

The dynamics of cultural imperialism in Bangladesh: Unveiling Dominant Influence

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, Except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Table of Content

Declaration.....	2
Approval.....,	3
Acknowledgement.....	4
Table of Contents.....	5
Abstract.....	6
Introduction.....	7
Literature Review.....	14
Critical Analysis.....	20
Methodology.....	42
Findings.....	42
Conclusion.....	43
Works Cited.....	46

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Abstract

This research investigates the mechanisms of cultural imperialism in Bangladesh, exposing the ways in which dominant cultural influences enter from comparatively powerful nations and mold the social fabric of ours. It explores the ways that cultural imperialism manifests itself in a variety of domains, including language, consumerism, and the media, through a critical analysis. It clarifies the power dynamics present in cultural exchanges by looking at the interaction between local cultural resistance and global hegemonic forces. The study also emphasizes how cultural imperialism affects Bangladesh's social cohesiveness, cultural legacy, and identity formation. In the end, it emphasizes the necessity of using nuanced strategies to navigate and lessen the effects of prevailing cultural influences. Cultural imperialism cannot be stopped but, it can be controlled by the Government. The people of Bangladesh, mostly the youth perhaps feel that their lives are mostly driven by the electronic and digital media. But they might not know the mechanism of how the media use them and make them a source of profit. According to a survey study conducted in Greece among 508 students between the ages of 15 and 19, young people watch US television shows for an average of three hours each week. The study looked at the impact of media on culture. The majority of television watchers tended to view imported consumer goods favorably (Zaharopoulos, 2003). Another study, which drew its findings from a survey of 600 teenagers in Singapore, found that, directly influenced by American media, young people in Singapore create their own cultures in order to become independent of their parents (Wee, 1999). A study carried out in Bangladesh among students in the metropolis of Dhaka reveals that nearly half of the participants wanted to replicate the events depicted in the foreign programs in

their everyday lives. They aspired to treat their loved ones with the same passion as those in dramas or movies. At times, they wanted to rebel against their parents' limitations, just like they did in television shows or movies (Zahid, 2007).

My objective is to prove that the people are not deceived and uncritical rather they have been stereotypically isolated as deceived masses by the media and represented negatively. These young people should not be blamed for cultural imperialism in Bangladesh. Hopefully the paper will be beneficial for the people to critically think before they consume any media product which may bring a positive result. This research is done by analyzing numerous articles, research papers as well as from the close reading of other writer's texts such as "The Young Audience" by Stuart Hall and Paddy Whannel, "Culture Is Ordinary" by Raymond Williams, "Return to /of the Political Popular in Cultural Studies in Asia" by Chua Beng Huat, etc. Beside that some of the theories such as electronic media theory, direct effect model theory, modernization theory as well as gratification theory have been significant in writing this paper.

Introduction

Each people, community, and country has a distinct cultural identity. Traditional variables such as age-old conventions, societal values, and religious beliefs are now defining cultural identity through media produced events. In modern civilizations, media is a highly influential medium of popular culture that plays an important part in the social construction of reality. Access to media is no longer limited to the upper-middle class; with the availability of low-cost electronic devices and internet, it has also become a regular household facility for the common people. Media sources provide viewers attractive scenery about the outside world and various cultures, which may have an impact on their attitudes and behavior as well as the culture as a whole.

Perhaps, most of the people perhaps feel that their lives are mostly driven by the media. But they all might not know the mechanism of how the media uses them and make them a source of profit. Oftentimes there is a claim that a massive number of people are not

interested in politics or national events. Mindlessly consuming media-produced products doesn't accurately describe their activity. Hopefully this paper will help many people to know more about the invisible media mechanism of controlling them which would help them to wisely consume any media product.

The purpose of the media is to interact with many individuals. It is a tool for communication that links us to one or more individuals everywhere at any time over a long distance. Media examples include newspapers, periodicals, books, radio, television, dramas, movies, social media, etc. Every idea that we have, are from the outside of us and there is media by which the ideas of things are planted in our brain (Adorno & Horkheimer, 2002). We just consume different cultural goods being influenced by the media to create a different impression of ourselves to others. It defines the strong manipulation ability of the media. This manipulation has a clear purpose. The purpose is nothing but profit. In an effort to increase their profits, the various media, including radio, television, newspapers, and online news sources, are currently concentrating their attention on large commercials and advertisements. In fact, the majority of media outlets hire marketing experts who can increase business prospects and secure additional commercials and advertisements. Additionally, media companies broaden their reach through more focused strategies like launching vernacular radio stations in areas with multiple ethnic languages. Media companies target ethnic groups for two reasons: first, to make sure they are informed, and second, to help them grow their audience and make more money. The international media is primarily concerned with making money and maximizing profits, even though they are also in the business of educating the public (“The Global Media Is All About Money and Profit Making - 2071 Words | Research Paper Example”).

Due to their impact on society, advertisements and commercials have become deeply embedded in the media. The public's thirst for information has greatly influenced the media industry's development. It is noteworthy that people today need information to help them make decisions on a daily basis. People need to know about healthcare, social networks, entertainment, fashion, educational institutions, and vacation spots, among

other things (Biagi, 2012). For an extended twenty-eight years, state-run Bangladesh Television (BTV) was the only popular entertainment medium (1964-1992). When satellite television began to be widely used in 1992, Bangladesh Television (BTV) lost its monopolistic status. In 1992, the Bangladeshi government entered the international media landscape by signing on as an entertainment bazaar client. Since then, the economy has expanded quickly over the entire nation. The public has not been let down by the media sector. They have arranged their adverts so that the public can find the information they need. It is significant that the advertisements are distributed through the media, supporting the claim that international media is driven solely by profit and money (Biagi, 2012).

Over the past 20 years, there has been a rapid expansion of the global media. Because television has become more affordable over time, the audience has grown at a similar rate. Today's audience for international media is growing as more people own televisions and radios.

In addition, the proliferation of the Internet and the advent of technology have expanded the audience for online media. People can now access real-time news online thanks to media companies. The new strategy has decreased print media reading in many places, including Bangladesh. When there is globalization, there is a presence of hybridity. Here, hybridity means a cross between two separate cultures. Hybridity works as a lethal weapon behind cultural imperialism. Many countries around the world, especially developing ones, make an effort to model themselves after western nations. The effect of culture and society in contemporary society has been significantly impacted by westernization. There are both positive and negative impacts of westernization; the positive ones are that we can learn from them about the disciplines and work habits. But the negative impact of westernization in Bangladesh can be seen the most. Because they constantly believe that they will become more intelligent, attractive, and modern if they adopt western culture (“Negative Impact of Westernization on Bangladesh Culture - - observerbd.com”). Hybridity tells that there is a pure culture which is more hegemonic. As our people mostly consume foreign culture, for the outsiders their own culture is the

pure one. The distinctiveness of a particular culture remains threatened as the blending of cultures transitions into cultural domination. This trend towards cultural domination is steadily evolving into cultural imperialism with each passing day.

The phrase "cultural imperialism" is the act of imposing one or more native cultures with the beliefs, customs, and practices of a powerful foreign culture. The notion of cultural imperialism was introduced in the 1970s. This term was conceptually defined in *Culture and Imperialism* (1993) by Edward Said. One of the drawbacks of cultural imperialism is that occasionally the foreign culture might make us forget who we are and what our culture is like. This is very much noticeable in contemporary Bangladesh. Bangladeshis are becoming more and more corrupt due to the westernization of our culture and the easy access to inferior western instruments. Because Western clothing is not accepted in our culture, it is one factor that contributes to social inequality, particularly for women. If we wish to preserve our own culture, we must immediately alter the way we think and how we value westernization. It is important for all of us to remember that our culture and traditions are rich ("Negative Impact of Westernization on Bangladesh Culture - - observerbd.com").

Rich countries became rich because they were able to establish the ideals, norms, and behaviors early on that made trade, industrialization, and explosive economic growth possible. The reason why impoverished countries stayed impoverished was due to their inability to adopt new beliefs, values, and customs; instead, they stuck to old customs and beliefs that hindered modernization and industrial growth. According to modernization theorist Daniel Lerner, modernization is a process that gives poor nations a chance to become more developed. In his theory of modernization, Lerner proposed a model of social change that was made possible by adopting western mass communication, political systems, values, and manufacturing technology ("The Global Media Is All About Money and Profit Making - 2071 Words | Research Paper Example"). The mass media is viewed

as a potential tool or modernization agent. The modernization theorists claim that, the greatest hindrances to growth in less developed nations are traditional beliefs and inheritance. From Lerner's quote above it is suggested that, through consuming foreign culture, Bangladeshi culture can be modernized.

Cultural imperialism did not emerge suddenly among Bangladeshis. Media consumption is the primary reason for cultural imperialism to take place in Bangladesh. During the last 20 years, there has been a significant shift in the media landscape. Strong newspapers used to dominate the market, but these days there are hundreds of online portals, social media channels, and television channels competing with each other to provide audiences with an endless stream of news and information. Along with the rapid growth of internet usage, consumer and media consumption patterns also underwent rapid change ("The future of media viability in Bangladesh"). A media market's feasibility is initially determined by the audience's technological and demographic makeup. Media is communications, and whether or not someone can access what is offered to listen, watch, or read defines the viability of communications. Bangladesh's target audience is evolving quickly. The demographics of the nation are rapidly improving despite still being less than ideal due to low levels of urbanization and literacy. The audience's technological access and usage are also growing quickly.

In every sphere of our existence, including every choice we make, this imperialism is being practiced by the people of Bangladesh. Due to the influence of foreign events, local festivals are losing their significance. Valentine's Day, Mother's Day, Father's Day, and Chocolate Day are the holidays which never had such significance two decades ago. A total of 123 students took part in the study, 45.5% of whom were female and 54.5% of whom were male. When asked what kind of food they preferred, fast food was mentioned by more than two thirds of respondents, while traditional food items were preferred by only 30%. Compared to boys (65.7%), girls (75%) preferred fast food. Our respondents' preference for Western dress-up appeared to be unrelated to their sex status. This indicates that 65.7% of boys and 66.7% of girls were equally motivated to dress in Western fashion. The data also show that women's attitudes toward Western clothing

were more positive (66.1%) than men's (56.7%). In addition, 85.4% of those surveyed said they frequently listen to Western music (Hossin and Mohiuddin, 7–8).

In order measure respondents' exposure to electronic media, the study asked them a variety of questions about their viewing habits, including whether they watched local or foreign television channels, which shows they enjoyed, how much time they spent on satellite channels, how often they used the Internet, and more. According to the study, the majority of respondents (64.2%) once watched satellite channels from both abroad and locally. Just 4.9% of respondents said they exclusively watched local satellite channels, compared to a significant number (30.9%) who said they only watched foreign satellite channels. Additionally, 57.7% of the respondents watched satellite channels for 1.5 to 3 hours on average per day, and about 25% watched them for longer than 3 hours. The study also shows that romance and sex (33.3%) was the most popular program among those the respondents typically watched. Films and drama ranked second in popularity (26.8%), with comedy coming in second (15.4%) and adventure and action in third (14.6%), respectively. Additionally, only 6.5% of respondents said they preferred knowledge and information, and only 3.3% of young people said sports were their favorite television shows. A quarter of the respondents (26.0%) said that they were not influenced by foreign programs, whereas the majority (74.0%) thought that the television shows they watched had an impact on them (Hossin and Mohiuddin, 7–8).

The study discovered that rather than using media to learn, the majority of respondents used it for entertainment. They communicate, play games, listen to music, and send emails on their personal computer. It was discovered that very few respondents were sincere about their studies. The survey also revealed that young people's favorite shows are romance and sex, followed by drama and movies. The foreign programming that is aired on satellite television truly exposes viewers to Western values, attitudes, and lifestyles. They place more significance on Western holidays like Valentine's Day than on the ancient Bengali celebrations, like the spring festival. It is also revealed that the

majority of this generation prefers to start families through love-affair marriages. They even have sexual relationships with one another; they have sex under the guise of love.

The results of the survey showed that contemporary global media along with information and communication technology have a significant impact on young people's lives, leading to the development of a global youth culture. The mass media is the main force behind this cultural homogenization, regardless of the term used to describe it—

"Americanization," "Westernization," or "cultural globalization." The media, which is primarily owned by American or European corporations, forces its potent sounds, pictures, and advertisements on unprepared people all over the world in a way that serves to further the goals of capitalist organizations (Lechner & Boli, 2004). At its most fundamental level, however, cultural globalization actually speeds up the emergence of a homogenous consumer culture that seems to promote a global perspective on the world. This encompasses the fast food, rock music, Hollywood/Bollywood film industry, and other cultures (Kalam, 2002). Bangladesh is a country that is subject to cultural hegemony on par with other members of the electronic media society, in which the majority of urban residents are accustomed to consuming nearly all forms of media (Zahid, 2007). This same reality is reflected in the current study (Hossin and Mohiuddin, 7–8). The results indicate that Bangladesh's youth have developed a unique social identity, complete with personal preferences for food, attire, entertainment, and other areas. A distinct young culture has emerged in our society as a result of the infusion of foreign cultures, which is reflected in their lifestyles, choices, attitudes, and behaviors (Hossin and Mohiuddin, 7–8).

Language, culture, festivals have all been influenced by outside forces in this era of globalization. We are also accepting those repercussions in the same way. There is ongoing debate about how cultural globalization has affected young people's behavior and way of life. It is true that young people's daily use of media technology can have both advantages and disadvantages. This study's goal, however, was not to make any value judgments, but to simply present the current youth culture as it is, presuming that it is a

product of the global the media as a whole, and satellite television specifically. There is a distinct urban youth culture in our modern society, where international media plays a major and evident role. Every young person, regardless of gender, is greatly impacted by the process of cultural globalization.

Literature Review

Is Bangladesh losing its very own tradition as well as letting outside forces take control over its culture? Bangladesh finds it difficult to reconcile its traditions with external influences. Though it does encourage new ideas and cross-cultural interactions, globalization does not always mean losing tradition. It's more about changing and growing with time. Alongside modern influences, Bangladesh could not preserve its rich heritage. Up until 1990, the autonomous protesting cultural activities of our cultural personalities laid the groundwork for any democratic movement. As 2022 approaches, we can't help but feel that the Bangladesh of our dreams and memories is slipping away from us. In its supplement, Prothom Alo featured interviews with three well-known cultural figures in honor of Pahela Baishakh in 2022 which was published as an article as well as the very first source of this section. I want to bring up the topics covered in the three interviews with the readers. "Jatra, Palagaan, Kabigaan, Mela - all are part and parcel of Bangali culture," stated Shahriar Kabir. Do these still exist in villages, though? The authorities have now set a time to celebrate Pahela Baishakh. It is not permitted to have Kabigaan and Jatrapala. Bangabandhu's reign did not include those bindings.

Actor and dramatist Mamunur Rashid stated, "Our folk celebration is Pahela Baishakh." There were agricultural components to that celebration's events. The Barshabaran is now occupied by corporate offices and agencies (ushering in the Bangla New Year). Gradually, they've taken over every celebration we have. In actuality, influential people now control the cultural programs. Because of this, people's emotional attachment to

these events has diminished, and these days, practically everything is formal. People's ties to culture have weakened as a result (Hoque, 2022).

"There are no longer '13 festivals in 12 months' in villages," Rezwana Choudhury Bannya stated. We are unable to guarantee any setting for jatrpalas or fairs in the villages. There is nothing available to villagers for pure entertainment. An online literary journal called Tarkabangla has released a special print edition of Tarka (Baishakh 1429), edited by Sakhawat Tipu. Journalist Matiur Rahman is interviewed for a considerable amount of time, going into great detail about these topics. According to Matiur Rahman, "If democratic education or progressive culture do not expand here, this situation in the country will not change." Political movements alone are insufficient to accomplish this. Political movements must be supported by a robust cultural movement. In this domain, we are falling behind. This is a major setback for us (Hoque, 2022).

Young people are used as the primary tool to take control over a nation through culture. We can observe that global culture is becoming more homogenized in Bangladesh, particularly among young people. However, there is an odd uniformity among them. The spread of western and American culture is one thing. The primary consumers of soft drinks like Coca-Cola and KFC, among other fast food chains, are urban youths. This represents the consumer culture of the West. Globalization-related factors, particularly the media, are crucial to the replication of prevailing cultural artifacts. There aren't many intra- and inter-social differences among young people. Differentiation and identity are finding their way into the realm of consumer practices.

The second source of this section is a text by Amena Mohsin titled, "Globalisation And Cultural Transformations Among The Youth". Does youth cultural transformation result from globalization? This book addresses a central research question that has been tackled by a group of distinguished and emerging Bangladeshi scholars. Eleven chapters, including individual chapters and discussions on the impact of social media and youth aspirations and perceptions, focus on students from public and private higher education

institutions. The results and debates highlight the complexity of globalization's dimensions and how it affects young people. The primary contributions of the book are found in its focus on theory-driven and policy-relevant knowledge regarding the connections between youth national cultural practices and a rapidly changing global system. Amena Mohsin's book offers a thorough analysis of the ways in which young people's identities and cultures are impacted by globalization. Mohsin explores how youth cultures face opportunities as well as challenges as a result of globalization brought about by the proliferation of media, technology, and interconnected economies. The writings of Amena Mohsin explore the complex connection between youth culture changes and globalization. She investigates the ways in which media and other global forces affect young people's values, beliefs, and behaviors all over the world. Mohsin looks at how this phenomenon promotes cultural hybridization as well as homogenization, which results in the formation of a global youth culture with common identities and experiences. She draws attention to the difficulties and possibilities brought about by globalization, such as the deterioration of conventional norms and the promotion of cultural diversity. The work of Mohsin provides insightful understandings of the intricate dynamics forming the cultural milieu of today's youth.

The third source that I have included is an article titled "Cultural Imperialism in Bangladesh" published in a newspaper named "Daily sun." The writer is a student of the Department of Development Studies, University of Dhaka. The article claims that, whether it is because of the government's indifference or the grace of the media, the fact remains that foreign culture is displacing our own.

Reading the article helped me to understand that our desires are something that is not coming from within us. In the age of globalization, one culture can mingle with another without compromising the distinctiveness of each. The uniqueness of a specific culture is still in danger when this blending of cultures becomes cultural dominance. Furthermore, this hegemony is gradually assuming an imperialist tendency. Bangladeshis today naively adopt foreign culture. Clearly, Indian as well as western culture is prevalent in this place. Hindi film and film-mediated culture and modernity are considered to be tasteful, polished, well executed, and technically savvy compared to Bangladeshi commercial films, which are seen as poor people's entertainment. The Hindi and Bangla serials that

are broadcast on Indian satellite TV networks are the best illustration of how Indian culture has influenced Bangladesh. The television show depicts the highest level of luxury attainable by people. The Bangladeshi ladies who watch the serials are ultimately provoked by the images of the women wearing expensive clothing and jewelry at home. Should we remain silent about this cultural aggression? Does it show our poor critical thinking ability and unawareness towards cultural imperialism?

From my reading of “The Culture Industry: Enlightenment as Mass Deception” written by Max Horkheimer and Theodor Adorno, I understood that the entertainment industry was deceiving people in the name of entertainment. That means we are deceived by the culture industry thus we are into endless consumption of foreign cultural products. Adorno and Horkheimer said the mass is uncritical and foolish (Adorno & Horkheimer, 2002). Both of them had the ultimate objective to provide a critical analysis of the impact of media on people which was quite relevant to my objective. According to Adorno and Horkheimer, authentic culture ought to provoke us, provoke critical thought, and—above all—encourage our uniqueness. They believe that culture is important because it fosters in people a critical mindset. But the goods produced by the culture industry only serve to enforce conformity and obedience. It is inconvenient for readers, listeners, and viewers to be perceptive and critical when culture is created using industrial techniques. Passive buyers who are dependable and will purchase anything that is placed in front of them are desired. Therefore, the companies, that create cultural products like to divide us into groups according to our predictable tastes so that they can keep selling us the same goods. Does it mean we are passive receivers of cultural goods?

Reading “Culture is ordinary” by Raymond Williams and “Return to /of the Political Popular in Cultural Studies in Asia” by Chua Beng Huat I found that people are neither deceived nor fools. According to Chua Beng Huat, when people consume different cultural products, they make a choice. People are regarded as active whenever they make a choice (Huat, 2016). Raymond Williams also opposed the statement of Adorno and Horkheimer that the mass is a passive recipient of industrialization or mechanical

production of things (Williams, 2020). According to Blumler and Katz's uses and gratification theory, media consumers actively select and employ the media. Users are goal-oriented in their media consumption and actively participate in the communication process. Applications of the uses and gratification theory include things like taste in music. Not only do we choose music to suit our moods, but we also do so in an effort to demonstrate empowerment or other socially conscious goals. We select from a wide variety of musical genres to suit our specific needs.

Furthermore, I now have a better understanding of how media theory emphasizes the potential effects of using new media after reading "Postcolonial Media Theory" by "María Fernández." In "Postcolonial Media Theory" it is clearly understandable that electronic media theory is primarily concerned with establishing the electronic as a valid and dominant field of practice. Electronic art aligns with commerce, where products are ranked according to their usage of the latest technology (Fernández, 1999, p.66). The true definition of aesthetic is suppressed and any art that is made with advanced technology is considered as pure art (Fernández, 1999, p.66). The word "aesthetic" refers to beauty, art, and people's admiration of the beautiful. This is really relevant to my topic because the majority of modern cultural products are now evaluated according to the number of views and the advanced technologies used in the creation. It helps the media industry to justify their goods as pure arts even if the products are not rich in quality. And the media have their target audience. Is the young generation a good harvesting ground for the media?

A valuable source for my project is the essay "The Young Audience" found in the book "The Popular Arts" authored by Stuart Hall and Paddy Whannel. According to them, most of the time it is the teenage culture created by the media which tells them how to think (Hall & Whannel, 1964). From my reading of "The Young Audience", I have found out that Stuart Hall and Paddy Whannel focused on how young culture, particularly teen culture, was emerging. Young people are detached from their family and their formal educators. If we look at our contemporary Bangladeshi drama, the presence of family in

most of the drama is replaced by the presence of friends. Our bonds with our parents and siblings help to define who we are and lay the groundwork for our interactions with others outside of our immediate family. We are more likely to exhibit sincere love, loyalty, and selflessness if those familial ties are strong. We frequently came across this kind of nurturing in the drama we saw. Shakespeare's plays *Romeo and Juliet* and *Hamlet* explore the theme from darker perspectives while still addressing the values of love, loyalty, and other aspects of familial ties that are ingrained in Shakespeare's time. These and similar tales provide more than just a window into historical family life. They also serve to highlight the importance of families in people's lives and to show us how, while the idea of a family has evolved over time, it has remained largely unchanged in other respects. Analyzing some media content, it was found that for the media industry, the young people are a different species. As if the young bloods have different forms of entertainment which other age group people cannot have. It clearly gives an understanding that the young people are the most targeted audience to the media. Perhaps Bangladeshi people are critical but there are no better choices for them to stop consuming different foreign cultural goods.

Without the government's laxity, it is never possible for outside cultures to dominate us. Even within the nation, cultural programs have evolved into official government events following the corporate house. A few government agencies are still involved behind the scenes, but advertising agencies are now the ones in charge of organizing. The sincere joy of people is like the flow of a river, according to Rabindranath. Bangla's shaded villages have been vibrant and joyful for eternity because of that flow. However, the villages no longer have Bangalee's genuine joy flowing through them. For this reason, there is no one to restore the village's crumbling temples, no one to clean up the dirt from the water bodies, no one to maintain the buildings of affluent families now that they are abandoned, and nothing happy to happen there. As such, the government is now responsible for providing health care, water, and even education—we even have to beg the government for these services at the expense of our own dignity. The tree that was supposed to bloom

on its own is now putting in an application while raising its rather sickly branches. What purpose would this floating castle serve, even if the application is approved?

Every home and neighborhood needs to have that open space for cultural practices once again. Furthermore, cultural organizations must autonomously escape the grip of power. Culture is the power of the impotent, the language of the speechless. The cultural personalities must demand an independent, noncommunal Bangladesh built on their own hopes and memories. Rabindranath once said that pleading with power is like building castles in the air that mean nothing.

Critical analysis

We're in the midst of an age defined by globalization, where the world is like a vast umbrella covering us all. At the heart of this era lies the spread of culture across borders, connecting people worldwide in unprecedented ways. The young people of Bangladesh were the study's target population. The youth of today's modern society hold the greatest potential because they have easy and affordable access to global media and culture. Satellite media sources have a significant influence on young people living in Bangladesh because they are a flexible target. Different forms of media exposure entirely dictate and control the tastes and lifestyles of urban youth. Youth's media exposure has been found to positively correlate with their consumption patterns. Young people who are exposed to the media tend to focus more on fast food, western attire, and clothing brands. Bangladeshi urban youth's choice of living standards is closely correlated with their media exposure. The advancements in communication technology, globalization, American and Western consumer behavior, and capital city mobility have all had a significant impact on the tastes and fashions of young people living in Bangladesh. The youth of Bangladesh are influenced by consumer TV commercials and lifestyle shows that air on satellite channels to choose global consumer culture over local consumption habits (Billah & Muhammad, 2018).

The tremendous growth of consumer culture was one of the main effects of economic growth in Bangladesh. The way that people consume varies greatly between cultures and demographic groups. Young people, who are frequently referred to as a "game-changing group," are influencing consumption patterns in Bangladesh as a result of media exposure. Availability of consumer goods and services, education, increased purchasing power, and information flow all encourage shifting consumption habits. Increased technological innovation, sociocultural change, and advertising all have an impact on how people consume goods and services. Globalization plays a persuasive role in influencing youth consumption patterns globally (Billah & Muhammad, 2018). Previously, a massive economic growth took place in Bangladesh just to make people consume different foreign products. Obviously there must be an invisible force behind making the people consume different cultural products. Industries that transmit cultural content, such the cinema, television, and publishing industries, as well as the news media, have a significant impact on popular culture. The middle class values as well as status are attached to foreign popular cinema in Bangladesh. As a result, western and Indian film as well as film-mediated culture and modernity are considered to be tasteful, polished, well executed, and technically savvy compared to Bangladeshi commercial films, which are seen as poor people's entertainment. This idea was very much generated by the people who are powerful and have mutual interest with the outsiders.

Media and globalization go hand in hand. It is influenced and propelled by changes in technology. Information and communication technologies unite us, shape our consumption habits, and foster a cultural ideology of consumerism. Furthermore, connectivity describes how we use computers, mobile phones, television, email, and the Internet as communications technologies. These media outlets have a growing impact on our eating habits and lifestyle. Our experience of mobility and travel, as well as our entertainment, are shaped by music, movies, and television. The media shapes Bangladeshi youth's consumption habits and cultural ideology of materialism. Media exposure and market-led globalization inevitably lead to cultural and behavioral inclusion.

Consumption has cultural and symbolic connotations and forms in addition to being purely economic.

From Homie K. Bhaba's definition of "Hybridity" it was found that, in our global culture it is easy to follow other people and other cultures. But, when we follow other cultures, we cannot remain culturally pure. Although there is no pure culture but the ratio of the cultural blend should be well balanced. Previously, products produced by the Americans and the European companies were bought by the Bangladeshi people. As Bangladesh consumed mostly foreign cultural products, for the Americans and the Europeans their own culture was the pure culture. Although, in recent days the cultural domination by the Europeans has come down in Bangladesh but, it is fully not erased.

In recent times, Bangladeshi people started consuming different Asian cultural goods like k-pop, k-drama, and Indian soap opera. These have let the western culture take a breath. K-dramas, also referred to as Korean dramas, are gaining popularity worldwide, and viewers in Bangladesh are no exception. For many years, the majority of Bangladeshis have loved American TV shows and Indian serials as their main sources of entertainment, aside from domestic telefiction and films. However, because of the ease of access to Netflix and the global success of South Korea's cultural economy, which exports pop culture, entertainment, music, TV series, and movies, known as the "Hallyu Wave," the younger generation in Bangladesh is becoming increasingly interested in K-dramas. Notwithstanding their name, not all K-dramas are dramatic productions, though many of them contain intriguing plot points to pique viewers' interest. Upon interviewing my fellow Bangladeshi fans of K-dramas, I discovered that the majority of them had first become interested in the genre through friends and family. They had fallen in love with the show's intense and heartbreaking plots, relatable family and friendship dynamics, catchy songs, and, most importantly, the talented actors. The propagation of Korean culture throughout Asia has contributed to the nation's efforts at globalization. Since its start in the West, it has quickly spread to other continents. In particular, interest in

Korean music, movies, and television dramas quickly expanded in Japan, China, Mongolia, Vietnam, Taiwan, Malaysia, Thailand, India, and for ten years in Bangladesh. Korean dramas, music, and films are currently being shown on more screens than at any other point in history, whether through broadcasting or online streaming. Bangladeshi consumers' buying habits are shifting due to the K-culture craze, and young people are starting to take center stage in this transcultural market economy. Asian viewers' emotional needs are satisfied by Korean dramas because they are emotionally expressive and have a similar cultural background. A growing number of Bangladeshi viewers have chosen to watch K-dramas instead of the traditional rom-coms that were once so popular in the West during the pandemic (Roy, 2022). K-lovers were largely to blame for Bangladesh's exponential growth in Netflix, Amazon Prime Video, and Disney+ subscriptions during the pandemic. 2020 proved to be a pivotal year in Korean drama history. A representative for Netflix reported that, in Asia, the amount of Korean content viewed increased fourfold in 2020 compared to the previous year. It goes without saying that Bangladeshi media culture has been greatly influenced by the Korean survival drama *Squid Game* (Roy, 2022).

The tremendous growth of consumer culture was one of the main reasons behind the emergence of cultural imperialism in Bangladesh. As a result, there was a notable global regionalization of media culture, which included movies, television dramas, variety shows, and popular music. Bangladesh's consumer behavior has been greatly influenced by the rising appeal of Korean culture. There is proof of this everywhere you look—in restaurants, superstores, OTT platforms, and mainstream media. When watching TV during prime time on any given day, viewers rarely miss TV commercials promoting Korean consumer goods. Throughout a Bangladeshi cricket team match, a commercial for Korean noodles even played frequently during commercial breaks. The same ad was initially uploaded to YouTube, where it has amassed over two million views. This advertisement is a kind of perfect example of how the media, market, culture, and consumerism are all coming together. It is necessary to determine how Korean culture

has affected the national cultural values. It is important to closely monitor how consumer behavior is changing in relation to the popularity of K-wave in Bangladesh.

Then there is the matter of Korean cuisine, more especially Korean ramen. Notable is the presence of Korean ramen and ramen sauce in Bangladeshi stores. These products are likely to be found next to our regional noodles and sauces. Younger Bangladeshis are more likely to choose the packet of Korean ramen than the average adult, who will almost always choose a local product. Korean skincare is yet another crucial element that must not be disregarded. Young people started using this type of skincare because of its high effectiveness, use of traditional and natural ingredients that have been used by Koreans for decades, and lack of cruelty. But one of the main problems with these skincare products is that they frequently make false claims in their advertising. When their customers realize they have been duped, they become agitated and end up pushing unrealistic standards of beauty.

The identity of the Bangladeshi people is related to the things that they consume. When people buy things with money it means they have the power to exercise their choice. But their choices are constructed by the forces from the outside of them. The postmodernist movement has fundamentally altered the way we perceive and engage with one another, our environment, and ourselves. We are continuously exposed to messages and images of global consumerism through television and other media, which create a reality all its own. Our perception of reality is altered as a result of this virtual reality infiltrating our thoughts and daily lives. With globalization the way of expressing values has changed. Real-life identity is subordinated to media-represented identity. People thus started to have a tendency to exaggerate. One's true self is suppressed and there is a development of pseudo identity among the people. Our perception of reality is altered as a result of this virtual reality infiltrating our thoughts and daily lives. We virtually constantly create and recreate our identities based on what we see, hear, and believe is required to appear

trendy. Postmodernity doesn't seem to be limited to the West; rather, it seems to be influencing how we behave, speak, and engage with one another. In the postmodern era, pictures are increasingly serving as the basis for social truths. These days, our thoughts and actions are driven by the desperate need to live up to the obscene standards set by the media and consumer culture, not by our national or family traditions. The gaze that emanates from Bangladeshi culture and tradition seems to have been infiltrated by the global aspect of consumerism. This has created a site for consumer identity construction within the Bangladeshi subject, turning even traditional culture into a product to be sold.

The process of communities and nations outside of Western Europe adopting the customs and culture of that region are often known as "westernization." Furthermore, by influencing the consumption and production of American cultural components, new media has greatly contributed to the emergence of a hybrid culture. The acceptance of western cultural elements has led to the current existence of a hybrid culture. Skin tone has not been as much of a problem in our culture as it has been in American society. We are used to seeing a range of skin tones among our population. In our nation, the European white ancestry is not complicated. However, some fairness demands—fair skin for everyone—are so loud that they are becoming an obsession for both men and women. Skin tones that were once considered acceptable are now scrutinized due to the "gaze" that the media supports through materialism. The underlying message of a fairly popular fairness cream is that beauty and fairness are prerequisites for talent to mean anything. These advertisements are repeated so often that the need to be fair becomes so great that it undermines any sense of self-worth an unfairly toned girl might aspire to. Similar to Pecola in Tony Morrison's *The Bluest Eye*, most women with uneven skin tones experience a strong sense of lack, which the media is increasingly instilling in men as well. It's hilarious sometimes how all the fears that women used to be the exclusive domain of women are now affecting men as well. All of this is a result of consumerism, which creates an increasing number of targets for commodification. It will be very difficult for us to explain to others what part of ourselves we actually refer to when we

call ourselves Bangladeshi in the not too distant future as we constantly change to satisfy the gaze of global consumerism.

Electronic media was a tool to manipulate the people from the third world including Bangladesh by the first world nations like USA. It was the electronic media through which cultural globalization took place. The way people shop for food, clothing, and electronics has evolved from being driven by necessity. The desire to follow the newest trend often takes precedence over necessity in today's world. We are gradually adopting American "throwaway" culture as well. Whether something is needed or not, it must be purchased. The furniture is designed to break before us. Like in TV commercials, every word, every thought, and every space ultimately has a business purpose. Even one's own body has evolved into a product with a clear commercial goal. Julian Murphet states that "the excess of denuded body images in advertising, film, and television" is the result of "the body having been unleashed as an instrument of visual persuasion." The human body is now a product (Murphet 117). There is no longer any "guilt, repression, or unspoken desire" associated with body sexuality. Instead, it has emerged as the "leading visual edge of our commercial culture." The body turns into a target for consumerism as well as a means of getting it. All aspects of the body, including skin tone and shape, are susceptible to commercialization. Global culture has evolved into an appearance-obsessed consumer culture. Stephen Zavestoski references postmodern theorists like Bourdieu, Baudrillard, Featherstone, and Jameson when discussing self-manipulation in the context of increased consumption. According to these theorists, the proliferation of goods in consumer societies creates schizophrenic individuals who struggle to establish identities in a world of fleeting signs and meanings (Zavestoski 175). People's perceptions of themselves and those around them have drastically changed as a result of the obsessional drive towards material goods. Social stratification is more pronounced as material possessions come to represent social standing. In the sense that only prosperous people are able to obtain them, these products have evolved into extensions of the self. As buyers of various luxury goods, the validity of oneself is ingrained in the successful acquisition of products.

Baudrillard writes of a "media-saturated consciousness" as a sign of the demise of "autonomous and authentic subjectivity" and "interiority" in "The Ecstasy of Communication." According to Baudrillard's observation in "The Masses: The Implosion of the Social in the Media," "Now the media are nothing more than a marvelous instrument for destabilizing the real and the true, all historical or political truth. The way postmodern societies have given up on conventional truths and grown reliant on simulations is a resounding observation made by Baudrillard. This is particularly true for American society, which has completely abandoned traditional values because it views upholding them as a sign of weakness and an antiquated way of thinking that is unsuited to the modern social environment. The same is true of Bangladeshi society, which is currently evolving to resemble American society more and more (Khanom, n.d.).

Tiktok and other countercultures have gained popularity, but we haven't succeeded in providing an alternative. Our industry is playing the "reverse game" while other industries are developing. Over the years, our film's quality has declined. There are now 120 seats instead of the previous over a thousand. Due to a lack of work in our industry, actors and actresses are quitting their jobs and searching for corporate positions. The entertainment sector in Bangladesh is going through its worst period in the last 50 years of the nation's existence. Contemporary viewers no longer exclusively depend on cable/network television for information and entertainment due to the rise of paid digital platforms that let us select from a vast array of content without commercial breaks. We have some digital platform as well. But what would you do with digital platform when you lack in making quality content! The OTT platform market in Bangladesh is still developing, so it hasn't reached its full potential. Obstacles like inadequate government distribution, user-generated content production, compelling content of superior quality, blockchain and AI application, cooperation, and content geared toward citizens prepared for the future continue to exist.

The entertainment sector should prioritize unaltered scripts. People would adore seeing authentic items rather than replicas. Additionally, since directors are the leaders of our

industry and should have more freedom to do as they please, we need more independents in our ranks.

Culture can be reclaimed by education. That might be the method to make up for the lost ground. While the middle class was essential to culture in post-liberation Bangladesh, it was now engulfed in consumerism (Majumder, 2022). In this day of globalization, maintaining our cultural identity is essential if we are to stand tall and independently. We had teledramas like *Kothao Keu Nei* and *Bohubreehi* in the 1980s and 1990s. The serial creators were aware of culture, society, and the collective consciousness. They were those's representatives once. Our society is fragmented today. The creators alone cannot be charged with the duty of understanding the collective consciousness. First of all, not many of them have much education or experience. Only once you are familiar with them, have read about them, and are aware of their issues can you consider standing in for them (“Entertainment Should Be Considered an Industry”, 2021). The nation is lacking in intellectual depth. Without any intellectual depth, entertainment is unmanageable. The art form of audio-visual is extremely intricate. To create a single work of art, you need sound, music, acting, camera work, and dialogue. For everything to make sense, they must all fit together. There are issues if this kind of intricate art form is handled by ignorant individuals (“Entertainment Should Be Considered an Industry”, 2021).

The compulsive desire for material goods has fundamentally altered people's views of both themselves and others around them. Direct effect model theory studies media effect on its consumers. The core of this theory is that the audience is passive. It says, oftentimes it is possible to manipulate the audience through the media. Of course the media can manipulate the audience. The direct effects model of media studies was prompted by the widespread concern that messages from the mass media could supersede other cultural influences that stabilize people, like family and community. This model made the assumption that viewers would respond to media messages in a predictable way after passively accepting them. For instance, some people panicked and thought the story of the 1938 radio broadcast of War of the Worlds—a fake news report about an alien invasion—to be true. This model was called into question by the People's Choice Study

results. The 1940 study sought to determine how voting choices were impacted by political campaigns. Researchers discovered that voters who consumed the most media had typically already chosen which candidate to support, while voters who were unsure of their decision tended to consult friends and family. According to Hanson (2009), the study debunked the direct effects model and had an impact on numerous other media theories. These theories attempt to shed light on a specific facet of media influence rather than providing a comprehensive picture of media effects. English professor Marshall McLuhan authored two books in the early 1960s that had a significant impact on media studies history. *The Gutenberg Galaxy* and *Understanding Media*, which were published in 1962 and 1964, respectively, traced the development of media technology and showed how these advancements had impacted popular culture and individual behavior. McLuhan made his famous statement, "The medium is the message," known through *Understanding Media*. This idea—that the media themselves play a significant role in influencing human and cultural experience—represented a fresh perspective on attitudes regarding media.

Perhaps media can make people consume things. Does it mean people are losing their consciousness due to endless consumption of media! When people consume things, they actually make a choice and, when they make a choice they are considered as active (Huat,2016).

There is no denying that time alters how we live. There have been noticeable changes in the sorts of entertainment during the past ten years. People frequently argue over whether modern forms of entertainment are superior to the traditional ones. Perhaps it is now easy to believe that the traditional kinds of entertainment were far healthier for us. It's no secret that non-linear media is quickly surpassing traditional forms in terms of global consumption of entertainment. Studies conducted in the West demonstrate a distinct, sharp shift away from traditional media like radio and television and toward digital, on-demand content. These markets are adapting to this change swiftly. Primary factors and their combined impact make a compelling case for why people are moving from traditional television to the web-based service. First of all, there are no commercials to

interrupt your viewing experience when you watch on YouTube or other online platforms. Secondly, you can watch it whenever and wherever you choose. Lastly, the viewing experience is much more flexible. The two main advantages that users get from YouTube, or any other web-based content streaming service, are flexibility and control. Why would someone sit in their living room for two hours at a set time only to watch a forty-minute drama? Particularly when they have the freedom to select from a wide variety of content, watch it while relaxing in any location, and skip the commercial breaks? According to Jewel, Head of Ntv Online, the ability to debate and leave comments on videos is yet another significant benefit that YouTube users enjoy. "Many people tell me that they first read the comments before watching a film or TV play, to know if it's worth their interest," according to him. "Another thing that pulls viewers in is the opportunity to voice their thoughts and engage with other viewers of the same video. That's not something you can do on TV." Radio was the main form of entertainment for people in Bangladesh less than 30 years ago, and there was only one TV channel that they watched. It's difficult to forecast what entertainment will look like in five years due to the rapid changes in people's perceptions of entertainment content and consumption over the last five years alone. Of course there will be changes. But the question is how much we could preserve our culture after three decades? In order to entertain the public, many Bangladeshi artists, musicians, craftspeople, and others are being forced by poverty to give up long-practiced art forms like jatra, jari gaan, putul nach, and other unique skills they inherited from their ancestors. Many of these artists and craftspeople even wish for their kids to pursue careers in performing arts or crafts instead of these fields. Many artists and craftspeople have told New Age in sporadic interviews that they have nothing to offer except to put up with deprivation, hunger, shame, and carelessness in a society where the gap between the rich and the poor is constantly widening. According to researchers and cultural activists, the government has not provided financial assistance to the impoverished artists or assisted them in developing other revenue streams, unlike many developing nations around the world that have done so in order to preserve their customs (Traditional Art Forms Disappearing, 2018). "Unplanned urbanization and rapid scientific developments have appeared as threats to many artistes and art forms in Bangladesh and it has happened in many other countries in the era of globalization," said

Nisar Hossain, dean of Dhaka University's fine arts faculty and a researcher on folk art (Traditional Art Forms Disappearing, 2018). However, many developed nations, including China, Japan, Korea, and others, have welcomed the globalization process while placing equal emphasis on preserving their cultural traditions to ensure that coming generations do not abandon their roots. This is according to Nisar. However, researchers pointed out that it never occurred in Bangladesh because the government there simply framed plans and policies without carrying them out. Over the last ten years, no guidelines outlined in the National Culture Policy 2006 for developing alternative revenue streams have been implemented. Folklore researcher Mustafa Zaman Abbasi observed, "Government officials seem more interested in taking part in seminars and workshops abroad and making projects for own benefits."

"Projects aimed at maintaining customs have never benefited artists or craftspeople," Abbasi continued. Asaduzzaman Noor, the minister of cultural affairs, refuted all of these accusations, claiming that everything was proceeding as planned. He did acknowledge, though, that a lack of resources and experience was making it difficult for the government to implement effective programs to protect cultural heritage (Traditional Art Forms Disappearing, 2018).

Culture is a people's way of life. There is spontaneity in it. This is a river, flowing naturally at its own speed from the hills to the ocean; it is not an artificially created pond or lake. That is a long-standing custom among the people of Bangladesh. To our Palagaan, Jarigaan, Baul Gaan, Murshidi, Lokogaan, Bhawaiya, and Bhatiali, there was and still is no comparison. Libraries and cultural organizations could be found in every neighborhood, and musical instruments were available in addition to the folk cultural programs. Organizations like Khelaghar and Kachi Kachar Mela may aid in the growth of kids and teenagers. Everywhere there were dramas performed. Village wintertime activities included jatrapala, jarigaan, and sarigaan performances. However, everything has turned into a "corporate event" these days, even boat races. In the past, we used to plan debate nights at school and post statements like "villages are better than cities" on the blackboards. Classmates used to applaud when a team won. And that was all without even a taka's worth of expenditure. These days, putting together a debate program costs

hundreds of thousands. Cultural organizations must stand apart from the power structure on their own. Culture is the power of the impotent, the language of the speechless. The cultural personalities must demand an independent, noncommunal Bangladesh built on their own hopes and memories (Hoque, 2022).

Youths are now being drawn into numerous unhealthy types of entertainment under the guise of modern entertainment. TikTok has become a hugely popular video app among teenagers and young adults in recent years. In 2017, China released this app, which immediately became popular all over the world after it was made available everywhere. They put in endless hours each day creating and uploading videos to the internet. Recently, law enforcement officials detained some offenders who had been using TikTok to lure children and women into being trafficked to other nations. One of the several traffickers went by the name TikTokRedoy and ensnared young ladies from TikTok and other social media groups by promising to turn them into TikTok models. In addition, many girls and women received promises of well-paying jobs abroad. However, they used to buy and sell women in nearby nations' brothels, forcing the victims to work as sex workers. It goes without saying that society, parents, and educational institutions have a duty to protect young people from TikTok's grips. A coordinated effort is also required to combat the TikTok problem, which is corrupting the youth.

The youth of Bangladesh are being greatly impacted by the use of dating apps, as they are turning more and more to these platforms in search of lasting relationships rather than depending on arranged marriages or family introductions. The use of dating apps is having a significant impact on Bangladeshi youth, who are increasingly turning to these platforms instead of arranged marriages or family introductions in the hopes of finding long-term relationships. These apps, which range from Tinder to Bumble and beyond, provide a range of features to meet the requirements and tastes of various users. Some of the most well-liked apps provide more comprehensive personality profiling and compatibility tests, while others let users find possible matches quickly based on where they are. Additionally, these apps offer a certain amount of anonymity, enabling users to showcase themselves to the fullest and learn more about possible partners before meeting

in person. Nonetheless, there are certain difficulties with using dating apps in Bangladesh. The threats to privacy and security that come with online dating are among the main worries. People who share sensitive photos and personal information on these platforms run the risk of having their information misused or exploited. In Bangladesh, there are also social and cultural restrictions surrounding the use of dating apps; individuals may consider them to be impolite or improper. It may be considered a cultural transgression to use dating apps in Bangladesh, where arranged marriages are still common. Additionally, individuals might see the use of dating apps as a sign of moral decline, especially in young people.

Who has the most power to stand against such a threat? Of course it is the government which can step up to save the nation from being controlled by negative outside forces. Is the government doing anything to prevent cultural imperialism? Bangladesh's historic preservation situation is made clear by the covert demolition of Jahaj Bari on the eve of Eid-ul-Fitr in Old Dhaka. Many interconnected factors made it possible for such a senseless act of destruction—a form of cultural violence. A newspaper journalist referred to Jahaj Bari as a "ancient" building; there is disagreement over the precise building's construction date. Other issues include a lack of clear policy guidelines for the preservation of "historic" buildings in private hands or waqf custodianship, the policy marginality of historic preservation within government bureaucracies, and a widespread lack of public heritage awareness that is further weakened by a disjointed culture of sentimental attitude toward preservation, which is frequently mistakenly isolated from the economics of preservation (Morshed, 2019). There was news media coverage of Jahaj Bari's downfall. However, the general consensus was that this was just the preservation specialist's little headache! The government organization in charge of the nation's cultural heritage, the Department of Archaeology, did not make any mention of it on their website (Morshed, 2019). Just thirty-two Old Dhaka buildings are recognized as historically significant by this organization. Among them is not Jahaj Bari. There are 2,200 "heritage" buildings in Old Dhaka, according to the Urban Study Group, a group of activists dedicated to the preservation of historic structures.

In order to maintain power, the administration carefully reached an agreement with outside forces. Following the January elections, a group of political activists and influencers from Bangladesh came out with the "India out" campaign. They said that the Modi government was not only ignoring the democratic backsliding of its neighbor, but was actively supporting Sheikh Hasina to maintain her position of power for its own own gain (Islam, 2024). The most recent "India out" campaign was announced in mid-January by Pinaki Bhattacharya, an influential social media activist and exiled physician from Bangladesh who now resides in Paris. He urged his millions of followers to boycott Indian goods both domestically and abroad in protest of "India's relentless meddling in Bangladesh's domestic affairs." A striking example of such interference was the mockery of democracy seen in the January 7 elections, where India's involvement was pivotal in upholding a regime that blatantly favors India's strategic, political, and economic agendas," Bhattacharya, an opponent of PM Hasina, told (Islam, 2024). Social media users in Bangladesh have shown support for the campaign, and there are reports that certain individuals prefer foreign and domestic alternatives to Indian products. Because of how closely tied the two nations are and how reliant Bangladesh has grown on India, some experts question the viability of such a campaign and believe a full boycott of India is unlikely. Ali Riaz, a political science professor at Illinois State University, believes that this campaign is based on a political message with long-term implications. "The campaign reflects the underlying dissatisfaction about India's disregard to the rightful complaints of Bangladesh and its role in Bangladesh's domestic politics," Riaz stated to DW. The expert claims that it is not entirely false to believe that India has assisted Bangladeshi Prime Minister Sheikh Hasina in holding onto office in spite of her nation's democratic backsliding and dismal human rights records, which the West denounced (Islam, 2024). "This is not the first time that India came to the aid of the Hasina government, during two previous elections in 2014 and 2018, which were damaged by massive election fraud in favor of the ruling party and boycotts, India stood by Hasina," Riaz stated. What did we offer India instead?

Prior to the 1947 division, Hindi films were not the dominant form of entertainment in East Bengal, the region dominated by Bengalis. This was stated by Dr. Harisur Rahman, an assistant professor in the Department of Political Science and Sociology at North South University. But following the partition, which occurred in 1948 and 1965, Hindi movies were prohibited from being shown in theaters because they were viewed as foreign-language productions. On the grounds of nationalism and to preserve Bangladesh's fledgling film industry, the embargo persisted even after the country gained its independence. The relationship between East Bengali and later Bangladeshi audiences and Hindi films changed as a result of changing political identities. With the introduction of small screens like televisions, computers, and laptops, many viewers in independent Bangladesh have grown accustomed to Hindi film's hegemony. It's interesting to note that most Bangladeshi audiences still view Hindi movies with disdain in public spaces like movie theaters because of their strong sense of nationalism and patriotism. They believe that if Hindi films are shown in neighborhood movie theaters, Bangladeshi films will be totally eradicated. The issue here is that Bangladeshi filmmakers seldom make an effort to feel out their audience. They rarely present an original story, preferring to mimic foreign productions like Tamil and Hindi movies. The bulk of Bangladeshi films fall short of their intended audiences due to a dearth of audience research (Rahman, 2021). Bollywood films were finally allowed to be shown in Bangladeshi movie theaters after 39 years. This is undoubtedly a concern for the Bangladeshi film industry. Many people frequently remark that since Bangladeshi movies do not meet their expectations, they have little choice but to see Indian films. It might be true up to a point, but not entirely. 21st-century entertainment industry consumers prioritize choice and flexibility in terms of time. Streaming services effectively meet this demand by enabling users to watch movies, TV shows, and reality shows whenever it's most convenient for them. Additionally, they can watch international entertainment programs with subtitles or voiceovers. Without a doubt, COVID-19 marked a turning point in the world's history for keeping the majority of people confined to their homes; as a result, movies have gone online alongside all other businesses. Global streaming services including Netflix, Prime Video, Hulu, Hotstar, SonyLIV, ALT Balaji, Ullu, and Zee5 have penetrated every corner of Bangladesh and established a stronghold of western and regional cultural dominance

there. Furthermore, foreign hegemony in Bangladesh is reinforced by locally run pirated streaming sites and FTP servers hosted by ISPs, which host thousands of foreign films, including Hollywood and Bollywood productions, straining Bangladeshi cinema and the country's film industry to the breaking point (Rahman, 2021). Bangladeshi filmmakers and academics took part in a webinar in late 2020. The majority of participants supported the idea that Hindi movies could be shown in Bangladeshi theaters with a restricted seating arrangement. The panelists stated that corruption in numerous distribution and production channels, coupled with protectionism, are to blame for the current state of the Bangladeshi film industry. They also pointed the finger at Bangladeshi filmmakers for allegedly stealing plots and techniques from Hindi movies. Still, they expressed hope that by implementing targeted tactics and creating long-term plans, we could turn things around. They sought, among other things, government backing for film production and independent film commissions (Rahman, 2021). The availability of Hindi films in theaters hasn't destroyed the film industries in Pakistan or Nepal. Rather, the competition in those industries has produced a lot of excellent movies. Bangladesh still lacks the financial and technological competitiveness necessary to establish a counter-hegemony over Hindi films.

In Bangladesh, Indian satellite channels predominate, and many of them are illegally downlinked, depriving the government of revenue-generating opportunities. However, satellite broadcasts from Bangladesh are not permitted in India. When we turn on the television, we see an Indian actress in the commercial; similarly, when we flip the pages of the newspaper, we see pictures of Indian stars and actresses. As we proceed down the road, we notice the magnificent billboard featuring the Indian actresses and models. This dominance is morphing into imperialism day by day. They therefore believe Bangladeshis to be beneath them. The concept of “hybridity” of Homie K Bhaba is pretty relevant here. The majority of Indian and other international satellite TV channels are accessible on the cable network in Bangladesh. Indian channels make a sizable monthly profit from selling advertisements as well as subscriptions to Bangladeshi households and business owners. However, the Indian government continues to impose an unwritten ban

on the carriage of Bangladeshi television channels on its domestic cable network, depriving speakers of Bengali of access to their favorite shows and music videos, particularly those centered around dramas.

Abdullah Al Hasan, a 23-year-old correspondent from Dhaka, Bangladesh, claims that Bangladesh's language, film industry, and even cultural celebrations are being impacted by the popularity of Indian television and fashion. He contends that Bangladesh's consumers must take action. It has a wide-ranging effect. Although Bangladeshis have their own culture and traditions, their TV channels don't produce or attempt to produce high-caliber content. They are growing to love Indian programs as a result (Abdullah, 2014). It seems that they have also begun to adopt Indian customs. They are mimicking the language, way of life, attire, demeanor, films, and music of the Indian people. During some of the biggest festivals, like Eid and Puja, Bangladesh saw a change in culture. Indian clothing began to dominate Bangladeshi markets, and people there were fervent buyers. While some marketers simply designed the dresses based on the models, others brought the dresses from India and sold them in Bangladesh. Bangladeshi designers and core dresses handled the issue professionally, but it was still a loss for them. It is demoralizing to keep working on a project that has no market at this time. Bangladeshi music, customs, and traditions are disappearing because of the dangers they pose to women, children, and the younger generation. Bangladeshis have a great love for imitation and following. However, they are losing their identity and customs and are unaware that they are erasing their own culture (Abdullah, 2014). Will this be India's fault? India only markets its goods. Whether or not you, the people of Bangladesh, will embrace this foreign tradition and lose sight of your own culture is up to you. Bangladesh is not threatened by Indian culture. Bangladeshis pose a threat because they lack respect for their own culture (Abdullah, 2014).

The purpose of this paper was to convey that although our people are aware that we are still being colonized in an unseen manner, neither the government nor the populace is

doing anything about it. It's because external interests are represented by the government. If not, it will be challenging for them to hold onto power. Additionally, you essentially oppose your own government when you stage a protest against external forces.

We have to see what we can do to outperform the outsiders. Of course we can produce art better in quality compared to outsiders. The paper had previously discussed Tiktok.

Could we offer Tiktok a more suitable substitute? Though we lack the technological affluence like the Chinese, Indians, and Europeans, we do have cultural capital to come back. There are smart people all around us. Why don't we seek out these talents and create works of art with rich content? Did Satyajit Ray employ cutting-edge technology when creating his works? Did we create "Hajar Bochor Dhore" using VFX? It is still a masterpiece, though. Why do not we have film makers like him anymore? Why our young generation is less interested in preserving our culture? Whom to blame for this?

People's minds, cognitive abilities, or brains are brought from the periphery to the center. Western nations, for instance, are offering scholarships and stealing intellectual property from the rest of the world or the periphery. However, patriotic people can absorb knowledge from Western nations and apply it to their own society, taking into account the socioeconomic context of places like Japan, India, etc. Japan adopted technologies, innovations, and ideas based on their own socioeconomic context, but it still followed the western model of industrialization. Hollywood produces movies based on Indian culture and language, but they are produced in local languages. Denial of merit has never allowed any country to advance. Due to the socioeconomic conditions, political unrest, and job and career insecurity in our nation, a sizable portion of our gifted youth left for developed nations. Other common reasons include the prevalence of terrorism, sexual harassment, corruption, and our inability to turn the enormous population into human resources.

How would someone make such quality art when the whole media industry is owned by corporate elites! Over the previous 20 years, there has been a notable expansion in the

media industry in the nation. The number of media outlets in Bangladesh has increased dramatically over the last ten years, suggesting that the country's media landscape is thriving. Government sources state that as of 2020, Bangladesh boasts 1,248 daily newspapers, 45 private television channels, 28 FM and 32 community radio stations, and more than a hundred online news portals. In an increasingly controlled environment, this seemingly vibrant media landscape raises the question of who controls the media in Bangladesh. It's challenging to find out with clarity who owns Bangladeshi media outlets. To close this gap, a recent study supported by the Dhaka-based Center for Governance Studies (CGS) was conducted. The study looked at media ownership patterns, including connections to different political and commercial interest groups, through an analysis of 48 significant news organizations that were all owned by one of 32 corporate entities. The lack of transparency by media companies is the main reason why trustworthy and credible data on media ownership is frequently unavailable to the general public.

Moreover, the nation's level of media freedom is gradually deteriorating. Bangladesh was ranked 151st out of 180 countries in Reporters Without Borders' (RSF) 2020 Press Freedom Index, which is the lowest ranking the nation has had in more than ten years. Since its introduction in October 2018, the government has employed the Digital Security Act to stifle dissent and impose restrictions on journalists. The majority of owners have ties to political parties, either directly or indirectly. These connections take many different forms. Whether a media outlet is granted a license depends in part on the relationship between the media owner and the government. Media companies are owned by politicians, who use them to promote their platforms. Because of this type of clientelism, ownership of the media frequently shifts when regimes do. Ekushey Television (ETV) is arguably the best illustration of this. Since the channel's establishment in 2000, its ownership has changed several times. The channel was shut down after every regime change until supporters of the new administration took control of it.

Previously there were some newspapers in our country used to represent the interest and aspiration of the oppressed and exploited people. But they were somehow stopped from doing that due to government strategies. Even if you go to a talk show you are bound to talk in a way which the media want. Therefore we do not have a common culture. To have a common culture a neutral press is a prerequisite (Williams, 2020). Supporters of the government harass, arrest, and attack journalists. There have been rumors that the Bangladeshi government has purchased aggressive mass-surveillance equipment, which is frequently used by authorities to track demonstrators and protestors, in an already oppressive climate of self-censorship. Given these developments, it is evident that Bangladesh's room for independent journalism and freedom of expression is dwindling as the country descends further into authoritarianism.

The majority of Bangladeshi media outlets are owned by sizable conglomerates with a wide range of financial interests. The way that politics, business, and the media intersect in Bangladesh is concerning. It is particularly concerning that media owners hold substantial positions in the insurance, banking, real estate, and energy sectors. They use their ownership of the outlets to further their political and business agendas and gain favor with influential politicians.

Michael Francis Moore is an American author, screenwriter, producer, and director of motion pictures. He was born on April 23, 1954. Moore frequently discusses a range of social, political, and economic issues in his writing. Moore went on to win the 2002 Academy Award for Best Documentary Feature for *Bowling for Columbine*, a film that explores the reasons behind the Columbine High School shooting as well as the country's general gun culture. Globalization, big business, the ownership of assault weapons, Presidents Bill Clinton, George W. Bush, and Donald Trump, the Iraq War, the US healthcare system, and capitalism in general are all criticized in Moore's works. Being an American he criticized America as well as powerful leaders. Can we even think of that in Bangladesh! Amnesty International stated in 2020 that Bangladeshi government must immediately cease all attacks on those peacefully exercising their rights to freedom of

expression and peaceful assembly and immediately begin an investigation into a number of incidents. In Bangladesh, an unsettling trend of enforced disappearances has surfaced recently; these disappearances primarily target individuals who voice their divergent political opinions according to Sultan Mohammed Zakaria, an Amnesty International researcher specializing in South Asia (Amnesty International, 2021). "It is imperative that Bangladesh uphold people's rights to peaceful assembly and freedom of expression. In addition to immediately ending their campaign of forcibly disappearing people who are thought to be critical of the government, the authorities must permit people to voice their critical opinions without fear of retaliation. Sultan Mohammed Zakaria stated, 'All those incidents have to be promptly and effectively investigated in an impartial and independent manner, and all those found guilty have to be brought to justice in fair trials without the use of the death penalty (Amnesty International, 2021). This is one of the reasons for which our intellectual property is being taken away by the rest of the world. In 2019, Abrar Fahad, a BUET student from Bangladesh, was killed for speaking out against Indian influence in his home country. Without freedom of speech a nation cannot shine whether that is culturally or in any other form. Bangladesh is no different. Intellectuals from our country are afraid of blooming thus they move abroad. We neglect our talents and let the bloom in a nation who already a threat to our culture.

Poet Kazi Nazrul Islam once observed, "A hungry child looks for a bowl of rice rather than autonomy." This was more than a century ago. That was the time of British colonization. But 51 years ago, Bangladesh became a free nation. Bangladesh was placed 84th out of 121 countries in the Global Hunger Index-2022, down eight spots from the previous year. We have thousands of talented artists who can portray such scenery in a meaningful way like Joynul Abedin did in his time. We have directors who can represent the dark side of the nation which would show us the complexity and the reality. By suppressing the talent of the youths the nation blamed them instead as a reason for cultural imperialism.

Methodology

In order to accomplish these goals, the entire structure and writing style of this paper is narrative. In this essay, I used a qualitative method to examine how Bangladeshi culture has been impacted by globalization and consumerism. Data collection has mostly been done through secondary sources, with a variety of documents analyzed. This study has made use of secondary data sources, including books, journal articles, reports, and websites.

Findings

One of the key factors contributing to the media's rapid spread was the enormous expansion of consumer culture. Global forces influence local values and cultures by creating thoughts and ideas associated with their products whether it is true or false. Hybridity is one of the major causes of cultural imperialism. Therefore, there is a tendency of showing less respect towards aesthetic diversity. Due to hybridity, sexuality as well as violence and contents with no proper message are becoming apparent.

No nation can dismiss the effects of the recent events. Globalization has a significant impact on how our people live their daily lives. Previously people did not have the tendency to consume things very often. Perhaps there was not a major economic growth at that period. Another reason could be, not having access to global products for the ordinary people from the rural areas. But suddenly there was a huge growth of consumerism. On the other hand, media is quickly emerging as a key element in this generation gap. When children talk about a Facebook newsfeed or a tweet, many parents and older people feel ignorant. Older ones are left puzzled and mystified by many of the functions and apps.

Media outlets do not play a spontaneous role in preserving our own culture and heritage. Economic tools such as taxation and legal provisions are not used to minimize the overwhelming flow of elements from foreign culture. Even there is not enough effort by the government to enlighten the local culture.

Sexual violence and deviance are frequently shown in Bangladeshi music videos, films, and this effects how people perceive sex and how they may behave in the future. The emergence of a generation as a national loophole won't be shocking if the media sticks to their intention of using people for its own benefits.

Conclusion

Bangladesh is currently experiencing cultural imperialism in a number of ways, such as trade, technology, media, and foreign influence. Globalization has been fueled by advancements in communication and transportation, which has made it easier for elements of foreign culture to infiltrate and influence local cultures (Appadurai, 1996). Specifically, the internet, television, and film are important venues for cultural imperialism (McChesney, 1999). Globalization, which is driven by improvements in communication and transportation, facilitates the movement of ideas, products, and cultural elements across national borders. It enables elements of foreign culture to proliferate swiftly and change Bangladeshi people's perceptions of both the outside world and of themselves. Fashion brands, tech products, and international fast-food chains are all very common and have a big influence on consumer behavior and lifestyle decisions. Foreign control has largely taken over Bangladesh's media landscape (Ahsan, 2017). The abundance of foreign movies, TV series, and internet content has led to the spread of foreign values and conventions over native ones. For instance, the acceptance of Western standards as superior and the normalization of Western lifestyles have been facilitated by the success of Hollywood films, soap operas, and international reality television (Nahar, 2004).

Bangladesh now has a fantastic opportunity to learn about other cultures because to the many avenues that globalization has opened up for doing so. Bangladeshis used to adhere to Western culture, but they now have a strong desire to study and practice Indian culture. As I said before, the government has to take the liability for cultural imperialism in Bangladesh. You cannot stop people from consuming foreign culture. Culture requires protection, which neither law enforcement nor isolation can provide. The only things that can prevent a culture from losing its distinctiveness are practice, belief, and raising knowledge about it.

Bangladesh as a nation emerged through a number of cultural preservation campaigns. Unfortunately, outside influence has encroached on Bengali culture, and they believed that some sort of barrier should be erected to stop it. Taxation and regulatory restrictions are two economic mechanisms that can be used to reduce the excessive inflow of elements from other cultures. The Bengali culture must be pushed to the next generation through family and the educational system in order to increase their awareness of our nation's identity. Our own culture and heritage must be preserved through the use of electronic, print, and social media, especially through the use of cultural vectors like music and movies.

When we blame other cultures imposing on us, we must see what we are making to encounter the foreign one. Previously a lot of Bangladeshi drama used to be broadcast on satellite television channels. But in recent times every satellite television channel has their own youtube channel. Drama these days are often shown on youtube channels rather than their satellite television channels. Of course it has a reason. When they broadcast a 40 minutes long drama on television it is there for only that 40mins. But when they upload the 40 minutes long drama on youtube, it is there forever. And based on the views

it has there is a possibility of earning money. The more views they have on youtube, the more money they make.

Therefore, the quality of content has decreased. They know the psychology of the audience. After a long tiring day people need entertainment. It gives the media industry a chance to justify the unproductive arts they deliberately produce. A new trend of evaluating a content based on views is injected in people.

As an example I would bring a very popular Bangladeshi drama of recent times. "Bachelor Point" is currently one of the most famous in Bangladesh. The use of language in Kajal Arefin Ome's serial drama 'Bachelor Point' has sparked controversy and condemnation from the netizens. According to media sources, the fourth season of this drama frequently includes "son of a whore" slang, which the netizens believe can have a negative impact on youth. But the director makes justification behind employing such terminology in his drama serial noting, it was "adult content". Adult content creation is prohibited under Bangladeshi law and is considered a serious felony. This drama has driven out the youth crazy. The director of this drama forgot rules and ethics because he wanted more views by showing something very opposite to our culture. But in the end the director was criticized by the people, whom he thought was deceived. But the young people appeared to be critical.

According to Gresham's law, "bad money drives out good." But I very much oppose it. Culture cannot be changed or replaced (Williams, 2020). It is just something natural. A good culture is a bad practice of foreign culture and a bad culture is just a good practice of foreign culture.

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