

Transnational Flow of Television Dramas between India and Türkiye: Contestation between Geopolitics and Transculturalism

Communication &
Journalism Research
Jan - Jun 2024 | 13 (1) pp 115-144
©The Author(s) 2024
Reprints and Permissions:
masscomhod@uoc.ac.in
ISSN: 2348 – 5663
DOI:10.5281/zenodo.12534234

Shahana Sherin*

Sub Editor, MediaOne Television Channel

Abstract

Transculturalism is a concept that emphasises the blending and interaction of different cultures, transcending traditional cultural boundaries. It acknowledges the interconnectedness of the globalised world and highlights the importance of cultural diversity and cross-cultural understanding. Transculturalism plays a significant role in shaping contemporary societies in fostering cultural tolerance. Cultural products like entertainment television productions have become increasingly prominent in fostering transculturalism in this globalised world. The study aims to scrutinise how the transnational flow of television dramas fosters the transculturalism between India and Türkiye. India and Türkiye are rich in transnational export of television content. The exchange of television dramas between India and Türkiye is in contrast with the geopolitical narrative between the countries. This study analyses the dynamics of contestation between the geopolitical narrative and transculturalism in the exchange of television dramas between India and Türkiye. The study explores how television dramas act as a soft power tool in transculturalism, by doing qualitative content analysis of select dramas from both sides and in-depth review of comments of the audience on the YouTube comment section of each drama. The result suggests that the intercultural communication between the two countries is diverted from the existing geopolitical narrative between them. It means the power of cultural products overpowers geo-political narratives created by mainstream media and political agencies.

Keywords: *Transculturalism, Television Series, Transnational Flow, Soft Power*

Introduction

India and Türkiye share a cultural past and present from time immemorial. From the 'Romani tribe' migration from India to the diplomatic relationship between

* Correspondence: shahanasherin1331@gmail.com

the Mughals and the Ottomans, the two countries have been in a perpetual relationship. Roma people live in 30 countries across West Asia, Europe, America, and Australia, with their largest community in Türkiye, with a population of around 2.75 million. The Roma or Romani, the travelling people's origin, is widely accepted by anthropologists, historians, and geneticists as lying in northern India (Liégeoi, 1994). They are believed to have migrated from the 5th century onwards, beginning with the invasion of Alexander. The Romani tribe can be considered one of the foremost cultural diplomats that carried Indian culture to the outer world (Fraser, 1995). From this point of view, India and Türkiye have been keeping their strong cultural relations for over a millennium.

With great cultural overlap, Türkiye has had a considerable impact on India in areas such as culture and civilisation, art and architecture, and costumes and cuisine from ancient times. The Indo-Islamic architecture was highly influenced by Persian and Turkish architecture. Turkish architecture started in India after the establishment of the Delhi Sultanate. The arch and dome design are aspects of Turkish architecture (Desai, 1970).

The twenty-first century witnessed a drastic transborder flow of television dramas. Apart from major English television drama series, several Asian television industries, including those in Türkiye, have marked their signature in exporting their drama series internationally. Since the mid-2000s, Turkish television drama series have been exported to different countries and have attracted a transnational audience (Özalpman, 2017). Turkish series gained popularity in India primarily after the broadcast of the series 'Adını Feriha Koydum', dubbed in Hindi as 'Feriha', in September 2015 on the 'Zindagi' television channel of Zee Entertainment Enterprises Ltd. The channel later moved to the video on demand platform Zee5. Along with Zee5, MX Player is a major platform updating with the latest Turkish dramas dubbed in Hindi for the audience.

The past few years have witnessed the growing popularity of Indian soap operas on Turkish television channels. 'Star TV' sold the rights to air 'Iss Pyaar Ko Kya Naam Doon?', a Hindi soap opera, to the Turkish channel 'Kanal 7' in 2015. The series was dubbed in Turkish and aired as 'Bir Garip Aşk' in Türkiye. Since then, more than 20 Indian soap operas have been dubbed and aired on 'Kanal 7'. Apart from these official exports, series are available online with subtitles the very next day after the broadcast in both countries.

In the contemporary world order, India and Türkiye hold different positions with competing political ideas and power relations. Moreover, in India, Türkiye is politically perceived with a certain level of unfriendliness. To a certain extent, the perception of India by Turkish people is also not particularly friendly. However, when we closely analyse the intercultural understanding and appreciation from a lens of soft power transactions between these two nations, the scenario set is not in line with the politically propagated standpoints. In both countries, cultural assets, including entertainment content over television screens, are exchanged more than ever before and are well appreciated by the public audience. How this soft power-based cultural communication overpowers political narratives of animosity is a crucial question to find an answer to.

Indo-Turkish political relation: A historical overview

The late 19th and early 20th centuries are one of the significant ages of Indo-Turkish relations. The shrinkage of the Ottoman Empire and the diminution of the Caliphate-Sultan institution coincided with the stirrings of national consciousness in India. Along with the 1908 Young Turk Revolution, the Sunni ulema of the Deoband madrasa in India sought material assistance from Türkiye in their resistance against colonial state rule.

World War I witnessed the fall of the Ottoman Caliphate. In India, the Khilafat Movement was launched in response to British policy against Türkiye and the planned dismemberment of Türkiye after the war. Led by Maulana Muhammed Ali, Maulana Shoukat Ali, and other Muslim leaders of the time, it was supported by Mahatma Gandhi and Congress leaders like Vallabhbhai Patel, Bal Gangadhar Tilak, and others.

Following the Turkish War of Independence, the Ahmedabad meeting of Congress in 1921 pledged India's support to the Turkish struggle and passed a resolution:

“This Congress congratulates Ghazi Mustafa Kemal Pasha and the Turks upon their successes and assures the Turkish nation of India's sympathy and support in its struggle to retain its status and independence” (Grover, 1992).

The Indian National Congress hailed the victories of Atatürk as a victory against colonialism and raised donations to help found the İş Bank, one of Türkiye's largest banks today.

During the Cold War, despite the past affinities and interactions, Indo-Turkish relations failed to reach their potential. The Indo-Pakistan partition cracked the ties between India and modern Türkiye. Türkiye, at the same time, started creating a strong bond with Pakistan. The factors that bound Pakistan and Türkiye together were rooted in their common religious background as well as worldviews.

India and Türkiye followed diverging paths, with Türkiye joining NATO in February 1952 and India leading the Non-Alignment Movement. Pakistan was drawing closer through economic and military strategies. India formed a closer relationship with Greece, a state in political animosity with Türkiye and the Greek-dominated southern part of Cyprus. India's position on Cyprus often developed ill-feeling between India and Türkiye. Neglecting the offshoot of this between New Delhi and Ankara, the first cultural agreement was signed way back in 1951 by India's first education minister Maulana Abul Kalam Azad.

Between Jawaharlal Nehru's visit to Türkiye in 1960 and Turkish Prime Minister Turgut Özal's trip to India in 1986, Indo-Turkish relations underwent a quiescent phase. The visit of Özal marked a modest beginning of an enduring friendship. "Given the momentum of rapid and sustained growth in both our countries," Özal wrote in a special message to the *Economic Times*, "I believe the time is ripe, and opportunities are in front of us to develop joint economic interests with a view to realising durable and concrete cooperation" (*Economic Times*, 1988).

In his return visit, Rajiv Gandhi, the then Prime Minister of India, saw Indo-Turkish relations achieve another dimension. The Özal government agreed to ban the routing of nuclear inverters to Pakistan and granted permission for the screening of Sir Richard Attenborough's film 'Gandhi' in Türkiye. In March 2000, the Prime Minister of Türkiye, Mr. Ecevit, during his visit to India, shared India's concerns on the issue of cross-border terrorism by pointing out that Türkiye had itself been faced with a similar menace for a long time posed by the Kurdistan Workers' Party (PKK) aided by its southern neighbours.

Along with these developments, cooperation in the education sectors has also been active. Since 1995, an Indian professor has been on deputation to the Indology Department in Ankara University to teach Hindi. Similarly, two Turkish language professors have been deputed to Jawaharlal Nehru University

and Jamia Millia University. Nevertheless, the bilateral relations between these countries have become multidimensional in recent years.

Cultural significance of television dramas in India and Türkiye

Until 1991, India possessed only a single state-owned television channel, Doordarshan. Since then, there has been a rapid expansion in independent satellite channels, which came as a complete break from the statist control of the past. Television has a non-deniable hand in shaping Indian conditions. It altered Indian social practices, making possible new ways of imagining identities, conducting politics, and engaging with the state. Satellite television initially came to India as a representative of global capitalism, but it was appropriated by Indian entrepreneurs and producers who Indianised it (Mehta, 2008).

Indian television dramas have a significant impact on Indian society, with regard to national integration, identity, globalisation, women's issues, ethics, and social issues in rural areas. They have been used to address various social issues and have helped to shape public opinion on these issues. For example, the popular Hindi serial "Balika Vadhu" dealt with the issue of child marriage and its impact on young girls. The show was successful in raising awareness about this issue and contributed to the national debate on child marriage. Indian television dramas also play a role in shaping cultural identity. Television is considered to be an in-between agent that has the potential to perpetuate the homogenisation of regional cultures as well as secure the longevity of cultural heterogeneity. They often depict traditional values and customs and can help to reinforce cultural norms.

The adaptation of the Hindu epic poem "Ramayana," aired on Doordarshan, is credited as the catalyst in sparking a Hindu awakening across India and bringing Hindu nationalism to the forefront of public and political spheres. Soap themes underwent a paradigm shift from the year 2008, with social problems like child marriage, female foeticide, child labour, bonded labour, and farmers' suicides providing the thematic context.

Turkish television dramas, also known as dizi, have been growing in popularity since the 1980s. Since the 1980s, television dramas have been one of the most dominant formats on Turkish TV channels, occupying major slots on primetime throughout the 1990s and 2000s. They play a significant role in shaping the historical and cultural landscape of Türkiye. Dizi storylines cover everything

from romantic comedy to scheming Ottoman queens. Dizis are usually loyal to certain narrative themes. They are always family-centric. The series is scheduled for broadcast according to the season. There are summer dizis and winter dizis. Usually, the summer dizis are of the romantic comedy genre. As the season changes, the genre changes. There come family dramas, action thrillers, historical fiction, and more. These dramas often depict traditional values and customs and can help to reinforce cultural norms. Turkish culture is deeply rooted in family relationships (Evason, 2019). These shows often depict traditional values and customs related to family life. Historical dramas and historical fictions act in reinforcing cultural identity and have had a global impact.

Emergence of transnational television drama

The history of transnational television flow can be traced back to the early days of television broadcasting, but it gained significant momentum with the advent of satellite technology and the globalisation of media markets. In media and communication studies and disciplines of the humanities and social sciences, globalisation, technological shifts, and media flow have been discussed extensively. The increase in transnational information and cultural flows has been enabled by new communication technologies and shifts in the economic, political, and legal infrastructure. This includes the harmonisation of international regulatory and legal frameworks and the globalisation of ownership and control in the telecommunication and media sectors.

During the Cold War, the influence of television as a tool of soft power became apparent, with countries using it to showcase their ideologies and cultures to a global audience. In the late 20th and early 21st centuries, the proliferation of cable and satellite television, as well as the rise of the internet and streaming services, further accelerated the transnational flow of television content. This led to an increase in cultural exchange and the blending of different media cultures. Today, transnational television flow is a dynamic and complex phenomenon. International streaming platforms like Netflix, Amazon Prime Video, and Disney+ have a global reach, making it easier for audiences to access content from various

countries. This has also given rise to a diverse range of programming that caters to different cultural backgrounds and languages.

Asian countries are playing an increasingly significant role in the multiple and horizontal flow of media with a profound impact on transcultural communication in a polycentric world. Even though the United States still maintains its leading position in the field of global media and television flow, countries like India and Türkiye have established their positions in the international market through Bollywood and dizis respectively.

Indian TV content has a rich history and a significant present presence, especially Bollywood among the global audience. Bollywood started gaining international recognition in the mid-20th century with films like "Mother India" (1957) and "Mughal-e-Azam" (1960), which captivated audiences beyond India. In the following decades, actors like Raj Kapoor and Amitabh Bachchan garnered popularity abroad. The 1990s saw the rise of Bollywood's global appeal with films like "Dilwale Dulhania Le Jayenge" (1995) and "Kuch Kuch Hota Hai" (1998). These films resonated with a wide range of viewers due to their relatable themes and vibrant musical numbers. The 2000s further expanded Bollywood's presence, with films like "Lagaan" (2001) receiving an Academy Award nomination and "Slumdog Millionaire" (2008), which featured Indian actors and garnered global acclaim.

The international success of Turkish dizi is a sign of the way new forms of mass culture from the East - from Bollywood to Korean-pop - are challenging the dominance of American pop culture in the 21st century (Bhutto, 2019). According to the Turkish Ministry of Culture and Tourism, Türkiye exported 36,000 hours of television to 76 countries between 2005 and 2011. A think-tank report declared Turkish dramas to be 'an important part of Türkiye's soft power' and having 'the potential to have a lasting effect on Türkiye's image' (Yesil, 2015).

The Turkish TV series have entered the international market of selling and distribution of TV entertainment programmes, claiming a

counterflow to the dominant American TV products in the last decade. The major components in the flow of transnational television series are the localising factors of the dramas. Dubbing and subtitling in different languages make them accessible to global audiences. This localisation strategy has allowed international content to reach diverse markets with varying language preferences.

Cross-cultural themes of both Indian and Turkish shows explore universal themes such as family, love, and relationships, which resonate with audiences worldwide. The familiarity in this culture and tradition between India and Türkiye makes it more appealing to the audience.

Review of Literature

Indo-Turkish cultural relations have a rich and historical backdrop. Both India and Türkiye have deep-rooted cultural ties that date back centuries.

In his "Mughal-Ottoman Relations: A Study of Political and Diplomatic Relations between the Mughal and the Ottoman Empire, 1556-1748," Naimur Rahman Farooqi (1989) studied the political, diplomatic, and anthropological relations between the Mughals and Ottomans and the attitude of the Mughal Empire towards the Ottoman Caliphate.

Aswini K. Mohapatra, in his article "Bridge to Anatolia: An Overview of Indo-Turkish Relations" (2008), examined how India and Türkiye's bilateral relations have improved as a result of a wide convergence of views on a variety of topics, including international terrorism, the post-Saddam Iraq situation, the promotion of democracy, and the free trade system post-Cold War.

In an analysis of the relationship between India and Türkiye, "Forging a New Partnership: India and Turkey," M. S. Hussain & Y. Chavan (2011) examine the reasons behind the growing relationship between the two countries, as well as the areas of cooperation in political, economic, defence, and security sectors.

Abroo Aman Andrabi, in her "Indo-Turkish Relations: A Historical Overview and Analysis" (2014), provides a concise historical overview of Indo-Turkish relations. Since 1948, and more specifically in recent years, there has been a revival in Türkiye's relations with India as part of ongoing multidimensional foreign policy vicissitudes.

The notion of soft power was first explored by Joseph Nye in his work 'Bound to Lead: The Changing Nature of American Power' in 1990. The theory was later advanced in 2004 by Nye in his work 'Soft Power: The Means to Success in World Politics'. Soft power is the ability to affect others to obtain the outcomes one wants through attraction rather than coercion or payment. A country's soft power rests on its resources of culture, values, and policies. A smart power strategy combines hard and soft power resources (Nye, 2008).

Blarel, N., in his "India's Soft Power: From Potential to Reality?" (2012), states that the Indian government has explicitly incorporated a 'cultural' element into its foreign policy. He also identifies that the Indian government's efforts over the last decade have helped promote a new and modern image of India abroad.

Miriam Berg identifies Turkish drama series' significant contribution to the rise of the country's soft power, even though the drama sector's financials have been far from soft, representing a major economic/trade interest with important repercussions for tourism. The research, "Turkish Drama Serials as a Tool for Soft Power" (2017), finds how the international success of Turkish dramas has fallen nicely into the soft-power strategy of the AKP government. Türkiye's culture, political notions, and policies are considered attractive, which is the essence of soft power.

Transnational television culture is anchored in national and regional television cultures, which are transcended as discussed by the authors, and can be conceptualised as a social and cultural process in a transnational arena where agents, institutions, and structures interact with one another, states Mikos, L., in his "Transnational Television Culture."

In "Transnational Television Worldwide: Towards a New Media Order" (2003), Jean K. Chalabi provides a global perspective on transnational television channels and their impact on globalisation, nation-states, regional culture, and politics.

Miyase Christensen, in her journal "TransNational Media Flows: Some Key Questions and Debates" (2013), examines the implications of contemporary media flows from both material and symbolic perspectives, drawing upon the theoretical tools of geopolitics and cosmopolitanism to reflect upon the technological, spatial, and cultural dimensions of these flows.

Özalpman (2017) argues that the transnational flow of Turkish dramas is not primarily an outcome of cultural or religious affinities between the two countries; rather, it is a by-product of economic and technological factors that created a favourable environment for Turkish dramas' distribution and production within the limits of the global media market.

In his paper "Popular Culture, Geopolitics, and Identity" (2019), Dittmer examines the relationship between popular culture, geopolitics, and identity. It explores the ways in which popular culture can be used for both propaganda and entertainment, and how it is shaped by geopolitical histories, discourses, and mediation.

Objectives of the Study

General objective

The general objective of the study is to examine the dynamics of contestation between geopolitics and transculturalism in the exchange of television dramas between India and Türkiye.

Specific objectives

1. To examine the geopolitical narrative of the relationship between India and Türkiye.
2. To analyse the current status of soft power flow between India and Türkiye with special reference to the exchange of television dramas.
3. To identify the strategies of appropriation and contextualisation of Indian television dramas for the Turkish audience and vice versa.
4. To examine the audience response to the television dramas exchanged between India and Türkiye.

Methodology

This study primarily relies on qualitative analysis that examines the dynamics of contestation between geopolitics and transculturalism in the exchange of television dramas between India and Türkiye. The paper examines how smoothly transnational television dramas flow between

two countries that are at odds politically. As the objectives of the research warrant a multi-dimensional approach the researcher adopted a qualitative methodology that involves multimodal data collection methods such as qualitative content analysis, comment analysis and in-depth review.

Corpus Indian Dramas in Turkey	Methodology and Theme	Corpus Turkish Dramas in India
<ol style="list-style-type: none"> 1. Iss Pyaar Ko Kya Naam Doon? 2. Kumkum Bhagya 3. Uttaran 4. Balika Vadhu 	<p>In-Depth Review</p> <p>A: Indo-Turkey Relation B: Geopolitics C: Soft Power</p> <p>YouTube Comment Analysis</p> <p>A: Fandom B: Cultural Elements C: Historical View</p> <p>Content Analysis</p> <p>A: Family in Drama B: Appropriation C: Genres</p>	<ol style="list-style-type: none"> 1. Ask Laftaan Anlamaz 2. Fatmagulun Sucu Ne 3. Yemin 4. Dirilis Ertugrul

The central thread of methodology is comparative analysis in which similarities and differences between the corpus of data elicited from the Indian and Turkish television ecosystem are identified and detailed. For materializing this three data collection techniques are used: In-depth review of secondary sources like media reports, policy papers and strategic studies etc. This data primarily focuses on geopolitical developments between India and Indo-Turkish cultural relations. YouTube Comment Analysis is used to measure the sentiment, opinions, emotions, and topics of the viewers. This helps to identify and analyze the perception and reception by the audience of the dramas. Content Analysis identifies the appropriation and contextualization technique of transnational dramas exchanged between India and Türkiye.

Geopolitical narrative of Indo-Turkish relationship

India and Türkiye have maintained friendly relations since India's independence in 1947, with diplomatic ties dating back to the 15th century. However, geopolitical dynamics have evolved over time, with Türkiye undergoing significant political changes, including the transition from the Ottoman Empire to the Republic of Türkiye under Mustafa Kemal Atatürk. Despite internal political instability, Türkiye has maintained a strong diplomatic understanding with India, marked by cultural agreements and official visits between leaders of both countries.

One major area of contention between India and Türkiye has been Türkiye's stance on the Kashmir issue. Türkiye's expressions of support for the rights of the people of Jammu and Kashmir have strained bilateral relations, particularly after India's abrogation of Article 370 in August 2019. Türkiye has raised the Kashmir issue at international forums, leading to tensions between the two countries.

Indian responses to Türkiye's statements on Kashmir have included criticism of Türkiye's military operations in Syria and cancellation of official visits. Türkiye's stance on Kashmir has garnered support from Pakistan and Kashmir, leading to social media trends praising Turkish President Recep Tayyip Erdogan's statements.

In return, Indian Prime Minister Narendra Modi has held meetings with leaders of countries with disputes with Türkiye, such as Cyprus, Armenia, and Greece. Additionally, Türkiye's continued references to Kashmir in international forums, including the United Nations General Assembly, have further strained relations.

Recent incidents, such as Türkiye's mention of Kashmir at the United Nations Human Rights Council and the rejection of Ilker Ayci's appointment as CEO of Air India by Tata Group, have intensified tensions. Social media trends in India have reflected growing animosity towards Türkiye, with some accounts celebrating natural disasters in Türkiye as karma for its stance on Kashmir.

The presidential election in Türkiye has also affected geopolitical relations, with the Indian Prime Minister's congratulatory message to Recep Tayyip Erdogan contrasting with preferences for a different candidate with closer ties to Western countries.

Overall, Indo-Turkish relations have faced challenges due to geopolitical differences and domestic incidents, leading to growing tensions and animosity among citizens of both countries.



Figure 4.1: Infographics of 'How much time do we read in a week?'

The post titled 'Haftada Kaç Kitap Okuyoruz' (How many hours we read books in a week), an infographics posted on Instagram by GZT a new media company in Türkiye highlights India's position at the top, with an average of 10.42 hours spent reading books per week, while Türkiye ranks 19th with 5.54 hours. Comments on the post reflect the reception of India by Turks, expressing surprise at India's top position and questioning the reliability of the source. Some commenters even question the correlation between reading and knowledge, speculating on why Indians are ranked highly.

Furthermore, the post by the same media house on Instagram mentions recent incidents, such as BJP leader Nupur Sharma's speech on Islam and Prophet Muhammad, and the state's bulldozer action on protesters. These events have sparked concern among Turks, particularly due to their implications for Indian Muslims and their connections to Uyghur Muslims and Palestinians. This highlights the awareness of Turks on global issues and their solidarity with fellow Muslims facing challenges elsewhere.

Soft power flow between India and Türkiye

The recent developments in the relationship between India and Türkiye indicate that India is gaining more relevance in Türkiye's Asia policy than before. Türkiye's interest in shaping a new approach to India is a reflection of Ankara's evolving foreign policy under President Recep Tayyip Erdoğan's AKP, which has aimed to expand the country's relations with emerging powers. Despite recent tensions, both countries have demonstrated astute diplomacy by extending aid during times of need without resorting to military or economic coercion.

The soft power flow between India and Türkiye has been growing, with cultural diplomacy playing a significant role in promoting their interests abroad. Indian soap operas have long been popular in Türkiye, while Turkish dramas are also gaining traction in India. This mutual appreciation is partly due to the shared cultural heritage and high production values of both sets of dramas.

Turkish television dramas, or dizis, have particularly gained popularity in India in recent years. The broadcast of Turkish series like "Adını Feriha Koydum" on Indian television channels has contributed to this trend. However, cross-border flows of popular culture faced obstacles following events like the Uri attack in Jammu and Kashmir, leading to the suspension of Pakistani programs in India.

Turkish dramas have expanded their soft power by incorporating regional dialects and offering plots that are both captivating and rooted in tradition. This has not only increased tourism to Istanbul but also strengthened Türkiye's soft power globally. Conversely, while Indian cinema, especially Bollywood films featuring actors like Amir Khan, remains popular in Türkiye, India has not utilized television dramas as a deliberate tool of soft power.

Overall, the exchange of cultural content between India and Türkiye reflects a growing affinity between the two nations, despite occasional geopolitical tensions. Through soft power initiatives, both countries are enhancing their global influence and deepening their cultural ties.

Appropriation and contextualization of Indian tele dramas

Indian series, the soap operas make up one of the biggest portions in the world's television industry. In 2016, Star India made history by taking the first-ever Indian TV Drama Series to Türkiye, which is one of the biggest producers and

exporters of drama series in the world. The immensely popular romance drama, *Iss Pyaar Ko Kya Naam Doon*, was showcased to television audiences in Türkiye on local Turkish channel Kanal 7. Since November 2015, the show, dubbed in Turkish and entitled *Bir Garip Aşk*, has been delighting viewers to such an extent that it has quadrupled its ratings, increasing the channel's ranking significantly across different target groups in the slot in which it is airing (The Times of India, 2016). The popularity of Indian soap operas has skyrocketed in Türkiye in the past few years, gaining great recognition in the last decade. The reason why Indian soap operas are so popular in Türkiye is their making. The colorful and traditional plot linked with family and culture is relatable to the audience with their roots in family relationships and tradition. The catchy soundtracks with magnificent and vivid songs make them attractive. Besides, Indian series represent different social problems, which are still relevant in Indian society. Indian television soap operas have become serial hits across the world, rising demand for the soap in the global market.

Turkish television series have become increasingly popular in India, particularly since the telecast of the dubbed version of *Adını Feriha Koydum* in 2015. While India has a strong market for regional language television series or serials, as they are known locally, international shows, except for syndicated television content from the United States, have hardly been popular in traditional television broadcasting. However, the rising popularity of Turkish television series and their circulation through digital media in India have opened up a rich site for exploring changing practices of audience engagement with transnational television content. The circulation of Turkish television series in India is mainly through social media platforms, such as Facebook, video-sharing sites like YouTube, and file-sharing torrent sites. Hence, Turkish television series become an emblematic instance of understanding transnational media flow through alternative digital channels in India. In November 2015, Kanal 7 (Channel 7) started airing the dubbed version of *Iss Pyaar Ko Naam Doon*, one of the popular drama series which has a pan-Indian fandom, entitled *Bir Garip Aşk*, in Turkish. *Iss Pyaar Ko Kya Naam Doon*, a Star India drama series, was the first-ever Indian serial to be sold to Türkiye. Star India drama series have resonated with audiences in over a hundred countries worldwide, including Türkiye. Since then, more than twenty Indian dramas have been aired in Türkiye. For a detailed analysis, four Indian television serials aired in Türkiye are considered. The serials are selected based on their popularity and genre.

Iss Pyaar Ko Kya Naam Doon?

"Bir Garip Aşk" captures the essence of "Iss Pyaar Ko Kya Naam Doon?" by bringing to life the intense love story between Arnav Singh Raizada (ASR) and Khushi Kumari Gupta. Produced by Gul Khan under 4 Lions Films, the Turkish dubbed version maintains the romantic drama's core elements while resonating with Türkiye's audience.

Set against the backdrop of Delhi and Lucknow, the series delves into the dynamics between a wealthy businessman, ASR, and a spirited middle-class girl, Khushi. Their relationship unfolds amidst themes of revenge and redemption, weaving a captivating narrative that captivates viewers.

Starring Barun Sobti and Sanaya Irani, the chemistry between the lead characters adds depth to their love story, drawing audiences into their world of passion and conflict. As ASR and Khushi navigate their tumultuous journey, the series explores themes of love, sacrifice, and resilience, resonating with viewers across cultures.

"Bir Garip Aşk" not only entertains Türkiye's audience but also serves as a testament to the universal appeal of love and human emotions depicted in "Iss Pyaar Ko Kya Naam Doon?" The Turkish adaptation pays homage to the original series while adding its own cultural nuances, creating a memorable viewing experience for audiences in Türkiye..

Kumkum Bhagya

"Ah Kalbim" brings to Türkiye the captivating storyline of "Kumkum Bhagya," portraying the journey of Pragya Arora, a dedicated teacher, and Abhishek Mehra, a rock star. Against the backdrop of Sarla Arora's marriage hall, the series follows the lives of Pragya and her sister Bulbul as they navigate love, dreams, and challenges.

The Turkish adaptation of "Kumkum Bhagya" has garnered a significant fan base in Türkiye, evident from the nearly one lakh followers on the YouTube channel Ah Kalbim. By analyzing comments from both the earliest and latest posts on the channel, we can gain insights into the audience's reception and engagement with the series.

Similarly, "Uttaran" and "Balika Vadhu," dubbed into Turkish as "Kördüğüm" and "İkimizin Yerine" respectively, have also found popularity among Türkiye's households. "Uttaran" tells the story of friendship and love between two girls,

Ichha and Tapasya, while "Balika Vadhu" explores the journey of a child bride, Anandi, from childhood to womanhood in rural Rajasthan.

The social relevance and compelling narratives of these Indian soap operas have resonated with Türkiye's audience, as reflected in the high viewership numbers on YouTube trailers and the engagement seen in comments sections. These series not only entertain but also provide a glimpse into different cultures and societal issues, fostering cross-cultural understanding and appreciation.

Turkish television dramas in India

Over the years Turkish dramas have seeped out of the borders of the country and gained a worldwide fanbase. And that is mostly because of the high production values and universal themes featured in the shows. From high-octane crime thrillers to coming-of-age dramas, the genre has it all. From this, few Turkish dramas are selected randomly from different genres. The Indian audience to the Turkish dramas is used to the art of subtitling. Most of the dramas are unofficially available on websites like Turkish123, serial4u, osmanonline and more. MX player is the platform which brings dubbed versions of Turkish dramas to India. India unlike Türkiye which is unilingual is a multilingual country. So, the dramas are mostly with English subtitles. However, Turkish television series are dubbed to different languages in India especially Hindi, Telugu, Tamil, Urdu and Bengali.

Ask Laftaan Anlamaz

Pyaar Lafzon Mein Kahan is a Turkish drama series originally titled Ask Laftan Anlamaz starring Burak Deniz and Hande Erçel. It was launched on the Show TV network on 13 October 2017 and has already surpassed 45 million views on YouTube. The series follows a workplace romance in an Istanbul multinational company. The show has gained a lot of popularity in India, especially among the youth. The YouTube channel of Pyaar Lafzon Mein Kahan has six million subscribers with ninety million people watching the first episode of the series. Apart from this, MX player has the series on their platform with millions of viewers. These episodes are trimmed to 45 minutes which is appropriate for the Indian audience. Aşk Laftan Anlamaz is dubbed not only in Hindi, but Urdu, Telugu, Tamil and Bangla.

For 'meet the youth icons' at FCCI Frames India 2023, Burak Deniz, the lead of Ask Laftan Anlamaz, attended as the youth icon from Türkiye in the program in Mumbai. The actor shared his first ever visit to India on his social media handles which was busted by his Indian fans. In 2024 Hande Erçel surprised her fans with a visit to India.

Fatmagül'ün Suçu Ne

Fatmagül'ün Suçu Ne? (*What is Fatmagül's Fault?*) is a Turkish television drama series produced by Ay Yapım and broadcast on Kanal D. The series is based on Vedat Türkali's scenario which revolves on a young peasant girl Fatmagül who was raped by four men. Fatmagül gained a lot of popularity in Türkiye, India, Bangladesh, Pakistan, Azerbaijan, Iran, Arabic countries and many other countries all around the world. The show was seriously criticized for the relationship between the lead characters.

On June 30, 2016, the series was launched on Zindagi, Indian television channel for the audience dubbed in Hindi entitled Fatmagul. The show was even remade in India by Star Plus in Hindi under the title of *Kya Kasoor Hai Amla Ka*. This is the first official remake of the series. The show aired from 3 April 2017 during the noon slot. The show features Pankhuri Awasthy as Amala (Fatmagul), Anant Joshi as Dev (Mustafa) and Rajveer Singh as Abeer (Kerim). The original show titled *Fatmagul* first aired on Zindagi TV and became a rating success and thus the remake was commissioned

Yemin

"Yemin," also known as "The Promise," is a popular Turkish drama that has been exported to several countries. Unlike other Turkish dramas, "Yemin" is a daily soap aired on Kanal 7. The story revolves around a young woman, Reyhan, and the male lead, Emir. The series has found success in India because it appeals to the cultural values of Indian audiences. The show's focus on family, tradition, and love resonates with Indian viewers. Additionally, the series features many Indian actors, making it more relatable to Indian audiences. The visual appeal of "Yemin," with its cinematography and costumes, also appeals to Indian audiences who are accustomed to watching high-quality productions.

Diriliş Ertuğrul

"Diriliş Ertuğrul," also known as "Resurrection Ertuğrul," started streaming on Netflix in October 2017. Since then, the Turkish historical drama has become immensely popular in India, especially among young Muslims. The drama first aired in Türkiye in December 2014 and ran for 150 episodes, each lasting two hours, spread across five seasons. Netflix later converted these episodes into 45-minute segments. The show was subsequently made available with Urdu subtitles, further increasing its popularity among Urdu speakers. It resonated with Indian audiences, who have a history of resisting foreign rule. In Kashmir, several babies have been named after the protagonist Ertugrul (The Outlook, 2020). Additionally, during the winters, Ertugrul-style caps with claret-colored fur have become popular in Kashmir (J&K Valley News, 2020).

Audience response to teledramas from India and Türkiye

Using comment analysis as a tool in media studies, researchers can delve into audience responses to media content. In this context, comments posted on the comment section of YouTube by audience serve as valuable data for studying the audience response to television dramas exchanged between both countries. The hashtag #hintizileri, which means "Indian television series," has 1.5 lakh followers on Instagram. These tags are mainly used by hardcore fans to post clips and visuals from their favorite Indian series. Another trend on social media is sharing clips and snippets from television dramas. These clips from the series are often shared with Turkish background music, highlighting the cultural connection the audience has built over time through the series.

Bir Garip Ask

Considering the comments on the Kanal 7 YouTube channel, the trailer of the first episode of Bir Garip Ask was uploaded on 21 November 2016. The serial originally aired on the channel for the first time in 2015. The trailer has garnered a viewership of 2.2 million on YouTube alone. The channel mainly posts dubbed Hindi serials along with Pakistani dramas and Turkish dramas, and it has a total of 4.29 million subscribers. The depth of the place the serial holds in the hearts of the audience can be analyzed via a few randomly selected comments.

A comment posted eight months ago for the trailer reads, "the perfect series that I can hold on to and watch forever. I'm still watching this like a crazy viewer. There is no other couple who has such chemistry and bond between them. I will continue to wait patiently for the new season of this best series ever. I wish there is a new season which is more than enough for me."

Another comment, posted by a user named 'hint sevdals,' which translates to "lover of India," expresses, "I wish they would telecast this again. I miss Arnav and Kushi (the lead characters) a lot. They have re-telecasted all those series except for this one. Please, let there be a re-telecast."

When the sister channel of Kanal 7, Kanal 7 Dizileri, posted the trailer of *Bir Garip Ask* two years back on 24 October 2020, which was during the re-telecast of the soap on the channel Kanal 7, a comment on the session reflects the commitment of the audience to the Indian series.

One comment says, "I screamed when I saw this like I had met my beloved. You are the one Kanal 7; now leave the way the owner of the city is back."

Another comment on the post reads, "11 years have passed, and all of a sudden, I opened this serial again and started watching. Few years from now, the wish to watch this again will resurface in me. Leaving a note for myself here, one day I will come again to see this."

Ah Kalbim

Ah Kalbim is another Indian television drama dubbed and aired in Türkiye. The series is one of the popular dramas dubbed in the country.

Following are translations of a few comments on the first episode of the first post on the *Ah Kalbim* YouTube channel: "As you are airing the Zee TV series *Ah Kalbim*, can you please broadcast other Zee TV series dubbed?"

"If it aired again, I would definitely watch it during the daytime. It's one of the rare Indian series that doesn't bore. Abhi's (the lead character) charisma is different."

Kördüğüm

The YouTube channel of Kördüğüm, the Turkish dub of the Indian drama Uttaran, has a total of 2.4 lakhs subscribers. The very first post, the trailer of the drama Kördüğüm posted six years ago on 7 August 2020, had a total view of six lakhs on the Kanal 7 YouTube channel. Analyzing the comments from the posts on the channel provides insight into the audience's response. Local viewers from Türkiye shared their excitement for the new Indian series.

A comment originally posted in Turkish has the username 'mohabbateinhint', which reflects the adaptation and adoption of the culture by admiring television soap operas. The user shares, "A new Indian series is starting and looks really interesting. At first glance, it reminded me of Sadhna and Ragini (the characters of another Indian television drama Sapna Babul Ka... Bidaai). I hope this would be a good one too."

Uttaran/ Kördüğüm is a daily soap opera that has literally 1495 episodes with an average of 20 minutes each episode. Some comments from then expressed disappointment with this angle. "For me, it looks like a very old series and, as told, the series is too long. I wish series that break records in India are aired here than series like this," the comment says.

Though the series is too long, it has maintained an average number of viewers throughout the period. The final trailer of the series on Kanal 7 Dizileri channel broke the number of views and had 1.4 million viewers. The comments had emotions from different angles by the hard-core fans of the Indian drama.

A viewer wrote, "for normal people, kordugum is a tangled node, for Indian serial fans it is: Icha-Tapasya friendship, love of Meethi and Akash, the irritating grandmother and so on."

Another comment gives a hint to the demography of the audience. "My first-ever Indian series was Kordugum. I watched it randomly while my grandparents watched the series." The trailer from four years ago still has updated comments. This mentions that the series is still watched online by the Turkish audience.

Balika Vadhu

On YouTube, the channel Kanal 7 has uploaded the trailers of the episodes of Balika Vadhu under the Turkish title 'İkimizin Yerine'. There is a channel named "İkimizin Yerine" with 222 thousand subscribers with complete episodes. İkimizin Yerine's first trailer has received 936 thousand views in total. On September 7, 2018, Kanal 7 posted the trailer.

The comment section is pretty excited for the new series after the finale of the Indian series Uttaran (Kördüğüm). One of the comments expresses their struggle to shift to a new drama after Kördüğüm.

"It's bad that Kördüğüm ends today...it was a beautiful series and İkimizin yerine is going to replace it. Hope we will watch this too with all the excitement."

Some comments highlight the issue the drama addresses.

"What on earth is this? Marrying a child! I just want to spit on the face of the parents of Anandi (the female lead). Won't these pitiful traditions and customs end in India?"

The disappointment regarding the custom of marrying a child and how deeply involved they are in the drama is pretty visible in these comments. The drama's final episode drew 659 thousand viewers, which is marginally fewer than the number of people who watched the first episode. Still, a 562-episode television series had kept viewers interested throughout the drama. The final trailer was an emotional rollercoaster, with comments expressing viewers' opinions on the entire drama as well as their dismay at the series' conclusion. One intriguing observation made by a viewer concerned what the show had taught the audience.

"To have eyes, to fight for the truths we believe in, even if it ends in your death not to give up on honesty and righteousness....to be successful through learning...to kill ignorance and maintain family bond through efforts."

The comment is quite enthusiastic and related to cultural practices regarding family relationships, struggles, and successes in the series, which is related to the same in Turkish culture.

Audience response to Turkish tele-dramas in India

The researcher has identified four distinct Turkish television dramas from diverse genres. Four comments each, two from the initial episode and two from the concluding episode, are chosen for analysis. These comments are then scrutinized to discern patterns and gauge the reception of Turkish television series among Indian audiences.

Pyaar Lafzon Mein Kahan

The lead characters Hayat and Murat, portrayed by Hande Erçel and Burak Deniz respectively, continue to be addressed as such by fans worldwide on their social media platforms. Interestingly, the official YouTube channel of *Pyaar Lafzon Mein Kahan*, the dubbed version of *Ask Laftan Anlamaz*, boasts more subscribers and views than the original channel. With a total of 6.03 million subscribers and 90 million views for the first episode, along with 35,823 comments in the comment section, the series has garnered significant attention.

Pyaar Lafzon Mein Kahan narrates a romantic comedy centered around two individuals leading contrasting lives who unexpectedly fall in love and form a strong bond. Audiences are particularly drawn to the charmingly silly scenes featuring the lead characters, which contribute to the addictive nature of the drama. This attraction is further evidenced by the proliferation of short clips from the series shared on platforms like YouTube Shorts and Instagram reels.

Indian viewers have embraced the drama, as evidenced by clips featuring Indian songs as background music. The final episode of the series accumulated a total of 29 million views, with many comments focusing on character development and the endearing romantic storyline rather than cultural or traditional elements. Overall, it is the sweet romantic melodrama that has captivated audiences.

Fatmagul

The YouTube channel Drama Central, boasting a total of 6.2 million subscribers, hosts complete episodes of the Hindi dubbed version of *Fatmagulun Sucu Ne*. Given that the show revolves around a young woman who faces abuse by four men and her subsequent journey, comments on the platform tend to focus on the themes addressed in the series. Despite the show originally airing on the Zindagi Channel in 2016, its presence on YouTube since 2020 has garnered significant attention, with the first episode amassing 2.3 million views.

One top comment underscores the strong connection between Indian audiences and Turkish dramas, highlighting the influence they have. Another comment reflects on the tension surrounding the portrayal of a story involving rapists and the depth of its narrative. Most other comments praise the lead actors, Beren Saat (as Fatmagul) and Engin Akyurek (as Kerem), for their captivating performances. Beren Saat, particularly celebrated for her role in *Magnificent Century* as Kosem Sultan, further enhances the appeal of the series.

The final episode of *Fatmagul* garnered one million views on the Drama Central channel, with comments praising the drama for its handling of socially relevant issues. Despite facing criticism for potentially romanticizing and normalizing rape and abuse, the series is commended for ultimately delivering justice.

The Promise

The gripping domestic drama chronicles the tumultuous relationship between Reyhan and Emir, a couple thrust into marriage against their will, ensnared in a web of misery and conflict. Alongside the central narrative, the show weaves in various subplots and characters, including Emir's manipulative mother, Cavidan, his father Hikmet, and other characters whose presence adds layers of conflict and confusion to the protagonists' lives. The Indian audience primarily accesses "The Promise" through the platform Mx Player, where it is available in multiple Indian languages such as Hindi, Tamil, Telugu, Bengali, and Marathi.

Comments from viewers often reflect their deep understanding of the toxicity, pain, and hardships depicted in the drama. Despite recognizing these aspects, viewers remain committed to the series due to their attachment to the lead characters and their on-screen chemistry. The allure of Turkish culture, people, and the intricacies of the plot further captivate the audience, drawing in viewers from diverse regions across India. Even in regions where the series is not dubbed in the local language, such as Kerala, viewers opt for Hindi dubbed versions or watch with English subtitles.

Many comments highlight the strong emotional attachment viewers have formed with the characters. When the female lead of the first three seasons departs from the show, there is a noticeable decline in viewership for subsequent episodes, indicating the significant impact of character dynamics on audience engagement.

Resurrection Ertugrul

Dirilis Ertugrul, the Turkish Historical fiction started its broadcasted on TRT on 17 December 2014. It gained immense popularity since October 2017 when it began streaming on Netflix as 'Resurrection Ertugrul'. The drama grabbed the attention of the viewers from India and gained popularity among the audience especially among young Muslims (Scroll). Selecting comments from the comment section from episodes with English subtitles or the Urdu dubbed episode is a great task for the researcher. To select comments of Indians, the researcher had to go for comments that mentioned they are from India. The elements considered while selecting the comments include the cultural elements, historical elements and fandom.

Audience praises how the show encompasses the portrayal of Islamic values. The show is influential and attracts audiences to its cultural, historical and political plot. The major attraction to the drama is the religious elements. The audience praises the religious practice in the fiction. Viewers appreciate that there is unbiased portrayal of Muslim characters, a refreshing departure from the stereotypical depictions of Muslim historical figures. The show is also praised for its production values, the brilliant performances, master storytelling and the gripping action.

As mentioned earlier, Resurrection Ertugrul is popular amongst the Muslims as the show is based on the story of Ertugrul Gazi father of Osman 1, the founder of the Ottoman Empire. Kashmir has had a great influence on the show where the audience get attached to the characters and even end up naming the newborns in the city after the characters.

Findings

India and Türkiye share a strong historical and cultural tie but have a complex geopolitical narrative. Kashmir is the sensitive issue that cracks the diplomatic relationship between the countries. Türkiye's comment and stand on the case of Kashmir and developing relationship with Pakistan backs this. At the same time, India's approach to Armenia and Greece is creating chaos between India and Türkiye.

Evaluating the current status of soft power flow between India and Türkiye, both countries have lent their helping hands in each other's worst time.

Operation Dost while Türkiye was struggling after the quake hit in the southern part and Türkiye sending aids to India during the peak time of covid pandemic is an example. Keeping all the disparities aside, there is strong intercultural communication via television going on in the base of both countries. Number of Turkish television dramas are received and watched by Indian audiences either dubbed or with subtitles. Similarly Indian television dramas are broadcasted in Türkiye dubbed in Turkish through television channels. For Türkiye the television dramas are a strong soft power tool. In the case of India, the same has not been used yet, though it works in some cases.

The appropriation and contextualization elements of Indian dramas in Türkiye is found that the culture, family and dramatic elements hold the audience to the screen. Indian soap operas usually follow a dramatic family serial with some toxic traits. A wide variety of genres of Turkish dramas are received by the Indian audience. Even though the popular ones in the list are comedies, family dramas, action dramas, historical fiction and science fiction are equally accepted by the audience.

Indian dramas are critically analyzed by the young audience in Türkiye. There are YouTube channels where the soap operas are analyzed and criticized by the film analysts. A keen discussion on the area analyzing the scenes especially illogical scenes from Indian soaps are discussed.

Indian audiences stalk the actors playing the lead character in their favorite drama and keep addressing them with the fictional name years after the drama. The family relationship, food culture, tradition and festivals of both countries have some similarities that the audience finds connection with. These elements boost the interest of the audience to the drama.

Conclusion

The relationship between India and Türkiye has become increasingly complicated with each political development. Recep Tayyip Erdogan's victory in the presidential election and his reelection as President have heightened tensions, as both countries' politics and ideologies reach extreme points. Khan et al. (2023) suggest that Erdogan's reelection will make it challenging for India to improve relations with Türkiye, particularly due to Türkiye's anti-India sentiments on the Kashmir issue. India's strengthening ties with Armenia and Greece, including selling arms to Armenia and enhancing strategic partnerships

with Greece, have further strained relations with Türkiye, Azerbaijan, and Pakistan, as viewed by Rathore (2023).

Despite political tensions, public sentiments between the two countries are not necessarily in contrast. Ilker Ayci's potential appointment as CEO of Air India was met with hostility in India, particularly by right-wing activists, leading to his rejection of the post. Additionally, Nupur Sharma's hate speech against Prophet Muhammad and Islam received strong criticism in Türkiye, as did an incident involving a teacher encouraging peers to slap a Muslim boy, sparking outrage among Turkish Muslims.

However, communication and art continue to bind the two nations together, even amidst political disparities. Transnational television dramas flow between India and Türkiye, counter to the geopolitical narrative. Both countries have offered assistance to each other in times of need, such as Operation Dost initiated by India for Türkiye during a deadly earthquake, and Türkiye sending aid to India during the pandemic. Intercultural communication through television is a significant aspect of this soft power flow, with Indian viewers enjoying Turkish dramas in dubbed or subtitled versions, and Turkish-dubbed Indian dramas airing on Turkish television channels.

Moreover, Over The Top (OTT) platforms like Netflix, Amazon Prime, and Hotstar produce original web series that gain global attention. Indian OTT releases like "The Family Man" and "Mirzapur" have strong fan bases in many countries, including Türkiye. Similarly, Turkish OTT dramas like "Hakan Muhafız," "Atiye," and the crime thriller "Sahsiyet" have a global audience. Audiences connect with the similarities in family relationships, food cultures, traditions, and festivals of both nations, further increasing interest in the dramas.

In conclusion, despite political disparities and narratives, strong intercultural communication through cinema, television serials, and web series continues to break stereotypes and narratives, largely due to the historical and cultural ties shared by the two countries.

References

(1988, April 29). Turkey: An Economic Times special feature. *The Economic Times*.

- (2016, March 03). Star India gives Turkey its first ever Indian drama series. *Times of India*.
<https://timesofindia.indiatimes.com/tv/trade-news/hindi/Star-India-gives-Turkey-its-first-ever-Indian-Drama-series/articleshow/51244196.cms>
- (2020, June 3). Straight Outta Ottoman: Kashmiri parents name newborns after Turkish series Ertugrul. *Outlook*.
<https://www.outlookindia.com/website/story/india-news-straight-outta-ottoman-kashmiri-parents-naming-newborns-after-turkish-series-ertugrul/354036>
- Andrabi, A. A. (2014). *Indo-Turkish relations: A historical overview and analysis*.
- Berg, Miriam. (2017). Turkish drama serials as a tool for soft power. *Participant Journal*. <https://www.researchgate.net/publication/350588642>
- Bhutto, F. (2019, September 13). How Turkish TV is taking over the world. *The Guardian*.
<https://www.theguardian.com/tv-and-radio/2019/sep/13/turkish-tv-magnificent-century-dizi-taking-over-world?curator=alphaideas>
- Blarel, N. (2012). India's soft power: From potential to reality? INDIA: The next superpower? *LSE Ideas*.
<https://www.jstor.org/stable/resrep45164.8>
- Chalabi, J. K. (2005). *Transnational television worldwide: Towards a new media order*. I.B. Tauris.
- Christensen, M. (2013). Transnational media flows: Some key questions and debates. *International Journal of Communication*.
<https://doi.org/1932-8036/20130005>
- Desai, Z. D. A. (1970b). Indo-Islamic architecture.
http://books.google.ie/books?id=uRJQAAAAMAAJ&q=Z.A.+Desai,+Indo-Islamic+architecture,&dq=Z.A.+Desai,+Indo-Islamic+architecture,&hl=&cd=1&source=gbs_api
- Dittmer, J. (2019). *Popular culture, geopolitics, and identity*. Rowman & Littlefield.

- Evason, N. (2019). *Turkish culture - Family*. Cultural Atlas.
- [Facebook]. (2020, June 3). J&K valley news.
<https://www.facebook.com/PNSchanel/posts/ertugrul-gazi-caps-av-ailablemashaallah-perfumes-presentingonline-order-whatsapp9/1305113669693997/>
- Farooqi, N. R. (1989). *Mughal-Ottoman relations: A study of political & diplomatic relations between Mughal India and the Ottoman empire, 1556-1748*. Jayyad Press.
- Fraser, A. (1995). *The Gypsies*. Wiley-Blackwell.
http://books.google.ie/books?id=qHudwpiYcIC&dq=Fraser+A,++The+Gypsies.&hl=&cd=1&source=gbs_api
- Grover, V. (1992). *International relations and foreign policy of India*. Deep & Deep Publications.
- Hussain, M. S.& Chavan, Y. (2011) Forging a new partnership: India and Turkey. *Journal of Alternative Perspectives in the Social Sciences*.
- Khan, A. J. (2020, August 12). Ertuğrul: How an epic TV series became the ‘Muslim Game of Thrones’. *The Guardian*.
<https://www.theguardian.com/tv-and-radio/2020/aug/12/ertugrul-how-an-epic-tv-series-became-the-muslim-game-of-thrones>
- Liégeoi, J. P. (1994). Roma, Gypsies, travellers.
<http://ci.nii.ac.jp/ncid/BA43883564>
- Mehta, N. (2008). *India on television*. Harper Collins.
- Mikos, L. (2019). *Transnational television culture*. The Routledge Companion to Global Television.
- Mohapatra, A. K. (2008, May 1). Bridge to Anatolia: An overview of Indo-Turkish relations. *The Turkish Yearbook of International Relations*, 39:159- 181..
<https://dergipark.org.tr/en/pub/tyir/article/640890>
- Nye, J. (2008). Public diplomacy and soft power. *The Annals of the American Academy of Political and Social Science*, 616: 94 - 109.
<https://doi.org/10.1177/0002716207311699>.

- Özalpman, D. (2017). Transnational viewers of Turkish television drama series. *Transnational Marketing Journal*, 5(1), 25-43.
https://www.researchgate.net/publication/329770436_Transnational_Viewers_of_Turkish_Television_Drama_Series.
- Yesil, B. (2015). Transnationalization of Turkish dramas: Exploring the convergence of global and local market imperatives. *Global Media and Communication*, 11 (1).
<https://doi.org/10.1177/1742766515573274>