

Cultural Effects of Turkish TV Dramas on Youth: A Case Study of Hazara University Mansehra

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ABSTRACT

Aim of the Study: The study aims to explore the contents presented in Turkish Dramas as well as how these contents are influencing Pakistani youth and Pakistani culture. Moreover, due to the nature of similar social issues and problems, the study also aims to explore the impact of the dramas on family relationships.

Methodology: Researcher adopted quantitative (survey) technique to collect the data from the target public. A sample of (N=200) respondents were selected from the Hazara University Mansehra. Self-designed questionnaire was used to collect the data on available and convenient sampling technique. The collected data was analyzed using SPSS.

Findings: The study revealed a slightly higher representation of males (57.5%) compared to females (42.5%). In terms of age, the majority of participants (54%) fell within the range of 20 to less than 22 years, indicating that this age group was more actively engaged in the study and highest percentage (53%) belonged to the science discipline, followed by 27% from arts and 17% from social sciences. A significant majority (93.5%) of the participants reported watching dramas. Only a small percentage (6.5%) reported not watching dramas. The comparison of four options (not at all, rarely, frequently, and very frequently) showed that a considerable number of participants (57 students) reported frequently watching Turkish dramas, followed by 50 students who reported watching them very frequently. This indicates that Turkish dramas have a notable impact on the viewers' drama preferences.

Conclusion: Overall, the study concluded that Turkish dramas have gained popularity among Pakistani viewers, with a considerable portion of the studied population watching them frequently or very frequently. This influence can be attributed to factors such as compelling storylines, cultural appeal, and diverse perspectives depicted in Turkish dramas. The study highlights the need for further research to explore the specific effects and implications of this influence on the Pakistani drama industry and its viewership patterns.

Keywords: Cultural Effects, Turkish TV Dramas, Youth.

Article History

Received:
September 07, 2023

Revised:
December 04, 2023

Accepted:
December 15, 2023

Published:
December 30, 2023

1. INTRODUCTION

Media is the plural form of the word "medium," "media," broadly refers to all forms of communication, from written words to digital data. Any kind of information that can reach or affect people is considered media, including television, radio, books, magazines, and the internet. It also includes news, art, and educational material.

Electronic media refers to the means of transmitting and delivering information, entertainment, and communication through electronic devices such as computers, smartphones, televisions, radios, and the internet. It encompasses various forms of digital content, including text, images, audio, and video, that can be accessed, stored, manipulated, and distributed electronically.

Electronic media plays a significant role in shaping and influencing modern society by facilitating the rapid dissemination of information and enabling interactive communication on a global scale. It encompasses a wide range of platforms and formats, including websites, social media platforms, online news outlets, streaming services, podcasts, digital magazines, and electronic books.

The advent of electronic media has revolutionized the way people consume and interact with media content. It has provided a platform for individuals, organizations, and businesses to create, share, and access a vast array of information and entertainment. Electronic media allows for real-time updates, instant communication, and personalized content delivery, breaking down geographical barriers and enabling worldwide connectivity.

In contemporary times, television has emerged as a highly popular and pervasive medium of communication worldwide (Pandyan, 2013). Particularly, the younger generation has developed a strong dependence on television, with its presence felt in various settings such as personal rooms, public spaces like cafes, streets, and waiting rooms (Raza & Khan, 2014; Tehrani & Tehrani, 2014). Consequently, the influence of television has brought about significant changes in our society, enabling individuals to explore diverse cultures and norms from around the globe. Entertainment constitutes a major aspect of television programming, encompassing a wide range of shows, quiz programs, dramas, music, and films (Kazakova, Cauberghe, Hudders, & Labyt, 2016). Dramas, in particular, have gained immense popularity as a compelling source of entertainment for people of all ages. While storytelling has historically played a crucial role in transmitting values and norms across generations (Hassan Abu Bakar, Jian, & Fairhurst, 2014), television dramas have now taken center stage in narrating these stories in modern times.

Dramas and films often draw inspiration from real-life stories that surround us in our daily lives, capturing the attention of viewers. Drama can be seen as a creative portrayal of situations, attracting individuals who seek an escape from the monotony, worries, or simply seek entertainment (Siegel, 2016). The influence of television on the experience of dramas has reached unprecedented levels in contemporary society, surpassing any previous medium in terms of reach and impact (Chan, Tsang, & Ma, 2015). Never before has such a significant portion of the population had consistent and widespread access to television programs throughout history. Many television series and programs today convey meaningful stories, effectively and positively impacting their audiences (Sung, 2014).

Television has gained significant importance in the lives of Pakistani people, with individuals devoting a considerable amount of time to watching it (Raza & Awan, 2013). It has become an integral part of their daily routines, exerting influence over their attitudes through various forms of content such as advertisements, movies, and dramas (Raza, Bakar, & Mohamad, 2017). Viewers often form emotional connections with these programs, particularly housewives and children, who are more vulnerable to their impact. While television offers a diverse range of programs, the focus primarily revolves around entertainment rather than providing comprehensive coverage of current affairs and social issues. Consequently, common people tend to use television as a source of entertainment rather than relying on it for news and information about the social environment. Modern technologies, including television and mobile devices, capture a significant portion of people's attention, leading to their widespread adoption

(Kittikunchotiwut, 2015). Similarly, when it comes to embracing innovations, individuals tend to follow the adoption patterns described by Devedi, Sujatha, and Pathak (2017).

1.1 Turkish Culture

To gain a comprehensive understanding of the effects discussed as independent variables in this research study, it is important to first provide an overview of some fundamental aspects of Turkish culture. In modern Turkish society, families are classified into various categories based on economic, local, and social conditions and values (Grigoriadis, 2009). Traditional extended families, similar to the Pakistani joint family system, consist of three generations living together. These families typically adhere to traditional behaviors and norms, where daughters join their husbands' families after marriage, mirroring practices seen in Pakistani families. In traditional extended family systems, property and belongings are commonly viewed as communal among family members (Yaman, Mesman, van IJzendoorn, Bakermans-Kranenburg, & Linting, 2010).

The second family system prevalent in Turkey is the nuclear family system, which emerged as a result of industrialization and urbanization trends, replacing the traditional extended family structure. Nuclear families typically comprise two generations - husband, wife, and their children. Turkey, as an Islamic country, primarily follows Islamic values in its traditions and norms. However, the influence of European culture, characterized by communism, has significantly impacted Turkish culture (Aslan, 2009). In Islamic values, women are treated based on Islamic principles, which entail certain rules and regulations. In Turkey, influenced by European culture, women from nuclear families are treated more in line with European cultural practices.

Based on Turkey's cultural foundations, men historically had the freedom to live with or marry multiple women simultaneously. Islam played a role in setting laws and granting basic rights to women in Turkish society. The emancipation of women in Turkey began with the declaration of the Republic in 1923, under Ataturk's leadership, marking the country's transition to a secular state. In 1926, Turkish law established the minimum age for marriage as 17 for boys and 15 for girls. The Turkish Labor Law, internationally adopted in 1951, mandated equal wages for both men and women performing the same work.

Turkish dramas aired on Pakistani television depict the lifestyle of Turkish women, heavily influenced by a secular culture that draws from European customs. In these dramas, Turkish women are portrayed living with men without marriage, reflecting the European cultural influence. The attire of women in Turkish dramas aligns with European fashion, with jeans and t-shirts being commonly worn. The primary objective of this research is to examine the influences and impacts of Pakistani youth watching these dramas.

1.2 Turkish Dramas Air on Pakistani Mainstream Media

1. Dirlis Ertugrual
2. Forbidden Love
3. Ezel
4. Kurlus Osman
5. Mera Sultan
6. Kosam Sultan
7. Maveria
8. Yunis Emre
9. Elif
10. Payitaht Sultan Abdulhamid

1.3 *Pakistani Channels which on-air Turkish Dramas*

1. PTV home
2. Geo Entertainment
3. TV One
4. Geo Kahani
5. Tabi Urdu

1.4 *Research Objectives*

The study aims to explore the contents presented in Turkish Dramas as well as how these contents are influencing Pakistani youth and Pakistani culture. Moreover, due to the nature of similar social issues and problems, the study also aims to explore the impact of the dramas on family relationships.

- To explore frequency of watch daramas by the youth of Hazara University
- To investigate popularity of Turkish Daramas among the university students
- To investigate cultural effects of Turkish Daramas on Pakistani youth

2. LITERATURE REVIEW

The provided text appears to be a compilation of excerpts from various sources discussing the impact of Turkish and Pakistani dramas on culture, society, and individuals. The text includes references to studies and research conducted by different authors. Here is a summary of the key points from each excerpt:

Shabir et This study analyzes the cultural effects of Urdu dramas on women in Bahawalpur, Pakistan, and suggests that these dramas promote Pakistani culture while also influencing religious and social aspects.

research explores the socio-ethical impact of Turkish dramas on educated females in Gujranwala, Pakistan. It investigates how Turkish dramas influence perceptions of family relations, marriage, divorce, and the clash of cultures (Shabazz Aslam et al, 2018). study examines the impact of television on youth, particularly in terms of modernizing views on parental authority, women's freedom, and coeducation among students at Punjab University (Zaid bin Ismail, Rao, 2012).

This research focuses on the influence of information communication technologies (ICTs) on cultural institutions. It discusses the exchange of cultural and societal impacts through media, including the promotion of Turkish and Indian dramas on Pakistani channels (Ghazanfar et al, 2007). study explores the portrayal of fashion in Turkish and Pakistani dramas and its impact on viewers. It investigates the adoption of Western lifestyles and cultural values, as well as the viewers' perception of different television channels (Madni et al, 2002).

Study discusses the influence of media exposure on youth socialization, noting that today's youth are exposed to a media-saturated environment, which can shape their lifestyles and dressing patterns (Dubow et al, 2018). a research examines the gender interaction patterns and viewer perceptions of Turkish and Pakistani dramas on private television channels. It compares the portrayal of social gatherings, drinking habits, physical contact, and modeling in these dramas.

A thesis explores the effects of cable television on women in Pakistan, focusing on heavy and light viewers in Lahore. The research suggests that greater exposure to cable television leads to more significant impacts on women's activities, including changes in reading habits, domestic routines, and cultural preferences (Zia, 2020). This research analyzes the impact of television programs on the religious understanding of Turkish people. It discusses how television can educate and change adults' understanding of religion, particularly in the context of Turkey's distinctive religious understanding (Bicer, 2017).

research discusses the politicization of Turkish television dramas and their connection to politics. It explores how dramas can redefine national boundaries, depict social issues, and contribute to the construction of national identities (Cetin, 2016). A study investigates the impact of mass media in Pakistan on social, ethical, and economic grounds. It suggests that mass media, including television, print media, radio, and the internet, play a tri-dimensional role in informing, educating, and entertaining people.

the article explores the ethical issues in advertising campaigns in Pakistan from an Islamic perspective. It discusses the negative portrayal of nudity, sexual images, and offensive messages in advertisements that conflict with Islamic values. A study discusses the popularity and international perspectives of Turkish soap operas. It explores the success of Turkish dramas in the Arab world, the balance between Eastern and Western appeal in contemporary Turkish series, and the adaptation of shows to local themes.

2.1 *Hypotheses of the Study*

1. It is more likely students frequently watch Turkish Daramas
2. It is more likely Turkish daramas are very popular among the youth.
3. It is more likely youth use different outfits used in Turkish daramas.
4. It is more likely students use Turkish language in daily routine life after watching Turkish daramas.

3. METHODOLOGY

Research methodology is the technique used by researcher to investigate any phenomenon. Research methodology provides researcher an opportunity to follow systematic steps to gain new knowledge. In the study of physical sciences, researchers try to find out relationship between variables in very specific form, usually in form of mathematical equations. The social scientists (Baker, 1985), on the other hand, are very often found satisfaction in the existence of a relationship between the variables.

3.1 *Research Design*

Research design is the strategy of the researcher adopted to answer the research questions or test the hypothesis. Each research project or problem have clearly stated research problem or goal that tells how the data will be gathered and analyzed. Present research study is based on survey technique for the purpose of data collection and analysis.

3.2 *Survey Research*

Survey research is a technique used for data collection from wide range of respondents by collecting few of them. As present research study is based on survey technique to investigate and explore the Cultural effects of Turkish dramas on Youth of Hazara University Manshera.

3.3 *Universe of the Study*

The universe of the present study was the students of Hazara University both male and female. The purpose behind the selection of both gender is to generalize the results of the study.

3.4 *Sampling*

A portion of elements taken from a large population is called sample or sampling (Bailey, 1982). In present research work students of different department were selected according to simple random sampling technique.

3.5 *Sample Size*

The sample size for this research study was 200 students of Hazara University, They were selected based on simple random sampling.

3.6 Data Collection

The data for present research study was collected through standardized questionnaire. Closed ended questions were prepared for convince of the respondents.

3.7 Data Analysis

The collected data was analyzed by using SPSS statistical software.

4. RESULTS

This research work was aimed at exploring Cultural effects of Turkish dramas on youth a case study of Hazara University Mansehra. The following table shows analysis of the collected data.

Table 1: *What is your gender?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	115	57.5	57.5	57.5
	Female	85	42.5	42.5	100.0
	Total	200	100.0	100.0	

Table one shows the frequency and percentage of gender. The male are greater in number than female. The 57.5 % respondents are male while 42.5 are female.

Table 2: *What is your age?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 to less than 20	36	18.0	18.0	18.0
	20 to less than 22	108	54.0	54.0	72.0
	22 to less than 24	51	25.5	25.5	97.5
	more than 24	5	2.5	2.5	100.0
	Total	200	100.0	100.0	

The table show the age of respondents. The age limit started from 18 years and end at more than 24 years. 54 % respondents are of age 20 to less than 22 , 25.5 % respondents are of age of 22 to less than 24 and 18 % respondents are of 18 to less than 20.

Table 3: *What is your Discipline?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Arts	54	27.0	27.0	27.0
	Social Science	34	17.0	17.0	44.0
	Science	112	56.0	56.0	100.0
	Total	200	100.0	100.0	

The table 3 shows the discipline of the respondents. 56 % respondents belong to Dispipline of Science, 27 % respondents belongs to Arts and 17 % respondents are from Social Sciences.

Table 4: *What is your Semester?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1st	12	6.0	6.0	6.0
	2nd	47	23.5	23.5	29.5
	3rd	14	7.0	7.0	36.5

4th	30	15.0	15.0	51.5
5th	24	12.0	12.0	63.5
6th	23	11.5	11.5	75.0
7th	12	6.0	6.0	81.0
8th	38	19.0	19.0	100.0
Total	200	100.0	100.0	

Table 4 shows the current semester of the respondents. The Second semester respondents are 23.5 %, 8th semester respondents are 19 %, 4RD Semester respondents are 15 %, 5th semester respondents are 12 %, 6th semester 11.5 %, 3rd are 7%, and 7th semester and first semester or 6%.

Table 5: *Do you watch dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	187	93.5	93.5	93.5
	No	13	6.5	6.5	100.0
	Total	200	100.0	100.0	

Table 5 shows the percentage of respondents who watch Dramas. 93.5 % respondents watch Dramas but 6.5 % respondents don't watch Dramas.

Table 6: *How frequently do you watch dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all	33	16.5	16.5	16.5
	rarely	83	41.5	41.5	58.0
	frequently	58	29.0	29.0	87.0
	very frequently	26	13.0	13.0	100.0
	Total	200	100.0	100.0	

How frequently do you watch dramas, 41.5% respondents rarely watch dramas, 29% respondents frequently watch dramas, 16.5% respondent don't watch dramas, 13% respondents watch dramas very frequently.

Table 7: *How frequently do you watch Turkish dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all	24	12.0	12.0	12.0
	rarely	69	34.5	34.5	46.5
	frequently	57	28.5	28.5	75.0
	very frequently	50	25.0	25.0	100.0
	Total	200	100.0	100.0	

Table seven shows that 34.5% respondents rarely watch Turkish dramas, 28.5% respondents frequently watch Turkish dramas, 25% respondents watch very frequently Turkish dramas and 12% don't watch Turkish dramas.

Table 8: *Which of the following device do you use frequently while watching Turkish dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Mobile Phone	39	19.5	19.5	19.5

Laptop	50	25.0	25.0	44.5
TV	65	32.5	32.5	77.0
Desktop	46	23.0	23.0	100.0
Total	200	100.0	100.0	

Table eight shows that 32% respondents watch Turkish dramas on TV, 25% respondents watch Turkish dramas on laptop, 23% respondents watch Turkish dramas on desktop and 19.5% respondents watch Turkish dramas on mobiles.

Table 9: *How frequently do you use language in daily routine life after watching Turkish dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all	78	39.0	39.0	39.0
	rarely	65	32.5	32.5	71.5
	frequently	40	20.0	20.0	91.5
	very frequently	17	8.5	8.5	100.0
	Total	200	100.0	100.0	

Table nine shows that 39% respondents did not use Turkish language after watching Turkish dramas, 32.5% respondents rarely use Turkish language after watching Turkish dramas, 20% respondents frequently use Turkish language after watching Turkish dramas, and 8.5% respondents use very frequently use Turkish language after watching Turkish dramas.

Table 10: *Do you agree that Turkish dramas have positive effects on youth?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	2	1.0	1.0	1.0
	Disagree	21	10.5	10.5	11.5
	Neutral	52	26.0	26.0	37.5
	Agree	89	44.5	44.5	82.0
	strongly agree	36	18.0	18.0	100.0
	Total	200	100.0	100.0	

Table Ten shows that 44.5% respondents agree that Turkish dramas have positive effect on youth, 26% respondents neutrally agree that Turkish dramas have positive effects on youth, 18%% respondents strongly agree that Turkish dramas have positive effect on youth, 10.5% respondents disagree that Turkish dramas have positive effects on youth, and 1% strongly disagree that Turkish dramas have positive effects on youth.

Table 11: *How frequently do you watch these Turkish dramas?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not at all	28	14.0	14.0	14.0
	Sultan	48	24.0	24.0	38.0
	Usman	59	29.5	29.5	67.5
	Ertugrual	65	32.5	32.5	100.0
	Total	200	100.0	100.0	

Table Eleven shows that 32.5% Respondents watch Ertugrual drama, 29.5% Respondents watch krulus Usman drama and 24% respondents watch sultan drama, and 14% respondent don't watch Turkish dramas.

Table 12: *Do you agree that Turkish dramas have influence on youth?*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	17	8.5	8.5	8.5
	Disagree	12	6.0	6.0	14.5
	Neutral	58	29.0	29.0	43.5
	Agree	79	39.5	39.5	83.0
	strongly agree	34	17.0	17.0	100.0
	Total	200	100.0	100.0	

Table twelve shows that 8.5% respondents strongly disagree that Turkish dramas have influence on youth, 6% Respondents disagree that Turkish dramas have influence, 29% Respondents have neutral that Turkish dramas have influence on youth, 39.5% Respondents agree that Turkish dramas have influence on youth, and 17% Respondents have Strongly agree that Turkish dramas have influence on youth.

5. CONCLUSION

Based on the results obtained from the case study on the effect of Turkish dramas on Pakistani people, The study revealed a slightly higher representation of males (57.5%) compared to females (42.5%). In terms of age, the majority of participants (54%) fell within the range of 20 to less than 22 years, indicating that this age group was more actively engaged in the study. Among the participants, the highest percentage (53%) belonged to the science discipline, followed by 27% from arts and 17% from social sciences. This distribution highlights the varying interests and academic backgrounds of the participants. A significant majority (93.5%) of the participants reported watching dramas, indicating a widespread interest in this form of entertainment. Only a small percentage (6.5%) reported not watching dramas, suggesting that dramas play a significant role in the media consumption habits of the participants. The study aimed to determine the effect of Turkish dramas on Pakistani drama. The comparison of four options (not at all, rarely, frequently, and very frequently) showed that a considerable number of participants (57 students) reported frequently watching Turkish dramas, followed by 50 students who reported watching them very frequently. This indicates that Turkish dramas have a notable impact on the viewers' drama preferences. Overall, the findings suggest that Turkish dramas have gained popularity among Pakistani viewers, with a considerable portion of the studied population watching them frequently or very frequently. This influence can be attributed to factors such as compelling storylines, cultural appeal, and diverse perspectives depicted in Turkish dramas. The study highlights the need for further research to explore the specific effects and implications of this influence on the Pakistani drama industry and its viewership patterns.

5.1 Limitation of Research

The research work adhered strictly to the prescribed requirements set by the department, including following all the necessary steps and instructions provided by the supervisor. However it is important to acknowledge certain limitation in this study. Firstly it should be noted that this research was conducted as a part of an academic activity at the Bachelor level, aiming to preparing students for future research work at the Master or Ph.D levels. Secondly the limited deadline for submitting the final report restricted the researcher to select a short time frame for data collection. Lastly, at this level, research assignments may sometimes be simplified versions designed to full fill the academic requirement of the department.

5.2 Recommendations

Based on the findings of this study, several recommendations can be made to address the cultural effects of Turkish dramas on youth at Hazara University. First and foremost, it is crucial to promote media literacy among the youth, encouraging critical thinking and analytical skills to differentiate between fictional portrayals and real-life cultural practices. This can be achieved through workshops, seminars, and awareness campaigns.

Furthermore, it is essential to encourage a diverse range of cultural representations within the media, including local content that reflects the values and traditions of the community. This can help provide a more balanced perspective and reduce the potential negative impact of solely relying on foreign media influences.

Collaboration between educational institutions and cultural organizations can also play a significant role. By organizing cultural exchange programs, language courses, and workshops on intercultural understanding, students can develop a more comprehensive understanding of various cultures, including Turkish culture.

In conclusion, while Turkish dramas have undoubtedly had a profound cultural impact on the youth at Hazara University, it is crucial to navigate the influence in a manner that promotes cultural appreciation, understanding, and preservation. By implementing the recommendations mentioned above, Hazara University can effectively address the cultural effects of Turkish dramas on its youth, ensuring a balanced and informed perspective on cultural influences in the media landscape.

Acknowledgments

None

Conflict of Interest

Author declared NO conflict of interest.

Funding Source

The author received NO funding to conduct this study.

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