories on OTTs and find some solutions. By digging into this, they hope to understand what makes these local stories connect with certain audiences and add to the bigger conversation about what kind of content we're creating.

There are currently very few research publications on this emerging entertainment platform. The researchers determined to conduct a research in order to learn about the problems and suggest solutions for incorporating hyper-local content into OTT platforms.

II. Literature Review

A. Overview of relevant literature

The Researchers have taken the example of "Gangs of Puri" from the KancchaLannka Odia OTT platform. This web series has only one season with seven episodes. It is an alpha male criminal thriller show.

The series' major narrative is as follows: " In the 1990s, a Bengali hotelier approaches local MLA Raja Bahinipati about establishing a new hotel in the fisherman's community, uprooting the people. However, their plans are thwarted when they discover that the location is controlled by the local Sahi Crime Lord, also known as the Robinhood of Puri, Babu Jena. This reignites an age-old rivalry, resulting in a violent conflict between the local gangs of Babu Jena, Nilu, and Loka Nana. The holy town of Puri turns into a battleground. Among all of these local squabbles, a typical Puri man named Shiva becomes entangled by mistake and climbs to popularity as the

new Nana. But he quickly realises that becoming the Nana (Kingpin) requires taking a Dana (Bullet)."¹

Director Duo of the web series Anupam Patnaik and Jagdish Mishra created through this series tried to promote the local history, culture, and legacy of the temple city via the visual media. Each episode depicts the legacy so vividly that you will feel as if you have lived through the events that occurred in front of you.²

In a news article published on 13th June 2022, by the "Bollywood Couch" the author mentioned that- This series focuses not only on the criminals, but also on the popular Puri Lingo (local boli), as well as the culture and atmosphere of the holy city. The series contains all of the aspects of Puri. Bhanga, Pangata, Abhada, Ragapani, Pokharipani, Jaga ghara, Akhada, and Kusthi, among others. While viewing the series, one can completely imagine being in Puri. Gangs of Puri. The name says it all. The holy town of Puri is known for its pilgrimage and serene coastline. But in the weakest part of it, there are gangs who try to control the city for their own benefit. Legally and Illegally, Holiness and Un-holiness... both co-exist in the series.³

Another news piece released on April 10, 2023 by "Interview Times.net". In this article, author Kedar Mishra intends to demonstrate that while the series lacks cinematic finesse and grandeur, it is incredibly unique in its approach, attitude, and language. After an extended period, here comes a film production which relies on the society, language and culture of its own. Puri Boli (a unique method of speech and oratorical style employed by the inhabitants of Puri in Odisha) is used to great creative effect in the series.⁴

One of the news articles by the author Charudatta Panigrahi, published on August 6, 2022 in "sambadenglish.com" states that- The audacity of Barsha and Anupam to back a typical dialect based (spoken language in Puri) script and screenplay, with perceived 'limited viewership' warrants acknowledgement. That too, in the less charted, web series medium for Odia content. Odia content is regional, and Gangs goes a notch deeper and celebrates sub-regional context and matter. Of course, Puri belongs to every Odia and Odisha person. But the detailing to which Gangs have foraged in all departments – language, dialogues, the sahijata backdrop, the cultural nuances, costumes of the characters, the gesticulations, expressions in sync with Puri lifestyle of the 80's/90's is original, awe inspiring and authentic. Puri, with all the dilution with the changing times, still preserves the unflinching love for authenticity of culture and lifestyle. Puri's practice of and confidence in its own norms and styles is inimitable. Formidably rooted.⁵

Kaushik Das wrote in TOI, the article "The importance of regionalization in OTT platforms: A case for hyper-local content" speaks volumes of how regionalization in Over-The-Top (OTT) platforms plays a key role and how hyper-local content is getting crucial for catering to the different needs. Emphasizing the importance of cultural relevance, linguistic diversity, and community engagement, it shows how regional content not only drives emotional engagement but also preserves indigenous languages, creating a sense of belonging and ultimately boosts audience satisfaction. Another thing to consider in the conversation about regionalization's economic impact is that on the one hand, it strengthens the domestic content production industries and, on the other hand, it makes room for new segmented advertising marketplaces, which provides big business opportunities. All in all, the article makes a strong case for the importance of regional content in the changing digital entertainment ecosystem and how it can enhance cultural representation and stimulate economic growth in local communities. The importance of regionalization in OTT platforms: A case for hyper-local content – Views on News & Facts – Times of India <https://timesofindia.indiatimes.com/blogs/voices/the-importance-of-regionalization-in-ott-platforms-a-case-for-hyper-local-content/>

Additionally, the economic discourse on regionalization illustrates that local content production industries are catapulted, but new markets also emerge for targeting, which are financially very lucrative. In the digital age, the demand for local content has intensified in light of globalization, and this calls for a focus on regionally-tailored entertainment that strikes a delicate balance between cultural representation and economic prosperity for local production houses and talents. <https://timesofindia.indiatimes.com/blogs/voices/the-importance-of-regionalization-in-ott-platforms-a-case-for-hyper-local-content/>

This article explains about the over-the-top (OTT) platforms in the Indian entertainment industry: A study of digital streaming services. Using a mixed-methods design, this study analyzes the dimension of viewership metrics, content diversity, and subscription models, providing crucial insights into user engagement, preferences, and the significance of localized content. Ultimately, the research strives to identify the aforementioned platforms in the context of their standing in the market and offers insight which are highly useful for its consumer base as well as industry stakeholders analyzing the diversified OTT platform. **Panda, B., Kishore, K. N., & Baid, M. (n.d.).**

Over-the-top (OTT) platforms in the Indian entertainment industry: A comprehensive study of digital streaming services. *International Journal of Research Publication and Reviews*. Retrieved from <https://www.ijrpr.com>

The post OTT marketing – A comprehensive guide to successful OTT ads. is an important read, offering a big picture look at the fast-growing field of Over-The-Top (OTT) marketing and its disruptive force in advertising as streaming services continue to become a prime part of our daily lives. It starts from defining clear goals and understanding target audiences, with a focus on the potential OTT platforms must offer before choosing a subscription-based to ad-filled approach. The guide highlights the importance of creating high-quality and memorable content, using advanced targeting and analytics, and implementing programmatic advertising to increase the efficacy of campaigns. It also touches on trends like hyper-personalization, interactive ads, and shoppable content that are changing the face of advertising. As OTT advertising evolves, the article emphasises the importance of marketers using novel techniques and consistently optimising their campaigns in order to successfully engage viewers and maximise return on investment in this dynamic environment. **Bhatt, M. (n.d).**

OTT marketing – A comprehensive guide to successful OTT ads. Trackier. Retrieved from <https://trackier.com/blog/ott-marketing-a-guide-on-ott-ads/>

According to the study "Understanding platform strategies for consumer stickiness on OTT platforms," the main strategies used in India to achieve platform stickiness are improving customer experience, ensuring content uniqueness, encouraging consumer sense-making and engagement, and expanding platform features. **Kour, G., & Chhabria, B. (2022).** Understanding platform strategies for consumer stickiness on OTT platforms. *Journal of Indian Business Research*, 14(4), 335-347. <https://doi.org/10.1108/JIBR-06-2021-0181>

Episodic Reviews of the Web-series

The entire narrative of Gangs of Puri, season one runs like this: In the nineties, in the pilgrimage town of Puri, a Bengali hotelier contacts local MLA Raja Bahinipati for establishing a new hotel in the fishermen's hamlet, displacing the locals. However, their attempts are foiled when they learn that the area is under the thumb by the local street (Sahi) crime boss, Babu Jena, commonly referred to as the Robinhood of Puri.

This reignites an age-old enmity, sparking a deadly feud among the local gangsters Babu Jena, Nilu, and Loka Nana. The sacred town of Puri rapidly turns into a battleground. Amidst all of these local squabbles, a normal Puri man named Shiva becomes embroiled by co-incidence and rises to prominence as the new gangster (Nana). But he swiftly learns that being the Crime King (Nana) necessitates taking bullets (Dana).

Season-1, Episode-1, Hotel to be built, Bar licenses will be issued (Hotel Haba, Bar License Miliba), Duration of the episode- 35 Minute 15 seconds

A hotelier from Bengal has approached the local MLA, Raja Bahinipati, with the intention of constructing a hotel near fisherman's village at sea beach (Nolia sahi area). However, the desired location for the hotel is a small village that is controlled by a famous criminal lord named Babu Jena, who is known for his Robin Hood-like deeds. Driven by greed, the MLA hires another criminal named Nilu to evict the fishermen from the area.

Episode-2, Game Begins (Khela Arambh), 21 minutes

The narrative of the second episode of the Odia web series "Gangs of Puri," titled "Khela Arambh," focuses around the start of a game that lays the stage for power struggles and disputes between two major people in Puri, Babu Jena and Loka Nana. This episode goes into the age-old animosity between these two top brass, resulting in the arrival of a new Gangster (Nana) in town and a lethal blood war. The plot explores the complexity of power relations, loyalty, and the implications of questioning established authority against the background of Puri in the 1990s.

Episode-3, First God, others next... (Aga Prabhu Pare Sabu), 26 minutes

Episode 3 depicts that- Babu Jena actively seeking his attackers, while Nilu suspects that Loka Nana might be behind the attack. Additionally, Shiva, who aspired for an honest living, faces shattered hopes. These developments indicate a complex web of intrigue, betrayal, and shifting alliances within the narrative of the series, setting the stage for intense confrontations and power struggles among the characters.

Episode-4, Plain Rice & mutton (Sada Arna Maunsha), 29 minutes

In this episode 4, Loka is fervently searching for Shiva, while Geda Bablu makes an entrance in Puri. As tensions escalate in Puri, Raja Bahinipati organizes a truce meeting between the head honchos of the town. These developments hint at a crescendo of conflict, power struggles, and intricate alliances among the characters, setting the stage for potent encounters and dramatic turns in the narrative.

Episode-5, Game of Revenge (Sahi Jatara Nata), 41 minutes

Episode 5 portrays a storyline where Loka Nana is biding his time for revenge under the guidance of Babu Jena, while Shiva is seen advancing in his new role. Additionally, Nilu devises a scheme to prevent Babu Jena from receiving an election ticket. This episode delves into themes of revenge, mentorship, and political intrigue within the narrative of the series.

Episode-6, Crimeboss has to take the bullet (Nana haba, Dana naba), 36 minutes

In preparation for the impending Rathayatra celebration, the police administration decided to throw Babu Jena and Loka behind bars in order to ensure law & order, zero violence in Puri. In absence of Babu Jena, Shiva gets a lucrative offer from builder Tirupati. Nilu devises a masterplan to become the main gangstar of Puri.

Episode-7, Who is the real king? (Asali Nana Kie ?), 36 minutes

Babu Jena comes out of jail and throws Shiva out his gang for his alleged alliance with Tirupati for drugs smuggling. Shiva decides to fight with Babu Jena. Later it was question on- who will win and who becomes the crime king of Puri?

Theoretical framework-

The authors of the article were captivated by two common ideas on media consumption and purposefully chose two theories that applied to the primary topic of the article. These are:

Uses and Gratification Theory

The uses and gratifications theory is an important communication theory that pertains to media consumption. It holds that individuals consciously select media to meet certain wants or desires, such as relaxation, amusement, knowledge, social contact, and escape. According to the article, audience members are not passive media consumers; rather, they actively seek out material that meets their requirements.

To authenticate, the authors of this article attempted to justify the theory. According to the authors, the audience wants to see unique content in their local language, or hyper local content, which is now trending. In episode 3, the director duo also demonstrated that DDLJ, a blockbuster Bollywood film was ran in theatres, is being viewed by two criminals who are debating the trend of action-fight films rather than watching DDLJ. It also reveals the audience's viewing habits. Though it was part of the storytelling process, it is also evident in real-life occurrences. After a few days, the audience may try a different genre or flavour. So the first theory uses & gratification theory applied here.

Cultivation Theory

According to the cultivation theory, extensive media exposure, particularly through television, can change people's conceptions of reality. It implies that repeating words and visuals in media, such as exaggerated depictions of violence, might induce viewers to form an illusory impression of the world that does not correspond to reality.

This article implies a second theory, similar to the first. The authors attempted to defend this by pointing out that many millennial binge-watchers have a preference for action, thriller, criminal, and alpha male content. And Mirzapur, Bhaukal, Sacred Games, Family Man, Breathe, and many other web series are prime examples of the Cultivation theory. So, in this perspective, the Odia web series "Gangs of Puri" is an example of popular substantial with the audience.

III. Methodology**A. Research design-**

The authors of this study have opted to employ qualitative data extraction methods as opposed to quantitative approaches. Through qualitative techniques, the authors intend to acquire precise data pertinent to their research. This method enables the in-depth analysis of individual occurrences. Furthermore, a comprehensive review of existing literature has been conducted to gather relevant information.

B. Data collection methods

The authors of this article conducted a comprehensive review of a diverse array of scientific publications across various journals. Following this review, the authors were inspired to employ qualitative research methods for data collection. The data will be extracted exclusively through qualitative techniques, deliberately excluding quantitative methodologies. This decision to adopt a qualitative approach is aimed at ensuring the accuracy and depth of the findings presented in the current article.

C. Sampling techniques

Purposive sampling was used by the writers to produce this piece, with a particular focus on the "Gangs of Puri" online series accessible on the "KancchaLannka" OTT platform. This series, which shows the age-old rivalry between two major characters in Puri, Babu Jena and Loka Nana, is an important case study for understanding the socio-cultural dynamics shown in the story from nineties. The authors thoroughly analysed all seven episodes of the series, using a qualitative technique that allows for an in-depth examination of character development, plot advancement, dynamics of local language and thematic components. This comprehensive study not only improves our grasp of the narrative's intricacies, but it also contributes to wider issues about representation and cultural identity in contemporary media. By focussing on this particular series, the authors want to give insights into the relationship between local narratives and bigger social challenges, therefore enhancing the scholarly conversation surrounding regional storytelling in digital forms promoting hyper-localisation of content.

D. Data analysis procedures

The authors of this article have watched all seven episodes of the proposed web series. Following that, they

examined each episode in every nuance, including the cultural component, dialogue delivery, sociological impact, obstacles in creating a periodic drama, characters based on the historical events, cultural heritage of Puri, etc.

Results and Analysis

Discussion of results in relation to research

What are the primary factors influencing hyperlocal content selection on OTT platforms?

People are increasingly drawn to hyperlocal content on OTT platforms for a variety of reasons. First, there's a growing thirst for stories told in their native languages. This has led platforms to invest heavily in producing content in regional languages. Viewers feel a deeper connection when they see characters and settings that mirror their own lives and cultures.

A smooth and intuitive user experience, with easy-to-navigate menus and personalized recommendations, keeps viewers coming back for more. Competitive pricing strategies make these services more affordable, bringing in a wider audience.

To keep things exciting, platforms offer a diverse range of original content across various genres. Localizing content fosters a sense of community and loyalty among viewers. And let's not forget the power of technology: machine learning algorithms personalize the viewing experience, expanding the reach of hyperlocal content and engaging viewers on a deeper level.

Ultimately, these factors shape the hyperlocal content landscape, influencing what viewers choose to watch and how they interact with OTT platforms.

What role does content localization play in the popularity of OTT platforms in India?

Content localization is a vital strategy for the success of OTT platforms in India, primarily due to the country's rich cultural diversity. India is home to numerous languages, cultures, and traditions, making localized content more relatable for viewers. By providing content in regional languages and tailoring storylines to reflect local themes, OTT platforms can establish a deeper connection with their audiences. This cultural relevance not only enhances the viewer satisfaction but also fosters a sense of belonging among diverse demographic groups.

Moreover, localization significantly broadens the audience reach of OTT platforms, allowing them to engage with viewers who may not be proficient in English or other dominant languages. This inclusivity is crucial for increasing subscription rates and viewer engagement across various demographics. Additionally, many OTT services are investing in original programming specifically designed for Indian audiences, which often attracts considerable attention and drives subscriptions. Such localized content resonates with consumers, as it speaks directly to their experiences and interests.

In a competitive OTT market, platforms that prioritize localization can gain a distinct advantage over their rivals. By offering unique, culturally relevant shows and movies, they can cultivate a loyal customer base. Localized content also typically results in higher user engagement, as viewers are more likely to watch, share, and discuss content that reflects their own experiences. Furthermore, by adapting global content through dubbing or subtitling, OTT platforms can make popular international hits accessible to a wider audience while catering to local tastes. Overall, content localization is essential for connecting with viewers on a personal level and establishing a competitive edge in India's vibrant entertainment landscape.

What challenges do OTT platforms face in implementing hyper-localization strategies, and how are they overcoming these challenges?

Hyper-localization of OTT content is a complex process involving several challenges:

- Cultural adaptation: Ensuring content aligns with local customs and norms.
- Metadata accuracy: Ensuring accurate metadata for effective search and discovery.
- Language translation: Translating content while preserving cultural nuances.
- Resource allocation: Significant investment in time, manpower, and technology.
- Linguistic diversity: Catering to a wide range of languages.
- Balancing global and local appeal: Creating content that resonates universally while staying relevant locally.
- Financial commitment: Substantial investment in content production and distribution.
- Content discoverability: Ensuring localized content is easily found in a competitive market.

What are the future expectations for content consumption on OTT platforms?

The future of Indian OTT platforms looks incredibly promising, with several exciting trends on the horizon. We can expect a further surge in regional content, catering to the diverse linguistic and cultural landscape of India. This will not only drive user engagement but also open up new markets for platforms. Additionally, the rise of interactive content, such as choose-your-own-adventure shows, will offer a more personalized viewing experience. Moreover, the integration of emerging technologies like AI and VR will revolutionize the way we consume content, creating immersive and hyper-realistic experiences. As the Indian OTT industry continues to evolve, we can anticipate a

golden age of innovation and creativity, shaping the future of entertainment in the country.

V. Discussion

A. Interpretation of results

However, as the plot progresses from one episode to the next, the audience will discover that other incidents have transpired that appear to be too close to the original circumstance. The director team attempts to cover up the episodes with a slew of events, gorgeous portrayals of a variety of individuals, and a plethora of customs associated with that location. Depicting periodic drama is a commendable effort. However, making an alpha male type web series based on gangster, gang-war, and maintaining the same geographical condition, historical period, and balancing the chemistry between the theme and characters is not as easy as it appears on screen. The director duo failed in this matter. Aside from that, a few unintentional mistakes have been shown, such as the presence of mobile towers in a few shots and the use of cell phones in last episodes. In the 1990s, there were no mobile phone users in Odisha, but this was conceivable in the late 1990s and early 2000s.

Another issue the audience will notice is that the persona of the local MLA Raja Bahinipati, who played the then-MLA Maheswar Mohanty, does not appear physical resemblance. It is quite difficult to retain the periodicities while protecting the originality while portraying time in a once-a acting. The director duo attempts to break the pattern of using flash back and flash forward gimmicks in their production. The audience will not see these approaches in the "Gangs of Puri" web series. However, web series on other platforms, have simply chosen thematic names for each episode in Odia that correspond to the overall series. Every episode of "Gangs of Puri" will feature a variety of slangs. Possibly, employing these slangs is one of the reasons for attracting a large local audience. Most likely, the use of these slangs is unique to the traditions of Puri locals. In all episode, the dialogue writer constantly employs 11 Odia slang terms to establish the cultural nuances, which may not be acceptable to the audience of over age people and non-Puri locals. Using anything other than slang may fail to substantiate the concept and connected events. Slangs used in all seven episodes are regarded as fascinating slangs, and the locals of Puri are familiar with them. They do not consider it remarkable because it is a custom passed down from generations.

Episode-1

The Sahi Jata festival in Puri is a venerable event that honors the area's cultural heritage and martial traditions. During King Chodaganga Deva's rule, numerous forts and bastions, along with Jagagharas (traditional gymnasiums), were established to safeguard the temple city of Puri against invasions. Surrounding the Jagannath Temple, each "Sahi" or neighborhood boasts its own Jagaghara, where the youth are trained in martial arts, including wrestling, acrobatics, and weaponry.

Held annually in the month of Chaitra, the event is a magnificent procession that narrates the tale of the Ramayana, with each Sahi depicting a unique episode. The parade features decorated elephants, horses, flag bearers, and musicians with drums, trumpets, and conch shells. It's a vibrant homage to traditional culture, showcasing performers in intricate costumes and wielding customary weapons.

The directorial team skillfully incorporated the "Sahijata" tradition to initiate the storyline. In the opening episode, they juxtaposed the conventional "Sahijata" with a gang war assassination scene. This juxtaposition was not merely to showcase Puri's mixed traditions but also to highlight the contrast between the traditional "Sahijata" as a form of entertainment and contemporary entertainment avenues like cricket matches. Shiba, the central character, makes his first appearance at 2 minutes and 40 seconds.

It is difficult to depict the actual time and year of an event when presenting a periodic drama, yet it was surprising when the observer/audience discovered the exact time by viewing a certain scene.

As we all know, the screen time depicts the 1990s, therefore there were no smartphones or mobile towers at all. But to depict a cutaway, the director duo chose a wide shot of Puri city with many mobile towers and modern automobiles in 10.24 seconds in episode one.

To enhance the vibrancy of the scenes, the creators incorporated the story's authentic setting between 13.06 and 19.12 seconds, showcasing Nolia Basti (Fisherman's slum), the beachfront, boats, fishing activities, the shoreline, waves, and related elements.

A plastic chair and a Hero CD deluxe bike were parked outside a beetle shop in 23.18 seconds, as Shiba and his two companions were conversing. Both objects in the background originated around 2000.

Like in the other scene, in 24.52 seconds, two political party BJP and BJD logos are clearly visible on the background wall, where Shiba and his buddies were gossiping about his future plans. Though the BJP existed, the BJD, a regional political party, emerged in Odisha after 1999. So it's quite strange to absorb the irrational things on the set.

According to research, electricity was available in many parts of Odisha, particularly in metropolitan areas, however using a refrigerator and a double door freezer in a small sweet shop in 1995 is absolutely nonsensical. However, it was observed that the above statement appears on the screen at 29.06 seconds.

Episode-2

In 2.37 seconds of the second episode, as Dama enters his own house, the background appears to be a chroma screen that was not properly motion tracked. When the camera moves from right to centre, the background rattles. In the other shot, in 5.14 seconds, two BJP and BJD emblems are clearly visible on the background wall where Shiva and his friends were gossiping. Though the BJP existed, the BJD, a regional political party, arose in Odisha after 1999. So it's strange to absorb the crazy elements on the set.

It was seen in 11.45 seconds, and it is tough to fathom how a local sweet store can afford a marble piece for the tabletop.

Just like episode one, in 11.41 seconds. The directors used a wide shot of Puri town from the top angle as a cutaway, revealing the number of cell towers in Puri town, and it was tough to digest the major error in a period drama.

At 14.12 seconds into a planned fight action scene at the Madhia sweets shop, a continuity error was readily obvious. In that scene, two supari murderers entered the shop with the intention of killing Babu Jena and sat behind him. They just vanished from the previous shot and reappeared in the following shot.

Episode-3

Though the time was readily understood, it was a dumb blunder demonstrated in episode three at 14.37 seconds that a double door freeze was set up at the inside a local sweet shop. Heavy electrical appliances were difficult to manage due to low voltage and a lack of electricity at that time.

Another error here is that Shiva departed that shop after purchasing sweets for his house in the previous scene. After a few seconds (16.07 seconds), he began recounting the gossip between the shop owner and Jagannath Temple Police aka JTP (A special police force employed to protect Sri Jagannath temple).

Similarly, in episode three at 16.39 seconds, the character Shiva and his sweetheart are seeing the movie "DDLJ" in a theatre. According to the record, "DDLJ" was released in 1995 and has garnered 14 Filmfare awards, demonstrating its narrative appeal.

Episode-4

Dama died in episode three after being heated with a mudgar on his face, and his body was found on the floor in episode four. In 41 seconds, a close-up view revealed that there is no patch or scar on his face. How is it possible that there are no punch marks on his face?

In 3.31 seconds, Geda Bablu, a little goon, arrived at Nilu's house. This low-angle shot builds up the character. Aside from that, an LED street light is put on the electric pole. As previously stated, it is not rational to prove this. From 16.39 seconds until 17.06 seconds, the traditional manner of feast was observed at Dama's crematory ritual. In several parts of Puri and other coastal regions, Sri Mahaprasadsevan is a traditional funeral and death ceremonial. The Director duo demonstrated it correctly with authentic sync sound effects of delivering foods on banana leaves.

Episode-5

From 12 to 1.25 seconds. The directors showed a montage of Indian desi wrestling in order to convey Loka Nana's rage towards Babu Jena while also intensifying the narrative. The directors purposely altered screen time with a montage. The opening montage sequence also depicts Puri's jaga akheda tradition.

Almost 99% of the people who have seen the series have visited Puri and its vicinity on many occasions. They are aware that the Puri jail was located in the heart of town. From 2.21 seconds until 2.37 seconds, it appears that a jail set was prepared in an abandoned structure, possibly an office. There is no mention of circle jail or district jail on the building. There is no such flora in front of the jail, where Babu Jena's right hand persuawaits Shiba on a motorbike.

In 3.55 seconds, the director duo used a few photos on the wall to demonstrate the ferocity of the gang battle outcome and a few emotional chats with Loka's wife to calm the situation.

To maintain balance between sad, temper, anger, comedy and to demonstrate naturalness, the creators purposefully employed a comic scene that included "raga pani" (a type of spicy, chilli water/soup that helps the stomach work properly) as an element from 7.09 to 10.14 seconds.

From 13.10 seconds until 15.45 seconds, the makers purposely employed a montage to manipulate the screen time. This montage depicted Shiba's ascension to gang stardom and his adventure.

Puri organises the Sahi Jata festival, which combines spirituality and the performing arts, to preserve a centuries-old heritage. Artists represent several tales from the Ramayana at Lord Rama's birthday, Ramnavami. As the name implies, the 12th century celebration is comparable to folk theatre or jatra, but with a religious twist. It is performed by artists from several bylanes (sahis) in Puri. Each evening, Puri's historic martial arts tradition is brought to life with a dynamic show, followed by a portrayal of a scene from the Ramayana. The folk theatre season commences on Ramnavami, marking the second day of the annual festival, which spans nine or ten days. The grand finale aligns with an auspicious date in the Hindu calendar. Among the artists, the colorful Sahi Jata festival is eagerly

awaited, with significant focus dedicated to the depiction of diverse characters from the Ramayana during the event. Even with their extensive experience, the performers engage in rigorous rehearsals to refine their act. The city's cultural vibrancy during this season captivates both residents and visitors alike. The costumes, dances, and shows are truly spectacular.

To highlight the profound cultural heritage, the creative team intentionally incorporates the Sahi Jata sequence in the series between 36.21 and 39.46 seconds, portraying a gang conflict and the premeditated assassination of goons.

Episode-6

The episode shows the making of chariots between 15.45 and 15.57 seconds. The rath yatra event was previously mentioned in dialogue, thus it was depicted on screen in the following scene.

It appears like the director and assistant director are both so focused on the flow of content that they are unconcerned with continuity. When gedanna aka babluna is formulating plans for a fight in 29.30 seconds, the audience can notice bandages on his head that are centre aligned. In the following scene, the bandage on Babuna's head is positioned to the left.

Odia viewers are well-acquainted with the fact that the Delang block in Puri district has a notorious reputation for bomb manufacturing and explosions. The director duo cleverly utilized this local knowledge to craft a humorous sequence involving bomb-making and distribution, spanning from 30.06 seconds to 31.30 seconds in their film.

Episode-7

The Jagagharas in Puri hold significant historical and cultural value. Constructed around the Lord Jagannath Temple for its protection during King Chodaganga Deva's rule in the eleventh century, these institutions, also known as "Jagas" or "Akhadas," served as training grounds for the local youth. They specialized in martial arts such as wrestling, bodybuilding, and acrobatics, and imparted traditional cultural practices like gotipua dance and music. Historically, these Jagagharas were exclusive to boys, with no access for women. They were integral to the daily life of Puri's inhabitants, providing spaces for relaxation, entertainment, and cultural engagement. In 6.37 seconds, MLA Raja presented SP Salunke with a sweet (papudi) as a token. Episode 7 cleverly integrates the concept of "Jagaakheda" and "Kusti," or traditional Indian wrestling, from 13.22 to 15.57 seconds to advance the narrative during the wrestling scenes, as well as through several dialogues exchanged between MLA Raja and Babu Jena.

1. Slangs and Local Appeal:

- Each episode of "Gangs of Puri" features a variety of slangs, which likely contributes to its popularity among local audiences.
- The use of these slangs is unique to the traditions of Puri locals.
- However, as the plot unfolds, viewers may notice incidents that closely resemble real-life situations.
- The director team compensates by incorporating events, character portrayals, and customs associated with the location.
- In episode one, the dialogue writer uses 11 slang terms to establish the subject.
- Some older or non-Puri viewers may find this slang-heavy approach less acceptable.
- However, for locals, these slangs are part of their daily life and not remarkable due to generational familiarity.

2. Challenges in Production:

- Creating an alpha male-type web series based on gangsters and gang wars while maintaining historical accuracy and geographical consistency is challenging.
- The director duo faced difficulties in achieving this balance.
- Unintentional mistakes, such as mobile towers and cell phone usage in the 1990s setting, were observed.

3. Characterization and Narrative Approach:

- The portrayal of local MLA Raja Bahinipati (playing the role of then-MLA Maheswar Mohanty) may not align perfectly with the historical context.
- The challenge lies in retaining period authenticity while delivering compelling performances.
- The series avoids flashbacks and flash-forwards, opting for thematic episode names in Odia.

Overall, "Gangs of Puri" navigates the complexities of historical drama, local flavor, and character dynamics, making it an intriguing addition to Odia web series content.

The episodic review of "Gangs of Puri" highlights several key aspects that contribute to its appeal and significance in the Odia entertainment landscape:

- **Cultural Authenticity:** The series is set in the late 1990s to early 2000s and reflects the real-life gang wars and local rivalries of Puri. It captures the essence of the region, showcasing the dialect, customs, and social dynamics unique to Puri, which resonates with local audiences.
- **Character Development:** The portrayal of characters, particularly Babu Jena, played by KK, is noted for its authenticity. His character embodies the traits of real-life strongmen from that era, making the narrative relatable for viewers familiar with the local context.

- **Narrative Style:** Unlike typical gangster films, "Gangs of Puri" combines elements of crime drama with deeper explorations of relationships and societal norms. The storytelling is described as fast-paced and engaging, avoiding clichés common in other regional productions.

- **Visual and Thematic Elements:** The series stands out for its attention to detail in costumes, settings, and the depiction of local life. Scenes such as gymnasium interactions and local dialects are presented authentically, enhancing the viewer's immersion into the Puri lifestyle of the time

- **Innovative Approach:** The creators have taken a bold step by focusing on a dialect-based script, which is a departure from the more mainstream narratives typically seen in Odia cinema. This choice has been praised for its potential to broaden the appeal of Odia web series.

- **Audience Reception:** While the use of local slang and cultural references may alienate some viewers, particularly those over 50 or non-locals, the series is celebrated for its authenticity and the way it engages with the local audience's experiences and history.

Overall, "Gangs of Puri" is seen as a significant contribution to the Odia entertainment industry, marking a shift towards more authentic and regionally relevant storytelling.

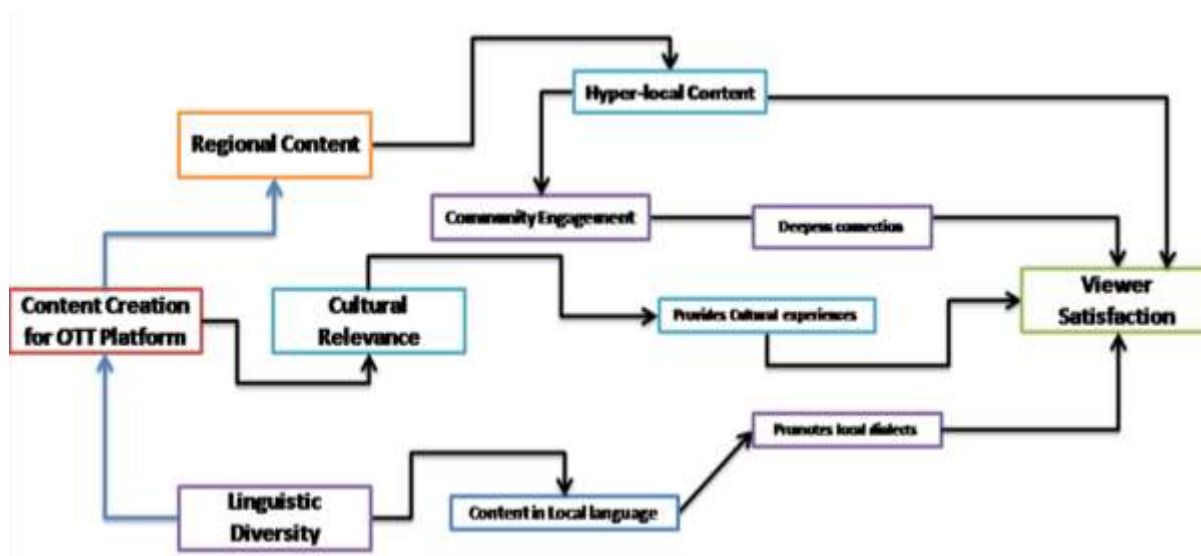


Diagram-1, Created by Authors

depicts how regional content on OTT platforms is critical to maintaining cultural relevance and promoting financial development. Encouraging local culture and dialects fosters deeper ties with viewers. This approach not only engages local viewers but also attracts global audiences by offering hyperlocal-content rich in local flavor.

Regional content on OTT platforms enhances cultural preservation and connects diverse audiences through authentic local narratives. This diagram effectively captures the significance of regional content on OTT platforms. Here are some key points to consider based on the description:

1. Preservation of Culture: Regional content helps maintain and promote local traditions, languages, and stories, ensuring that cultural heritage is not lost in a globalized media landscape.

2. Audience Engagement: By focusing on local narratives and dialects, OTT platforms can create a stronger emotional connection with regional audiences, making them feel seen and represented.

3. Global Appeal: Authentic local stories can resonate with international viewers, broadening the reach of regional content and showcasing diverse cultures.

4. Diversity and Inclusion: The emphasis on regional content promotes an increased accessible media environment, allowing for the expression of a diverse range of voices and opinions.

Integrating regional content across OTT platforms promotes cultural variety while enriching the watching experience.

Limitations of the study

The study illuminates the challenges and effectiveness of hyper-localization strategies utilized by the popular web series "KannchaLannka." However, it is imperative to acknowledge its constraints. The study centers on a specific

web series, which may not be representative of the entire OTT (over-the-top) platform landscape in Odisha. Furthermore, the analysis rests on a singular case study, thereby limiting the applicability of the findings.

The scope of the study is restricted by its exclusive focus on the "KannchaLannka" web series, which is solely accessible through the "KannchaLannka" OTT platform. This limitation impedes the study's capacity to analyze and compare the hyperlocalization strategies employed by diverse web series across multiple OTT platforms. Furthermore, the research overlooks additional factors such as production quality, star power, and marketing methodologies, all of which can significantly influence the success of a web series.

Notwithstanding these limitations, the study offers a thorough assessment of the hyperlocalization strategies employed by "KannchaLannka," along with valuable insights into the preferences and expectations of the target audience. Subsequent research endeavors could enhance the breadth of the study by encompassing multiple web series across diverse OTT platforms, and by incorporating additional factors contributing to the popularity of web series in Odisha.

VI. Conclusion

Regional content on OTT platforms plays a pivotal role in preserving cultural relevance and fostering local content. By promoting local culture, dialects, and authentic narratives, these platforms deepen connections with audiences while offering content rich in local flavor. This approach not only engages regional viewers but also attracts global audiences seeking to immerse themselves in diverse cultural experiences.

The integration of regional content into OTT platforms is crucial for maintaining and promoting local traditions, languages, and stories. In an increasingly globalized media landscape, these platforms serve as a vital tool for ensuring that cultural heritage is not lost. By focusing on local narratives and dialects, OTT platforms create a stronger emotional connection with regional audiences, making them feel seen, represented, and valued. Moreover, authentic local stories can resonate with international viewers, broadening the reach of regional content and showcasing the richness and diversity of cultures worldwide.

Investing in regional content not only enriches the viewing experience. The creation and distribution of regional content generates employment opportunities in various sectors, including production, distribution, and marketing. Furthermore, the popularity of regional shows and films can attract tourism, further boosting economic growth. By emphasizing regional content, OTT platforms foster a more inclusive media environment, allowing for a variety of voices and perspectives to be heard. This diversity not only strengthens cultural understanding but also contributes to the overall richness and vibrancy of the entertainment industry.

Recommendations for future research

Examining the Impact of Cultural Sensitivity on HyperLocalization: Prospective research endeavors should focus on investigating the influence of cultural sensitivity on the localization of Odia content within OTT platforms. This necessitates the assessment of diverse localization methodologies, taking into consideration local customs, dialects, and social norms, thereby ensuring the resonance of information with the target audience."

Subsequent research endeavors should undertake an investigation into the **impact of localized content on audience engagement** within the Odia-speaking demographic. This inquiry should encompass an in-depth analysis of audience preferences, emotional associations with local narratives, and the extent to which authenticity contributes to viewer retention."

Evaluate the Economic Impact of Regional Content Production: The study aims to assess the economic implications associated with the production of highly localized Odia content. Specifically, it seeks to investigate the potential for generating employment opportunities within the local production and distribution sectors. A comprehensive understanding of the financial benefits derived from such initiatives can serve to substantiate investments in region-specific content, thereby, fostering economic growth within local communities."

Exploring Technological Innovations in Localization: Examining the influence of technology, including AI and machine learning, in enhancing the localization process for Odia contents can yield valuable insights into amplifying efficiency and precision. Research may delve into the potential of these technologies in addressing translation and cultural adaptation challenges.

We should consider future research to examine how hyper-localized Odia content on OTT platforms can confront stereotypes and promote diverse storytelling. This investigation would entail an evaluation of the representation of various social, cultural and Linguistic groups in Odia storytelling and its influence on broader societal perspectives.

References

Glossary of terms:

The authors deliberately employed native Odia phrases to promote local culture and traditions. However, it is difficult to determine the actual meaning of the local terminology. So the authors decided to include the local terminology and their English translations in the glossary for a worldwide readership.

Odia	English Meaning
KannchaLannka	An Odia OTT Platform, Green Chilly
Nana	Crime king
Dana	Bullet
Sahi	Lane/street
Sahi jata	A kind of performing folk dance
Jagaghara	Traditional Gym centre
Jagaakheda	Performing folk art
Papudi	A kind of sweet desert
Kushti	Wrestling
Sanga	Friendship
Bhanga	Marijuana
Pangata	Feasting
Ragapani	A local drink

Table-1: Created by authors

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