

Social Effects of Turkish Drama Serial Ertugrul Ghazi on Female of Pakistan: A Study of District Mansehra

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ABSTRACT

Aim of the Study: Pakistan is one of those countries where most people use cable and satellite TV dramas as an entertainment medium. The culture of Pakistan is very rich and people follow traditions, norms and values set by their forefathers. The aim of the study was to investigate and explore the popularity of the Turkish Dramas on female viewers in the perspective of social change and social adoption.

Methodology: Present research study is based on survey technique to investigate the social effects of Turkish drama on Pakistani female specially residents of district Mansehra. The survey research technique was used to collect the data from relevant sample. The population of the study was female respondents of Mansehra who are studying in different colleges, schools and university. The sample was selected according to Dr. John Curry sampling formula and sample size was (n=500) female respondents. A standardized close-ended questionnaire was used for data collection and later the collected data was analysed by using SPSS for statistical analysis.

Findings: The exclusive analysis of the data reveals that 89.8% female respondents frequently watch Turkish drama Ertugrul Ghazi followed by 83.8% females agree that this drama has great influence upon them. More than 80% female also use Turkish words which they learn after watching Ertugrul Ghazi.

Conclusion: The study concluded that due to Urdu translation and some Turkish words used in the Ertugrul Ghazi it enables the educated females to understand the culture, tradition, values and customs practice in Türkiye. Moreover, it is also concluded that due to this drama youngsters in Pakistan feel very close with the people of Türkiye and it became very easy for them to understand another country's culture.

Keywords: Social and Cultural Effects, Turkish Drama, Female of Pakistan.

Article History

Received:
May 22, 2026

Revised:
July 29, 2026

Accepted:
August 06, 2026

Online:
August 11, 2026

1. INTRODUCTION

Television dramas have always been a vital part of Pakistan's media and entertainment spectrum which not only allows people to have fun but also shows television viewers the social relations, cultural activities, values, attitudes and lifestyles of Pakistanis. The dramas broadcasted on the Pakistan Television (PTV) during the early days of television were very popular in the country for their unique story lines, characterization, social consciousness and their relevance in day-to-day life. The dramas like “*Andhera Ujala*”, “*Jangloos*” and “*Un Kahi*” proved to be memorable and played a significant role in establishing the television drama culture in Pakistan. The country's TV landscape has changed, however, with the development of private television channels, cable TV, digital platforms and evolving viewers. The commercialization and modernisation of television programmes have also led to changes in the nature and popularity of Pakistani television dramas (Ghanghro et al., 2021; Khan, 2021).

Pakistani audiences have been inclined towards the consumption of a wide variety of domestic and foreign entertainment in the new TV landscape. The growth of private entertainment channels first led to a boom in locally produced dramas and then digital media offers viewers access to international television dramas. The Turkish dramas have gained much popularity in Pakistan among these foreign productions especially after being dubbed in Urdu. The Pakistanis have been hooked on Turkish dramas due to their historical contents, artistic presentation, characterisation, production, representation of culture, and unique narration. Fatima et al. (2026) pointed out the rising importance of Turkish dubbed dramas in Pakistan and discussed the depiction of Muslim and non-Muslim characters in this medium that is gaining popularity. Atta ur Rehman (2023) also explored the cultural impact of Turkish television dramas on the youth at Hazara University Mansehra, highlighting the importance of TV dramas in the cultural context of the area.

Ertugrul Ghazi has attracted special attention in Pakistan due to its historical story, portrayal of Muslim characters, cultural themes, interpersonal relations, and portrayal of social and moral values among Turkish television productions (Javed et al., 2022). In the drama, Pakistani viewers encountered a variety of Turkish historical and cultural depictions, and the drama also evoked themes that might be familiar to audiences from a Muslim social milieu. Its popularity is a testament to the potential of modern media to help people interact with one another across national lines. In his study of the expansion of the Turkish soap opera in the Arab world, Buccianti (2010) referred to the potential of Turkish TV dramas to create cultural interaction, and he put forward some questions on the nature of social liberation, cultural exchange, and cultural alienation. The circulation of such cross-cultural media is especially notable in societies where audiences are increasingly exposed to entertainment media that are produced outside their national and cultural context.

Media are important vehicles of idea, presentation of social reality and representation of social life for the audience. The dramas that are broadcasted on the television have a strong influence as it is considered as a combination of the narrative, dialogue, characterization, visual imagery, clothes, language, and interpersonal relationship that communicate cultural meanings. As a result, the dramas can offer audiences models of social behaviour, illustrations of specific types of lifestyles and values. Bukhari (2002) investigated the impact of television programmes on the youth and highlighted the importance of the television contents to the attitudes and orientations of the audience. TV dramas can also help in shaping and molding the socio-cultural values as well, as Shehreyar (2020) proved and Ghanghro et al. (2021) proved television dramas are relevant in the context of Pakistan for social values.

The cultural aspect of television drama is especially significant as people watch foreign dramas. Culture is the source of values, traditions, patterns of behaviour, language, dress, beliefs, and ways of social interaction that are shared by a group of individuals and a community (Khan et al., 2023; Qayyum & Khan, 2021). Thus, TV dramas can become a significant means of access to other cultures. How family relationships, social responsibilities, interpersonal communication, honour and collective identity are represented can have an impact on how audiences interpret and discuss cultural practices (Safdar et al.,

2026; Safdar & Asif, 2026). In studying the family communication and relationship among the Turkish context, Baran (2004) highlighted the role of communication and the relationship in social and family life. In turn, Van Osch et al. (2013) found that family honour was significant in Turkish culture. While these studies do not necessarily focus on Ertugrul Ghazi's impact on Pakistani viewers, they offer valuable insights into the cultural and relational narratives conveyed in Turkish media.

Previous research in Pakistan has also been conducted on the impact of Turkish dramas on the Pakistani audience (Imtiaz & Hussain, 2025; Khursheed et al., 2025; Tahir et al., 2025). Shahbaz Aslam et al. (2015) looked at the socio-ethical effects of the Turkish dramas on the educated women of Gujranwala, Pakistan. The current research has a similar educated female population focus, and their emphasis on educated female audiences is especially relevant to this study. The present study further builds upon this research line through studying the case of Ertugrul Ghazi and its perceived social impacts among the educated female respondents of District Mansehra.

The problem becomes more important since the impact of the media can be felt not only in the field of entertainment preference, but also in the field of language, clothing, attitudes, social relations and perceptions of cultural identity (Qaiser et al., 2024; Shabir et al., 2013). Foreign TV content can lead to an audience's desire to use certain linguistic expressions, clothing styles or customs, but can also provide an opportunity for intercultural awareness and cultural exchange. Selected elements of another culture can be adopted without the rejection of one's own culture, but are also likely to take the form of cultural interaction, adaptation, or hybridization. Thus it is significant to investigate how audiences experience these effects, as a way of highlighting and comprehending the wider social impact of transnational television viewing.

In this scenario, the present study explores the social influence of Turkish drama serial Ertugrul Ghazi on educated females in District Mansehra, Pakistan. The study specifically aims at the perception of influence on the respondents' lives, Turkish words and language expressions, Turkish dressing styles, and perceived impact on the Pakistani society and culture. The study focuses on educated female viewers, which adds to the existing literature on Turkish dramas in Pakistan, and offers a targeted insight into the potential role of transnational television programmes in social and cultural processes of influence. The study is especially relevant in light of the increasing accessibility of foreign television media and its growing popularization as well as the ongoing change in the media scenario in Pakistan.

2. REVIEW OF LITERATURE

Pakistan's media landscape changed with the emergence and growth of cable and satellite television, which provided more television channels for the viewers. Before the advent of private television channels, Pakistan Television (PTV) had a strong presence in the news, information and entertainment television industry. Eventually, private and satellite channels began to proliferate and audiences were able to watch a variety of shows, entertainment dramas made in Pakistan but also imported from other countries. This change allowed viewers to gain access to a variety of images of life, social structures, cultural behaviours and values of other parts of the world. Shahbaz Aslam et al. (2015) claimed that increase in the number of TV channels and access to international programmes can lead to change in viewers' cultural norms, behaviours and values.

The proliferation of tv content has since raised academic interest in the link between media consumption and audience's action. In the study to focus on the impact of television programmes on youth, Bukhari (2002) emphasized the importance of television viewing from the perspectives of the audience and their behavioral orientations. Television dramas can be especially powerful in that their stories are emotionally engaging, well-developed, contain dialogue, are visually represented and contain social interactions. These facets can help viewers form emotional bonds with characters and focus on the values and behavior of the story. Therefore, through drama viewing, viewers are constantly seeing how individuals speak, dress and interact with people and respond to social situations.

Previous studies have also shown that there are demographic and social differences in television exposure and the effects of television. Shahbaz Aslam et al. (2015) found variations between urban and rural respondents in terms of exposure and responses to Turkish dramas and they also looked at how the content of the dramas affected the perceptions of the viewers. Their results are also significant for the present work, since they were based on Turkish dramas and analyzed the impact on the Pakistani viewers. The present study, however, widens the scope of the study by specifically concentrating on Ertugrul Ghazi in the context of educated female viewers of District Mansehra.

Television dramas have also begun to take up social issues and subjects which could be overlooked by the mainstream. Building on this research, Bukhari (2013) investigated socially sensitive themes and taboos conveyed in Pakistani Television Dramas, and concluded that the prime-time dramas dealt with themes which could be considered “taboo” and/or “anti-social” in Pakistani society. These results show the dramas' ability to provide a medium for audiences to experience changes in social perspectives and social discussions regarding social norms. So, not only can television dramas be a reflection of current cultures, but they can also be involved in social changes.

When people watch foreign-made television programmes, the cultural impact of television is especially significant. Through television people are able to see cultural practices, linguistic expressions, clothing style, interpersonal relationships, and social norms of other societies. Shehreyar (2020) noted the changes in cultural aspects such as the use of language, behaviour towards elders and neighbours, traditions etc. which she found to be important and relevant for changing socio-cultural pattern and noted the importance of television dramas in changing socio-cultural pattern. These findings offer some evidence that television could be used to aid cultural interaction, allowing viewers to encounter other means of communication and other modes of behavior.

This transnational cultural exchange is prominent in the Turkish television dramas which are popular in the region. In recent years, Turkish dramas have become quite popular among Pakistani audiences, especially with Urdu dubbing. Ertugrul Ghazi is one of the most notable instances of Turkish historical dramas consumption in Pakistan. The success of its popularity has exposed the Pakistani audiences to the Turkish historical tales, language, clothes, relationship and representation. In Pakistan, the television dramas being dubbed from Turkey are becoming more significant and thus Fatima et al. (2026) highlighted the representation of Muslim and non-Muslim characters in these dramas.

Turkish dramas are not only popular in Pakistan but also in other countries around the world. In Turkish soap operas in the Arab world, Bucciante (2010) studied the spread of Turkish soap operas in the Arab world and the implications of their increasing popularity on the culture of the area. The study left a number of questions regarding the cultural exchange, social transformations and cultural alienation in relation to the international flow of Turkish television programming. This view is important in the present study as viewers from Pakistan are also exposed to cultural messages from other cultural context. Consumption of the Turkish dramas could thus be a chance for intercultural learning, and may invite the viewers to participate in selected cultural practices that are presented in the dramas.

The study in Pakistan has also added more evidence of the relevance of Turkish dramas for the viewers' social and cultural lives. Shahbaz Aslam et al. (2015) aimed to explore the impact of Turkish dramas on educated women of Gujranwala in terms of their socio-ethical effects and how they affect the social status, family problems, and elements of the modern cultural adoption among the females in this area. This study is significant for the current study for two reasons: firstly, both studies involve women that are educated and secondly, both studies involve the women from Pakistan. The present study however focuses on Ertugrul Ghazi and analyzes perceived impacts on life, expressions in the Turkish language, Turkish dress, and on the wider Pakistani social and cultural impact.

In another study, Attaturk and Yavuz (2023) investigated the cultural impact of Turkish television dramas on the youth at the Hazara University, Mansehra. It is especially relevant for this research study on a geographical basis. Both studies investigate the effects of Turkish dramas in the context of Mansehra /

Hazara, however, the present study is particularly interested in how educated women watch Turkish dramas and how it impacts their lives socially. Based on the geographical connection, the consumption of drama can be considered as a pertinent field of media and cultural research in the region.

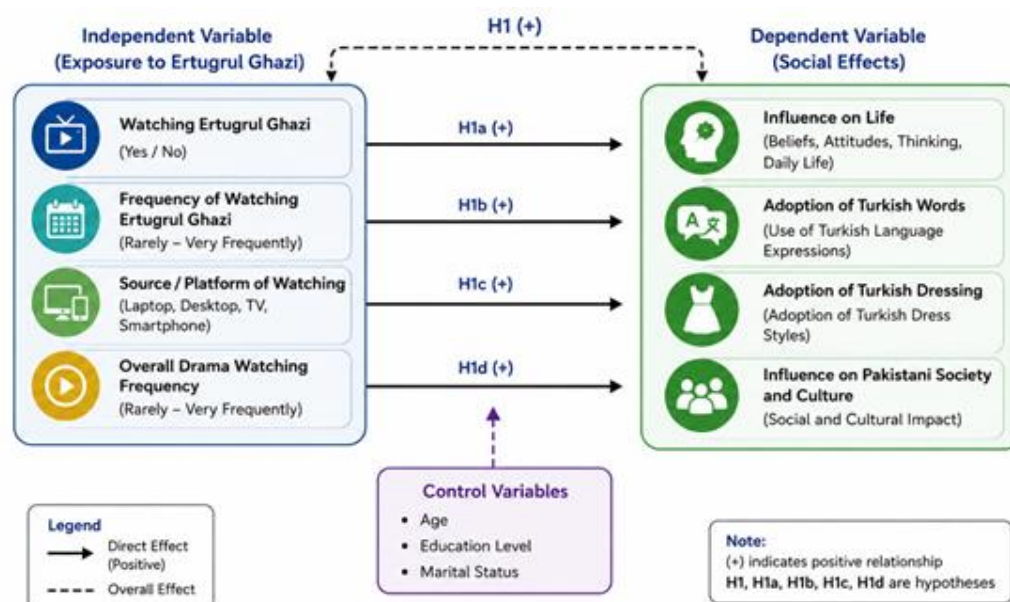
Literature also suggests that media consumption could also help to build perceptions about other societies and thus foster cross-cultural awareness. Buccianti (2010) pointed out that Turkish dramas possess transnational characteristics and can be popular among non-Turkey audiences. This media circulation allows viewers to be exposed to cultural narratives, social practices and life that can be different from their own. This process is even more important in the Pakistani context as the Turkish dramas are becoming more and more available to Pakistani people via television and digital media platforms.

The current literature, therefore, sets three important dimensions for the present study. Television dramas have the potential to shape viewers' understanding and perception of social and cultural values (Bukhari, 2002; Shehreyar, 2020). Secondly, by the addition of satellite and private television networks, Pakistani viewers' access to media and cultural imagery from abroad has increased (Shahbaz Aslam et al., 2015). Thirdly, Turkish dramas have proved to be significant transnational media contents with the perceived social, ethical and cultural implications for viewers in Pakistan (Shahbaz Aslam et al., 2015; Atta ur Rehman, 2023; Fatima et al., 2026).

Although all these writings have been produced, there is still need of further research which highlights and focuses on the perceived social impact of Ertugrul Ghazi by educated women viewers in Distt. Mansehra. Some previous studies have looked at Turkish dramas in general, socio-ethical impacts, cultural impacts or representation of characters, but less attention has been paid to specific perceived outcomes, like adoption of Turkish words, Turkish dressing styles, impact on viewers' life or perceived impact on Pakistani society/culture. The present study attempts to fill this lacuna by studying these dimensions among 500 educated females of District Mansehra.

Current study, hence, further than past scholarship, tries to bridge the massive literature on television impact with concern to socio-cultural change and the specific phenomenon of watching Turkish drama in Pakistan. The magnitude of exposure to Ertugrul Ghazi among the respondents in the current study makes it significant to explore his perceived social impacts as they can help to demystify the processes of cultural interaction, adaptation and social meaning-making within Pakistani audience. The study hypothesized 1 main and 4 sub-hypotheses (see figure 1).

Figure 1: Study Model



3. RESEARCH METHODOLOGY

The present study used quantitative survey research design in order to explore the social impact of Turkish drama serial Ertugrul Ghazi on educated females in District Mansehra, Pakistan. The survey method was found suitable for the study due to the following: The study aimed at collecting standardized responses from a relatively large sample of respondents with regards to their exposure to Ertugrul Ghazi and the perception of its social and cultural impacts.

A quantitative approach allowed for the categorization of respondents' perceptions into measurable categories and the summarization of the responses by frequencies, percentages, means, standard deviations and statistical tests. The design was cross sectional - the information was collected from the respondents at one point in time instead of repeated observations over time.

The study was specifically targeted at the social effects perceived by the people exposed to Ertugrul Ghazi. The main areas studied were: perceived impact of the drama in the lives of the respondents, usage of Turkish words or language expressions while usage of Turkish dressing styles and perceived impact on the Pakistani society and culture.

The study participants were female students and female staff of selected educational institutes of District Mansehra. The schools chosen for the study were:

1. Dubai International School and College, Mansehra;
2. Government Girls Degree College No. 2, Mansehra;
3. Government Girls Higher Secondary School, Mansehra;
4. Government Post Graduate College, Mansehra; and
5. Hazara University, Mansehra.

The institutions selected allowed access to female respondents who were at various levels of education in the district. The population was appropriate to the purpose of the study due to the specificity of the population under study being educated females and the effects of Ertugrul Ghazi on the social and cultural lives of these groups.

3.1 Sampling Technique

Simple random sampling was used as sampling technique in the study. Simple random sampling is a probability sampling method where the members of the defined population have an equal chance of being selected for sampling.

The use of probability sampling was meant to give a suitable basis for sampling the respondents from the identified population of female participants in the selected educational institutions. The sampling technique also minimized the risk of intentional selection of respondents based on personal traits or research interests of the researchers.

A total of 500 respondents participated in the study. The final sample was comprised of all female respondents, as the population and focus of the study, which reflects the sample size for the study.

For this research study population of all institutions vary. Therefore, the researcher used John Curry formula for sample size which is shown in the table 1 below;

Table 1: *Sample selection*

Institute	Total Females	Dr. John Curry Formula (1984)	Selected Sample
Dubai International Public School & College Mansehra	450	10%	45
Government Girls Higher Secondary School No. 2 Mansehra	1552	5%	76

Government Degree College for Girls No. 2 Mansehra	985	10%	97
Government Post Graduate Degree College Mansehra	1300	5% formula	61
Hazara University Mansehra	4425	5% formula	221

Total sample size N= 500

3.2 Data Collection Tool

A structured survey questionnaire was used to gather data. The questionnaire was prepared for collecting data on the following items: demographic data, television and drama viewing habits, viewing of Ertugrul Ghazi drama, sources of viewing the drama and perceptions of the social impact of the drama.

A questionnaire was structured in such a way that each part had the headings that matched the main elements of the research.

Section A: Demographic Information: The demographic section obtained information concerning:

- Gender;
- Age;
- Educational level; and
- Marital status.

Since the study focused specifically on female respondents, all 500 respondents were female.

Section B: Drama-Watching Habits: The second section examined respondents' general television drama-watching habits. It included questions concerning whether respondents watched dramas and how frequently they watched them.

Section C: Exposure to Ertugrul Ghazi: The third section focused specifically on respondents' exposure to *Ertugrul Ghazi*. Respondents were asked whether they had watched the drama, how frequently they watched it, and the source or device through which they watched it.

Respondents reported using several sources to watch the drama, including desktop computers, laptops, television, and smartphones.

Section D: Perceived Social Effects: The principal section of the questionnaire measured respondents' perceptions regarding the social effects of *Ertugrul Ghazi*. The available data contain four major statements addressing:

1. The influence of *Ertugrul Ghazi* on respondents' lives;
2. Adoption of Turkish words spoken in the drama;
3. Adoption of Turkish dressing portrayed in the drama; and
4. The perceived social impact of the drama on Pakistani society and culture.

Responses were measured using a five-point Likert-type scale, ranging from Strongly Disagree to Strongly Agree. The response categories were coded from 1 to 5, with higher values representing stronger agreement with the statement.

3.3 Ethical Considerations

The study was carried out in a manner that is consistent with the ethical guidelines for social sciences research. The study was exploratory, and participants said that they were given details regarding the study's purpose and overall design before answering the questions. Participants were informed that they were free to participate in the study or not to participate and that they would be free to stop participating or opt out of the study at any time without any repercussions.

The research process was maintained confidential and anonym. The respondents did not have to provide their personally identifying information, and the information that was gathered was only for academic and research purposes. The researchers made sure everything was done to see that individual answers could not be attributed to any one individual. The data collected were stored securely and could only be accessed for research purposes.

The study was conducted with educated respondents, female, and having a sample from various age groups, emphasis was placed on the voluntary participation of the respondents and the protection of participants' privacy. The questionnaire was not asking to share any sensitive personal information other than the demographic information needed for the study. At the same time, the respondents were told that there would be no consequences or penalties for not answering any questions or dropping out of the study.

The researchers adhered to integrity throughout the research with accurate reporting of the responses obtained and the statistical results. Results were summarized and not provided on a per participant basis to avoid identification of the participants. It was also identified in the study that questions relating to the media can include personal views and perceptions, and the respondents were not put under pressure or influence of the researchers to provide their responses.

3.4 Informed Consent Statement

All respondents were given information about the purpose of the study, type of involvement, and the academic purposes of the information that was gathered before they participated in the study. Participants were told that they were free to participate or withdraw from participation at any time without giving a reason and that it was not required to participate.

Once respondents have completed the questionnaire and submitted, they have shown their understanding of the information and have given their consent to the study. The respondents were told that their answers will remain confidential, anonymous and analyzed only in a summarized way to be used for research. The findings were reported without personally identifying information.

During the informed consent process these risks were highlighted as nothing known other than that normally faced by anyone expressing personal opinion in a research questionnaire. The respondents were offered a chance to clarify themselves about the study prior to answering. The completion of the questionnaire was therefore considered to be an informed and voluntary agreement to participate in research.

4. RESULTS

Table 2 indicates the demographics of the respondents which include gender, age, education and material status. All the respondents are females. As for as age of the respondents is concerned table one reveals that 41.6% respondents have the age between 16 to less than 18 followed by 11.6% respondents have the age between 18 to less than 20 while 29% have the age between 20 to less than 22, 13.2% respondents have the age between 22 to less than 24 and 6.6% respondents have the age 24 years or above.

Table one reveals about the education and indicates that 29.32% respondents have the education level HSSC/SSC followed by 57.2 respondents are enrolled in BS program while 14% respondents studying in MS/MPhil program and only 0.8% respondents doing PhD. Table one indicates that overall, 13% respondents are married and 87% respondents are unmarried.

Table 2: Demographic Information of the Respondents

Demographics	Responses	<i>f</i>	%
Gender	Male	0	0
	Female	500	100
Age	16 to less than 18	208	41.6
	18 to less than 20	58	11.6
	20 to less than 22	145	29
	22 to less than 24	66	13.2
	24 years and above	33	6.6
	HSSC/ SSC	140	29.32
Education	BS	286	57.2
	MS/ M.Phil	70	14
	PhD	4	0.8
Marital Status	Married	65	13
	Single	435	87

4.1 Descriptive Analysis of Social Effects

Four statements in the questionnaire directly measured the perceived social effects of *Ertugrul Ghazi*. The responses were coded on a five-point Likert scale, where 1 represented “Strongly Disagree” and 5 represented “Strongly Agree.”

Table 3: Descriptive Statistics of Perceived Social Effects of Ertugrul Ghazi

Social-effect statement	N	Mean	SD	Agree/Strongly Agree
Ertugrul Ghazi has a great influence on our lives in different aspects	500	3.874	0.874	83.8%
Educated females have adopted different Turkish words spoken in the drama	500	4.318	1.052	82.8%
Educated females have adopted Turkish dressing portrayed in the drama	500	4.060	1.027	79.0%
Ertugrul Ghazi has a strong social impact on Pakistani society/culture	500	3.946	1.143	77.8%

Note. Means were calculated from the reported response frequencies using a five-point Likert coding scheme (1 = Strongly Disagree to 5 = Strongly Agree).

The findings in table 3 show that the attitudes towards the social impacts of *Ertugrul Ghazi* are in a positive direction overall. The highest mean score was obtained regarding the usage of Turkish words with $M = 4.318$ and $SD = 1.052$. This was followed by adoption of Turkish dressing styles ($M = 4.060$, $SD = 1.027$), perceived social/cultural impact ($M = 3.946$, $SD = 1.143$), and general influence on respondents' lives ($M = 3.874$, $SD = 0.874$).

This is further confirmed by percentage distribution. 82.8% of the participants agreed or strongly agreed that educated women started using Turkish terms from the drama. In the same way, 79.0% said they agreed or strongly agreed Turkish dressing styles shown in the drama had been adopted. About 77.8 % people felt that the drama had a strong social impact on the society and culture of Pakistan and 83.8 % of people found that it has affected them in various aspects of their lives.

On a general level, the results indicate that the drama has a significant influence on the respondents in terms of perceived social influence.

Table 4: Ranking of Social Effects

Rank	Dimension	Mean
1	Adoption of Turkish words/language	4.318
2	Adoption of Turkish dressing	4.060
3	Social/cultural impact on Pakistani society	3.946
4	General influence on respondents' lives	3.874

The ranking in table 4 indicates that linguistic influence represented the strongest perceived social effect, followed by changes in clothing preferences and broader cultural influence. General influence on respondents' lives recorded the lowest, although still positive, mean score.

Table 5: Darama Watching Habits of the Respondents

Statement	Category	f	%
Drama Watching	Yes	495	99
	No	5	1
	Never	5	1
	Rarely	15	3
Frequency of Drama Watching	Sometimes	101	20.2
	Frequently	219	43.8
	Very Frequently	160	32

Table 5 indicates habit of the respondents related to darama watching. It reveals that 99% respondents watch Daramas while 1% respondents don't watch darama. As for as frequency of darama watching is concerned the table reveals that 1% respondents don't watch darama followed by 3% watch darama rarely 20.2% watch darama rarely while 43.8% respondents watch Darma frequently and 32% watch darama very frequently.

Table 6: Watching Habits of the respondents Turkish Darama Ertugrul Ghazi

Statement	Category	f	%
Watching Ertugrul Ghazi	Yes	479	95.8
	No	21	4.2
	Never	21	4.2
	Rarely	20	4
Frequency of Watching Ertugrul Ghazi	Sometimes	10	2
	Frequently	387	77.4
	Very Frequently	62	12.4
	Laptop	123	24.6
Source of Watching Ertugrul Ghazi	Desktop	155	31
	Television	90	18
	Smartphone	111	22.2
	None	21	4.2

Table 6 indicates respondent habits of watching Turkish darama Dirilis Ertugrul and reveals that overall, 95.8% respondents watch the darama followed by 4.2% respondents do not watch the darama. Table three also indicates the frequently of watching Turkish darama Dirilis Ertugrul and indicates that 4.2% respondents do not watch this darama followed by 4% respondents watch this darama rarely while 2% sometimes, 77.4% respondents frequently watch and 12.4% respondents very frequently watch this darama.

Table three also reveals source of watching Dirilis Ertugrul Turkish darama and indicate that 24.6% respondents watch this darama on laptop followed by 31% on desktop while 18% on Television, 22.2%

respondents watch this darama on smartphone and only 4.2% respondents replied to this question as none of the above sources.

Table 7: Social Effects of Turkish Darama Dirilis Ertugrul on Educated Youth

Statement	Category	f	%
Turkish Drama Ertugrul Ghazi have a great influence on our lives in different aspects	Strongly Disagree	21	4.2
	Disagree	20	4
	Neutral	40	8
	Agree	339	67.8
	Strongly Agree	80	16
After watching Turkish Drama Ertugrul Ghazi most of the educated females have adopted different words been spoken in Turkish language	Strongly Disagree	14	2.8
	Disagree	33	6.6
	Neutral	39	7.8
	Agree	108	21.6
	Strongly Agree	306	61.2
Females have Adopted Turkish dressing been portrayed in Turkish Drama Ertugrul Ghazi	Strongly Disagree	18	3.6
	Disagree	27	5.4
	Neutral	60	12
	Agree	197	39.4
	Strongly Agree	198	39.6
Turkish Drama Ertugrul Ghazi have a strong social impact on the culture of Pakistani society	Strongly Disagree	35	7
	Disagree	27	5.4
	Neutral	49	9.8
	Agree	208	41.6
	Strongly Agree	181	36.2

Table 7 indicates the social effects of Turkish darama Dirilis Ertugrul and reveal that 4.2% respondents strongly disagree that this darama have great influence on different aspects of their life followed by 4% disagree, 8% remained neutral, 67.8% respondents agree with the statement while 16% respondents strongly agree that Turkish darama Dirilis Ertugrul Have great influence on their life in different aspects.

Table four reveals that 2.8% female respondents strongly disagree with the statement that after watch Turkish darama Dirilis Ertugrul most of the educated female adopted and practice Turkish words spoken in the darama followed by 6.6% disagree with the statement while 7.8% female respondents remained neutral, 21.6% respondents agree with the statement and 61.2% respondents strongly agree that after watching this darama they learn and speak Turkish word used in the Dirilis Ertugrul darama.

Table four reveals that 3,6% female respondents have the view that they do not adopted any dressing style showed in the darama Dirilis Ertugrul followed by 5.4% respondents disagree with the statement while 12% female respondents remained neutral, 39.4% female respondents agree that they have adopted the dresses showed in the darama Dirilis Ertugrul and 39.6% female respondents strongly agree with the statement.

Table four indicated the impact of Turkish darama Dirilis Ertugrul on educated female respondents and reveals 7% respondents strongly disagree with the statement that Turkish Drama Dirilis Ertugrul have a strong social impact on the culture of Pakistani society followed by 5.4% disagree, 9.8% female respondents remained neutral 41.6% respondents agree with the statement and 36.3% respondents strongly agree that Turkish Drama Dirilis Ertugrul have a strong social impact on the culture of Pakistani society.

Table 8: Chi-Square Goodness-of-Fit Results

Social-effect statement	χ^2	df	p-value	Result
Influence on lives	737.620	4	< .001	Significant
Adoption of Turkish words	581.060	4	< .001	Significant
Adoption of Turkish dressing	326.660	4	< .001	Significant
Social/cultural impact	303.800	4	< .001	Significant

The statistical significance of the distribution of responses across all four statements of social effects for the chi-square results is shown in table 8. The distribution of the responses was then very far from being equal over the 5 response categories. The result for influence on respondents' life was statistically significant, $\chi^2 = 737.620$, $p < .001$. Answers were heavily skewed towards the agreement categories with 83.8% of respondents ticking either "Agree" or "Strongly Agree." In the same way, the result for the statement about the use of Turkish words was statistically significant, $\chi^2 = 581.060$, $p < .001$. The intensity of the responses on the agreement categories, as well as the highest mean score ($M = 4.318$) suggest that perceived linguistic influence is particularly high. The Turkish dressing also showed a significant response distribution $\chi^2 = 326.660$, $p < .001$. Lastly, perceived social and cultural influence had a significant effect, $\chi^2 = 303.800$, $p < .001$. Combined, all these findings indicate that the distribution of respondents' perceptions was not uniform across the response options, but that most respondents tended to agree.

Table 9: Summary of Hypothesis Testing

Hypothesis	Statement	χ^2	p-value	Decision
H1	Exposure to Ertugrul Ghazi has a significant positive social effect on educated females	1414.165	< .001	Supported
H1a	Ertugrul Ghazi significantly influences the lives of educated female viewers	737.620	< .001	Supported
H1b	Ertugrul Ghazi contributes to adoption of Turkish words/language	581.060	< .001	Supported
H1c	Ertugrul Ghazi contributes to adoption of Turkish dressing styles	326.660	< .001	Supported
H1d	Ertugrul Ghazi influences Pakistani social/cultural perceptions	303.800	< .001	Supported

According to the statistical results (table 9), a significant level of perceived social influence has been observed with Ertugrul Ghazi for the group of the educated female respondents. The most notable response was to the use of Turkish words, which indicates that linguistic expressions, or phrases, communicated via entertainment media could eventually become part of viewers' daily language or culture. The second most pronounced effect was related to Turkish dress styles. The high agreement indicates that the images of clothing and body features presented in TV drama could affect the feelings towards desirable or attractive clothes in the viewers. The results further show a wider felt impact on Pakistani social and cultural life. Over three-fourths of the respondents agreed or strongly agreed that the drama had a significant social impact on Pakistani culture. More than three-fourths of the respondents agreed or strongly agreed with the statement that drama had a significant impact on the Pakistani culture. This indicates that the drama was not only a source of entertainment but it was also a cultural representation that would affect attitudes and social practices. Lastly, the large number of respondents who said that the drama affected their lives shows the impact of the drama went beyond consumers' personal use of media. The present data is however, a cross sectional and aggregated data, so that the results show the perceptions of the respondents, but cannot provide proof that these changes were caused directly by the drama.

5. DISCUSSION

The impact of the Turkish drama serial *Ertugrul Ghazi* on the social phenomenon was explored in the present study and its impact was observed on educated female respondents of District Mansehra, Pakistan. The results showed very high exposure to the drama, and that the respondents noticed changes on their social and cultural lives in a way. Nearly all the respondents (95.8%) said that they watched *Ertugrul Ghazi*, and 89.8% of them said they watched the drama frequently or very frequently. Additionally, about 80.85% of all responses to the four social-effect statements were in the “Agree” and “Strongly Agree” categories. The results indicate that the drama was not just viewed as a form of entertainment but also as one of the source of social and cultural influence among the respondents.

The results are generally similar to those of other studies confirming that TV dramas may lead to the creation, reinforcement, or change of social and cultural values. In a study of television dramas and their influence on the perceptions and values of the viewers conducted in Faisalabad, Shehreyar (2020) concluded that television dramas have an impact on the perception and values of viewers. Analogously, Ghanghro et al. (2021) found that Pakistani television dramas can have an impact on the social values of their viewers. The present study takes this argument further by providing empirical evidence that though a Turkish drama is not a widely believed source of social and cultural understandings among Pakistani TV viewers, it can be identified as such as well.

5.1 High Exposure to Ertugrul Ghazi and Its Potential Social Significance

The most important result of the study is the extremely high exposure to *Ertugrul Ghazi*. Almost everyone (95.8%) reported watching the drama and a large majority of respondents reported frequent or very frequent viewing. The context of the social effects reported by the respondents is important because of this high level of exposure. Exposure to media content over time can provide opportunities for viewers to know the characters, storylines, language, clothing, social interactions, and culture of a programme.

The aspect of high level of viewing is especially important in the present study as the drama is an environment, distinct from that of Pakistani society. Thus, multiple encounters can offer viewers chances to experience Turkish history, interpersonal relations, language, dress, cultural icons, etc. When considering the popularity of dubbed Turkish soap operas in the Arab world, Buccianti (2010) drew attention to the other regional implications of Turkish television dramas and raised the issue of whether they signified social liberation, cultural exchange, or cultural alienation. The current results also indicate that Turkish television content can be socially relevant in other countries and can be located across the national and cultural borders.

The results are also corroborated with the study carried out by Atta ur Rehman (2023) on the cultural effects on youth of Turkish television dramas in Hazara University Mansehra. The significance of the geographical relevance of that study is of special importance as the present study was also carried out in District Mansehra. As a whole, the results indicate that Turkish dramas have been seen as quite visible among the audiences from the region, and that their effects warrant a systematic study instead of being examined as entertainment consumption.

5.2 Influence of Ertugrul Ghazi on the Lives of Educated Female Viewers

The first social-effect indicator sought to assess if the lives of respondents were influenced by *Ertugrul Ghazi* in various aspects. The findings yielded a mean score of 3.874 and 83.8% of the respondents chose either “Agree” or “Strongly Agree.” This was a high level of perceived influence and it was clear that the respondents perceived the drama as having relevance beyond entertainment.

The discovery confirms a general claim that television programmes can be sites of social learning and value formation. In exploring the impact of television programmes on youth, Bukhari (2002) insisted on the potential of the television programmes in shaping the attitudes and behavioural orientations of the youth. Likewise, Shehreyar (2020) revealed that TV dramas can have an impact on the socio-cultural

values. The present study builds upon such literature as it deals with a contemporary historical drama and an educated female audience in Pakistan.

The perceived influence could relate to the presentation of characters, relations, moral positions, social responsibilities, and cultural values, with the use of an engaging narrative structure by Ertugrul Ghazi. The present data should, however, be taken with a pinch of salt. The discovery does not prove that the drama had a direct effect on an increase or decrease in certain behaviours but only that the drama had an impact on respondents' lives. As with the current study, the result needs to be interpreted as evidence of perceived influence instead of causal behaviour changes.

5.3 Adoption of Turkish Words and Language Expressions

The most significant perceived social impact was Turkish words, with this being the strongest of all four dimensions studied. The item which was scored the highest was the one that 'educated females used other words used in the Turkish language after watching Ertugrul Ghazi' ($M = 4.318$, $SD = 1.052$), where 82.8% of the respondents agreed or strongly agreed. The finding is significant especially because language is one of the most direct ways that audiences can interact with foreign media cultures.

The finding is in line with the general studies of the cultural circulation of Turkish dramas. Buccianti (2010) talked about the penetration of Turkish soap operas into the Arab market and pointed to the possibilities for Turkish media products to enrich cultural encounters outside Turkey. Based on the present study it is proposed that such cross-cultural exposure might also imply linguistic practices of the Pakistani viewers.

The result is also applicable to Fatima, Taseer, Ali Ab Ul Hassan and Sajjad (2026) who studied Muslims and non-Muslim characters in Turkish dubbed dramas in Pakistan. Their acts showcase the increasing significance of Turkish drama content in the Pakistani media. In this context, the present discovery of the Turkish vocabulary in the repeated viewing of Turkish cultural material can mean that viewers will also learn Turkish cultural material at the linguistic level, along with the interpretation of the narratives they see.

The result should, however, not be taken as an indication that the respondents abandoned their language use in favor of Turkish. Instead, it shows the acquisition or usage of certain Turkish words and expressions that were encountered in the drama. One manifestation of such selective linguistic borrowing may be considered as one type of cultural interaction which occurs through media consumption.

5.4 Adoption of Turkish Dressing Styles

The statement related to Turkish dressing in Ertugrul Ghazi was the second highest mean score ($M = 4.060$, $SD = 1.027$). Of the respondents, 79.0 per cent agreed or strongly agreed that educated females had embraced Turkish dress codes which were depicted in the drama. About 79.0 per cent of respondents agreed or strongly agreed that educated females embraced Turkish dress codes portrayed in the drama.

This discovery shows just how crucial pictures can be in the perception of cultural styles. Whereas clothes is a visual expression of identity and culture, language is not. Television dramas allow viewers to see the clothing, appearance, accessories and styles repeated in time, according to different characters and social environments. If viewers become fond of such representations, they can help to cause the adoption or adaption of some elements of those styles.

Shahbaz Aslam et al. (2015) studied directly the socio-ethical impact of Turkish dramas on educated females of Gujranwala, Pakistan, which is also related with the finding. The research they describe is particularly relevant for comparison because it compared Turkish dramas and an educated female Pakistani audience. The findings of the present study also suggest that the content of Turkish drama can be linked to the perceived change in social and cultural preferences of educated women in Pakistan.

This outcome can also be explained in the broader context of the literature on TV and socio-cultural values. Shehreyar (2020) showed that the overall role of television dramas in shaping socio-cultural perceptions, and Ghanghro et al. (2021) showed that television dramas influenced on social values. Current study further extends these observations by pinpointing one area where respondents felt the effects of Turkish drama content: Clothing.

Adoption should not be equated with wholesale cultural assimilation, however. People can include specific styles but at the same time retain their own culture. Hence, the finding is interpreted in a different manner than cultural abandonment, as it is considered as evidence for exposure, adaptation and selective consumption of culture.

5.5 Perceived Impact on Pakistani Society and Culture

The general social and cultural effects of Ertugrul Ghazi were also broadly accepted. The mean score was 3.946 (SD = 1.143) and 77.8% agreed that the drama had a good social impact on the society and culture of Pakistan.

The significance of this finding lies in the fact that it shifts the focus from the influence of individual change to the perceptions of broader societal change. The respondents did not just feel the impact on themselves, there was a high percentage of them who felt that the drama had consequences for Pakistani society and culture as a whole.

The finding is in line with the study conducted by Ghanghro et al. (2021), who investigated the effect of Pakistani television dramas on social values and proved TV content relevance in social value environment. Otherwise, though, the message is the same: TV can be a medium for social values to be presented and assessed. The present study focuses on a Turkish drama, but the point is still valid: TV narratives can be a space where audiences can come to know and pass judgement on social values.

The results are also linked with Shehreyar (2020) who had found the socio-cultural importance of Dramas on TV. The present study, however, gives a unique flavor as it illustrates that a foreign drama can be a part of cultural debate in Pakistani society. In this regard, it can be said that the international circulation of Turkish television dramas can contribute to the cultural encounters beyond the national borders as also observed by Bucciatti (2010).

The results may also be interpreted in the perspective of Van Osch et al. (2013), who studied family honour and aggression in Turkish culture. Their study focuses on the factor of television, but they illustrate that culturally embedded concepts, like family honour, can be important aspects of the Turkish social representation. Historical films like Ertugrul Ghazi allow viewers to experience social relations, honour, family responsibilities, loyalty, bravery and community values. The viewers from Pakistan may thus find meanings both unknown and familiar to them. With regard to such cultural representations as socially meaningful, the present results suggest that they were perceived as such.

5.6 Family, Social Relationships, and Cultural Representation

Social effects found in the present study can also be viewed in relation to the interpersonal and familial relationships. Baran (2004) talked about the family communication and relations in the Turkish context, highlighting the role of communication and family relations in family life. While Baran does not study the film's characters or the Pakistani viewers, the contextual background information helps to comprehend why the depiction of family relationships and interpersonal communication in Turkish drama may be socially significant.

These are the many aspects of family relation, loyalty, social responsibility, interpersonal communication, leadership and collective identity that are well represented in Ertugrul Ghazi. These representations can help audiences find models for their interpretation of social relationships. The result of the present study that 83.8% perceived the drama as affecting their lives, therefore, could be presumed as to be consistent

with the overall argument that the media could be a source of symbolic representation of interpersonal and social relationships.

Bakar & Connaughton (2009) however, studied supervisory communication and commitment in work groups, not viewers. Their work should not then be used as evidence to directly impact the behaviour of viewers in the communication process. Instead, it might serve as a more general reminder that the nature of communications and relationality can impact social bonding and interpersonal relations. However, the data available in the present study, do not allow for determining if viewing the drama actually had an impact on the interpersonal communication of the respondents.

5.7 Comparison with Previous Research on Turkish Dramas in Pakistan

The results of the present study are very consistent with the previous Pakistani studies conducted on Turkish dramas. Shahbaz Aslam et al. (2015) studied the socio-ethical effect of Turkish dramas on educated females of Gujranwala and found the impact of the dramas as per the social and ethical aspects of the life of the audience. That population is similar to the present sample, so the comparison is even more relevant.

Fatima et al. (2026) have studied the depiction of Muslims and non-Muslim actors in the Pakistani context of Turkish dubbed dramas, which is a significant aspect for the Pakistani media. The present findings extend this study, which focuses on textual representation, to audience perceptions. While Fatima et al. (2026) investigated the depiction of characters and religious/cultural identities, the current study investigates the social implications of viewing it.

One of the more significant comparisons was made in Atta ur Rehman (2023) where the influence of Turkish TV dramas on young people of Hazara University Mansehra was explored, particularly in the realm of culture. The proximity of the above-mentioned research to the current study implies that the Turkish drama consumption is an important phenomenon in the social context of Mansehra/Hazara. The present study builds on this literature by specifically focusing on educated female students and specific effects with respect to language, dress, personal influence, and Pakistani culture.

Collectively, these studies indicate a consistent trend: Turkish TV dramas have become a significant part of cross cultural media consumption in Pakistan and the audience might be influenced in different domains like social values, cultural preferences, language, clothing, and perceptions of identity.

Overall, the results revealed that the perceived social-cultural impact of Ertugrul Ghazi was large among educated females in District Mansehra. The most obvious impact perceived was that of using Turkish words, Turkish dress, wider social and cultural influence and overall influence on respondents' lives.

The results are corroborative of the previous studies that revealed that TV dramas can impact the socio-cultural values (Shehreyar, 2020; Ghanghro et al., 2021), that the Turkish dramas have socio-ethical relevance for Pakistani audiences (Shahbaz Aslam et al., 2015), and that Turkish television content has emerged as an important mode of transnational cultural communication in the region (Buccianti, 2010; Atta ur Rehman, 2023). The results also align with recent studies that examined the role of Turkish dubbed dramas in Pakistan by Fatima et al. (2026), where it is shown that Turkish stories and culture have gained great importance in the consumption of Pakistani media.

The results must be however limited to the methodological scope of the study. The data indicate high exposure and high perceptions of social influence, but they do not imply that Turkish was used directly as the cause of the change and that it affected language, clothing, and perceptions of cultural values and attitudes. Respondent-level data and/or suitable inferential techniques like correlation and regression analysis would be needed to establish causal or predictive relationships. Finally, it can be concluded that educated female viewers from District Mansehra have a sense of social and cultural impact of their exposure to Ertugrul Ghazi.

6. CONCLUSION

The study concluded that the character of Ertugrul Ghazi is not only entertaining to the educated female audience of the district Mansehra, but also goes beyond that. It serves as an important medium in which viewers meet the Turkish language, clothes, social practices, cultural representations and values. The results are also in line with previous studies which found that dramas on television have the potential to help build and shape socio-cultural attitudes and values.

Nevertheless, the results of the findings should be taken with the understanding that it has the methodological limitations in the data that is available. The study confirms that respondents were influenced socially, however, it does not show that there is a direct cause-and-effect relationship between the exposure of the drama and respondents' behaviour and cultural values. Respondent-level data and longitudinal or comparative designs would yield more robust evidence of the association between Turkish drama consumption and specific social, cultural, linguistic and behavioral changes. In general, the study emphasizes the influence of transnational dramas on the exchange of culture in today's world and shows that the educated female viewers of District Mansehra have given a high value to the social and cultural importance of Ertugrul Ghazi.

Acknowledgments

None

Conflict of Interest

Authors declared NO conflict of interest.

Funding Source

The authors received NO funding to conduct this study.

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