

# HIGHLIGHTING THE DUAL IMPACT OF ANIMATIONS IN THE CONSTRUCTION OF RELIGIOUS CULTURAL CONTEXTS: A SYSTEMATIC LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

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## ABSTRACT

*Advancement in technology particularly the digital transformation in the content creation world has transformed the world. Popular digital content platforms such as YouTube, Tik Tok has more than 4 billion active users which is above half population of the world. Yet the academic circles have talked about animations' impact and religion the least. The web of science database search with topic keywords "Animations", "Culture" and "Religion" has shown only 13 research publications. Only forty-two publications appeared with the topic search of the "animation" and "religion" keywords. This shows the strong research and exploration of the use of animations in developing the culture and religion understanding in the post-pandemic world. The pandemic has accelerated the use of the internet and online mobile applications usage. The religious content particular through the use of animations has increased. Furthermore, this research in the context of China is least discussed. Thus current study explores the literature review in detail and provides the findings of the current study in parallel with a framework for future researchers. The research has three-fold benefits. It is useful for academics, practitioners, and society as a whole.*

**Keywords:** Religion, Culture, Animations, Digitization, Systematic Literature Review.

## INTRODUCTION

The current research paper is aimed to do a systematic literature review on the use of animations in the context of culture and religion. A thorough examination of the literature looks at information and conclusions made by previous writers concerning a certain research issue or question. This may be accomplished using a variety of research methodologies, including a systematic literature review (Harasis et al., 2018; Siachou et al., 2021). The research has used the web of science database to study research work to include high-quality peer-reviewed research publications. The current study explores and highlights the dual impact of animations in the construction of religious and cultural contexts. It is a systematic Literature review which provides the conceptual framework for researchers, practitioners, policymakers, religious and cultural experts.

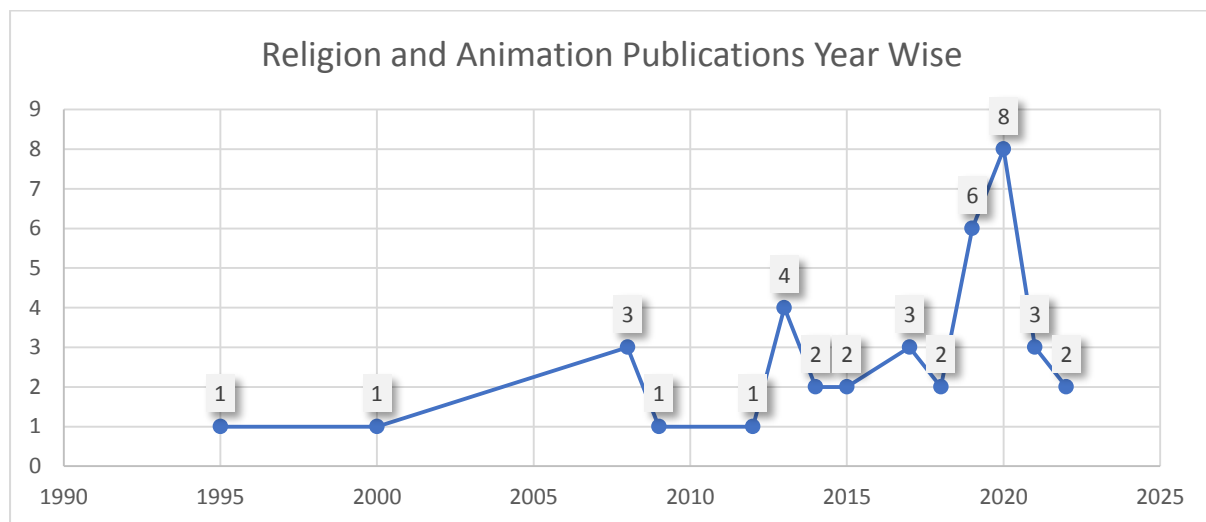
## LITERATURE REVIEW ON ANIMATIONS' ROLE IN CULTURE AND RELIGION

The growing number of empirical research and advancement in interdisciplinary work is pushing researchers to conduct a systematic literature review to share the summaries of conducted research on certain topics (Brereton et al., 2007). The literature review helps the

researchers in research gap identification and provision of guidelines in the shape of conceptual frameworks (Bach et al., 2019; Kamboj & Rahman, 2017).

A systematic literature review of the current study has been conducted in three phases. Phase one was on the literature review plan, where the core agenda of the research paper was set. Animation usage and popularity is increasing, the ability of animations to educate, transform and improve the lives of people is also increasing. Thus plan was set to review literature on animations impact on culture and religion in modern digital world. The second phase was conducting the review. The first keyword of was animations. In web of science data based as of 18<sup>th</sup> September 2022, total 27,616 research publications are published with the topic word “*Animation*”. The next step was adding the word religion. When word religion was added in topic in search (Topic: Animation + Religion) in total 42 research papers appeared. Such low count from 27,616 to 42 publications only shows the less research in animations research on religious context. Further along with “*religion*” and animation word “*culture*” was also added in the search, the count of total publications appeared 14. This for research, all articles which in total were 42 were further studied. 2 Articles were not relevant which were removed in initial phase. In total 40 articles detailed were analysed before detailed analysis Figure 1.

The yearly publication count of the papers on animations and religion in unstable, however, in 2020, 8 publications were published.



**Figure 1**  
**RELIGION AND ANIMATION PUBLICATIONS YEAR WISE**

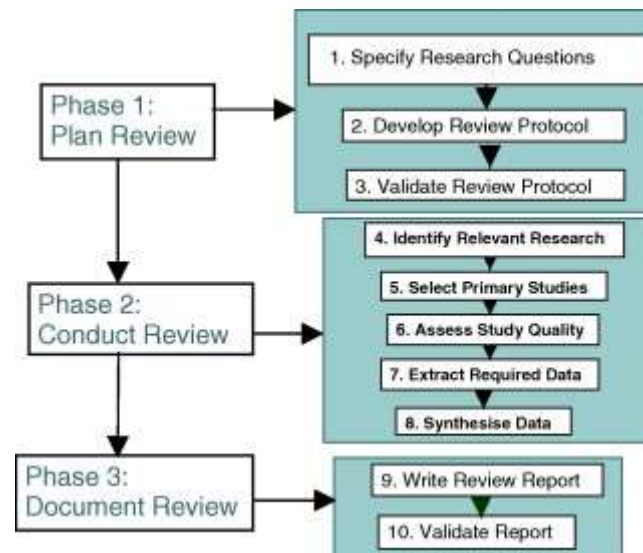
Top publishers in this domain publication domain are NANZAN UNIV, NANZAN INST RELIGION & CULTURE SAGE PUBLICATIONS INC and MDPI Table 1.

Table 1 TOP PUBLISHERS AND TOP JOURNALS THAT FOCUSED ON RELIGIOUS AND CULTURAL ANIMATIONS			
Top Publishers	Total	Top Journals	Total
Nanzan Univ, Nanzan Inst Religion & Culture	3	Religions	3
Sage Publications Inc	3	Asian Ethnol	3
Mdpi	3	Animation	3
Cambridge Univ Press	2	J Komun	2
Sage Publications Ltd	2	Others (1 Publication)	27
Routledge Journals, Taylor & Francis Ltd	2		
Natl Univ Malaysia, Fac Social Sciences & Humanities	2		

Others ( I Publication Each Journal)	22		
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The keywords play a pivotal role in articles. Most of the key words researchers used are listed below Table 2.

<b>Table 2</b> <b>KEY WORDS USED IN RELIGIOUS AND CULTURAL ANIMATION RESEARCH PUBLICATIONS</b>								
Sr.	Keyword	Count	Sr.	Keyword	Count	Sr.	Keyword	Count
1	Religion	449	35	Symmetrical anthropology	96	69	Anime	58
2	Spirituality	249	36	Sexuality	95	70	Soviet cinema	57
3	Animal kingdom	186	37	Digital	94	71	Appraisal theory	56
4	Japanese religion	182	38	Magic Kingdom	93	72	Engaged animation	55
5	Klaus	178	39	Ritual	92	73	Charismatic situation	53
6	Canada	175	40	Village conflict	91	74	Childhood	52
7	Symbolism	165	41	Character	90	75	Professionalization	51
8	Storytelling	157	42	Literary education	89	76	Artificial society	50
9	EPCOT	155	43	The New Gulliver (1935)	88	77	Corpse Shrouding	49
10	Japanese animation	151	44	Narrative theory	87	78	Analysis	48
11	Frozen 2	147	45	Local community	86	79	Digital interactive platform	47
12	Postsecular epoch	146	46	Ludism	85	80	Malay animation	46
13	Sustainable development	145	47	Comparative morphology	84	81	vernacular religion	44
14	Popular culture	131	48	Teenagers	83	82	Animated Triangle Test	43
15	South Park	129	49	Interactionism	82	83	Appropriation	42
16	Reflexivity	128	50	Learning	81	84	Painting	41
17	Transformation	127	51	Netflix	79	85	Precolonial histories	40
18	STORYING	126	52	Western India	75	86	Black Panther	39
19	Philosophy	125	53	Reading the Mind in the Eyes Test	74	87	Norm Entrepreneur	38
20	Animation	124	54	Collaboration	73	88	Subtitling	37
21	Animation ritual	122	55	Literature	72	89	Mormonism	36
22	Animated TV series	120	56	Sacred forests	71	90	Mimesis	35
23	Cinema and religion	119	57	Race and religion	70	91	Reification	34
24	Dabrowka Wielka	117	58	Jurgen Habermas	69	92	Muslim	33
25	Materialist turn	116	59	Family Guy	68	93	Cinema	32
26	Globalization	115	60	New religious movements	67	94	Anthropocene	31
27	Reading animation	114	61	Ontology	66	95	Museum	30
28	Pastoral animation	113	62	Subject and object	65	96	Popular religion	29
29	Rajneeshpuram	110	63	Participatory	64	97	Identity	28
30	Dramaturgy	106	64	communication	63	98	Myth	27
31	History	103	65	Disneyland	62	99	Stop-motion animation	26
32	African American religions	101	66	Material culture	61	100	Manipulation	25
33	Scientology	98	67	Communal house	60	101	Rozbark costume	24
34	Pygmalion	97	68	CARTOON	59	102	Animism	23



**Figure 2**  
**SYSTEMATIC REVIEW PROCESS**

**Source:** (Brereton et al., 2007)

After completing the phase 1 and 2 the last phase is about document review Figure 2. In detail total 32 research papers for review for them development conceptual framework development and direction for future researchers.

### Detailed Review of Documents

Khalis & Mustaffa (2017) researched impact of malay animations design on Malaysian culture. The author is of opinion that Culture is constantly changing. It is a component of human growth that has changed throughout civilization, from prehistoric times to the modern digital era. Through signs and symbols, animation contributes to the cultural sector and is inspired by people's diverse lifestyles and a range of factors, including religion, belief systems, politics, tradition, language, tools, clothing, architecture, and the arts. Wayang Kulit, also known as "*Shadow Play*," was a well-known traditional culture in Malaysia used for amusement in the 1960s and was a major influence on the development of 2D and 3D animation studies. However, as seen by their final animation project, kids nowadays seem to lack a feeling of regional identity, as though the emotion for culture is fading. This study seeks to since culture is also developing an identity where these principles are closely intertwined. The researcher explained how culture affects the animation-related artwork created by art and design students. The entire final artwork from a chosen institution in Sarawak that requires this topic was examined using content analysis. Animation requires a solid character design with a decent personality, proper attire, and accessories in addition to a strong plot. According to the findings, there are cultural impacts because the character's attire resembles traditional Sarawak dress. Thus, it demonstrates that Malaysian culture continues to strongly influence pupils' artwork.

Similar study on context of animations in Malaysian was conducted by Mamat et al. (2019) where the researchers has compared the malay and Japanese animations. Manga (Japanese comics) and anime (Japanese animations) are highly well-known around the world and have a strong connection to gender, family, religion, politics, and the economy. The fantasies, convictions, ideals, and mythologies of Japanese society are reflected in manga and anime. This essay is based on a review of the literature in the languages of Malay, English, and Japanese as well as the author's visits to the Kyoto International Manga Museum, the

Tokyo International Manga Museum, the Saitama Municipal Cartoon Building Hall, and the Malay Documentation Center, located in Kuala Lumpur. The study looks for the significance of Malay cartoons and comics on a global scale. Malay comics and animations have not been well studied in terms of the origins of comic writing, narrative, culture, or texts that are there. The objective of literature in Malaysian context evolution of both comics and animation from their inception to few reserachers in their researcher work has focused on ideas and ideals Kendall et al. (2008) discussed The gold-plated Mother Goddess sculptures that Phu Day Temple had donated to the Vietnam Museum of Ethnology were put on the storeroom floor when the temple's spirit medium visited the museum in 2002. Hsieh et al. (2008) discussed the initial goals of Taiwan's museum digital archive projects were limited to the preservation, exchange, and sharing of culture. After then, the government concentrates more on the economic, cultural, educational, and learning applications and services of the digital information.

Yahiaoui et al. (2021) has discussed the ideological significance of images and their emblematic connotations have an impact on how iconographic and visual codes are interpreted in dubbing. Religion, culture, and politics are all major factors that convey moral judgments about the world, but they can also put pressure on the translator when they conflict with their moral positioning and ethical standards. To better understand how translational choices for dubbing into Arabic are affected by the interaction between iconographic and linguistic codes of the visual sign in the musical animation *This Land is Mine*. The objective of this article was to assess how religious, cultural, and ideological divergences between the source text and the intended audience lead to deliberate acts of meaning negotiation and manipulation in the target text Appendix 1.

In recent years Researchers have explored the religion-making potential of a particular secular institution, namely the Walt Disney Studios. Focusing on the animation film *Frozen II* that was launched in November 2019, the current article enters into debates about how indigenous religion is part of the commodity presented-how religion is produced, packaged, and staged. In the article I argue that contemporary media-scapes can be seen as agents of religion-making, of religious circulation, and renewal. As such, religion, as it is expressed in *Frozen II*, is outlined and produced by a particular media-form and shaped as a popular cultural formation. Further discussions about cultural appropriation are highlighted, focusing on how Disney's reach out for cooperation with the Sami community can generate new cultural policies and practices (Fonneland, 2020).

Over the years organizational readiness term merged which further is described as the anticipatory expectations about future organizational life that children develop as they absorb the cultural influences on which they are exposed. We conduct our analyses through an exploration of the depictions of work in Disney's 56 Classic feature-length animations (from *Snow White and the Seven Dwarfs* [1937] to *Moana* [2016]). We can, of course, make no direct cause and effect claims about the effects of the animations. However, we argue that Disney animations are likely to significantly shape children's learning about organizations. This is because the Disney animated canon regularly provides children with consistent and vivid impressions of the nature of working life-impressions that will have important implications for them and the staff who teach them, when they eventually enter business schools as undergraduates (Griffin et al., 2018).

Indian scholars are concerned more on young generations Hindu performative discourse has a long history of relegating discussions of rites of possession and object animation to a marginalised domain unworthy of scholarly scrutiny. This essay switches the focus from object animation and spirit possession to its social performance, in which a transient egalitarian social scheme is on display, using the notion of dramaturgy made popular by Erving Goffman. This article explains the change of the deities housed in local

shrines into creatures capable of mobility and communication known as tara.ga by examining the instance of a particular possession ceremony locally known as tara.ga devata, which is conducted throughout the west coast of India. In doing so, I reconsider certain formerly disregarded local Hindu religious customs (Kale, 2022).

In 2022 a study examined how cinematic special effects, or kinotriuki (film tricks), were handled in Soviet cinema during the 1930s, with a particular emphasis on Alexander Ptushko's 1935 adaptation of Gulliver's Travels, *The New Gulliver*, which employed cutting-edge methods to combine live action and stop-motion animation. It makes the case that film techniques used in both the fantastic and dramatic subgenres of Soviet cinema helped to create awe similar to that inspired by the religious miracle but applied to the miraculous deeds of the party-state, with implications for the comparative study of special effects and the cinematic experience (Moss, 2020).

Animations might influence a reflective intertextual framework that links to theological restrictions on artistic imitation that could undermine God's creative act. In this sense, animated movies are most intertextually reflective when they dramatise the migration of diegetic elements from sculpture, another form of art that defies God's command. Mimesis is ontologically subversive in both sculpture and animation, producing the illusion of creation by either mimicking the forms of living things in three-dimensional sculpture or creating the appearance of animating the lifeless in two-dimensional cinema. The article concludes with a fairly thorough explanation of these procedures in the context of the Toy Story film series, which serves as a more extreme illustration of how animation can stage a story in which ostensibly inanimate sculpted toys move on their own volition and of how this double form of animation accomplishes this reflexively by ontologically performing the animating act of the toys. The animated movies under analysis also address the sinister and obscene effects of this dual kind of animation, which arise from the intertextual life of those storylines that defy God's ban on mimesis (Geal, 2018).

In Quebec, there has been a "spiritual care and counselling and community engagement service" since 2001. It replaced pastoral animation in schools and aims to encourage everyone's spiritual growth and community engagement, regardless of their affiliation with a particular faith. This article outlines the historical context that influenced the creation of this service as well as the stakeholders' professional worries. The issues are founded on the knowledge that there is a huge difference among people who perform this service, both in terms of their training and in terms of how they comprehend the definitions of the terminology that describe their work. They are now pursuing the professionalisation they believe is necessary for their very existence, but they are doing so while employing professional techniques that do not correspond to their reality (Cherblanc & Risdon, 2019).

Currently, they are utilising professional techniques that do not accurately represent their reality and talents while they move toward the professionalisation that they believe is necessary for their existence. For this profession to be more than just community service, this essay aims to show the value of adopting a more interactionist viewpoint that emphasises the spiritual component of the job.

In a decade ago Japanese animation in the West may be explained in light of how the experience of the digital in cultural creation offers up new perspectives on the self as subject. Visualization requires giving up control to identify the individual as developing via the particular pattern of their connections, both with humans and with non-humans. This reality is expressed in the interconnectedness and pre-reflective thinking of Eastern philosophy, or what Marshall McLuhan dubbed "*comprehensive consciousness*." The Japanese animator Miyazaki Hayao uses a Zen-Shinto religious fantasy to encourage self-renunciation in his characters. His work shows that Walter Benjamin's bet on film is still in play as a counterpolitics to the moral ambiguity of the post-modern era (Bigelow, 2009).

Like skirt booms or new religion booms in the past, there are cyclical occurrences of trends that exhibit liveliness and stagnation of a style that repeat themselves. The phenomena may be a result of a social temper variance. To test whether an autonomous variety in temperament may evolve, the author constructed an artificial society by including the processes of learning and evolution in the rule to adopt or reject a style to Ishii's model. As a consequence, the author demonstrates how periodic occurrences may appear in artificial societies and how the emergence and dissolution of style-adopting clusters can act as a driving force in the animation or stagnation of society (Nakai, 2000).

Adult cartoon television programmes like South Park may come across as crass, childish humour, but they also convey how the general public feels about many societal structures. This essay examines two South Park episodes that parodied Mormons and Scientologists, respectively, to understand how these religions are portrayed and to ask what distinguishes the marginal from the mainstream. It builds on the idea that such programmes give viewers a sense of the cultural climate. This article makes the argument that Mormonism may no longer be advantageously examined alongside other new religious movements like Scientology due to its more favourable representation (Miller, 2020).

The connection between Japanese folktales and the anime subgenre, focusing on how intertextuality with folklore and myth subverts the genre's traditional application. To do this, the author looks to Toriyama's iconic Dragon Ball series, which has remained popular ever since it was initially released in the 1980s. The article examines the similarities between Dragon Ball and its primary source, Journey to the West, a well-known Chinese literature. However, there are a lot more allusions to mythology and religion that can be found in Dragon Ball (Minguez-Lopez, 2014)

The terms "*revolution*" and "*religion*" are thought to refer to two distinct fundamental human endeavours that have pierced the course of the previous 500 years, starting with the Reformation and continuing to the present. These two endeavours appear to be moving in rather opposing directions: Revolution is focused on making immediate social and political changes, whereas Religion is focused on more profound transcendent ideals and ideas. The theoretical legacy of Giambattista Vico in part, relies on the Weberian framework of historical morphology of major socio-cultural movements: collective dissatisfaction - dissent charismatic animation; institutional adaptation to the actual historical, social, and cultural milieu; bureaucratic institutionalisation and routinization; and gradual enfeeblement. The interplay of ancient, seemingly out-of-date big historical movements, such as those of religious exploration and revolutionary protest, may be one of the shocks of the 20th and 21st centuries. All these restoration activities may help to partially explain several aspects of contemporary political dynamics. Thus, one of the defining characteristics of the present is the Second Coming of movements and ideas that are frequently seen as old and antiquated politically and philosophically (Rashkovskii, 2017).

Digital future is in animations thus researchers explored the exploration and expression of a community consultation and animation programme, Teaching Diversities, in Melbourne, Australia, which explored and expressed marginalising practises around race and religion within lesbian, gay, bisexual, transgender, intersex, queer, and questioning communities. This paper makes the case that working at the intersection of race, sexualities, and culture has never been more explosive, especially when set against increasingly conservative educational and global flows, drawing on Kumashiro's call to return queerness to social action and Halberstam's identification of the queer possibility in failure. This article proposes options for reinventing queer for the twenty-first century for sexualities scholars who are interested in the relationship between cultural diversity and the conflict between religious and secular ideologies (Harris, 2013).

The gold-plated Mother Goddess sculptures that Phu Day Temple had donated to the Vietnam Museum of Ethnology were put on the storeroom floor when the temple's spirit medium visited the museum in 2002 (for cleaning). Dr. Laurel Kendall, Ms. Vu Thi Thanh Tam, and Ms. Nguyen Thi Thu Huang learned more about Phu Day Temple's conception of the creation of sculptures that were offered to the Goddess but would never be ritually alive as a result of this occurrence. A complicated blend of ceremony and technology ensures that the statue will be an auspicious container while also making it difficult to determine whether it is sacred or ordinary. Ritual animation transforms the statue into a deity (Kendall et al., 2008).

The research methods used in this paper are critical, innovative, and participatory. It examines collaborative storytelling, also known as storying, which is an emerging qualitative approach that is creative and interactive but not necessarily as critical as it may be. Through a description of several storying workshops, understandings of critical collaborative storytelling and (more broadly and inclusively) storying are created. A group of young British Muslims created the animated short "Halal Dating" during these seminars. The participants' animated video highlighted a difficult-to-describe aspect of their lives: their sexual interactions. Therefore, in addition to its methodological significance, this paper may also be of interest to readers who have deeper concerns about religion, youth, gender, and sexuality (Phillips et al., 2020).

A dispute between the donor and the managers of the common home resulted from the votive picture of the One-Eyed God being recently placed and ritually alive in Hoa hamlet near Hanoi. On the one hand, a villager from one of the ancient village families was in charge of a grass-roots campaign on the other. The statue was eventually rendered inert and donated to the Vietnam Museum of Ethnology. A complex conflict between established families with long prestigious lines and new families with influence in the local administration, between popular religion and its alleged abuses, and between established families is revealed by retrospective interviews with villagers who had participated in the dispute and by a review of the incident's existing documentation (Van Huy & Huong, 2008).

Further researchers explored how magic and nature are used to depict the Sami and Sami shamanism in the animated films *Frozen 2* and *Klaus*, the television crime series *Midnattssol*, and three entries to the Eurovision Song Contest that were made in part by Sami artists and used joik. The article explores how the Sami and shamanism are made relevant as spiritual or religious categories within popular cultural products using a methodological ludism approach and material theory. It also explores how (and why) spirituality is being constructed and communicated on a more general level during a time of eco-crisis, where there is a growing interest globally in perceived shamanistic and animistic perceptions of the world, nature, and ourselves (Suvilay, 2017; King, 2013).

The duality between flesh and spirit is assumed by early modern studies, yet such conclusions neglect the intrinsic ambiguity of flesh in the early modern world. I turn to two significant archives to demonstrate this ambiguity: William Tyndale's Prologue to the Romans in his translation of the New Testament and Helikiah Crooke's medical dissertation *Microcosmographia: A Description of the Body of Man* (1615), (1534). These passages allude to the existence of "*spirited*" flesh, which has a sort of life that endures after physical separation from the body or even after biological death. In John Marston's *Antonio's Revenge* (1602), dead body coexists with the spirit in a synecdochical interaction, further radicalising this spirited flesh. Marston's description of flesh, however, does not seem to be an early modern oddity. Marston's description of flesh, however, is reinforced by current discourses on science and religion and does not appear as an early modern oddity or a theatrical heretic (King, 2013).



Speaking in tongues, also known as glossolalia, is a rhythmic speech of made-up words with inconsistent semantic content and grammatical regularities. The relationship between glossolalia and psychopathology (such as psychotic thinking disorder and altered mental state attribution/mentalization) is still up for question, even though glossolalia is a culturally established religious practise. Using the Animated Triangle Test (ATT) and the Reading the Mind in the Eyes Test, we looked at 32 glossolalists, 32 matched control individuals, and 32 schizophrenia patients to better understand this issue (RMET). The ATT uses two moving triangle animations to identify hypo- and hypermentalization (Keri et al., 2020).

The relationships between things and people? In this essay, we look at statues of Guanyin, the bodhisattva of compassion, in Hong Kong to provide light on the various manifestations of personality and agency that result from interactions between humans and icons in a contemporary metropolis. We investigate the creation, distribution, animation, and disposal of Guanyin sculptures as well as the inconsistent claims made by devotees over whether the deity is actually present in the statue or only in their own minds. These ethnographic findings prompt us to think about how Guanyin practises and discourses in Hong Kong match anthropological discussions regarding the nature of cultural artefacts as representations or as actors (Palmer et al., 2019).

Too much emphasis has been placed on the contributions made by secular actors in international discussions of the environment. The Catholic Church, known for its significant contribution to the democratisation movements of the 1990s, has long held a position on climate change, but this issue has received little research. The research analysed the Church's attempts to shift the narrative on the environment toward a shared, global responsibility. The Church's engagement at COP26 was the most recent manifestation and application of the Church's foreign policy (Chu, 2022).

Another project was created to use books to work toward the 17 Sustainable Development Goals of UNESCO. It was planned and carried out solely by librarians. It is a programme targeted at kids at risk of social exclusion who are between the ages of 5 and 15. We became aware of the needs of groups that reside nearby but aren't frequent library users when the Public Library moved to a more central location. We noted that the majority of them were second-generation Moroccan immigrants and their families. They exhibit weaknesses in areas including reading comprehension, proper library usage, and social interaction with other members of other collectives (Moreno & Valero, 2019).

The southern Ethiopian Boreda elders asked us to make maps showing the whereabouts of their ancient towns and holy trees. Elders from the community guided us up twisting routes to nine mountaintops that had been inhabited since the early thirteenth century but were abandoned over a century before. Boreda holy woods with springs, caverns, and rocks surround these historic towns. According to their Indigenous religion, these natural features are empirical proof that the non-human world is animated. The tree canopies, however, also contain walls, berms, and trenches that allude to a past of hostilities. Thematic maps of these locations and their landscapes show how Boreda sacred-fortified woodland monuments are strategically aligned and match geographically to their oral traditions and histories describing their resistance to the local slave trade (Arthur et al., 2020).

Buddhism was eliminated as the official state religion of Laos, one of the few still considered to be communist, following the revolution of 1975. To achieve credibility, the communist government has been promoting Buddhism more and more since the 1990s. This essay investigates the degree to which current Lao state socialism is still influenced by pre-revolutionary traditions of Buddhist monarchy and statecraft with reference to the divine origins of authority in Theravada Buddhism. The investigation will pay particular attention to the ceremonial patronage of a Buddhist temple housing relics and the recent unveiling of

sculptures of deceased monarchs in Vientiane, the capital of Laos. In light of ideas examining the agency of things and the ritual animation of "*opening the eyes*" of the sculptures, I contend that the ritual animation (Ladwig, 2015).

An attempt is made to piece together the history of the Indian guru Bhagwan Shree Rajnees (Osho), his helper Ma Anand Sheela, and his Rajneeshpuram community in Wasco County, Oregon, in the Netflix miniseries *Wild Country*. Interviews with some of the key players from all the parties involved—Osho devotees, US justice authorities, and residents of the town of Antelope—are interwoven throughout the work's collection of historical materials. Despite this information, the article's hypothesis is that rather than producing an objective analysis that examines the events from various angles, an audiovisual programme is established that develops a critical discourse with the religious phenomenon using a variety of film resources, including editing, animation, the set-list, and special effects (Sanz, 2022).

Jdanko (1995) explored to apply the fundamental ideas from cybernetics to the examination of religion as a hypothesis of the cosmos or as a worldview. Such a strategy is acceptable insofar as religious vision is predicated on the idea that the world is animated, or, in cybernetic terms, on the idea that all entities, whether living or not, and the Universe as a whole, are cybernetic systems, whose existence depends on control, communication, and other subphenomena of an information nature unique to such systems. The first fundamental principle of religious sight is this presumption. The main focus of this investigation is on these two axioms of religious vision and their corollary implications, which include those pertaining to key theological issues like proofs for God's existence, divine attributes, particularly the dogmas of Omniscience and Omnipotence, theories of the history of the universe and of humanity (Creation, Predestination, Eschatology), and other tenets. On the whole, these ideas and the history of such a vision appear to be explained solely in terms of cybernetics.

In many religions, washing and clothing the body before burial considered a kind and necessary ritual. The difficult basis of this research has been the application of robotics and automation technology for the cleaning and preparation of a deceased Muslim in line with Islamic Shari'at requirements. The main goals of this project were to reduce the health risks to the staff of the washing rooms Ghassalkhaneh at the cemeteries and improve their quality of life due to the increasing annual population growth that has historically resulted in an increase in the number of deaths (historically and/or immediately after a national disaster) (Meghdari et al., 2012).

The ideological significance of pictures and their symbolic implications have an impact on how iconographic and visual codes are understood in dubbing. Religion, society, and politics are all major factors that convey moral judgments about the world, but they may also put pressure on the translator when they contradict with their moral positioning and ethical standards. In order to better understand how translational choices for dubbing into Arabic are affected by the interaction between iconographic and linguistic codes of the visual sign in the musical animation *This Land is Mine*. The objective of this article is to assess how religious, cultural, and ideological divergences between the source text and the intended audience lead to deliberate acts of meaning negotiation and manipulation in the target text. In order to evaluate manipulation patterns within a scaled system and provide graded analysis that exposes the ideological stance and bias of the source text's producer/animator in representing reality through visual narrative, we use a dual theoretical approach combining narrative theory and appraisal theory (Yahiaoui et al., 2021).

Reification, fetishism, alienation, mastery, and control are a few of the core modernist ideas that have been pounded and pummeling by postmodernists and nonmodernists equally, most recently by Bruno Latour, a nonmodernist. In order to repurpose and redefine the notion of reification from a nonmodern viewpoint, the author engages in debate with modern

intellectuals, notably Peter Berger, Thomas Luckmann, and Stanley Pullberg. He is critical of this method since it divides moderns and nonmoderns. Marxian academics relate reification to a detached and passive mentality. The author attempts to transform the negative and asymmetrical Marxian understanding of reification, which elevates people above things, into a positive symmetry by drawing on two years of ethnographic fieldwork in a Luvale-speaking region of northwest Zambia, Africa. Marx used the prism of religion to describe the capitalist system. By flipping the symmetry of comparison, the author examines the cosmos of the ancestors in northwest Zambia and its various mahamba forms, including spiritual entities, sick people, and material items, through the prism of Marxian ideas, particularly reification and fetishism. Three features of reification as a human universal are revealed: first, reification and animation are best understood as entailing each other in the worlds of immateriality (concepts and spirits) and materiality (human bodies and material objects) (Silva, 2013).

## Discussion and Conceptual Framework Development

The present and to compare them both in terms of how well they served their respective eras. The findings demonstrate that, in contrast to comics, which can only be dated to the 1950s, Japanese caricature writing dates back to the Japanese ancient era, which was before the year 1600. The timeframes before and after the 1980s are useful to identify the evolution of comics and animations. What may be deduced is that Malay comedic or a really humorous-looking sketch are still quite new, and scholars haven't really done much research on these yet.

A key researcher on animations, culture and religion was conducted by Chireau (2019). In the scholarly literature, the connections between religion and comics are typically understudied. The history of Black faiths in comic books, cartoons, animation, and newspaper strips is briefly Relationships between religion and comics are generally unexplored in the academic literature. This article provides a brief history of Black religions in comic books, cartoons, animation, and newspaper strips, looking at African American Christianity, Islam, Africana (African diaspora) religions, and folk traditions such as Hoodoo and Conjure in the 20th century. Even though the treatment of Black religions in the comics was informed by stereotypical depictions of race and religion in United States (US) popular culture, African American comics creators contested these by offering alternatives in their treatment of Black religion themes.

Beside show casing the cultural and religious aspects the animations also act as preservation source of folk costumes (Tobola-Feliks, 2021). The researchers has described the initiatives conducted in the Piekary Slaskie district hamlet of Dabrowka Wielka to revitalise (revive, restore) traditional clothing in a wide sense. As per the author he looked at community-led efforts to maintain the tradition of donning regional folk attire as a way to express local pride and adherence to tradition. These initiatives might be regarded as the pinnacle of the so-called involved animation genre, making current folk costume wearers the stars of pageants that represent a particular kind of historical reenactment.

Here, we show a multidisciplinary mathematics laboratory where students may learn how a field that appears static and inflexible is the consequence of a development involving several peoples, with customs and beliefs that are still extremely unlike and frequently at odds. Multiethnicity, which is becoming more prevalent in our culture, is unquestionably a significant potential for personal development and enrichment (Pastena et al., 2014).

Since the beginning of time, humans have lived with dogs. It has participated in hunting, protected property, and been kept as a pet for amusement. It has been linked to virtues including fidelity, commitment, alertness, and attachment. It has had several depictions in culture and art over the ages, both favourable and bad. It is noteworthy that,

aside from cats, it is the only animal that has been depicted in all known civilizations and worldviews throughout history. It already held a particular position in antiquity at the court of the pharaohs, the Egyptian pantheon of gods, or among the Greek gods as their partner. Both the wealthy and the poor utilised it, and it served a variety of functions (Filipek, 2021).

Since the beginning of time, Chinese and foreign academics have been interested in the maritime Silk Road. Now, with Xi Jinping's One Belt and One Road proposal, people are becoming more and more interested in the historical culture, dynamic geographic data, and interactive research of the maritime Silk Road. Because of this, the topic suggests studying the dynamic historical and geographic information system of the Maritime Silk Road. This is an innovation over the earlier static study of two-dimensional images and texts that was restricted in terms of history, economy, culture, and religion, among other things. It mimics the actual growth of the Maritime Silk Road, reshapes and restores its historical and cultural legacy, and disseminates a magnificent plan for the Maritime Silk Road by merging interactive animation, video, and geographic information systems (Liu & Wang, 2015).

Extensive analysis of the literature review has shown the research work conducted on animations mainly focuses on the Focus , Animation sophistication, Animation character development, Comics, animations for religion, Evolution in animation, Folk Customs , Anthropocene, Human Domination, Ideology, Spirituality , Collaboration , Nature & Natural environment, Magic, Translation of English Animated Movies, Moral Positioning, Ethical standards, Religious translations changes in meaning, Euphemistic language ,Geographic information, Indigenous Religion, Learning through animations, Theological restrictions, Social meaning, Materialism Storytelling, Cultural diversity and Social policy Table 3.

<b>Table 3</b>		
<b>LITERATURE REVIEW CONCEPTUAL FRAMEWORK DEVELOPMENT</b>		
Themes of the literature	Studies in context of countries	Literature support (Authors years)
Foucs	Malaysia/ Japan	(Khalis & Mustaffa, 2017),(Suvilay, 2017) (King, 2013)
Animation sophistication	Malaysia, Japan	(Khalis & Mustaffa, 2017), (Suvilay, 2017)
Animation character development	Malaysia, Japan	(Khalis & Mustaffa, 2017), (Moss, 2020) (Suvilay, 2017)
Comics, animations for religion	America ( Black Americans) Japan, Malaysia, Vietnam	(Chireau, 2019), (Mamat et al., 2019), (Kendall et al., 2008), (Suvilay, 2017)
Evolution in animation	Japan/ Malaysia	(Chireau, 2019), (Mamat et al., 2019) (Bigelow, 2009), (Suvilay, 2017)
Folk Customs	Worldwide	(Tobola-Feliks, 2021), (Bigelow, 2009)
Anthropocene	Worldwide	(Taylor, 2019)
Human Domination	Worldwide	Taylor, 2019)
Ideology	Worldwide	Taylor, 2019)
Spirituality	Worldwide, Canada America	Taylor, 2019), (Kale, 2022), (Cherblanc & Risdon, 2019)
Colloboration	Australia	(Harris, 2013), (Miller, 2020), (King, 2013)
Nature & Natural environment	Global context	(Kalvig, 2020), (Kendall et al., 2008)
Magic	Japan, global context	(Kalvig, 2020) (Hsieh et al., 2008)
Translation of English Animated Movies	Global context	(Yahiaoui et al., 2021), (Debbas & Haider, 2020)
Moral Positioning	Global context	(Yahiaoui et al., 2021), (Debbas & Haider, 2020), (Filipek, 2021), (Geal, 2018), (Miller, 2020)
Ethical standards	Global context	(Yahiaoui et al., 2021), (Debbas & Haider, 2020)
Religious translations changes in meaning	Global context	(Yahiaoui et al., 2021), (Debbas & Haider, 2020), (Filipek, 2021)

Euphemistic language	Global context	(Yahiaoui et al., 2021), (Debbas & Haider, 2020), (Filipek, 2021)
Geographic information	China/ Global context	(Liu & Wang, 2015), (Nakai, 2000)
Indigenous Religion	America	(Fonneland, 2020)
Learning through animations	America	(Fonneland, 2020), (Griffin et al., 2018), (Nakai, 2000)
Theological restrictions	USA, Hong Kong	(Geal, 2018), (Van Huy & Huong, 2008)
Social meaning	India Hong Kong	(Kale, 2022), (Geal, 2018), (Harris, 2013) (Van Huy & Huong, 2008)
Materialism	Global context Vietnam	(Kendall et al., 2008), (Phillips et al., 2020) (Kalvig, 2020)
Story telling	Vietnam	(Kendall et al., 2008), (Phillips et al., 2020) (Kalvig, 2020)
Cultural diversity	Italy	(Pastena et al., 2014)
Social policy		Pastena et al., 2014)

Animations are transformation the education, culture and religion domain (Catmull et al., 2015; Harris, 2013; Kendall et al., 2008; Troyanskaya et al., 2021). Beside entertainment and education animated movies are promotion ideas and ideals (Kumar et al., 2017; Moreno & Mayer, 1999). Culture and religion are sensitives matters, therefore a lot of restrictive measures are taken while sharing the English animated movies in Arab and Muslim countries (Debbas & Haider, 2020). Young generation is slightly moving from the religion and culture thus animations are also considered as one factor promoting the modern culture. The below diagram concludes the complete literature review in shape of a conceptual framework.

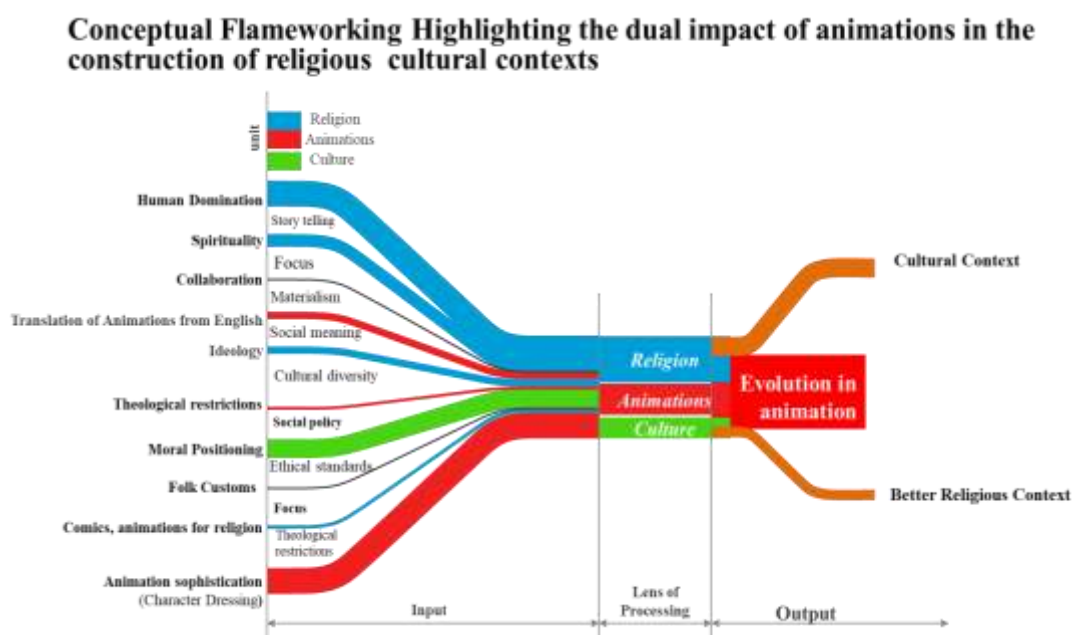
Beside showcasing the culture, preserving the folk customs animations also show the domination of cultures (Taylor, 2019). There is no agreement among scientists as to whether the Anthropocene should be recognised as a new era and, if so, when it began. Though the fundamental notion might be provocatively and helpfully stated: The Anthropocene is the time period in Earth's history that can be dated to when Homo sapiens started enslaving and seizing the planet's ecosystems and organisms for personal gain. Given this knowledge, it might be possible to shed light on the connections between these anthropogenic processes and "*religion*" and "*popular culture*." The artistic endeavours and business ventures started by Walt Disney and his company reflect, represent, and support various perceptions of human dominance over the planet and those societies that are frequently believed to have beneficial, spiritual relationships with nature. Analyzing beliefs, debates, and trends that are associated with Disney reveals how it promotes and reflects numerous cultural perspectives, including religious ones, on the appropriate interactions between people and their varied contexts. A similar research reveals that important shifts are taking place and that a rising number of Disney creatives are speaking out against the Anthropocene.

Animation world is emerging as a business thus digital collaboration on culture, race and sex are becoming new norm (Harris, 2013). The researchers have explored the exploration and expression of a community consultation and animation programme, Teaching Diversities, in Melbourne, Australia, which explored and expressed marginalising practises around race and religion within lesbian, gay, bisexual, transgender, intersex, queer, and questioning communities. This paper makes the case that working at the intersection of race, sexualities, and culture has never been more explosive, especially when set against increasingly conservative educational and global flows, drawing on Kumashiro's call to return queerness to social action and Halberstam's identification of the queer possibility in failure.

Animations merge the magic and nature (Kalvig, 2020). The researcher look at how magic and nature are used to depict the Sami and Sami shamanism in the animated films Frozen 2 and Klaus, the crime drama Midnattssol (Midnight Sun), and three entries in the Eurovision Song Contest that were made in part by Sami musicians and included the song

joik. The article asks, using a methodological ludism approach and material theory, how shamanism and the Sami are made relevant as spiritual or religious categories within popular cultural products, as well as how (and why) spirituality is being constructed and communicated on a more general level in a time of eco-crisis where there is a growing interest globally in perceived shamanistic and animistic perceptions of the world, nature, and us.

With the growth in migration, study into the intercultural phenomena in Italy has grown, bringing attention to the issue of cultural diversity and social policy. Diversity encounters shouldn't be endured, tolerated, or rejected; rather, they should be welcomed as a necessary survival tactic. This should go beyond the justification for the social emergency and how the public sees the situation. In this process, the school plays a crucial role. Understanding that intercultural communication necessitates ongoing reference to people's actual experiences is the aim of an effective educational endeavour. The principles of interaction, empathy, decentralisation, and cognitive transitivity are the theoretical presuppositions of the project. The development of thinking in motion is a chance to enhance their cognitive capacity through the acquisition of cognitive transitivity. In this theoretical perspective, we propose an experimental laboratory of mathematical concepts created with the help of seasoned educators, using traditional teaching aids, research aids, and social community animation techniques. The many activities conducted have shown that the interlocutors are engaged and participating, and they have developed meaningful relationships. The kids have demonstrated non-stereotypical behaviour that is more self-aware and less ethnocentric regarding society and values. They at last heard the voices of the immigrant heroes and formed their own sincere opinions figure 3.



**Figure 3**  
**CONCEPTUAL FRAMEWORKING HIGHLIGHTING THE DUAL IMPACT OF ANIMATIONS IN THE CONSTRUCTION OF RELIGIOUS CULTURAL CONTEXTS**

## CONCLUSION & RECOMMENDATIONS

The academics, practitioners and policymakers are recommended to conducted more researchers on positive side of animations when animated movies are made for education and awareness purpose.

## Limitations

The study reviews the literature only. The future researchers are recommended to do interviews of religious experts and animations experts. Practical animations creation can involve story writing and technical content generation complexities which researchers can explain these concepts in detail.

## Appendix

<b>Appendix 1</b>			
<b>THEMES AND LITERATURE REVIEW OTHER ASPECTS</b>			
<b>Title</b>	<b>Year</b>	<b>Country</b>	<b>Themes</b>
Cultural Inspirations towards Malaysian Animation Character Design	(Khalis & Mustaffa, 2017)	Malaysia	Focus on culture by new generation
			New generation focusing less on culture
			Animation design, sophistication, dressing, character of animation
Looking for Black Religions in 20th Century Comics, 1931-1993	(Chireau, 2019)	American (addressing African Americans religion)	Relation between comics and religion
Comic and Animation Development: Comparative Study between Malay and Japanese	(Mamat et al., 2019)	Japan/ Malaysia	Evolution of comics and animations Culture Malaya cartoons
Dabrowka Wielka - a village in the city. Animation involved in the preservation of local folk costume (mediation at the borderline between ethnology and performance)	(Tobola-Feliks, 2021)	Poland	Culture and Religion Folk Customs
Rebels against the Anthropocene? Ideology, Spirituality, Popular Culture, and Human Domination of the World within the Disney Empire	(Taylor, 2019)	Worldwide	Anthropocene Religion and Culture Animations
Animating failure: digital collaboration at the intersection of sex, race and culture	(Harris, 2013)	Australia	Cultural and religious diversity
Magic and Nature in animation movies	(Kalvig, 2020)	Global context	Religion, Spirituality and culture
Animations in Religion and Culture	(Kendall et al., 2008)	Vietnam	Culture and religion
Animations in Religion and Culture	(Hsieh et al., 2008)	Taiwan	Culture and religion
The Impact of Image on Translation Decision-Making in Dubbing into Arabic - Premeditated Manipulation par Excellence: The Exodus Song as a Case Study	(Yahiaoui et al., 2021)(Yahiaoui et al., 2021)	Global context	Religion and culture Moral Positioning Ethical standards
			Religious translations changes in

			meaning
			Euphemistic language
Overcoming Cultural Constraints in Translating English Series: A Case Study of Subtitling Family Guy into Arabic	(Debbas & Haider, 2020)	Global context	Religion and culture
			Translation of original movies into local language
CANIS LUPUS FAMILIARIS. THE SYMBOLISM OF THE DOG IN HISTORY, ART AND LITERATURE: AN OVERVIEW	(Filipek, 2021)	Global context	Religion and Culture
Thesis Research on Dynamic Historical and Geographic Information System of Maritime Silk Road	(Liu & Wang, 2015)	China	Culture and Religion
Cultural Inspirations towards Malaysian Animation Character Design	(Khalis & Mustaffa, 2017)	Malaysia	Focus on culture by new generation
			New generation focusing less on culture
			Animation design, sophistication, dressing, character of animation
Comic and Animation Development: Comparative Study between Malay and Japanese	(Mamat et al., 2019)	Japan/Malaysia	Evolution of comics and animations Culture
Dabrowka Wielka - a village in the city. Animation involved in the preservation of local folk costume (mediation at the borderline between ethnology and performance)	(Tobola-Feliks, 2021)	Poland	Culture Regional folk
Rebels against the Anthropocene? Ideology, Spirituality, Popular Culture, and Human Domination of the World within the Disney Empire	(Taylor, 2019)	Worldwide	Anthropocene Religion and culture Animations
Animating failure: digital collaboration at the intersection of sex, race and culture	(Harris, 2013)	Australia	Cultural and religious diversity
The Impact of Image on Translation Decision-Making in Dubbing into Arabic - Premeditated Manipulation par Excellence: The Exodus Song as a Case Study	(Yahiaoui et al., 2021)	Global context	Religion and culture Moral Positioning Ethical standards
			Religious translations changes in meaning
			Euphemistic language
Religion-Making in the Disney Feature Film, Frozen II: Indigenous Religion and Dynamics of Agency	(Fonneland, 2020)	America	Religion and Culture



ORGANIZATIONAL READINESS: CULTURALLY MEDIATED LEARNING THROUGH DISNEY ANIMATION	(Griffin et al., 2018)	USA	Culture and Religion Animated Movies
The Floating Existence of Tarangas Appraising Local Deities and Social Meaning-Making on the Western Coast of India	(Kale, 2022)	India	Religion and Culture Spirit Social performance
Cinema's Miracles: Film Tricks and the Production of Soviet Wonder	(Moss, 2020)	Soviet	Culture Movie animations
Animated Images and Animated Objects in the Toy Story Franchise: Reflexively and Intertextually Transgressive Mimesis	(Geal, 2018)	Global context	Religion and Culture Theological restrictions
'Spiritual life' as the heart of the professionalization process of spiritual and community animators in Quebec, Canada	(Cherblanc & Risdon, 2019)	Canada	Spiritual care Counseling Culture and religion
Technologies of Perception: Miyazaki in Theory and Practice	(Bigelow, 2009)	Japan, USA	Culture promotion through animations
Simulation experiments of periodic phenomena of fashion on artificial society with learning process	(Nakai, 2000)	Global Context	Simulation experiments
			Fashion
			Artificial society
			stagnation of society.
New Religious Movements in the Town of South Park: Separating the Mainstream from the Marginal	(Miller, 2020)	Global Context	Religion and culture
			cultural climate
			Separating mainstream and elite religion
Folktales and Other References in Toriyama's Dragon Ball (Minguez-	Lopez, 2014)	China	Religion and culture Culture and animations
REVOLUTIONS AND RELIGIONS: EXPERIENCE IN COMPARATIVE MORPHOLOGY	(Rashkovskii, 2017)		Religion Reformation through animations Ideals and Ideas
Animating failure: digital collaboration at the intersection of sex, race and culture	(Harris, 2013)	Global context	Exploration and expression of community Culture and religion
Three Goddesses in and out of Their Shrine	(Kendall et al., 2008)	Vietnam	Religion and culture Ritual animations Technology enhancement
Critical collaborative storytelling: making an animated film about halal dating	(Phillips et al., 2020)		Culture and religion Collaborative story telling

The One-Eyed God at the Vietnam Museum of Ethnology The Story of a Village Conflict	(Van Huy & Huong, 2008)	Hanoi Vietnam	Prestige
Nature and Magic as Representation of The Sami-Sami Shamanistic Material in Popular Culture	(Kalvig, 2020)		Culture and Religion
Neon Genesis Evangelion or deconstruction of the animated robot	(Suvilay, 2017)	Japan	Religion and culture aesthetics and the narratives
Spirited flesh: The animation and hybridization of flesh in the early modern imaginary	(King, 2013)		Religioon and culture Roman scripture Spirited flesh
Attribution of Mental States in Glossolalia: A Direct Comparison With Schizophrenia	(Keri et al., 2020)		Culture and Religion
Guanyin's Limbo: Icons as Demi-Persons and Dimidiating Objects	(Palmer et al., 2019)		Culture and Religion Materialism Animism
God is Green: The Catholic Church's Re-Imagination of Environmental Norms	(Chu, 2022)	USA	Culture and normal God is green Global responsibility
Beyond books: The Ricardo Leon Public Library and the 17 Sustainable Development Goals	(Moreno & Valero, 2019)	Global	Culture Sustainability goals
Collaborative Mapping of Sacred Forests in Southern Ethiopia: Canopies Harboursing Conflict Landscapes?	(Arthur et al., 2020)	Ethiopic	Culture
Worshipping Relics and Animating Statues. Transformations of Buddhist statecraft in contemporary Laos	(Ladwig, 2015)	China	Culture and religion Worshipping animated status
Of Gods and Men. The Representation of the Osho Phenomenon in Wild Country (2018)	(Sanz, 2022)	Oregon	Culture and religion
Religion in the era of cybernetics	(Jdanko, 1995)		Religion Cybernetics
Conceptual Design and Simulation of a Semi-Automatic Cell for the Washing and Preparation of a Corpse Prior to an Islamic Burial	(Meghdari et al., 2012)	Worldwide	Religion Conceptual design, Simulation
			Preparation of practical act Muslim boring and washing
The Impact of Image on Translation Decision-Making in Dubbing into Arabic - Premeditated Manipulation par Excellence: The Exodus Song as a Case Study	(Yahiaoui et al., 2021)	Arab countries	Religioon and culture Dubbing and translation
Overcoming Cultural Constraints in Translating English Series: A Case Study of		Arab world	Culture Translation of animated movies

Subtitling Family Guy into Arabic			
Reification and Fetishism: Processes of Transformation	(Silva, 2013)		Religion and culture
			Reification, fetishism, alienation, mastery, and control
Intercultural Education In Italy. Cultural Identity, Educational Emergency And Teaching Strategies	(Pastena et al., 2014)	Italy	Education Culture and religion, Cultural diversity, Social policy

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