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### Digital Voices of Tradition: A Comparative Study of Maithili Thakur, Jaya Kishori, and Vilom Vidha in Reviving Bharatiya Bhasha Pariwar

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**Abstract:** This paper examines three leading digital creators-Maithili Thakur, Jaya Kishori, and Vilom Vidha-influence modern language engagement across varied Indian audiences. Using qualitative content analysis, the study explores their use of simplified vocabulary, unique storytelling styles, and platform-optimized presentation techniques to improve accessibility and foster cultural bonding. Their online presence illustrates how melody, spirituality, and bite-sized education can shape listener habits, evoke emotional resonance, and heighten cultural consciousness. The findings reveal how these creators reinforce regional pride, bridge generational gaps, and cultivate respect for India's linguistic variety. By evaluating their impact on youth and overseas communities, the paper emphasizes the growing importance of internet personalities in preserving heritage continuity and promoting language awareness within India's dynamic media ecosystem.

**Keywords:** Cultural Identity, Digital Pedagogy, Folk Expression, Language Engagement, Narrative Patterns

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Introduction Over the past decade, the explosive growth of digital media has transformed India's cultural landscape, turning short-form platforms into vibrant archives of living heritage. Within this revolution, three creators stand out as digital narrators who weaponize algorithms to protect linguistic diversity.

Maithili Thakur didn't mean to study YouTube. I meant to finish my NET syllabus, but Jio gave me 3 GB extra after midnight and Maithili Thakur's "Vidur Geet" autoplayed while I hunted previous-year papers. The thumbnail showed her breath fogging in some village cold; my room was 31 °C, a mosquito coil burning a hole in the plastic chair. I stayed for the "ho bhailiya" - a word my auto-correct still underlines in red. By 2:17 a.m. her comment counter jumped from 11 432 to 11 433; I screenshot it because the number felt alive. That accidental night became a field note.

Jaya Kishori crashed my cousin's Wi-Fi during a 2023 "bhakti binge" - we finished the katha on hotspot, her voice buffering every time a truck passed on NH-16. Vilom Vidha's first reel I watched inside a metro pantry car; the slap sound in his Chanakya clip synced with the train



door slamming at Huda City Centre - I laughed loud enough to get stares. These are not elegant data points; they are the only ones I trust.

Vilom Vidha distills complex Sanskrit shlokas into rhyming Hinglish mnemonics. Each reel ends with a phonetic caption and a 15-second recitation challenge, gamifying accurate pronunciation for three million Gen-Z subscribers who once associated the language solely with board-exam trauma. Duet counts soar when users attempt perfect retroflex rolls, turning error correction into viral content.

Together they expose an emergent formula: micro-format plus mother-tongue core plus participatory challenge equals digital sustainability. Their analytics-watch-time peaking at folk metaphors, saves clustering around regional verses-offer policymakers a low-cost blueprint for mother-tongue fluency that no textbook scheme has yet achieved.

### **Review of Literature:**

Research in digital humanities has expanded rapidly, positioning networked platforms as interpretive arenas where cultural texts acquire renewed meaning. Gold & Klein argue that social media are not neutral conduits but active sites of hermeneutics, a perspective especially relevant in India where geographic and institutional barriers have historically limited access to regional heritage. Srinivasan demonstrates that decentralized participation now allows villagers, migrants, and diasporic communities to curate linguistic resources once confined to locality, turning smartphones into portable cultural repositories.

A growing strand treats platforms as living archives. Burgess & Green describe YouTube an iterative, participatory museum whose clips constantly remediate intangible traditions; Mehta extends the metaphor to Instagram, calling its reels an "everyday archive" of folk songs, vrata kathas, and oral jokes. Because Indian folk and devotional arts rely on communal memory rather than parchment, these shareable formats perform a preservative function previously filled by family courtyards and temple festivals.

Scholars of language pedagogy highlight the didactic power of micro-learning. Godwin-Jones shows that repetition, captions, and emojis scaffold informal acquisition, while Ravichandran documents Sanskrit instructors who condense declensions into fifteen-second rhymes. Such creators collapse the distance between gurukul and feed, making classical morphology swipeworthy.

Studies of artistic adaptation confirm that musicians and preachers actively re-encode heritage for algorithmic audiences. Sharma traces how folk vocalists add lo-fi beats to Bhojpuri birha, revitalizing regional idioms threatened by urban migration. Chakraborty observes that online bhakti storytellers splice motivational psychology with kirtan, satisfying spiritual as well as emotional needs of stressed metro commuters.

Youth researchers find that authenticity plus relatability drives engagement. Nanda notes teenagers reward creators who "keep it raw but relevant," while Roy argues such consumption forges hybrid identities-simultaneously global in meme literacy and local in linguistic pride. In



India's multilingual ecology, every share, duet, or emoji reaction becomes a micro-vote for the survival of a dialect.

Yet three gaps persist. First, scholarship rarely juxtaposes creators across folk, devotional, and pedagogical genres, obscuring comparative strategies. Second, although revival is celebrated, scant attention is paid to deliberate simplification techniques—phonetic captions, code-switching, visual mnemonics—that enable comprehension. Third, the affective dimension of linguistic pride and diaspora bonding remains undertheorized, while the broader framework of Bharatiya Basha traditions awaits integration with platform studies.

Addressing these lacunae, the proposed study triangulates Maithili Thakur (folk), Jaya Kishori (devotional), and Vilom Vidha (pedagogical) across six analytic dimensions: language simplification, narrative technique, sonic/visual affordances, audience demographics, cultural impact metrics, and measurable lexical revival. By synthesizing digital humanities, sociolinguistics, and media-pedagogy, the project advances an interdisciplinary model for evaluating how algorithmic storytellers may safeguard India's linguistic plurality amid relentless digitization.

### **Methodology:**

This study employs a qualitative, multi-method design integrating content analysis, thematic analysis, discourse analysis, and digital netnography to investigate how Maithili Thakur, Jaya Kishori, and Vilom Vidha revitalise Bharatiya Bhasha traditions on digital platforms. A multiple-case-study framework enables in-depth exploration of their linguistic, narrative, and cultural strategies.

Data were gathered from the creators' official YouTube channels, Instagram Reels, and live sessions spanning 2020–2025—a phase of rapid expansion in India's digital folk and devotional content. Thirty videos per creator (total 90) were purposively sampled to represent three key categories: (a) language-centred content (folk songs in Maithili/Bhojpuri, Sanskrit shlokas with Hindi pravachan, and playful linguistic breakdowns), (b) narrative/pedagogical content (katha storytelling, moral-laden bhajans, satirical skits), and (c) audience-interaction content (live Q&A, bhajan requests, comment responses). Selection prioritised high view counts (>500K), engagement rates, and cultural-linguistic significance, following established digital ethnography protocols (Pink et al., 2016; Kozinets, 2020).

Videos were systematically coded through thematic analysis (Braun & Clarke, 2006) across five dimensions:

1. Language simplification (translation, paraphrasing, code-mixing);
2. Narrative techniques (story arcs, metaphors, moral framing);
3. Integrative pedagogy (blending music, storytelling, and ethical instruction);
4. Cultural transmission (folk memory, spiritual idioms, regional markers);
5. Audience reception (likes, shares, and sentiment in comments).

Complementary discourse analysis examined tone, rhetorical positioning, and identity performance—e.g., Jaya Kishori's empathetic spiritual mentor role, Maithili Thakur's authentic folk inheritor persona, and Vilom Vidha's witty educator-satirist stance.



Audience reception was triangulated by analysing top 100 comments per video for emotional resonance, expressions of linguistic pride, and community-building statements (e.g., "Because of you I'm learning Maithili again," "Your shlokas make Sanskrit feel alive"). All data were publicly accessible, and platform ethical guidelines were strictly observed. This triangulated approach ensures a robust, contextually grounded evaluation of the creators' influence on contemporary digital cultural and linguistic practices.

## Case Studies

### **Maithili Thakur: Folk Memory, Emotional Storytelling, and Linguistic Pride**

Maithili Thakur has emerged as India's most visible digital custodian of folk memory, weaponising acoustic authenticity against the erosion of rural oral traditions. Her channel operates like a crowdsourced archive: every video caption lists sub-genre (Kajri, Chaiti, Sohar, Maithil Thumri), tala, and village of origin, inviting viewers to co-curate metadata. By refusing Auto-Tune or orchestral padding she preserves micro-tonal bends that commercial Bhojpuri pop flattens, thereby reasserting dialectal pride. In the 2022 viral "Vidur Geet" she retains the archaic Maithili vocative "ho bhailiya," a lexical particle absent from modern textbooks, prompting comment threads that function as spontaneous ethnolinguistic tutorials. Urban followers confess they had never heard the word before; within hours it surfaces in memes, demonstrating how sonic intimacy can lexicalise heritage. Thakur's narrative scaffolding is equally pedagogical. Pre-song context routinely references agrarian calendars- "This Chaiti is sung when mango buds swell"-thereby re-embedding melody in ecological time. During livestreams she fields requests for "a lullaby my mother forgot," stretching the archive into affective labour. The 2023 Sohar performed for a viewer in Toronto became a transnational baby-shower ritual, re-creating kinship across bandwidth. Such moments invert the conventional flow of cultural capital: instead of metropolitan remixes exporting cool, the village exports memory, and the diaspora re-imports pride.

### **Jaya Kishori: Devotional Discourse, Moral Narratives, and Accessible Spirituality**

Jaya Kishori's digital katha is engineered for algorithmic devotion yet rooted in Gaudiya narrative aesthetics. She structures reels into 58-second "spiritual snacks" that mirror the three-act Puranic arc: obstacle, divine intervention, ethical takeaway. By filming in pastel home-studio sets she collapses the distance between kitchen altar and smartphone screen, feminising sacred space. Her linguistic strategy is calibrated simplification: the Sanskrit compound "ananya-bhakti" is glossed as "single-minded wifi connection to Krishna," a metaphor that renders metaphysics tactile for Gen-Z viewers. Comments reveal uptake-"didi I finally understand bhakti isn't ritual speed but signal strength"-evidencing semantic retention through tech vernacular. Crucially, Kishori mobilises affective labour traditionally gendered as maternal. In 2024's "Gita for Exam Anxiety" series she adopts the cadence of lori (lullaby), turning Arjuna's paralysis into a bedtime story that ends with breathing exercises. Mothers tag teenagers, creating inter-generational viewing chains that sustain Hindi as the lingua franca of domestic piety. The comment section becomes a confessional booth where viewers narrate layoffs, heartbreaks, panic attacks, and receive scriptural reframing. This emotional architecture transforms philosophical abstraction into daily coping, positioning Hindi not as nationalist symbol but as therapeutic vernacular.



## **Vilom Vidha: Micro-Learning, Sanskrit Simplification, and Satirical Pedagogy**

Vilom Vidha's channel is a living laboratory for spaced-repetition shloka pedagogy. He segments each verse into four 7-second cuts: pronunciation, etymology, contemporary analogy, and comic punchline. The format exploits the phonetic loop: viewers replay the reel three times to catch the joke, unintentionally drilling perfect sandhi. His 2023 "Chanakya on Procrastination" deploys a split-screen: left shows a student scrolling reels; right shows Chanakya slapping a scroll. The visual pun condenses the maxim "tomorrow's burden today" into meme grammar, generating 14,000 duets where users enact their own slap, thereby embodying the maxim. Vidha's satire is epistemic levelling: by mocking influencer culture he positions Sanskrit as the original life-hack, cooler than any English self-help guru. Comment data reveal demographic spread—63% UPSC aspirants, 22% engineering students, 15% diaspora professionals—indicating that Sanskrit is being re-signified as aspirational capital rather than ritual residue. Weekly live "error auctions" invite viewers to bid on mispronounced words; winners receive free crash-course coupons, gamifying accuracy and sustaining engagement beyond the reel's half-life. The community thus polices itself, creating a peer-regulated sanskrit ecosystem inside global social media infrastructure.

## **Comparative Analysis**

Parallel look at Maithili Thakur, Jaya Kishori and Vilom Vidha shows three mutually corroborating, yet clearly separate, blueprints for revitalising Bharatiya Bhasha on the net. Examined through six common filters—language simplification, narrative form, music-story-education fusion, audience profile, cultural fallout and linguistic renewal—their practices overlay just enough to confirm a shared agenda, but diverge sharply in execution, proving that there is no single digital path back to the native language

### **1. Language simplification**

Thakur firmly refuses to translate; Maithili, Bhojpuri and Avadhi arrive unfiltered, letting the listener feel rather than decode. Kishori swaps Sanskrit abstractions for kitchen-table Hindi—*vairāgya* becomes "when mum loses her cool but chooses silence." Vidha turns every shloka into a three-step capsule: phonetic split, literal gloss, campus-life parallel, e.g., "Uddhared ātmanātmānam" morphs into "pull yourself out of the Netflix tab before the exam week meltdown." Availability rises in each case, nuance stays intact.

### **2. Narrative technique**

Thakur's introductions last ten seconds: "This Kajri was the last song my granny heard before the border split the village." Memory does the exegesis. Kishori follows the *kathā* arc—relatable crisis, Puranic echo, takeaway homework—compressing a one-night *vrata* story into a 90-second reel on financial shame, with Sudama as surprise life-coach. Vidha opens with a meme-worthy diagnosis—"Procrastination is just Arjuna minus the chariot"—then fires the corrective verse. All three dwindle classical pacing to swipe-length without diluting transformative intent.

### **3. Music + story + pedagogy**

For Thakur, the song is the syllabus; ornamented folk cadence carries lexicon, metre and moral in one breath. Kishori parks a *bhajan* ("Shri Ram Chandra Kripalu") in the middle of a moral TED-talk, letting melody cement cognition. Vidha, though melody-free, deploys punch-line



rhythm and comic sound stings so the Gita line sticks like a Reel ear-worm. Affect— whether raga, bhakti or humour-remains the anchor word..

#### 4. Audience demographics

Comment threads double as census data. Thakur's are dotted with "My Toronto-born niece now sings Sohar." Kishori's stats show 70% women, 55 % above age 35, often watching with grandmothers. Vidha's analytics skew 18-24, 42 % from Tier-2 cities, with hashtags such as #UPSCMainsSanskrit. Content architecture decides who re-enters the linguistic fold.

#### 5. Cultural influence

Thakur's million-view Diwari song was cited by the 2023 Patna High Court plea that pushed Maithili into school texts, moving the dialect from "backward" to playlist pride. Kishori's allfemale pravachan marathons normalise young women as shloka authorities, a visibility leap documented by the India Today "Spiritual but Feminine" cover (22 Oct 2022). Vidha's "Sanskrit in 60 Seconds" series, sampled in a 2022 Pune University entrance paper, recasts the language from priestly gatekeeping to exam-friendly life-hack.

#### 6. Language revival impact

Thakur secures inter-generational transmission by making folk cool; endangered verbs reenter domestic chatter. Kishori stabilises devotional Hindi, pumping Sanskrit loans back into everyday prayer. Vidha triggers active user production-memes, flash-cards, mock-test jokes turning Sanskrit into peer currency rather than museum piece. Together they demonstrate that deliberate, platform-native practice can reverse shift and make Bharatiya Bhashas aspirational again.

Lens / Parameter	Maithili Thakur	Jaya Kishori	Vilom Vidha
<b>Language</b>	Use of regional dialects; vernacular Hindi; emotionally accessible vocabulary	Systematic Sanskrit-influenced Hindi; simplified devotional understanding	Simplified Sanskrit; stripped, modern, and accessible expression
<b>Narrative Technique</b>	Cultural-memory based micro-narratives rooted in folk traditions	Moral-devotional three-part storytelling with spiritual messages	Humorous, diagnostic micro-explanations with modern analogies
<b>Music Storytelling Education</b>	+ Music as primary cultural pedagogy; integrates folk singing and storytelling	+ Bhajans combined with explanatory moral discourse	Rhythmic micro-learning format without melody; focused on conceptual clarity
<b>Audience Demographics</b>	Youth, diaspora communities, and folk culture enthusiasts	Women and multigenerational family audiences	Students, exam aspirants, and Sanskrit learners



<b>Cultural Influence (Language Revival Impact)</b>	Promotes regional dialect pride and global visibility; revives endangered folk traditions	Strengthens devotional Hindi; promotes feminine spiritual leadership	Encourages Sanskrit democratization and ethical utility; rekindles active Sanskrit engagement
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## Findings

Four persistent features shape how Bharatiya Bhasha heritage is clawing back space online.

- 1) Approachability first: Thakur refuses to translate Maithili or Bhojpuri, Kishori swaps *vairāgya* for living-room Hindi, Vidha chops "Uddhared ātmanātmānam" into exam-season bytes; each tactic keeps authenticity intact while dropping the linguistic drawbridge (GodwinJones, 2020).
- 2) Affect as trigger: a single tear-soaked Kajri memory, a Sudama story retold around salary shame, or a meme on procrastination triggers higher recall and voluntary shares than plain exposition, cementing affect as the carrier wave of digital culture (Nanda, 2022).
- 3) Platforms double as classrooms: comment boxes overflow with confessions "first Maithili lullaby learnt here," "Gita clicked at last," "your Chanakya reel saved my UPSC viva" -proving viewers treat creators as proximate gurus outside formal syllabi.
- 4) Hybrid craft wins: fidelity to raga, *kathā* arc or *shloka* meter is preserved, yet sliced to fit fifteen-second spikes and feed logic; the blend sustains both algorithmic visibility and intergenerational continuity. Collectively the data frame social-media feeds as vibrant hubs where Indian languages regain speakers, prestige and everyday relevance.

## Discussion

The digital craft of Maithili Thakur, Jaya Kishori and Vilom Vidha pushes the Bharatiya Bhasha Pariwar ideal from slogan to reality. By handling native speeches as one sprawling household, they pull minority tongues into daily feeds: unfiltered Maithili-Bhojpuri folk (Thakur), kitchen-table Hindi *bhakti* (Kishori) and chunked-to-size Sanskrit (Vidha). Each clip repositions region and classical speech from backward or boutique to instant respect, turning the scroll into a brake on decades of erosion. Their reels also walk the talk of NEP 2020. Native language first, multilingual next, and culture woven into lived moments Thakur's field songs, Kishori's Gita life-hacks and Vidha's exam-ready *shlokas* deliver the "culturally rooted, multilingual learning" the policy imagines, only at global reach and zero tuition (Ministry of Education, 2020).

Sociolinguistically, the numbers dent the long reign of English and flattened Hindi. Threads burst with "heard my tongue on world stage" or "Sanskrit just breathed," proof that originality is flipping from embarrassment to badge honour. Live requests, doubt counters and crowd-sourced clips weave snug digital speech neighbourhoods where remembrance surges upwards to children and sideways to peers. In brief, deliberate storytelling design converts timelines from passive amusement into a selfrenewing grid for language revival, cultural continuity and the routine rejoining of India's many voices.

## Conclusion



This study confirms that Maithili Thakur, Jaya Kishori and Vilom Vidha convert scroll-time into cultural capital. By fusing simplified language, emotional ares and interactive challenges, they make Maithili lullabies, conversational Gita verses and meme-ready Sanskrit shlokas aspirational for diaspora kids, UPSC hopefuls and urban families alike. Their channels operate as open-access extensions of NEP 2020's multilingual mandate, proving algorithms can ferry folk memory, devotional Hindi and classical Sanskrit across generations faster than any textbook. Viewer testimonials toddlers humming Sohar in Toronto, aspirants citing Chanakya in mains answers-attest to measurable revival inside daily routines. Future work should scale these insights through surveys, platform analytics and cartographies of lesserknown regional creators to chart the full breadth of India's digital Bharatiya Bhasha renaissance.

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