

Creation of Social and Cultural Reality: Tracing the Effects of Turkish Drama Serials on Bangladeshi Youth

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Abstract: Since the advent of transnationalized media outlets and media companies in comparatively powerful or central countries, they can easily inject the contents into the audiences of less powerful or peripheral countries. That has been seen since the establishment of India and Bangladesh's television culture. Indian TV series have engulfed Bangladeshi youth like an octopus attacks its prey (Khanam et al., 2014). However, Turkish TV series have changed the scenario to a great extent. This paper intends to know to what extent Turkish TV shows influenced Bangladeshi youths rather than Indian TV shows. The current study will try to apply a mixed research approach, including both quantitative and qualitative methods to explore the effects of the Turkish TV series on Bangladeshi young people. First, this study will survey 400 youth who watch almost every serial episode. Secondly, it will engage in a focus group discussion (FGD) with five administrators of social media groups from where the dubbed and translated series are distributed across Bangladesh. The researcher here will apply Garbner's Cultivation Theory to examine the effects of TV dramas on society. In cultivation theory, it is stated that television creates a reality in society by changing and sometimes adapting social and cultural artefacts. This research explored how Turkish TV serials have created a social and cultural reality by influencing the youth to adapt and fuse with the Turkish culture shown in the drama serials.

Keywords: Cultivation, Social Reality, Turkish TV Serials, Bangladesh, Intercultural Exchange.

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Resumo: Desde o advento dos meios de comunicação transnacionalizados e das empresas de comunicação social em países comparativamente poderosos ou centrais, estes podem facilmente injetar os conteúdos nas audiências de países menos poderosos ou periféricos. É o que se verifica desde o estabelecimento da cultura televisiva da Índia e do Bangladesh. As séries televisivas indianas engoliram a juventude do Bangladesh como um polvo ataca a sua presa (Khanam et al., 2014). No entanto, as séries televisivas turcas alteraram em grande medida o cenário. Este artigo pretende saber até que ponto os programas de televisão turcos influenciaram os jovens do Bangladesh em vez dos programas de televisão indianos. O presente estudo tentará aplicar uma abordagem de investigação mista, incluindo métodos quantitativos e qualitativos, para explorar os efeitos das séries televisivas turcas nos jovens do Bangladesh. Em primeiro lugar, este estudo irá inquirir 400 jovens que vêem quase todos os episódios das séries. Em segundo lugar, será efetuada uma discussão de grupo de foco (FGD) com cinco administradores de grupos de redes sociais, a partir dos quais as séries dobradas e traduzidas são distribuídas no Bangladesh. O investigador aplicará a teoria do cultivo de Garbner para examinar os efeitos das telenovelas na sociedade. Na teoria do cultivo, afirma-se que a televisão cria uma realidade na sociedade ao mudar e, por vezes, adaptar artefactos sociais e culturais. Esta investigação explorou a forma como as séries televisivas turcas criaram uma realidade social e cultural, influenciando os jovens a adaptarem-se e a fundirem-se com a cultura turca apresentada nas séries dramáticas.

Palavras-chave: Cultivo, Realidade social, Séries televisivas turcas, Bangladesh, Intercâmbio intercultural.

Introduction

The history of Turkish cinema should be shorter since it started before the First World War. However, until 2015, no Turkish television programs were telecasted in Bangladesh. Before that time, Bangladeshi people watched national television programs and programs imported from Western television media merchants. In the 1990s, Indian serials were vastly popular in Bangladesh, as they could easily be watched in almost every home and television center. Indian television serials are still very popular, but their viewership is declining. It is said that the popularity of Indian drama serials was decaying because of some socio-cultural values.

Regarding television serials, all family members can enjoy a particular time together. However, regarding this opportunity, Indian drama serials were disqualified. Notably, that gap was filled up by the Turkish drama serials (Helal, 2014). In Bangladesh, 90% of the total population is Muslim. Through the liberation war, Bangladesh began being operated by a secular government. Although the constitution of this country is based on secularism notion, Bangladeshi Muslims are seen as fond of Muslim ideological television programs respecting Muslim values. Therefore, when in 2015, Deepto TV first dubbed and broadcasted a Turkish television drama serial, Sultan Suleman, the Bangladeshi population quickly grasped this television program's viewership. Later, *Dirilis Ertugrul*, *Fariha Koydum*, *Fatmagulun Sucu ne*, *Bahar*, and *Jannat* were popularized on Bangladeshi television channels.

“Turkish drama serials have a cultural and religious affinity. That is why our people like and welcome it”, commented a television and film study professor at a prominent public university in Bangladesh (Nabila, 2021). Of course, Turkish drama serials are popular, though many Bangladeshi television channels have stopped broadcasting these Turkish drama serials. Nowadays, only 2/3 of Turkish drama serials are continuing their journey with Bangladeshi television channels, despite their ever-increasing popularity. According to a prominent writer and historian, Arzu Ozturkmen (2018), “Turkish serials are not essentially serials or daily operas, but dizi. Dizi's making mechanism focuses on the long cherished national rituals and norms, especially presenting that particular culture to someone.”. This concept of making cinema and drama serials started in the Green Pine (Yeşilçam) era of Turkish cinema when a maximum of Turkish cinema was produced based on the Turkish cultural facets. Turkish drama serials are much more social and pious in the story than Indian ones. Also, Turkey has an enriched historical orientation since it was a land of many ancient civilizations. As in Bangladesh, Turkish drama serials are popular; the researcher will explore their influences on the dressing, speaking, and lifestyle of Bangladeshi youths.

Variables

This term refers to an idea, object, notion, event, feeling, period, or any other fact to measure in order to decide on the research hypotheses. Variables are classified by independent variable and dependent variable. This study contains both two types of variables. Here, Turkish drama serials and people who watch the serials are the two types of variables, respectively.

Independent Variable

An Independent variable cannot be changed by anything and is not dependent on anything. In this study, Turkish drama is the independent variable. Through this study, the researcher will measure the effects of Turkish drama on Bangladeshi youth. Therefore, Turkish drama is an independent variable now.

Dependent Variable

The dependent variable is changeable and depends on anything you plan to measure, through your study or research. Dependent variables change over time if other factors change. That means it depends on other factors of measurement. In this study, the youths' dressing, styles, way of speaking, using Turkish words, showing Turkish symbols on their t-shirts and rings, and so on are dependent variables.

Significance of the study

Bangladesh is a country surrounded by India. India helped this country in the Liberation War against Pakistan. Bangladesh was liberated on some basic notions, one of them being secularism. Though Bangladesh is a Muslim-majority country and people believe in Islamic values, most of the time, and even nowadays, the secular government is over there. That secular notion of government was borrowed from India's erstwhile politicians. Therefore, Bangladesh has very close ties with India. For this reason, Indian serials can be easily imported to this country at a very low cost. In the absence of any television programs representing Muslim history and culture, people used to indulge in those disvalued and derogated forms of entertainment imported from India. However, recent reports showed that people are no longer watching Indian serials but rather enjoy Turkish drama serials instead. As Turkish television drama is considered a popular form of entertainment, this study will see it through an intercultural lens. The lens intends to view the actual range of social and cultural effects caused by these Turkish drama serials. Also, it has been intended to discuss how this influence replaces the effects caused by the Indian serials.

Objectives of the study

1. To find out if the dressing styles, gestures, symbols, and cultural rituals of the Turkish social context influence the viewers of Turkish drama serials.
2. To find out if the youths are learning the Turkish language and using Turkish words when encountering their friends and peer groups.

Research Questions

1. How are the youths adopting Turkish cultural artefacts such as dressing, gestures, symbols, and cultural rituals?
2. Are they learning the Turkish language by watching the translated and dubbed Turkish drama series?
3. What do they think about this transnational fusion in the future?

Literature review

Reviewing previous literature refers to formally examining already-done works on a particular research area. Unfortunately, there is no single research article on this running study topic in Bangladesh, except some newspaper reports. Not in English, but in their native language, there were no articles on topics of Turkish drama series and its effects. As Bangladesh has a long history of consuming Indian drama series, there is much research on the effects of Indian television series on Bangladeshi youth, families, children and religious values. As this researcher has done extensive research on Turkish drama serials and their effects on Bangladeshi, Indian, and Pakistan youth, he found many informative works done in the context of India and Pakistan as well, but not in Bangladesh. However, in this running discussion, the researcher will try to link, compare, and evaluate the studies done on the same topic in the context of India and Pakistan.

Khanam et al. (2014) examined several issues relating to Indian television serials. They have portrayed firstly how Indian television channels are generating occupation in the Bangladeshi television consumer community. Secondly, they have tried to show the popular television channels and their popular television serials in Bangladesh. Thirdly and most specifically, how Indian television serials are creating addiction and bad effects on families and youths. At last, they tried to find out some solutions the national television channels could apply to compete with Indian television content. It is an appreciable work to

show broader causes of the most popular Indian television serials in Bangladesh. The researchers surveyed 80 respondents and 45 children to measure the effects of Indian serials on them. Also, they collected data from three experts (one psychiatrist and two directors) and conducted four case studies to understand the real situation of Indian serials in Bangladesh. They pointed out that the time the respondents waste watching the serials is high, around 4 hours daily. Also, they commented that this shows alarming conditions within the family setting in Bangladesh. The mostly family-centered social system is present in Bangladesh. Romance, problems in social relations, humor, conflicts, and social problems are the main themes of the contents of Indian serials. Some respondents commented that serials are nicotine for us because they are destroying our social and religious values and snatching our time as well. This study is relevant to running a study on the effects of Turkish serials on Bangladeshi youths. Despite relevancy in research areas, some points are different and unique regarding drama contents, themes, and the objectives of the running study. They explored the effects in a broader sense. However, this running study is more specific to exploring the influences of learning the Turkish language and following the respondents' dressing styles, gestures, and cultural-religious rituals.

Islam (2013) tried to explore the Indian television channels and their popularity in Bangladesh. He coined the broadcasting of Indian Hindi television serials as a Hindigenization of Bangladeshi culture. He explored that Indian television channels are mostly downlinked and broadcasted in Bangladesh. However, the Indian government does not allow Bangladeshi channels to broadcast to India, though there are many Bengali people in the West Bengal province of India. The researcher here pointed out that Indian drama serials are full of obscene, pre and extramarital relationships, nudity, criminal activity, and so on, which influence Bangladeshi culture negatively. Moreover, Indian serials are notable for creating anomalies within family and personal relationships. This study is also relevant to the running study regarding the effects of drama serials. Both research works have explored the effects of television serials on Bangladeshi youth, though Indian serials influenced Bangladeshi youth negatively. On the other hand, this study wanted to explore how Turkish television serials positively influence Bangladeshi youths.

Helal (2014) has pointed out some important issues of Indian drama serials in Bangladesh. Mr Helal has considered the Bangladeshi family system negatively influenced by the rampant viewership of Indian drama serials in Bangladesh. He has sampled 100 family units from the capital city of Bangladesh and explored that there is a massive imposition of Indian Hindu cultural artefacts over the family members. He also pointed out that Indian drama serials are entitled to provoke sexual behavior, instigating extramarital relationships, eve teasing, and establishing conflicts among family members. This study is relevant to the running study because, just like it, Mr Helal has researched Indian drama serials and their

negative effects on Bangladeshi youth. Mr Helal was critical in measuring the effect of Indian drama serials, however, there is no way to be negative or positive in Turkish drama serials to measure how the viewers are influenced and adapting Turkish cultural artefacts.

Iqbal (2018) has worked with Turkish drama serials and their effects on Pakistani university students. Mr. Iqbal examined university students' notions and perceptions of Turkish drama serials. In Pakistan, people, as well as the government cordially welcome Turkish drama serials. So, it can be easily imagined that viewership and effects are also high in Pakistan. Therefore, the researcher has taken a survey from three public universities in Pakistan as a data collection method. The questionnaire survey accommodated 300 students to decide on their research objectives and hypotheses. After a finding analysis, he has explored that the hypotheses regarding practical surveys are not altogether true. According to the study, the first hypothesis and the other two are not approved. He conducted a correlation analysis to analyze the collected data. The non-approved hypothesis is that Turkish drama serials are influencing Islamic values among Pakistani students. This hypothesis was negatively approved. Firstly, the positively approved hypothesis is that Turkish drama models influence university students, and second, Pakistani university students adopt Turkish drama model styles. This study is closely related to the running study due to its similar topic and research subject.

Theoretical framework

Cultivation theory is the base of this study. This theory posits strong possibilities of changing viewer's perceptions. This theory is considered the prominent effects measuring theory originated by George Gerbner, a Hungarian-born American professor. Another American screenwriter, Larry Gross, later expanded and developed this theory. After the two wars in the sixties, the world experienced the emergence of television. This theory originated to view the effects of television on the viewers (Hovland & Wolburg, 2010). According to George Gerner, the more people expose themselves to television, the more their perceptions are shaped by the television content.

Turkish drama serials are called teledrama series. However, it is worldly acclaimed that cultivation theory is the best theoretical framework to measure the effects of television drama on a particular population. Cultivation theory points out that people behave as shown in the drama serials. Television drama serials create a social reality when many people in a community watch it. This study also views Turkish serials as a catalyst for Bangladeshi youths through cultivation theory.

Research Methodology

Research methodology refers to certain methods or systems, maintaining those that a researcher can collect and analyze data from. Therefore, the research methodology is divided into data collection and analysis methods. Research methodology is a systematic method that helps the researcher perform formal research. Normally, research methodology is entitled to a logical pattern every researcher must follow to solve a research problem. Research methodology gives your study a formal and legitimate condition that is an inevitable part of a research project (Czarniawska, 2014). Supposing a study is done through a certain research methodology, readers can easily understand and get their take-home message from the research article, which is the main purpose of writing a research paper. This running study on Turkish drama serials and their effects on Bangladeshi youth is similar to research work that will be done while maintaining a research pattern. The research methodology or pattern contains two particular methods: qualitative and quantitative research methods.

Qualitative study

This type of research method refers to data collection and data analysis method. The qualitative method is more concise and concrete, requiring thoughts and data rather than a numeric format. The qualitative method means analyzing written or spoken data, as well as comprising visual data, commentaries, content, and videos with non-verbal behaviors. Qualitative data collection can be done using systematic methods, including interviews, focus group discussions (FGD), and observations. The qualitative method requires more time and effort than the quantitative research method. This study will conduct focus group discussions (FGD) with some administrators of social media groups. The social media groups mainly distribute Turkish drama serials, since only one television channel broadcasts 2/3 Turkish drama serials in Bangladesh. Thus, the researcher collected data from the discussion participants through this particular, well-organized question-answer discussion form.

Quantitative study

Quantitative research methods normally focus on numeric data. It contains surveys, ethnographics, and databases and comprises a large log of numeric data analyzed by calculation and mathematical terms. Also, statistical analysis is a popular tool of quantitative research method. A questionnaire survey method is used to collect data from the respondents. The survey is a quantitative research method tool that can be a questionnaire survey, paper survey, mail survey, and so on. This researcher conducted a questionnaire survey and took data from 400 respondents who watch Turkish drama serials regularly. More than 20 Facebook groups are engaged in distributing Translated and dubbed Turkish drama serials.

The respondents are from those groups, as the researcher has shared the questionnaire survey link to said groups.

Sampling method

Sampling is done to facilitate the research work for a researcher. In sampling, the population is another word related to the targeted people. When a researcher thinks of doing research for a particular group, it is rarely possible for him/her to examine or ask everyone all the questions. Supposing a researcher planned to research all the people of a university, can you reach out and ask what their thoughts are about your research topic? Definitely no. Therefore, sampling makes the survey or data collection task easy and affordable. There are various types of sampling methods: probability sampling, random sampling, purposive sampling, and systematic sampling. The respondents of this study were identified by simple random sampling. In this study, there are also sample and population groups that are included. The later discussion will provide clear explanations.

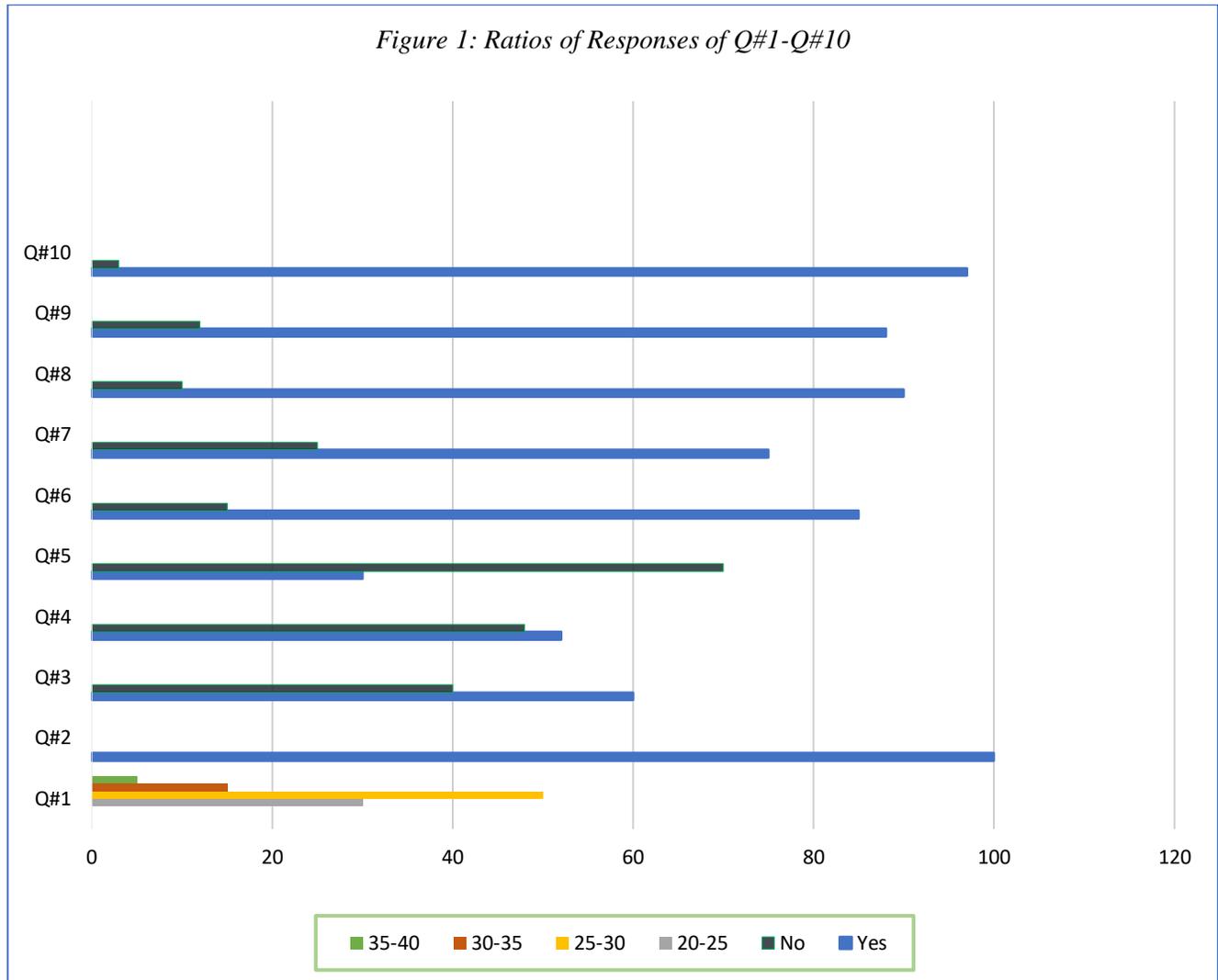
Population and sample size

In research, sampling population and sample size are two essential parts. Your targeted people are the population of your research. The sample size is the small part of that population that the researcher can ask and survey. As mentioned, surveying the whole population is not feasible for a researcher. Also, analyzing all data collected from every person in a population group is time-consuming and practically impossible for a researcher. So, choosing a representative group of a large group is called sampling in research. In order to examine the effects of Turkish drama serials on the Bangladeshi youth population, there is one person who watches and enjoys Turkish serials. People who attended the online survey by answering the questionnaire are the sample size of the total population of this research. Therefore, the sample size is smaller than the population. In addition, there are more than 300 administrators from more than 20 social media groups. This researcher has chosen five people to focus group discussion in order to decide and understand their worldview about Turkish drama serials. They are mostly admins of the social media groups working to distribute the Turkish drama serials. The name of the focus group discussion (FGD) participants are Mohammad Salah Uddin, Akbar Bin Bashar, Md. Sajid Chowdhury, Shikder Ariful Islam, and Md Sefat Ullah.

Research questionnaire interpretation

This researcher has coined a well-organized questionnaire list to collect data from the respondents. The questionnaire consists of several questions asked to the respondents attending the survey. The research

questionnaire differs from the research questions (Czarniawska, 2014), which are certain, just like the research objectives. However, the research questionnaire comprises several and numerous questions broader than just the main research question. This researcher asked around ten questions to measure the effects of Turkish drama serials on audiences who enjoy them.



Source: Author's Compilation

Table 1: Response rates of the questions

Questions	Response Ratio (%)			
	Age 20-25	Age 25-30	Age 30-35	Age 35-40
Q#1. How old are you?	30	50	15	5
	Yes (100)		No (0)	
Q#3. Do you follow Turkish drama serial actors and actresses through social media?	Yes (60)		No (40)	
Q#4. Do you like to imitate Turkish drama serial actors and actresses?	Yes (52)		No (48)	
Q#5. Do you wear t-shirts and rings with the KAYI (IYI) symbol?	Yes (30)		No (70)	
Q#6. Have you noticed anyone wearing t-shirts and rings with the KAYI (IYI) symbol?	Yes (85)		No (15)	
Q#7. Are you learning and using the Turkish language by watching Turkish drama serials?	Yes (75)		No (25)	
Q#8. Do you feel interested in archery, riding horses, and playing swords after watching Turkish drama serials?	Yes (90)		No (10)	
Q#9. Do you behave or use anything with your family members that you learned from Turkish drama serials?	Yes (88)		No (12)	
Q#10. Do you think Turkish drama serials are influencing Bangladeshi youths?	Yes (97)		No (03)	

Source: Author's Compilation

Q#1. How old are you?

This researcher added this question to decide the audience of Turkish drama serials' age range. As the researcher had intended to examine how Bangladeshi youths are being influenced and adapting to Turkish drama serials, knowing the respondents' age group is necessary. The researcher found that most respondents are of a certain age group that we normally consider young. 20-30 is the age of almost 80% of the respondents who watch Turkish drama serials. This study considered this age to maintain the proper participation of respondents of a representable population.

Q#2. Do you watch Turkish drama serials?

The researcher asked this question to decide whether all the participants joining the survey were regular viewers of Turkish drama serials. It is a decisive question that was asked to ensure that real people, who are eligible for this particular research work are joining the survey. As mentioned before, in Bangladesh, many Indian television channels and television programs are broadcasted. This question helped the researcher to ensure that all the participants were real audiences of Turkish drama serials. By a decisive question at first, such as a flow chart question, if a respondent regularly watches Turkish drama serials, then they can attend the questionnaire. This brought 400 respondents to answer the survey with their interests. All respondents watch and enjoy Turkish drama serials regularly. According to Gerbner's cultivation theory, watching these drama serials established a social reality and a chance for cultural fusion among Bangladeshi youths. The later interpretations and visual explanations in Figure 1 and Table 1 make realizations clear enough.

Q#3. Do you follow Turkish drama serial actors and actresses through social media?

Nowadays, people follow celebrities and models through social media accounts. To answer this question: no, individuals do not consume social media. Rarely, you do not use social media. Social media is a part of human lives. Not only this, people follow actors and actresses whom they like and dream about. In this research, the researcher asked: To what extent are Bangladeshi youths fond of Turkish drama serials? It is a common trend that you watch a film, and when you wander around social media, you search for that name and hit the follow button. Also, youths normally adopt many things from those models or drama players by following them. Even when this researcher discussed with many administrators of social media groups, they shared some screenshots that knocked the actors and models through social media accounts and got cordial messages as a reply to their knocks. This was an interesting part of the focus group interviews done by this researcher.

Q#4. Do you like to imitate Turkish drama serial actors and actresses?

Effects analysis is mostly rigid and must be done while maintaining proper data collection and analysis. In the research questionnaire, this researcher asked this question about the actual form of effects for Indian drama serials in Bangladesh—the style and dressing styles of Indian drama serial costumes submerged females. Even in Bangladeshi local markets, those costumes are still now sold, though the costumes are not suitable for the majority of Muslim society. By asking this type of question to the respondents, the researcher has tried to explore their choices and preferences, whether Indian or Turkish style, fashion, and gestures they try to follow.

Q#5. Do you wear t-shirts and rings with the KAYI (IYI) symbol?

In Turkish drama serials, models wear wardresses and rings inscribed with the KAYI (IYI) symbol. These are much different from Bangladeshi culture. This researcher has asked this question in the questionnaire survey to the respondents. This question examines how much the respondents are influenced to accept and wear those particular dresses and accessories. However, Bangladeshi youths dislike wearing rings and t-shirts shown in Turkish drama serials.

Q#6. Have you noticed anyone wearing t-shirts and rings with the KAYI (IYI) symbol?

Turkish drama serials in Bangladeshi culture are very different despite the religious identity of the two nations. The researcher organized research questions for the respondents, who regularly watch Turkish drama serials. In Bangladesh, youths cannot make or buy rings and dresses as those are sold on some online shopping websites. Besides, the prices are very high and almost unavailable to local level markets. Also, the age group watching Turkish drama serials is mostly students, so they have little to no money to afford to buy rings and costumes from Aliexpress, Amazon, and other local online shopping sites.

Q#7. Are you learning and using the Turkish language by watching Turkish drama serials?

The Turkish drama serials are in Turkish, and Bangladeshi youths enjoy these serials by translating and dubbing. However, dubbing requires huge instrumental support to complete a full episode. So, audiences do not want to wait and want new episodes immediately after finishing one. Thus, these audiences are encountering the Turkish language and learning as well. The researcher asked this question to the 400 respondents in the study. It is interestingly true that respondents are learning the Turkish language and using it throughout their social encounters.

Q#8. Do you feel interested in archery, riding horses, and playing swords after watching Turkish drama serials?

It is also interesting to learn about respondents' mental emotions about what they see in the Turkish drama serials. The plays mentioned above are not included in the culture of Bangladesh, though youths are interested in these things because of Turkish drama serials. Throughout the drama serials, the models ride horses, play swords, and practice archery, which is unique and uncommon for Bangladeshi youths. The survey and the focus group discussions also expressed that these unique activities greatly influenced the respondents.

Q#9. Do you behave or use anything with your family members that you learned from Turkish drama serials?

According to cultivation theory, television audiences normally try to imitate and learn many gestures, body language, verbal pieces, and symbolic patterns from drama serials, thus changing their perception. This question is about whether the youths behave like the drama models with their peer groups, friends, and family members. They handshake like Turkish models, as the focus group discussion participants commented. Moreover, they address Turkish models by telling Bim, Abla, Abey, Gardas, Merak etme, and many more Turkish words. Respondents answered this question very positively, using phrases and special words when encountering friends, peer groups, and family members.

Q#10. Do you think Turkish drama serials are influencing Bangladeshi youths?

As the last question of the research questionnaire, this researcher asked the respondents a decisive question. What do the respondents think about the influence of Turkish drama serials on Bangladeshi youths? Since the inception of the television world, Indian drama serials have been indomitably popular because of globalization and the satellite system. The respondents and the focus group discussion participants also agreed that Turkish drama serials would replace the popularity of Indian drama serials. Interestingly, they consider it a positive omen for Bangladeshi social and religious conditions opposite to the previously popularised Indian drama serials.

Discussion of Findings

Research findings and discussion are mandatory in a formal and empirical study. In this research, the researcher has formed a survey and five focus group discussions (FGD) to collect data from those who are engaged with Turkish drama serials.

Mostly, the focus group discussion (FGD) attendees are the administrators of those social media groups, responsible for distributing translated and sometimes dubbed Turkish drama serials. The survey respondents are the members of the groups and watch Turkish drama serials regularly. In the survey, 400 respondents were accommodated for commenting on several Turkish drama serial issues. The focus group discussions (FGD) comprised five participants, and the researcher was the moderator.

In the discussion of the questionnaire survey and the focus group discussions (FGD), both the objectives of this study are valid and approved. The first goal of this researcher was to determine whether the serials that Turkish drama audiences watch impact them. First, Bangladeshi youths are influenced by their dressing styles and KAYI symbols. Moreover, they use Turkish addressing styles, phrases, and other gestures with their family and friends. It is a great sign of effect. Respondents and focus group discussion (FGD) participants also commented that they have been trying to buy t-shirts and rings, however, it is impossible for them due to unavailability and high prices, which could also have caused the survey responses to be lower on this question. They imitate the Turkish models, follow social media platforms, and make Turkish-style feasts and meetings with the chief of the habitat (Beyim), according to the focus group discussion (FGD) participants. Moreover, they share their programs and the scenes of the dramas influence them. These youths used to organize Turkish breakfast and eating norms and share these photographs with their social media accounts to show off, they even sometimes organize music sessions to praise the leader of their habitat. They also organize Mongolian villain music and dancing sessions, shoot videos, and share them on Facebook, however, this music is not a part of Turkish culture but rather the culture of erstwhile Chengis Khan, as shown in the drama serials.

In addition to this, respondents learn the Turkish language when watching the serials. As the researcher mentioned, broadcasting Turkish serials is rare in Bangladesh, and only one television channel is trying to dub and broadcast the drama serials. However, these admins and respondents are collecting funds and trying to translate the serials, thus learning the Turkish language, besides, people use it for addressing, hanging out, and talking with friends and family. They commonly address their friends as Levent, Abey, Gardas, or other Turkish words. Sometimes, they post how many Turkish words a member remembers from the drama serials. There are thousands of comments on words from the commenters who learned these words and used them with their peers.

Both of the two research objectives have been proven to be valid. On the contrary, Bangladeshi youths are seen as selective in terms of fusing with the ethnic items shown in the drama serials. For example,

many respondents have seen their friends wear and buy rings inscribed with Turkish historic KAYI (IYI) symbols, but they are not especially interested in integrating with this.

The popularity of Turkish drama serials in Bangladesh was also examined under the possible creation of soft power in a study done by Sharma (2023). The author analyzed the commentaries of the posts where the administrators posted the dubbed drama episodes. This secondary data study explored that, despite quality local content, the Turkish drama serials created a cultural and religious affinity for Bangladeshi youths. The running study validated primary data and also specified this issue through its surveys and FGDs which can be massive in the future. Nevertheless, this analysis indicates progress in intercultural exchanges between these two countries irrespective of their remoteness and cultural differences.

Conclusion and Recommendations

This study explores how Turkish drama serials are influencing Bangladeshi youths. Turkish drama serials are not as old in Bangladesh as Indian drama serials, and despite its late entry to Bangladesh, it has gained prominence in popularity and acceptance. The researcher struggled to express something new throughout this study because of the need for more previous research and has tried to explore how Turkish drama serials are occupying the popularity of Indian television dramas. The Bangladeshi television marketplace is somehow under the control of Indian television serials because around 19 Indian channels are now broadcasting in Bangladesh due to satellite broadcasting. The researcher's objectives proved valid that people who watch Turkish drama serials are being influenced by gestures, models, body language, and symbols, as well as learning the Turkish language. For being the first and small-range discussion, this research might be expanded by numerous studies later. Nevertheless, this study has some backlashes for being the first study on Turkish drama serials connected to Bangladeshi youths. Also, later studies can have some thoughtful insights from this study. For this reason, some recommendations will be mentioned in the following bullet points.

- For later studies, researchers can increase the sample size. The findings will be more practical and true if the sample size is increased. More participation has the possibility of exploring more actual results.
- This study proves that Turkish drama serials are influencing Bangladeshi youths. The next studies may include a concrete view of whether the effects are negative or positive. Besides this, the area of this same study might be enhanced.

- This study included only five focus group discussion participants from different social media groups. The participants may be taken from various television drama expert groups in Bangladesh.
- As the focus group discussion (FGD) participants opined, Turkish drama serials are very popular. However, to retain this popularity, any authority, whether Turkish or Bangladeshi, has to arrange dubbing management for this huge number of young consumers in Bangladesh.

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