

**The Cultural Impact of YouTube Travel Vlogging in Bangladesh: Negotiating
Homogenization, Hybridity, and Youth Identity**

By
Rafin Rahman Sayem
ID: 22303018

A thesis submitted to the Department of English and Humanities in partial fulfillment of the
requirements for the degree of
Bachelor of Arts

English and Humanities
BRAC University
February 2026

© 2026, BRAC University
All rights reserved.

Declaration

It is hereby declared that.

1. The thesis submitted is my own original work while completing a 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 that 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.

Student's Full Name & Signature:

Rafin Rahman Sayem

22303018

Approval

The thesis titled “**The Cultural Impact of YouTube Travel Vlogging in Bangladesh: Negotiating Homogenization, Hybridity, and Youth Identity**” submitted by Rafin Rahman Sayem (ID 22303018) of Fall 2025 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts on 26th February 2026.

Examining Committee:

Supervisor:

(Member)

Samirah Tabassum

Senior Lecturer of English and Humanities

BRAC University

Departmental Head:

(Chairperson)

Firdous Azim

Professor and Chairperson of English and Humanities

BRAC University

Abstract: Digital media has emerged as a cultural force in the modern world which reshapes how individuals imagine the world, form their identities and consume entertainment. Among all digital platforms, Youtube is one of the central mediums where travel vlogging creates cultural flows, blending the local and global cultural aesthetics. This paper investigates how travel vlogging creates cultural homogenization, hybridity and creating a different youth identity formation in Bangladesh and the focus travel content creators are Nadir On The Go, Salahuddin Sumon, Md Fizz.

The travel content creator *Nadir On The Go*, represents globalized travel content with national and international audience highlighting different destinations like Switzerland, Bangkok, Turkey showcases the cosmopolitan leisure practices and normalizes the consumption practices. Also, his narratives reveal Bangladeshi youth attracted to global aspirations of mobility, lifestyle and cultural emphasis on cultural homogenization. *Salahuddin Sumon*, in contrast, a travel journalist and vlogger illustrates Bangladeshi heritage, historical description and rural landscape. His works manifest cultural hybridization, blending global worldwide trends with local culture to create unique and genuine videos. Another travel vlogger is *Md Fizz* who make mixture of adventure, humour and lifestyle content to connect with audience. He offers digital storytelling which reflects hybrid youth culture shaped by the global media but in the local way.

By analysing the case studies, the research highlights how Youtube travel vlogs have the mix effect on local cultures. They dilute culture by promoting global trends clothing, food and what is considered as fun also preserve culture by showcasing the local tradition, authentic food, community pride, helping to share and maintain unique cultural identities.

Keywords: Digital Media, Travel Vlogging, Homogenization, Hybridity, Identity Formation, Globalization, Global Flows, Media Representation, Youth Culture.

Acknowledgement

I thank the Almighty for giving me the strength and patience to complete this thesis. First, I would like to sincerely thank my supervisor, Samirah Tabassum, for her guidance, support, and valuable advice throughout this research. Her direction helped me complete this work successfully. I am also grateful to all the faculties of the English and Humanities departments at BRAC University for teaching and guiding me during my academic journey. Their lessons have shaped my knowledge and thinking. Lastly, I am thankful to my family and friends for their constant support and encouragement. I especially thank Sahriar Mahmud Ratul for his mental support and Suhrid Zaman for his overall support throughout this journey. I am truly grateful to everyone who stood by me.

Table of Contents

Chapter 01 Introduction	1
1.1 Background of Youtube and digital media culture	1
1.2 Research Question	2
1.3 Addressing Gap the research gap	3
 Chapter 02	
2.1 Literature Review	4
2.1.1 Travel Vogging as a cultural mediation	4
2.1.2 Homogenization: Global Aesthetics and cultural norm	5
2.1.3 Hybridization: Local and global Blending & creative Negotiation	6
2.2 Theory	7
2.2.1 Robertson - Glocalization	7
2.2.2 Homi bhaba - Cultural identity	7
2.2.3 Stuart hall - Cultural identity and representation	8
2.2.4 Oliver Boyd - Barrett - Media Imperialism and Homogenization	8
2.2.5 Benjamin Barber - Mcworld vs Jihad	8
 Chapter 03: Methodology	9
3.1 Research Design	9
5.2 Research Approach	9
5.3 Case Study Selection	9
5.4 Data Selection and Sampling	10
5.5 Method of Analysis	11
5.6 Ethical Considerations	12
5.7 Limitations of the Methodology	12
 Chapter 4	14
4.1 Homogenization through travel vlogging	14
4.1.1 Global consumerist practices: food, fashion, lifestyle	14

4.1.1.1 Luxury as a universal language	14
4.1.1.2 Food consumption and luxury script	15
4.1.1.3 Fashion Brands and Erasure of local identity	16
4.1.1.4 Standardize lifestyle experiences across cities	19
4.1.1.5 Media, Aspiration and Homogenized Desire	19
4.1.2 Aspiration for global citizenship among Bangladeshi youth	21
4.1.2.1 Travel Vlogging and the Imagination of Belonging	21
4.1.2.2 English, Digital Platforms and Cultural Capital	21
4.1.2.3 Wealth, Development and Desire to “Belong”	22
4.1.2.4 Lifestyle Mobility and Ideal Global Self	23
4.1.2.5 Consumption as Proof of Global Citizenship	23
4.1.2.6 Aspiration Tension and Silent Exclusions	24
4.1.2.7 Global citizenship as a Major Media-Made Desire	24
4.2: Hybridization and Glocalization	25
4.2.1 Local - global blending in travel narratives	25
4.2.1.1 Local Global Blending in Travel Narratives	25
4.2.1.2 Saint Martin Island, Tourism, local and Uneven Glocalization	25
4.2.1.3 Shahpor Island: Global Borders, Local fear and limits of Mobility	26
4.2.1.4 Gobi Desert: Nomadic Tradition and Modern Mediations	27
4.2.1.5 Tibet: Sacred Landscapes, Tourism and Cultural Mediation	28
4.2.1.6 Laos SEZ: Hyper - Globalization and Cultural Displacement	28
4.2.1.7 Language, Narrative Voice and Hybrid Representation	29
4.2.2 Linguistic, Culinary and Affective Hybridity in Travel Vlogs	29
4.2.2.1 Food as a site of Sensory Negotiation: Not just consumption	30
4.2.2.2 Emotional Hybridity: Fear, Wonder, Discomfort and Familiarity	30
4.2.2.3 Humor as Tool of Cultural Translations	31
4.2.2.4 Everyday Modernity within “Traditional” settings	31
4.2.2.5 Bangla English Code switching as Linguistic Hybridization	32

4.3 Youth Identity and Cultural negotiation	33
4.3 Youth negotiating between global aspiration and Bangladeshi roots	33
4.3.1 Global Aspiration Through Mobility and Modern Infrastructures	34
4.3.2 Encountering the Global While Carrying Bangladeshi Identity	35
4.3.3 Diasporic Reflection and Collective Identity	35
4.3.4 Learning from the Less Globalized Spaces	36
4.3.5 Aspiration by Comfort, Not Excess	37
4.3.6 Identity as Process, not a Destination	37
4.3.7 Youtube comments show that Youth bargains identity	38
4.3.7.1 Worse than we, Home Comparing and Criticizing	38
4.3.7.2 Travel to Saudi Arabia Now With The Vlogger	38
4.3.7.3 Our Bangladesh -The Continuity of Relations	39
4.3.7.4 We are not even safe in our home country- The Painful Reality	39
4.3.7.5 The Comfort of “Normal” Travel	39
4.3.7.6 Summary: The Live Debate: Exploring Identity	40
4.3.7.7 Conclusion	40
 Chapter 05: Discussion	 41
5.1 Discussion of the Major Results	41
5.2 Travel vlogging as cultural Pedagogy	41
5.3 contradictions between Hybridization and Homogenization	42
5.4 Youth and Cultural Identity Implications in Bangladesh	43
5.5 Contribution to Media and cultural studies	43
 Chapter 06: Conclusion	 45
6.1 Finding and Discussion Introduction	45
6.2 Recommendations	47
6.3 Limitations	48
6.4 Further Research	48
Reference	49

Chapter 1

Introduction

1.1 Background of Youtube and digital media culture

Youtube has transformed into one of the most influential platforms after its launch in 2005. Though in the beginning it was created as a video sharing site, later it evolved into a global media ecosystem where education, entertainment, politics, news, and personal storytelling merge. In recent times, Youtube is not a place for consuming content rather for producing and negotiating cultural meaning with more than 2.53 billion active users worldwide (Statista, 2025).

Unlike the traditional media like newspaper and television, youtube works as a place for participatory platforms where audiences don't just watch, they actively engage in the circulation of culture. Jenkins defines this as a “Participatory Culture” where consumers are encouraged to seek out new information and make connections with the ideas all over the world (Jenkins 3). This interactivity allows users to shape identities through practices of commenting, remixing, and sharing.

For the developing countries including Bangladesh Youtube plays a critical role in shaping aspirations, values and self presentation. Scolari notes that young people who grew up with the internet, use this online platform to learn, make friends and create their identity and go far beyond the country's border. In Bangladesh with digitalization, youtube works as a mirror showing the global trends and culture and also a stage where local culture is shared with the world.

The case study of Nadir on the Go, Salahuddin Sumon and Md Fizz.

To examine how travel vlogs affect culture the study looks at three popular Bangladeshi travel vloggers: Nadir on the Go, Salahuddin Sumon and Md Fizz. Each vlogger shows how Youtube mediates between local cultural representations and global digital culture.

Nadir on the Go, produces high quality travel vlogs showcasing international travel destinations alongside commenting on lifestyle, cuisine and social setting. His channel shows travel as a way of exchange culture where Bangladeshi viewers see themselves engaging with the wider world. Through the scenic cinematography, multilingual narration, meeting with different cultural people, he showcases how to have a global identity while still being connected to Bangladesh.

Another travel vlogger Salahudding Sumon whose works include the richness of the region along with the global vicinity. His scope has significantly expanded to international travel like Tibet, China, Turkey, Malaysia, Mongolia. He maintains the focus on history, culture and nature. He covers the local food, documenting international cuisine and food culture part of travel vlogs. While his roots and original mission remain his content represents the geography, culture and everyday life of the world through the distinct lens of Bangladesh.

Md Fizz explores the juxtaposition between local culture, challenging travel and aspirational lifestyle. He most actively documents travel across south Asia, Bangladesh, India, Pakistan, Afghanistan, Nepal. His vlogs consistently blend the authentic local immersion which focuses on the common man, local transport. His vlogs become an avenue for young Bangladeshis to imagine and explore the lifestyle that global consumerism promises, serving the bridge between local identity and global dreams.

1.2 Research Question

The following section of this project is exploring how YouTube travel vlogging is able to serve as a determining factor of identity, ambitions, and culturally meaningful representation in the minds of Bangladeshi youth. According to the objectives and theories mentioned above, the research is motivated by the following questions:

1. How do Bangladeshi travel vloggers present both local and global cultures in their videos?
2. What is the role of travel vlogging in the cultural homogenization via global consumerist aesthetics, lifestyles, and aspirational story-telling?

3. What is the simultaneous impact of travel vlogs on cultural hybridization and glocalization because it involves a combination of global patterns of travel combined with local language, cuisine, emotions, and values?
4. What is the effect of Youtube travel vlogging to the self - perception of youth and their aspirations of being global citizens in Bangladesh?
5. What paradoxes exists around the discourse of travel vlogs between the myth of worldwide mobility and the home socioeconomic truth?

Through these questions, we get to appreciate travel vlogging as not entertainment or tourism but as actual location where culture is negotiated and identity developed.

1.3 Addressing Gap the research gap

Travel vlogging is mostly researched in the content of tourism marketing, destination branding, or interaction with the audience. Although this aspects is raised by some studies, it remains unanalysed on cultural effects in any serious way as a cultural and ideological instrument - at least on South Asian or Bangladeshi grounds. Globalization is frequently discussed by scholars as the homogenization of everything or people becoming powerful without exploring the play out of these forces in the same media texts.

In addition, the majority of the content has been about Western or Global North influencers and the local creators of digital content have not been tapped into extensively. The paper bridges that gap by putting the microscope up to the Bangladeshi travel vloggers and projecting the critical cultural theories on their Youtube content: Hall on representation, Robertson on globalization, Bhabha on hybridity and Barber on the McWorld.

This article contributes to media and cultural studies by revealing how culture can be taught through travel vlogging demonstrating the visualization of the world, who we are, and how we contribute to a global culture.

Chapter 2

Literature review

Travel vlogging on Youtube allows the content creator to showcase the itineraries and landscapes. This offers the creators to narrate the history, place, identity and cultural meaning through their visual storytelling. Over time, vlogging not only documents the landscapes but also invites the audiences to visit the place and see how local traditions intersect with global norms. For instance, a news article in the Financial express notes that “some of the prominent travel vloggers...Nadir on the Go...managed to create a hype regarding travel vlogging”. This shows the travel vlogger having a major impact and creating a “hype”.

2.1.1 Travel Vlogging as a cultural Mediation: Travel vloggers actively mediate culture by interpreting and selecting what is significant for the audience. (Sizan, Latif, Karim, 2022) noted that the travel vloggers interpret the places they visit, food they eat, also sights and sound they see and hear. They are not the passive media rather active destination image creator. (Sizan, Latif, Karim 2022) added that for the online destination image of a location, travel vloggers and their vlogs play an important role. Abbas et al. (2024) notes that travel vlogs introduce nature and cultural richness of Pakistan. The process of introducing is the core of mediation where the vlogger acts as a curator and interpreter who decides which tradition, customs, landscapes are significant to present. Deozema, Niko T. (2023) has found out that these vlogs actively inflect and are inflected by the locus of the production which neither can be analyzed as a separate, self contained entity. Here the destination influences the vlog and the vlog influences how the destination is perceived. The vlogger mediates between the reality of the place and the understanding of the audience.

Also, travel vloggers mediate the space between the formal promotion of a particular destination and personal experience. (Sizan, Latif, Karim 2022) found out that travel vlogging has taken the job of numerous agencies, operators and guidebooks which provide information about tourism. Also added that they create digital storytelling which is user generated media activity using media resources to create their own stories. They are not selling a destination rather mediating a reliable and aspirational experience which can play a role in marketing of the tourism industry.

Moreover, Travel vlogging acts as a cultural mediation promoting diverse images of a country and directly challenging the stereotypes. Abbas et al. (2024) have found by the interviews with viewers that the influence of vloggers shaping attitudes, behaviours, societal norms especially among younger audiences. For instance, showing travel within a particular region as aspirational or local traditions as valuable travel vlogs mediate audience understanding of their own culture, influence on what they consider as desirable, normal and culturally significant. Abbas et al. (2024) research also found out that travel vlogs challenging stereotypes, promoting cultural diversity and fostering community engagement through their content. This indicates travel vloggers are not passive observers rather than active cultural translators. They use the platform mainly Youtube to present counter negative or simplistic stereotypes and diverse pictures of their story.

2.1.2 Homogenization: Global Aesthetic and Consumer Norms: Travel vlogging as a conduit for global aesthetics and consumer norms. Travel vlogging counts as a powerful tool for this form of homogenization as it showcases the lifestyle, consumption patterns and the aesthetics ideals. Travel vlogs unknowingly doing promotion standardized global aesthetics. Nwankwo and Arimitan (2021) explain that homogenization define as the process where a powerful outside culture changes or absorbs local cultures. They also added that cultural globalization - the process of sharing cultural ingredients with the entire world - spreading the elements like ideas, values, traditions and meanings around the world. This process is clearly shown on the travel vlogs where vlogging shows the standardization of aesthetic convention and consumption patterns. They also added that the most popular and dominant culture swallow the less popular culture. Balugan and Aruoture (2024) note that with immense reach and accessibility social media acts as a channel for spreading the western things like ideals, lifestyle and shopping behaviour.

The media format established a global, sometimes westernized culture that all people over the world started to copy. This is based on western lifestyle which is so widespread and people began to think, dress, act in the same ways. This makes the local habits, dialects and traditions replaced by new and make the world less culturally diverse noted by Murphy (2013, cited as

anand, 2024). Travel vlogging is one of the most powerful media formats which creates a global cultural template. They don't just show places, rather how they experience, what to wear, what to eat, how to behave and what is considered beautiful. Travel vlogs often maintain global aesthetics which can make the diverse location strangely similar. The study Baloguna and Aruoture (2024) notes that western influencers often set trends for the whole world in beauty, fashion lifestyle.

One important consequence of globalization is cultural homogenization. Where Balogun and Antuoture (2024) and anand (2024) presents homogenization often looks like westernization Anthony Giddens (2000) shows a broader view arguing that globalization is not as same as Westernization. It's only part of that. Globalization affects western countries just as much as it affects the other countries. Here Giddens shows that "reverse colonization" which means the non-western countries influence the west. Globalization along with homonization is a complex two way process where cultures are mixed and influence each other. The non western countries also spread globally showing homogenization can blend various influences, not just standardization western countries.

2.1.3 Hybridization: Local and global Blending & creative Negotiation: While homogenization presents a powerful force, travel vlogging is mixer of culture and new creation. This process known as hybridization. This is not the replacement of local culture rather it's the process to creative blending and global influences to produce something unique. The concept central understanding how travel vloggers actively negotiate their cultural identity.

Hybridrization in culture refers to mixing different cultural element when something local combines with something global to create a new blended form of culture. The idea is expressed through Homi K. Bhaba in his concept "third space". Bhaba (1994) describes this "in between" space of negotiation where cultural identities and meanings are not static rather made and remade (as cited in Bhandari, 2023, p.172). The space is crucial as it challenges the fixed and pure identities. Bhandari (2022) explain this is third space, that the colonizer and the colonized negotiate and thus producing hybridity in culture. This breaks the idea that people

must follow one fixed identity and blurries the lines between “us” and “them”. In this context, travel vlogging work as a absorbs global ground - a creation who neither just absorbs global culture nor protector of local tradition.

Travel vloggers are one of key mediums of hybridization. Vloggers mix the standardized vlogging format with local history and perspective. This aglins with what Anand (2024) noted on media’s role in “cultural interchange, fusion and revival” (p.218). Vloggers use this ability to mix of culture. They are not passive consumer rather thay actively use youtube to promote cultural exchange and coexistence of many cultures. Das et al. (2024) found out travel vlogs use decolonial storytelling using locations connected with histories. The practice seen in Salahuddin Sumon vlogs.

2.2 Theoretical Framework

Thus, this paper gathers a number of theories to examine the impact of YouTube travel vlogging on the culture, identity, and dreams of Bangladeshi folks. We are able to find the true picture behind those travel videos using concepts of glocalization, hybridity, representation, media imperialism, and globalization. It is not just entertainment, it is heavy cultural intersection.

2.2.1 Robertson theory of Glocalization.

According to Robertson (1995), global and local forces do not just engage in conflicts with each other, but they merge. Local media is not only eliminating local vibes, it is getting confused, localized, and establishing itself locally. That is essential to travel vlogging, as the global trends in travelling are reflected in Bengali posts as well as local feelings and cultural hints. With glocalization, we get to observe that local meaning may coexist with global style in Bangladeshi vlogs.

2.2.2 The Idea of Hybridity by Homi K. Bhabha.

Bhabha (1994) discusses the third space and hybridity, and presents culture as a site where negotiable and fluid cultures are established. Interaction brings new meanings in the middle ground eliciting new meanings, but not domination. Travel vlogging is that third place: Bangladeshi vloggers blend the elements of global mobility with home values, jokes, and moralizing. This concept assists in comprehending the reasons why vlogs generate ambiguous cultural identities rather than global or traditional pure ones.

2.2.3 Stuart Hall Theory of Representation and Identity.

Hall (1997) states that media is not a reflection however it creates meaning by means of its representations. These shots, stories, and icons are the same, they form the perception of the people toward culture, success and belonging. Hall will be used to analyze the representation of places, lifestyles, and identities in vlogs and how this reflects on the views of Bangladeshi youngsters to modernity and global citizenship.

2.2.4 Media Imperialism by Boyd -Barrett.

Boyd -Barrett (1997) describes the process of the cultural homogenization and consumerism spread by the mainstream world media. Affluence, international brands and westernized beauty are promoted in different destinations in travel vlogging. This structure helps to observe how vlogs could strengthen unequal power and shape the desires of people.

2.2.5 Barber's McWorld vs. Jihad

Barber (1995) discusses the McWorld -which is the consumer culture of markets, standardization and entertainment. This helps to examine the way in which vlogs project cities and cultures onto consumer prototypes and identify and locate the struggles between global standardization and local opposition.

Chapter 03

Methodology

3.1 Research Design

In this research, the paper is inclined to a qualitative method since it will enable to explore the depth of understanding the cultural perceptions as influenced by the travel vlogging on Youtube in Bangladesh. The paper does not need to follow the numbers or audience metrics, but rather, it would like to unpack in what way the meaning, identity, and culture arise as individual negotiate and construct them in the case of vlogs. It is best to use a qualitative lens as culture is entangled, figurative, and very dependent on a situation.

This is where it is about interpretation as opposed to prediction. The paper examines how the travel vlogs construct the concept of globalization, hybridity, and youth identity in a visual and narrative manner. Qualitative research allows to narrow down to the language, imagery, tone, emotion, humor, and story telling practices- all that is representative of culture but can be difficult to record using quantitative methods.

3.2 Research Approach

The paper combines qualitative textual and pictorial analysis and a case-study framework. This will enable to focus on the specific vlogs as cultural texts and dismantle their ways of creating meanings concerning culture, identity, and globalization.

Travel vlogs are not fun pieces; they are a medium of texts actively employed to represent places, people, ways of life, and values. The research, based on the theory of the representation described by Stuart Hall (1997) presupposes that meanings are not passively reflected in images, wordplay, or the choice of the narrative. In that way, the paper will review the way places are represented, what is highlighted, and what is not highlighted.

3.3 Case Study Selection

The paper applies a multiple case study methodology, based on the three most successful travel vloggers in Bangladesh:

Nadir On The Go

Salahuddin Sumon

Md Fizz

The selection of the vlogs is through purposive sampling since they are based on:

They can be considered to be one of the most popular and influential Bangladeshi travel vloggers on Youtube.

Their work deals with international and domestic travel. They appeal to a big youth base in Bangladesh. They all vary in the narration style and the cultural context of the vloggers.

Nadir On The Go is a globalized, consumer-majority, in terms of atmosphere, travel style is geared to the affluent, unimpeded, and global lifestyle fantasy. Salahuddin Sumon is more journalistic and culturally reflective, exploring the past, the life of local people, and description of the culture. Md Fizz is an adventure diverted, humorous and everyday chat about life magazine lifestyle blended with the hybrid youth culture and the life balance of pulling between aspiration and rootedness.

The presence of three creators will enable the paper to pursue a comparative study, demonstrating the differences in the impact of culture on various genres of travel-vlogging.

3.4 Data Selection and Sampling

Primary data will comprise Youtube travel vlogs uploaded in 2022-2025. 18 videos is chosen, locations in the Middle East, South Asia, Southeast Asia, East Asia, Africa and Bangladesh.

Videos were chosen because:

They deal with the issues of globalization, hybridity, and youth identity. They specifically feature the cultural contact, food, language, way of life, religion, borders, or daily life. They are very active and accessible to the audiences in Bangladesh. They are full of story, commentary, emotional reflection and cultural interpretation.

Destinations abroad, like those in Dubai, Malaysia, Tibet, Mongolia, Laos, Africa, and domestic or regional destinations like the Saint Martin Island, Shahpor Island, Dhaka, Metro Rail, villages, and diaspora communities are also included in the mix. This diffusion allows me to explore both international vision and local bargaining.

3.5 Method of Analysis

I am doing a qualitative analysis of text and images. The videos were re-watched several times to identify the general themes, symbols, and narratives. Also, youtube comments of selected videos were analyzed as supplement data to understand the youth identity negotiation. The focus areas are:

- Visual: landscape, infrastructure, fashion, food, technology, living conditions.
- Narrative voice: tone, language, code-switching (Bangla -English).
- Food habits: reviews, shopping, luxury experiences.
- Emotional coloring: excitement, fear, humor, discomfort, pride.
- Cultural narrative: the process of the representation of local traditions, history and practices.
- Comparative evaluation: the performance of destinations as compared to Bangladesh or international standards.
- Audience response: analysis of comments as a evidence for identity negotiation

Findings are summarized according to theme in relation to thesis sections:

Homogenization (Chapter 4.1)

Hybridization and Glocalization(Chapter 4.2)

Youth Identity and Cultural Negotiation (Chapter 4.3)

3.6 Ethical Considerations

This information is all publicly available in a form of Youtube videos. No personal information was collected and the research has not had direct contact with vloggers and viewers. The transparency is achieved through referencing to video titles, creator names and links.

The paper will be ethically balanced not to be misinterpreted or draw unreasonable conclusions about the motifs of creators. The paper does not show interest in personalities and inspirations, but only in media texts and cultural influence.

3.7 Limitations of Methodology.

There are a couple of limitations to this methodology. On the one hand, the research is based on interpretive analysis which may be biased. It attempts to counter this by sound theoretical framework and reflection on the text.

Second, the paper did not go deeper into analysing the audience reception. Only selected comments analyzed for the identity negotiation but no interviews and surveys conducted, hence the conclusions depend on the analysis of the content, but not on the feedback of people.

Third, the paper is focused on three vloggers, which limits the extent of generalization we can make. Nevertheless, the selected cases have power and portray tendencies of broader Bangladeshi travel-vlogging.

To conclude, this is a good approach to use to perceive travel vlogging as a cultural phenomenon. Combining qualitative text and visual analysis with comparative case-study approach the paper excavates the influence of Youtube travel vlog creating cultural homogenization, hybridity, and

youth identity in Bangladesh. It allows the paper to immerse in cultural meaning and remains committed to the theories of media and globalization.

Chapter 04

Findings

4.1 Homogenization through travel vlogging

This chapter looks at how travel vlogs contribute to cultural homogenization by promoting standardized global aesthetics, the lifestyle of consumerism and aspirational ideas of global citizenship. By analysing three travel vloggers this chapter shows how the destination is framed through similar lens, narrative, consumption based templates and these gradually impacts how the youth of Bangladesh imagine culture, success and mobility.

4.1.1 Global consumerist practices: Food, Fashion and lifestyle: Travel vlogging operates as a strong visual medium through which global consumerist practices are normalized and standardized. In the vlogger's wall there are videos which show the destinations are basically representation markers of consumption such as modern infrastructure, fashionable clothing accommodation, unique food experiences. These are the universal indications for enjoyment, success and regardless of local cultural context.

4.1.1.1 Luxury as a universal language: In the Dubai vlog titled, "শুধুমাত্র দুবাইতে যা সম্ভব"

the city is not introduced through its local culture through the spectacular consumption and technological excess (Youtube 1). Early in the video, Nadir frames Dubai as a city to build to surpass the global record and mentions it tries to break every single world record for architecture. This shows Dubai identity is about being the biggest, tallest and most spectacular, not about the historical and cultural specificity. This aligns with Benjamin Barber's (1995) concept of "McWorld" where

cities around the globe now compete to attract people with consumer spectacle and entertainment rather than deeper cultural uniqueness.

This framing continues with experiences like “Deep Dive Dubai” as “পৃথিবীর সবচেয়ে গভীর সুইমিংপুল” (world’s most deepest swimming pool). This shows the representation of leisure as a

Sayem 15

high tech luxury product. Such representation normalizes, stands and is accessible primarily through wealth which reinforce homogenized aspirations.

4.1.1.2 Food consumption and luxury script: Food operates as a strong homogenization marker across all the three videos. In the Dubai vlog, Nadir highlights drinking a “ gold infused cappuccino” which costs around 400 dirhams. This shows the audience how food’s value comes from the price, rarity and looks - not from the taste and cultural significance. This aligns with Boyd-Barrett (1997) theory that luxury food trends circulate globally through media encouraging audiences to associate modernity with extravagant consumption.

A very similar pattern found in a Qatar vlog titled “One day in the richest Arab country” (Youtube video, 6) Nadir here also highlights expensive urban experience and high class setting. This again makes the main story, just like the Dubai video. Though the country is different, amazingly the activities are almost the same: the fancy transpostations, exclusive architecture and premium services. Repeating the same checklist shows the indication of homogenization.

The luxury oriented food is not confined to Middle Eastern vlogs, “ Africa’s richest country” (Youtube video, 5) food and dining are presented through the lens of eco-luxury and elite tourism. Instead of featuring local food traditions, these videos focus on luxury resorts, specially prepared meals, and dining which feels clean, exclusive and safe. Food is treated as a part of luxury global experience. These selective focus illustrate Stuart Hall’s idea of representation. By

highlighting fancy dining instead of local traditions the vlogs portray Africa through a global luxury lens or consumer view not highlighting the cultural uniqueness.

Yet a distinct kind of homogenization appears in “Malaysia 10,000 taka luxury challenge” (Youtube video, 3). Here luxury food is framed as affordable and acceptable rather than elite. The vlogger Nadir, focuses on experiencing rooftop dining, stylish cafes, and diverse international cuisine within a controlled budget. While this appears the luxury of a more democratic but core framework is still homogenizing. Without engaging with unique local or

Sayem 16

traditional Malaysian cultural food, the value of experience is prioritized by participating in global templates of consumption like rooftop bars, international food trends.

Similarly, in the video, (Youtube video, 2) “Asia’s secret rich country” (Brunei), global chains like McDonald appear next to royal wealth and urban comfort. The presence of a familiar global brand reassures the country’s modernity and place in the world. As a result standardized global food culture dominates visual attention while local food culture remains secondary. This aligns with Benjamin Barber (1995) idea Mcworld where the world culture of consuming or buying makes the local differences fade by shared tastes, brands and habits.

4.1.1.3 Fashion Brands and Erasure of local identity: The global fashion brands further contribute how worldwide clothing stores are another form of homogenization. In the Dubai vlog, Nadir states that “ H&M থেকে মূলত আমি শেষ তিন বছরে আমার সব জামা কিনেছি” (Youtube 1). This is crucial because it shows how international brands take the place of local clothing markets and styles. This represents the international brands as global chain stores as a normal and default place to shop, regardless of the country an individual is living. Stuart Hall's (1997) theory of cultural representation is suitable here. When videos repeatedly display brands like H&M, Under Armour, Jordan

constructs a globalized identity which viewers are encouraged to recognize and gradually erases its own local fashion identity.

Similarly, in the Malaysia vlog, the idea of good deal or affordability is framed by access to global luxury goods rather than experiencing the local culture. “Under 10,000 taka how much luxurious things could buy”, this title and the video presented as luxury not something tied to Malaysia but a universal thing viewers everywhere should want. The value of visiting Kuala Lumpur is shown around its ability to let individuals purchase the global luxury lifestyle for a cheaper price. So, precisely it lets individuals purchase the global luxury lifestyle at a reduced cost.

Beyond these two examples, fashion related homogenization happens also across remaining vlogs consistently. In “one day in the richest Arab country, (Qatar), Nadir's appearance fits a

Sayem 17

global, middle class style. Here the branded sneakers, western cultural wear and airport ready outfits dominate the screen. Though there is mention of traditional clothing such as thobes or regional attire, this appears only marginally and presented as ceremonial rather than everyday wear. Here reinforces the idea that modernity and global mobility are associated with westernized fashion norms. Boyd-Barrett (1997) theory of media imperialism explains how dominant cultural form. The western fashion brands circulated globally through media and gradually established themselves as standards of normalcy.

A nearly identical trend shown in the video “Africa’s richest country”. Despite this, the country has an enriched history of textile and fashion tradition. The vlog focuses on resort wear, neutral-toned outfits. Fashion in these spaces consist of international casual wear, plain t-shirt, jeans, sunglasses, sneakers and travel clothes which look indistinguishable from what people wear in Dubai or Qatar. Traditional African clothing is rarely shown or reduced to symbolic imagery rather than lived practice. These visually suggest that prosperity and modernity come from fitting into global fashion standards spreading the message success looks the same everywhere.

Similarly, in “Asia’s secret rich kingdom (Brunei) the same trend appears. Even though it is Islamic country with monarchy, global fashion comes together in a very blended style. This creates a similar look which matches worldwide, middle class norm, blending royal, religious and commercial elements into one common aesthetic. This illustrates Barber’s “Mcworld” concept where global consumer culture crosses political and cultural borders leading to a similar lifestyle pushed by the global market.

In all three vlogs, the idea of “good trip” follows the same checklist. These videos show the rooftop pools, luxury apartments, shopping malls, and fancy cafes are essential markers. For instance, Nadir on the Malaysia vlog showing an infinity pool on the 53rd floor, a symbol of luxury and this has been copied all over the world. This shows significant evidence, a globally luxury symbol appearing in different cities Dubai to Kualampur with minimal variation.

Sayem 18

The Dubai vlog (Youtube video, 1), shows similar patterns where indoor leisure spaces for instance artificial ski-resorts, controlled diving spaces, luxury malls which replace outdoor or cultural rooted public life. These environments are detached Dubai’s natural climate and cultural and offering safe, comfortable and visually impressive global lifestyle which become similar anywhere in the world. Seeing this pattern similar in the middle cities indicates the value of travel is measured less by the discovering new things and more about finding same kind of luxury, just in a different place.

The Qatar vlog (Youtube video, 6) strengthens this idea by showing the flawless infrastructure, exclusive museums, premium airports and private urban spaces. Even though Qatar has its unique culture and religion, the lifestyle displayed in the video is nearly identical to that shown in Dubai or Malaysia. The video focuses on things like efficiency, cleanliness and high quality services which are not on the country’s ordinary social customs. The viewer encounters a city which looks familiar by global standards rather than locally grounded. This contributes to the idea that cities must conform to standard of living to count as successful.

The African vlog (Youtube video, 5) further illustrates how lifestyle standardization operates even when the destination is framed as exceptional or surprising. The narrative highlights private islands, upscale eco-resort, aerial drone views, extremely wealthy residents also secure tourist areas. While these images counter stereotypical portrayal of Africa, they do so by presenting it by linking the continent to a worldwide luxury and wealth, not through local daily life.

Similarly, in “Asian’s secret kingdom” (Brunei) (Youtube video, 2) daily life is shown at airports, malls, global food chains, clean public facilities and safe urban movement. Even though the monarchy and Islamic law are mentioned, daily life is visually organized around global middle class comfort. The vlog emphasizes convenience and familiarity, implying that modern life is the same no matter where an individual is. This supports the belief that a place is only developed if it looks and feels like other major cities around the world.

Sayem 19

These repeated lifestyle elements demonstrate why these experiences can be described as standardized. Standardization here does not mean total sameness but the dominance share global model of urban life. Activities where people live, what they buy, how they move are organized according to similar spatial design and routines. Roland Robertson’s idea of globalization which is a deep blend of local and global culture. Here, local features are simply fitted into global templates without really changing them. Rather than true mixing, global luxury frameworks overpower local spaces with little real cultural change.

4.1.1.5 Media, Aspiration, and Homogenized Desire: The videos of travel vlogging do not just record a journey rather they actively design what viewers dream for. A key moment when Nadir says in the Dubai vlog, “My subscriber is growing...people will watch my videos their whole life” (Youtube 1). The video ultimately indicates showing off the luxury and spending a lot is not as wasteful rather framed as personal and professional advancement. Barber’s (1995) argument that McWorld promotes consumption as both pleasure and progress.

This type of vlogs and such representation normalize the idea for global citizenship one must consume, needs mobility and brand affiliation rather than cultural rootedness. Representation of the same type of malls, luxury food and premium experiences across different countries demonstrate how travel vlogging contributes to fattened imagination. Also, here may cities differ in price but not in lifestyle ideals.

Across the videos aspiration is consistently associated with global sameness whether the setting is Dubai, Qatar Malaysia, Africa, the desired lifestyle remain unchanged which includes the luxurious shopping mall, rooftop views, fancy cafe, branded clothing, curated leisure. The prices may be slightly different but the ideal lifestyle remains the same. This reputation creates a “standardized imagination” where different cities are understood by the same consumer checklist. As Boyd Barrett (1997) explains, global media spreads dominant cultural models which teach audiences to link modernity with specific consumer patterns.

Sayem 20

These vlogs also change what is meant to be “global citizenship”. It's no longer about cultural knowledge or local connection. Now belonging to the world is shown through being able to travel, recognizing global brands and acting out a particular kind of lifestyle. According to Hall's (1997) representation theory which explains how repeated images and narratives normalize this identity. By giving constantly similar luxury experiences across countries the videos construct global identity which viewers are encouraged to recognize and internalize.

For the younger generation this has significant implications. Travel vlogs become visual guides for how to “succeed” globally. Aspiration is no longer tied to cultural roots or local values but participates in a global consumer culture. Because of this, everyone wants to look alike. The media does not only show just dreams rather it shapes them, limiting what's imaginable, to what individuals can see, buy and recognize around the world.

In this way, travel vlogging acts as a powerful cultural force which aligns personal ambition with global consumerism. Through repeated images, spectacle and platform driven visibility these

videos make individuals shared, predictable and slowly separated from the meaning of their own local culture.

The vlogs illustrate how travel vlogging is operating as a powerful tool for cultural homogenization. By constantly focusing on luxury food, international clothing brands, these videos align with Hall's representational theory (spread global consumer culture, Boyd-Barrett's Media Imperialism (construct global identity through the image they choose), Barber's Mcworld framework (turning similar marketplace for entertainment and shopping). Even the location can vary but the consumerist narrative remains the same. This encourages Bangladeshi viewers to internalize a global consumer driven model of modern identity.

Sayem 21

4.1.2 Aspiration for Global Citizenship among Bangladeshi Youth

4.1.2.1 Travel Vlogging and the Imagination of Belonging: Across the videos of Nadir, global citizenship is not explicitly defined, however it is continuously performed. Nadir here does not just show destinations, rather he demonstrates how to move through them with ease. With fluent English he interacts with multinational individuals, navigating airports, ordering food confidently. For young Bangladeshi viewers this constructs a powerful ideal - an aspirational identity: one who belongs to everywhere, knows how the world works and is comfortable in every country.

The airports are portrayed like gateways to global citizenship. In the vlog, “সবচেয়ে ধনী আরব দেশে একদিন” “one day in the richest arab country” (Youtube video, 6) special attention is given to the first class airport comforts such as lounges with showers, bathtubs, quick coffee and English language accessibility. These scenes make luxury

infrastructure a baseline experience rather than an exception. By repeating framing of airports as smooth, efficient and English speaking spaces which present mobility as achievable and desirable. Many viewers in Bangladesh experience restrictive visa regimes and infrastructural limitations - such portrayals feed a strong desire to be part of this easy, global movement.

Stuart Hall's representational theory is relevant here. Global citizenship is not shown as a legal right but a lifestyle an individual can learn, buy and consume. The vlogger acts as a representational figure through whom Bangladeshi youth imagine themselves as skilled and confident on the global stage.

4.1.2.2 English, Digital Platforms and Cultural Capital: These videos repeatedly show that to gain a global citizenship individuals need to use English and digital platforms. English is shown as the standard language for everything including airports, shops, and casual talk. In the Malaysia vlog, (Youtube video, 3) a Bangladeshi vendor speaking with a British accent exemplifies how the way of speaking English becomes a form of cultural capital. The message is clear and strong: to be global is to speak, sound and communicate in globally dominant ways.

Sayem 22

In the same way, the platforms like Youtube, Facebook, Google Maps and WhatsApp appear constantly in the vlogs. They are not shown as outside tools but they are embedded seamlessly into daily travel routines. They are used to navigate cities, document experiences, communicate plans and also verify information. This supports Robertson's idea of Glocalization, where global tools have become part of normal life. For the audience of Bangladesh, this suggests that global citizenship can be acquired through the knowledge of technology, not through political power such as legal rights, status or influence in the global system.

However, this digital accessibility also encourages homogenization. The same apps, designs and models of communication are shown functioning in the same way across Dubai, Malaysia,

Africa and Southeast Asia. The cultural uniqueness is fattened into recognizable digital environments. This pushes the audiences to aspire not toward cultural specificity rather toward global sameness.

4.1.2.3 Wealth, Development and Desire to “Belong”: In the African vlog, “ (Youtube video, 5), economic markers like GDP per person, global development rankings, billionaire presence and high living standards are emphasized. The metrics show successful economic numbers, not by the cultural richness which suggest the place align with global development benchmarks. Similarly, in the Middle East vlog, (Youtube video, 1), Bangladesh is positioned as a growing center for energy and investment, highlighting its natural gas GDP per person and foreign funding. This approach applies the same global checklist to Bangladesh itself, measuring the value through gas reserves, GDP rather than the unique culture of Bangladesh.

The storytelling quietly changes how young Bangladeshis picture success for their country and themselves. Global citizenship becomes approval living in a country or city, or having a lifestyle that ranks globally. Instead of celebrating local modes of living the videos encourage viewers to join worldwide systems of wealth and work that are seen as successful.

Sayem 23

Benjamin Barber (1995) concept of “Mcworld” here connects. The videos constantly show the same global standardized prosperity such as luxury malls, premium foods, modern architecture, wellness services. These images cross borders building a worldwide consumer culture where they belong by taking part, not because of individual background.

4.1.2.4 Lifestyle Mobility and Ideal Global Self: Another key aspirational dimension is to move through different lifestyles. The vlogger travels smoothly between Dubai, getting massages in Malaysia, visiting eco-resorts in Africa and market trips in Southeast Asia. Each experience is shown within reach, enjoyable and repeatable. This gives the impression that being a global citizen is not about having special advantages, but just about attitude, curiosity and choice.

For Bangladesh, the portrayal of representation is strong. The vlogger explicitly references Bangladesh repeatedly through sharing his background, comparing countries and talking to his viewers. This keeps viewers connected to home while presenting him as a person who has risen above local barriers. The aspirational message is clear that individuals can remain Bangladeshi while living globally.

Yet, this aspiration is homogenized. In every country the ideal global identity is unchanged an individual want to be looks identical, confident, English speaking, digitally connected and comfortable with luxury and Semi - luxury spaces, consumption oriented. Cultural specificity becomes less important to the performance of cosmopolitan ease.

4.1.2.5 Consumption as Proof of Global Citizenship: Belonging to a global lifestyle is shown through food, coffee and leisure experiences. In Dubai (Youtube video, 1) showcases the premium items: copy Luak coffee, golden cappuccinos, ice-cream with real gold. In Malaysia (Youtube video, 3) messages and diverse markets are shown as “luxury for less”. In South Asia (Youtube Video, 2), local food is explored but narrated in terms of pricing, ease of finding it, and how it compares to flavours everyone knows - making local culture feel familiar instead of unique. These habits of consumption suggest global citizenship is validated through participation experiences which are globally legible. This shows Oliver Boyd - Barrett’s idea of cultural

Sayem 24

blending while the food may be local but the way the food is consumed and reviewed and valued follows a globalized aesthetics. The vlogger reactions like rating experiences, emphasizing novelty and praising luxury - copy the behavior of popular influencers norms. This change the shifts for the youth of Bd. Youth ambition is focused to gain the status through spending. To be global is to taste, try, rate and share - often through the same platforms and formats.

4.1.2.6 Aspiration Tension and Silent Exclusions: Even though these videos celebrate global mobility they also hide the real life obstacle. Problems like visa barriers, labor migration, struggles, financial insecurity and limited freedom are either quickly mentioned or ignored completely. In the video “Asia’s secret kingdom” (Youtube video, 2, 35:18), mentioned that “freedom of press is limited” and shows anxiety about the saying. In the same way, other issues

like human right issues, climate vulnerability and overdependencies on one resource appear in fragments but are not central to the aspirational narrative.

The careful selection or one sided portrayal keeps alive the fantasy that global blending is universally attainable. The tension between the aspirational and reality for youth of Bangladesh , who frequently encounter major barriers that limit their mobility. The vlogs are not dishonest but they curate reality in ways that privilege desire over reality.

4.1.2.7 Global citizenship as a Major Media-Made Desire: The mentioned videos by Nadir construct global citizenship that is not about politics or ethics but as a media - fueled ambition. By constantly showing repeated themes of mobility, consumption, economic success and digital fluency to an audience mostly Bangladeshi youth who are open to imagine themselves as a part of the global consumer class.

The aspiration is powerful yet homogenized. Cities and cultures may be different but the desire for a global self remains consistent. So, travel vlog functions as a cultural pedagogy - teaching viewers what to desire, how to behave, how to picture themselves as a globalized world. While this expands their imagination, it also narrows down the meaning of global lifestyle. This

Sayem 25

consequently leave the deeper questions like inequality, identity and power unasked and unanswered.

4.2 Hybridization and Glocalization:

4.2.1 Local Global Blending in Travel Narratives: This chapter examines how travel vlogs just not spread as a single cultural homogenization rather functions as hybridization and glocalization. Here the global travel practices intersects with local culture, economics and lived realities. While the last chapter showed how travel vlogs demonstrate consumerist templates and standardized experiences across cities, this section shifts the analytical lens to how cultures and realities respond to adapt or coexist with global mobility narratives. Using specific travel videos

(Youtube video, 7-12). This section explains travel vlogs create blended cultural spaces - neither purely global and nor purely local. Here meaning is shaped by everyday things like food, language, labor, spirituality and border dynamics.

This analysis is grounded in Robert Robertson's theory of glocalization, which describes how global structure and local adaptation exist at the same time. Representation theory of Stuart Hall's ((1997)and cultural identity and Homi k. Bhabha's (1994) concept of hybridity. Bhabha explains that new cultural meanings emerge "in between" spaces, not just from one dominating another. Together, these frameworks explain how travel vlogs narratives blend global mobility with local realities.

4.2.1.2 Saint Martin Island: Tourism, local and Uneven Glocalization: The Saint Martin Island video (Youtube video, 7) shows a compelling example of globalization under stress, showcasing how the global tourism desire meets the island's limited infrastructure and environment. The island is introduced through the natural beauty such as beaches , seafood and sunsets which shows the worldwide ideal of travel. At the same time the narrative focuses on local products like "Narikel Jinjira" coconuts drinks as rare, authentic and place specific (Youtube video, 7)

Sayem 26

This reflects Robertson's (1995) argument that global tourism does not erase local culture but often repackages it for tourists for global consumption. While these items become local symbols marketed within the global tourism economy. However, unlike the highly commodified destination, glocalization remains incomplete and uneven. The fantasy of a perfect global destination disrupted by real issues like infrastructure decay, plastic pollution and poorly managed tourism facilities (Youtube video, 7).

This is contrasted by the local music group vangari performing the devotional songs under moonlit beaches. This shows a strong cultural counter narrative. The music reflects religious and communal expression rather than the functioning of stage entertainment. As Hall' argues what is represented - and how this creates meaning. So, this choice of what to include in the video

shapes the deeper meaning. Here, the focus on local music spiritual lyrics and community presence push back the total domination of global leisure aesthetics.

Thus, the island is showcased as a hybrid tourism space, where the global ideals of leisure coexist with the local economic dependency, cultural continuity and environmental vulnerability. Here globalization is not celebratory but conflicted.

4.2.1.3 Shahpor Island: Global Borders, Local fear and limits of Mobility: Unlike most travel vlogs, the Shahpor island video (Youtube video, 8) exposes the structural limits of global mobility narratives. While global tourism often shows borderlessness, this video focuses on border regions where travel is risky, restricted and violent.

The Naf river border shows the international boundary between Bangladesh and Myanmar. This functions as a site for geopolitical hybridity and local livelihood intersecting with transnational conflict. Here local fishermen depend on the international waters for livelihood, they face dangers from the armed groups like Arakhan Army and Mogh Bagi, (Youtube video, 8). Kidnapping, ransom payments and economic instability shows connected security. Though the global connectedness is supposed to bring benefits rather it brings danger from transnational armed groups.

Sayem 27

This aligns with Arjun Appadutai's (1996) idea of disjunctive global flows, where the aspects of the global system move at different speeds. While in other parts of the world goods and capital circulate freely but human mobility is restricted and dangerous. At the same time, fishermen's fishing nets, traditional food like Nappi (Fragmented fish), seasonal work highlighting the localized economic practices which are resistant to homogenized consumer culture.

Hall's theory is crucial here which says Identity comes from people's daily lives and history. For the people of Shahpor Island, their identity is not about the global community, their identity is rooted in survival, labor and community resilience. This breaks the typical inspiring message of travel vlogs and highlights how global borders often create separation, not just connection.

4.2.1.4 Gobi Desert: Nomadic Tradition and Modern Mediations: The Mongolia Gobi Desert (Youtube video, 9) shows a cultural hybridity that comes from real experiences not just consumption. Activities like staying in a Nomadic tent, eating camel meat, stargazing under pollution free skies construct a deep cultural involvement. However, this immersion is mediated through global tourism. This includes rented tents and modern sanitation facilities (Youtube video, 9).

Bhapha's (1994) concept of hybridity is relevant here. The nomadic way of life is not stuck in the past, it has been adapted by motorcycles, private cars and battery lights with tourist interaction. The video shows that tradition and modernity are not opposites rather they coexist.

The presence of global snacks next to traditional meals shows how daily life reflects cultural hybridity. This aligns with the glocalization framework where local culture adapts global elements without losing core identity. The tent (ger) acts like a symbolic third space where tourists experience a local lifestyle without fully consuming or transforming them.

Importantly, the vlogger is not treated as a spectacle. The cultural explanations such as how nomads move, how they rely on animals and their history foster the representational respect, supporting Hall's (1997) argument that ethical representation can resist cultural flattening.

Sayem 28

4.2.1.5 Tibet: Sacred Landscapes, Tourism and Cultural Mediation: In the video title, "

তিব্বতের পাহাড়ি জনপদের অপরূপ সৌন্দর্য" "The stunning beauty of Tibet's mountainous

settlements" presents hybrid spiritual tourism. It shows sacred sites such as

Yamdrok Lake and Kambala pass both as religious and tourist spots. Traditional

practices like pilgrimages, water burial, Moe Rock paintings and Yak symbolism are

shown alongside tourist facilities like souvenir shops, paid photo spots and improved

road infrastructure (Youtube video, 11).

This duality reflects religious tourism. While sacred places are adopted by global tourists, the true meaning is preserved. Robertson's idea of glocalization allows local belief systems to survive with global frameworks rather than fading away. However, the influence of the Chinese government shaping infrastructure adds a layer of political control. Hall's theory notes that how something is shown is always political. The narration of the video mentions those state led modern improvements such as tunnels, cultivated trees, shortened travel time while simultaneously keeping the focus on Tibetan spiritual heritage. This creates balanced narratives that neither fully endorse nor reject global development.

Turning Yak rides and local crafts into products does not remove the spiritual meaning from these practices but reframes it for global audiences.

4.2.1.6 Laos SEZ: Hyper - Globalization and Cultural Displacement: The Laos video title, "Travel to Laos without visa" illustrates a different form of hybridity - one that is heavily influenced by hyper - global capital. The Special Economic Zone (SEZ) is funded by Chinese investment, featuring casinos, luxury hotels, and global brands such as Armani and Gucci (Youtube video, 12). This environment feels culturally disconnected from its location in Laos.

Using Boyd - Barretts's (1997) media imperialism theory, SEZ is an example of global economic power overrides local cultural visibility. Although the traditional clothing is welcoming and symbolic rather than structurally empowered.

Sayem 29

Yet, this area still counts as hybrid space. It is defined by illegal borders crossing traveling Mekong River, and unclear laws and operating in a legally gray area where global business, crime and informal mobility intersect. This shows Bhaphas's (1994) idea that hybridity can be unsettling and unstable - not always harmonious. Bhapha's unsettling hybridity: mixing where worlds collide rather than blend.

4.2.1.7 Language, Narrative Voice and Hybrid Representation: The consistent use of Bangla commentary across the videos to explain the global spaces constitute a powerful act of cultural hybridization. The narrator explains other cultures through local linguistic frameworks, metaphors and emotional references. This aligns with Hall's argument that meaning is produced through language and interpretation.

These vlogs frame global journeys through a local lens and one- directional force of homogenization but does not erase the local identity. The analysis of the videos shows processes of hybridization and glocalization through food practices, spirituality, border realities, linguistic mediation, labor narratives. By applying the theories by Robertson (Glocalization), Hall (representation) and Bhabha's (hybridity), this section shows travel vlogs are cultural negotiation zones rather than global sameness.

4.2.2 Linguistic, Culinary and Affective Hybridity in Travel Vlogs: Shifting lens from space to practice while the previous section local-global blending through landscapes, borders and tourism infrastructure. This section shifts a different analytical angle by focusing everyday habits shown in travel vlogs, such as language, food, consumption, narrative style, emotional framing. Instead of asking where hybridity occurs this section asks how hybridity is performed through speech, taste, humour, discomfort and adaptation.

Drawing on the same theories represent hybridity and the "third space" notion of glocalization. This section argues travel vlogging produces hybrid objectives - not merely hybrid spaces. These subjects emerge when Bangladeshi vloggers describe Bangla and English, explain new foods by the local taste frameworks and emotionally negotiate fear, fascination, discomfort and aspiration.

Sayem 30

Unlike homogenization, which standardizes experience, hybridity does not create a single standard experience, rather a moment of friction when global mobility meets local habits, language and physical limits.

4.2.2.1 Food as a site of Sensory Negotiation: Not just consumption: Food in these vlogs, is not just consumption. It acts as a bridge where global exposure embodies habit. Unlike homogenized luxury videos shows moments of discomfort adaptation comparison which demonstrate hybridization at the bodily level.

In the Gobi Desert video, (Youtube video, 9), camel meat is presented as a local delicacy. The narrator describes it as tough, chewy and smelly - demonstrating the sensory dissonance. He neither embraces it as authentic nor does reject it outright. His gradual adaptation after a few bites exemplifies culinary hybridization as a process, not fixed.

Bhapha's (1994) hybridity is particularly relevant here. The trying camel meat occurs in between spaces where neither Bangladeshi and Mongolian culture dominates. The taste is negotiated by the vlogger through adaptation rather than assimilation. Salahuddin Sumon decision to stop eating illustrates hybridity does not produce uniform responses.

In Saint Martin island (Youtube video, 7), the narrator highlights fresh fish versus frozen fish consumed by tourists, creating a moral contrast tied to authenticity.

4.2.2.2 Emotional Hybridity: Fear, Wonder, Discomfort and Familiarity: A major part of hybridization emerges through emotional narration while travel vlogs often privilege fun and adventure. These vlogs include fear, anxiety, fatigue, and moral unease. This emotional realistic layer challenges the idealistic picture of worldwide travel.

The Shapor Island (Youtube video, 8) is significant here. This shows fear of being kidnapped, threat of ransom, economic uncertainty and the tone of the video is somber and empathetic. The

Sayem 31

narrator presents himself not as an adventurous tourist rather witness to structural vulnerability. This emotional framing disrupts the homogenized travel aspiration. Hall's (1997) representation theory shows not only what is shown but how it is felt. By foregrounding fear and insecurity the video questions the belief that global mobility is universally empowering. Here the emotional hybridity coexists with stunning scenery and deep distress.

In contrast, the Tibet video (Youtube video, 11) is the middle ground between amazement and a culturally disconnected fort. It explains customs like water burial honestly and recognizing they are unfamiliar. The narrator does not judge or try to adopt the custom, instead he frames it within their own cultural context. This careful respectful approach shows the ethical representation which allows differences to exist without making them seem exotic.

4.2.2.3 Humor as Tool of Cultural Translations: Humor plays a subtle way to translate culture, casual jokes, self mocking comments experiences into relatable narratives.

In the Gobi Desert (Youtube video, 9), humourous, remarks the smell of camel meat. As the meat cooked vlogger comments jokingly that it is much heavier than what they are used to and will his stomach survive this experience. Also, no place to charge phones makes the cultural gap feel similar. This aligns with Hall's (1997) idea that meaning is negotiated through how the narrative is told, not by what is shown.

In Saint Martin (Youtube video, 7) humor also play a key role. Jokes about dealing with sharp rock while swimming like "how beaches also hurt" and enjoying moonlit songs highlight a shared, unplanned experience. These moments resist polished tourism aesthetics and foreground to lived experiences.

Thus functions a glocal narrative strategy without ignoring cultural references.

4.2.2.4 Everyday Modernity within "Traditional" settings: Hybridization is clear when we see present day times in traditional places. For instance, Gobi desert, nomadic communities using

Sayem 32

motorcycles and cars (Youtube video, 9). In Tibet, modern tunnels road system exist next to ancient sacred sites. In the Laos SEZ, people wear traditional dress and move around luxury brands and global signage (Youtube video, 12). These scenes show how the contemporary world blends with traditional cultures.

Rather than presenting modernity as an external threat which disrupts tradition the vlogs show it something embedded in everyday life. This aligns with Robertson's idea of Glocalization where global modern ways are adapted to suit local needs rather than fully replacing them.

This approach also moves beyond old arguments tradition versus modernity. Bhabha (1994) idea of hybridity helps to explain, these spaces demonstrate cultural continuity by adapting, not isolation. A tradition ensures by resisting change but by accepting and reshaping it to local context.

To conclude, this section shows hybridity is an active process seen in everyday activities like speaking, eating and feeling. Hybridity is not about single global culture like homogenization rather it depends on differences, tension and ongoing negotiation.

Drawing attention on the theories of Hall, Robertso, Bhabha, travel vlogs generate cultural meaning through small, everyday interaction. They form in between, neither erase local identity nor fully accept the global template. Thus, these travel vlogs become more than displays of aspiration as consumption. It acts as a cultural translator, creating hybrid identities which reflect the complex realities of contemporary global travel.

4.2.2.5 Bangla English Code switching as Linguistic Hybridization: A key feature of hybridization across the videos is the narratives code - switching between Bangla - English. It reflects the emergence of travel discourse for the digital audience of Bangladesh and the linguistic blending is not accidental.

Sayem 33

In the Saint Martin video (Youtube video, 7) Bangla food words like Bharta, dal, Korol mach are used alongside English tourism terms like sunset view or barbecue party. The use of English does not replace Bangla but coexist which signals knowledge of global travel while keeping cultural closeness.

Hall's (1997) theory explains language is central to representation and meaning is not simply reflected but actively constructed. By switching languages the vlogger presents himself as both culturally insider and internationally mobile. This dual positioning connects Bangladeshi youth who navigate both global connections and local traditions.

Tibet's videos (Youtube video, 11) also illustrate using Bangla- like water burial and sacred lake. Meanwhile, terms related to geography and tourism such as pass, viewpoint, basecamp are often explained in English. The linguistic pattern shows spiritual meaning remain localized but the mobility and exploration framed through the standardized English language.

Rather than linguistic Imperialism, that dominant language taking over, the practice better understood creating a “ third space” where meaning is negotiated rather than imposed m. The hybrid culture does not dilute cultural specificity; rather , it acts as a bridge to share unique cultural meaning with a wider audience.

4.3: Youth Identity and Cultural Negotiation.

The travel vlogs of Bangladesh creators represent one of the cultural spheres where the youth identity is continuously negotiated and tested. Rather than considering identity to be stagnant, such vlogs demonstrate how young people in Bangladesh balance the global aspiration and the existence within the locals. Vloggers create a kind of in-between identity not quite global, yet not quite national, but through mobility, consumption, emotional ruminations, and occupation of spaces abroad and domestically. This chapter explores the details of how this negotiation process functions and how young Bangladeshi travellers conceptualize success, modernity, belonging and selfhood whilst retaining emotional and cultural connections with Bangladesh.

Sayem 34

This section is based on the concept of cultural identity, that cultural identity is a becoming by Stuart Hall (1997), hybridity suggested by Homi Bhabha (1994), and global cultural flows by Arjun Appadurai (1996), to discuss how youth identity is constituted through the travel narratives. The chosen videos demonstrate that the global aspiration does not necessarily dilute

the Bangladeshi roots but, in fact, identity is re-constructed by comparing and reflecting, and connecting on feelings.

4.3.1 Global Aspiration Through Mobility and Modern Infrastructures:

Physical and symbolic mobility is another large-scale indicator of youth desire in the videos. Gulshan is shown as an attractive city, a mark of wealth, modernization, and luxury life in Bangladesh itself “সবচেয়ে ধনী শহর গুলশান দেখে অবাক”, (YouTube video, 13). The vibrant opening, the passion about infrastructures such as the expressway, vehicles, and roads indicate the style of global urban development is an indicator of success. Gulshan is not only a show of local modernity, but it is a local global modernity.

It is the imagination as a social practice that Appadurai refers to. To young people of Bangladesh, looking upward does not have to be far away countries, but it can be their homeland that passes off as a global city. The interest of the vlogger indicates that global appetite may be sought at a local level but nonetheless depends on local recognitions that represent global lifestyles such as luxury roads, modern means/transport, and smooth style.

The metro rail in the video “ভারত থেকে এসে মেট্রোতে ভ্রমণ করলাম” (YouTube video, 14) is synonymous with the national development and global direction. Although there is fragmentation in the narration, the dominant visual is the metro. It opens up Bangladesh to a global modern system of infrastructures. The young audience perceives it as a demonstration that Bangladesh is closing in the world cities, national features make them proud of national development and dreaming of a global one.

Sayem 35

In this case, youth identity is bargained, not through the rejection of Bangladesh, but by re-conceptualizing it as belonging to global modernity.

4.3.2 Encountering the Global While Carrying Bangladeshi Identity:

Although it is evident that the global aspiration exists the videos also demonstrate how the Bangladeshi identity remains. This is the case in Sri Lanka To Bangladesh (YouTube 17) where the vlogger has been having easy transportation, well-organised airports, stress-free immigration in Sri Lanka, but continues expressing his affection to air, language, and home in Bangladesh. The differences between the organized systems in Sri Lanka and the unorganized immigration in Bangladesh are pointed out and it is not used to deny home.

Rather, the vlogger makes Bangladesh something that is inexplicable in terms of emotions. This agrees with the argument of Stuart Hall who argues that it is through difference and comparison that identity is constructed. It only means something when Bangladesh is compared with other countries. Youth identity in this case is reflective: world traveler brings in exposure and education but the centre of feeling stays in the house.

Gifts are received by family members and this gives a stronger effect of rootedness. The purchase of cosmetics and daily goods on behalf of parents and relatives will indicate that mobility and consumption are connected to the responsibility of a family. The international mobility is then directed into the social values of Bangladeshi such as care, duty, and kinship.

4.3.3 Diasporic Reflection and Collective Identity.

A more complicated identity negotiation occurs in **পাকিস্তানের করাচিতে ৩০ লাখ মানুষ কেমন আছে দেখুন** (YouTube 15). The video emphasises marginalisation, statelessness and the struggles of diaspora more than aspirational luxury tourism. In Karachi, Bengali continue to speak their language and eat Bengali food and maintain their culture despite years of marginalization.

Sayem 36

This video transforms identity to something outside the consumption and mobility by Bangladeshi youth viewers. It emphasizes that the concept of national identity does not only include passports or borders but also includes the language, memory or shared history. The sympathetic interaction developed by the vlogger which takes the form of sharing food, listening

narrations, and acknowledging suffering forms a transnational Bengali identity which does not adhere to nation states.

This is in the concept of hybridity that has been brought out by Bhabha, where there is identity that exists between spaces. Karachi Bengalis are neither Pakistani nor become Bangladesh citizens, however, they have identity. This also makes a diverse question of being a global citizen simple to the young viewers and makes them aware of the political constraints of mobility.

4.3.4 Learning from the Less Globalized Spaces:

The feeling is completely opposite in “**ভূস্বর্গ পুনাতা**” (YouTube 16) compared to hyper-modern cities. In the video Bhutan is not about luxury, it is about spirituality, monarchy, agriculture and a scenic regulated tourist flow. The subjects that seem respected by the vlogger are the local traditions, religious icons, and architecture since they are compatible with the culture.

This video is another perspective by Bangladeshi students of what success is like no rushing-up-the- Career ladder consumption-based approach. The practice of organized tourism, terraces and farming is alongside new roads and traditional dresses and spiritual attributes. The film depicts this because Robertson (1995) writes that glocalization implies adapting the global trends to the local values rather than substituting them.

The identity negotiation comes in the comments when the vlogger discusses the tourism potentials in Bangladesh. The narrator does not mindlessly idolize Bhutan but attempts to provide some analogies to such destinations as Bandarban, in the hopes that they will grow in a responsible way. It demonstrates a nationally conscious self-reflectivity of youth, due to global exposure.

Sayem 37

4.3.5 Aspiration by Comfort, Not Excess:

The concept of aspiration can be found in Luxurious Sofa Bus Nepal (YouTube 18) but it is not luxury but comfort and convenience. The upscale bus, the low-end hotels, and buffet dinners are a middle-class travel fantasy when one is able to relax without sliding the wallet out of the pocket.

The vlogger focuses on convenience: negotiating hotel prices, deciding on the cheap ones, and complimenting the local cuisine at a low price level. This is a tremendous contrast to the Dubai-style luxury and implies the interest of the girls in Bangladesh in comfort opportunities rather than in luxury.

The presence of other Bangladeshi travellers throughout the area makes movement seem a normal rather than a memorable thing. Traveling is turning into a routine, so we can say that the identity of youth is changing towards experience-oriented instead of survival-oriented without being less cost-conscious, which is a uniquely Bangladeshi interpretation of the global traveling culture.

4.3.6 Identity as Process, not a Destination:

In these videos, youth identity remains to be negotiated and volatile. Travelling does not necessarily transform us into global citizens or forget our relationships with Bangladesh. Rather, identity is determined in pressure back and forth between adoration, criticism, aspiration and belonging.

According to Hall, (1997), the identity is what we are turning into, rather than what we are. These vloggers are cultural interpreters, experiencing the world in a Bangladesh perspective, our humor, emotion and our comparison. We do not merely consume the world we live in but explain it in our own viewpoint.

The presence of the Bangladeshi youth identity in travelling vlogging is therefore, negotiative, reflective and hybrid. They are amenable to global mobility but home oriented. Travel is a process of re-discovering Bangladesh, not getting away.

4.3.7 Youtube comments show that Youth bargains identity

Viewing the comments on the travel vlogs under Md Effiz, they are not simply immediate response, these are live responses, as they document how young Bangladeshi students are trying to make sense of who they are. Tracing the comments on his most recent uploads, we observe quite evident conflict between the international perspective and the domestic fact. This identity negotiation process is the one that goes on in our eyes.

4.3.7.1 Worse than we, Home Comparing and Criticizing.

The majority of the comments compare Bangladesh with the rest of the places. As an example, a comment poster wrote regarding Sri Lanka: “How clean and organized is the city, even in the condition of a bankrupt country, there is no chance that it is better than us (YouTube 17). The other one replied that he began to follow the vlog as it demonstrated the relative vulnerability and danger of his homeland (YouTube 17).

What this informs us about identity: The vlog is made to be a reflection. The audience compares the standards of order and security on the global level, realizes that it is not high enough, and begins doubting its national identity. Both are the proud Bengali and longing for a country that is equal to the one that they observe on the Internet.

4.3.7.2 Travel to Saudi Arabia Now With The Vlogger.

Instead of watching, the viewers themselves attempt to direct the travel itinerary of Md Fizz. There are many remarks opposing him: When will you go to Thailand, Laos, Malaysia, Singapore? (YouTube 17), or When are you finally going to Saudi Arabia? You are a Muslim, come and see you (YouTube 17).

What it informs us about identity: The wanderings of the vlogger are a continuation of the fantasy of those who see him. They fantasize about international exploits, drive him to visit places they may never get to visit physically, and view themselves as a version of themselves, entirely globalized, though only across the monitor.

4.3.7.3 Our Bangladesh -The Continuity of Relations.

The tone usually becomes loving to home even in case of correction or criticism. The words in Our Bangladesh (YouTube 17) and heart infinity are very emotionally attached. The comments seem to greet Md Fizz as he comes back out of Sri Lanka as if it were home eighteen.

What this informs us of identity: Here we are witnessing a hybrid identity at work. These pupils desire a worldwide transformation and at the same time they are patriotic. It's not "either or"—it's both and.

4.3.7.4 We are not even safe in our home country- The Painful Reality.

Even the best comment shows a sharp contradiction: “We are not even safe... And when will Bangladesh be fixed? (YouTube 17).

What this informs us on identity: The commenter does not feel like she belongs to her nation, although she is in it. It is a hard bargain to identity since they are in need of the security that they see in vlogs but are unable to obtain it in their own backyard.

4.3.7.5 The Comfort of “Normal” Travel.

The Nepal bus video is about the cheap, rather than the luxurious. Remarks emphasize the fact that their dreams are realistic travelling, rather gold coffee in Dubai (YouTube 18).

What this tells us about identity: Young Bangladeshi students are bargaining over what sort of global citizen they would like to be someone who can travel comfortably and cheaply and not only a luxury traveler.

4.3.7.6 Summary: The Live Debate: Exploring Identity.

These remarks indicate that identity is not a labelling thing, but a process. The young Bangladeshi students are:

- Making comparisons with their reality to that of the world.
- Keeping up with the journeys of the vlogger.
- Being a patriot in spite of blemishes.
- Dreaming about a better Bangladesh, to the international standards.

The continuous creation of identity performed day by day is also apparent in what happens in the comment but it indicates that travel vlogs are not a reflection per se, but are a place of youth identity, being continuously constructed and constructed.

4.3.7.7 Conclusion

This part demonstrates that Bangladeshi youth strike a balance between global and traditional desire in the process of negotiating their identity during traveling. With comparison, movement, and reflection, youth identity is made, whether it is regarding the current infrastructure in Dhaka, the emotional retrospect in Sri Lanka, or the diasporic reflection in Karachi, spiritual education in Bhutan, or the cheap comfort in Nepal.

Travel vlogging is an indicator of a generation that is becoming a citizen of two plus worlds in the same breath and still retaining their culture. Such a negotiated identity is indicative of the contemporary globalization where aspiration and attachment co-exist and being global does not mean being denser of roots.

Chapter 5

5.1 Discussion of the Major Results:

The lesson that can be learned is that travel vlogs in Youtube are not merely a case of a neutral diary but a structured cultural account. Within every video that have researched, the presentation of destinations is consistently presented in the same way in terms of visual and textual elements: high-end cuisine, branded fashion, modern infrastructure, and recreational lifestyle-oriented living. These trends influence homogeneous global representation of travel in which success depends on consumption and movement.

Simultaneously, the study reveals that local interpretation is also available in vlogging. The language of Bangladeshi, emotional reactions, sense of humor, moral reasoning, and cultural comparisons contribute to the way it perceives the global experiences. This two-sidedness demonstrates that digital media globalization is not any linear process but a tradeoff between world templates and world meaning-making.

These observations are consistent with what Hall (1997) proposes that representation constructs meaning as opposed to being a reflector of the reality. The active influence of the vloggers seen in what they choose and how they choose to present it to the viewers shapes the perceptions towards the culture, modernity and identity in the minds of the viewers. So, travel vlogs are significant cultural sources that form the way the representatives of Bangladesh view the world and themselves.

5.2 Travel vlogging as cultural Pedagogy:

A fascinating thing that was learnt is that travel vlogging serves as cultural pedagogy. Seeing again and again trains the audience on how to behave in an international environment, the desires of the viewers, and the execution of a contemporary identity. Among the things taught in vlogs are how to take it to the airport, how to order food, how to dress, how to talk in English with confidence and how to utilize Google Maps or YouTube itself.

It is an influential informal learning tool. The vlogs on the travels introduce world lifestyles as being natural and achievable as opposed to formal education that may appear as only entertainment. These videos are their visual global citizenship education to the young people of Bangladesh, although it is largely style, mobility, and consumer competence.

This pedagogy is however selective. Structural barriers such as limits on visa processing, poverty, labour slavery, geopolitical conflicts are usually swept under the carpet or flattened. Consequently, the videos educate more aspiration than the reality and this may breed unrealistic aspirations of global mobility and success.

5.3 contradictions between Hybridization and Homogenization:

The paper identifies a major conflict among homogenization and hybridization. On one side, the travel vlogs impose a homogenous aesthetic, the luxury malls, the rooftop pools, the global fashion houses, and high-end food, repeating the visual cues of those locations that are geographically separated to a point that cities almost become identical. This resonates with the concept of a McWorld (1995) area by Barber in which consumerism across the globe homogenizes culture.

Contrarily, there is a bright hybrid front. The hyperlocal activism of vloggers injects the global story with Bangali -English code-switching, jokes, heartfelt moments, food negotiation, and moral philosophizing a process that Bhabha (1994) describes as a third space, not replacing but creating new meanings through interaction.

These two forces do not cancel, rather they exist together. Vlogging equalizes the aesthetic realm at the same time maintaining individual experiences and plot lines. This trend reflects the idea of glocalization introduced by Robertson (1995) according to which global forms do not reach the local market wholesale.

5.4 Youth and Cultural Identity Implications in Bangladesh:

The statistics raise significant identity concerns to Bangladeshi students and youths. Vlogs create an image of global citizenship as an open, reachable persona the ability to speak fluent English, digital prowess, and cultural assurance are indulged desires.

But the Bangladeshi is not going to vanish. Allusions to Bangladesh in terms of language, emotional attachment, moral speculations and cultural pride remain primary. The identity appears to be dynamic and that identity is an emergent and continuous process as Hall (1997) asserts.

Simultaneously, the investigation cautions that the world identity decision-making can be skewed and moved towards consumption to the detriment of more significant values like community, work, and history. Young people may begin to equate success with their status of visibility, their level of expenditure as well as the similarity of their life-style to a world-wide pattern instead of standing up in defence of cultural distinctiveness and social responsibility.

5.5 Contribution to Media and cultural studies:

This paper is important to media and cultural studies since it provides a global south account of the digital travelling culture. The bulk of literature is based on Western influencers, or tourism promotion, but in this case the paper demonstrate how Bangladeshi vloggers localize and rebrand international media types in setting up post-colonial, developing localities.

The research contributes to the topic of globalization by demonstrating that homogenization and hybridity could exist in the same media texts. The paper does not describe them as conflicting, but rather we show that both processes continue to be interconnected in the digital travel culture. Lastly, the paper contextualizes the Youtube travel aspect of vlogging into the daily practices of cultural mediation, showing how the digital media influences the ideals of aspirations, identity, and meaning via the most basic daily activities of eating, joking, speaking, and moving. It emphasizes the significance of analyzing digital platforms as institutional technologies, and as institutions of culture influencing contemporary life.

Thus, this chapter demonstrates that travel vlogging is a complicated cultural practice and it informs, inspires, socializes and bargains identity simultaneously. The dynamics are central in

critically examining the increasing presence of the digital media in the identity formation of the Bangladeshi youth.

Chapter 06: Conclusion

The paper examined the impacts of Youtube travel vlogs on place, identity, aspiration and belonging among the young people in Bangladesh. Through watching the vloggers such as Nadir On The Go, Salahuddin Sumon and Md Fizz, it is understood that these videos are not just some pieces of film and video on diary, they are cultural writings that contribute toward the formation of the world and individuality.

The review shows that even though they cause a world homogeneity by repeating shots of consumerism and luxury, they create space in which the local can interpret and reflect and also bargain their cultures. Travel vlogging is therefore something that leads to both homogenization and hybridization, and is also central to creating new youth identity formations.

It stands on the believe that the cultural impact of travel vlogs is not direct and straightforward. Based on the theories of Hall, Bhabha, Robertson, Boyd-Barrett and Barber it could observe that it is tension, contradiction, negotiation and not only narrative that drives it.

6.1 Finding and Discussion Introduction:

The observation of the Youtube travel vlogs is that it is a strong promotion of a form of cultural homogenization. The thumbnails and plots of various countries are practically the same, particularly when one is viewing Nadir On The Go. He continues to re-demonstrate the same high-end food, high-end attire, airport lounge, mall, rooftop pools, and recreational areas and make them appear as the ultimate vacation destination regardless of the location.

This repetitiveness makes the world a big checklist of nice trip locations. The paper does not evaluating places based on their history or culture, it is how well the places adjust to a global consumer lifestyle. That is simply what the article described by Barber back in 1995 as the McWorld concept the places become similar because they are operating in the same market around the world.

The pictures are not only reflected reality, but are in fact making what is modern, cool and successful, the very concept of that discussed by Stuart Hall in 1997. Food is graded based on the price and presentation, as opposed to taste. As time goes by, this imagery building is used to create a global consumerist to viewers.

However, the paper also concludes that travel vlogging is not an entirely homogenizing trend. One of the greatest contributions of this piece of work is to demonstrate the ways of manifestation of hybridization and glocalization in the vlogs, particularly the vlogs of Salahuddin Sumon and Md Fizz. Their videos involve journeys across the globe in Bangladeshi language, local emotions, comedy and decency.

The use of the languages; switching between Bangla and English, local comparisons, jokes and emotional storytelling allows the audience to relate foreign culture with something familiar. That is where the global and local cultures meet to produce the new meanings according to the theory of the third space (Homi Bhabha, 1994). These vlogs do not wholesale imitate the global culture; they do not denounce it and also they do not ignore the global experiences and customize them to the background knowledge.

Hybridization appears in the ordinary instances. It is not that food is consumed and it is talked about. Humor assists in the erasing the cultural differences and makes them human. Terror, uneasiness, and powerlessness are shown and notion of free international movement is shattered. These results support the concept of glocalization suggested by Robertson (1995) according to which local circumstances remodel global forces.

The other important factor is the way the youth identity is created. The videos constantly create a global citizen image. It is not a legal right or politics but it is a way of life, with good command of the English language, computer literacy, travelling experience, and feeling at home even in a foreign environment.

To the youths in Bangladesh, these pictures open up their dreams and prospects. They suggest that by being mobile, visible, fierce on information retrievals, socialization mediums, such as Youtube, you can become a part of the world. The media logic always motivates this wish. The global citizenship concept is experienced to be reachable by consuming, traveling, and branding themselves, with the guardian problems of visa restrictions, economic polarities, and global powerhouses being muted.

This is an unfulfilled and media-inspired wish in the course of the research. Nevertheless, international ambitions do not obliterate that of the area. The whole content of all three vloggers is rooted in Bangladeshi references. Bangladeshi identity is never lost but is reconstructed using language, emotional comparison, and morality. In this instance, identity is becoming not an object category as postulated by Hall.

6.2 Recommendations:

Some suggestions are presented based on the findings.

To begin with, travel vloggers must keep in mind that they are cultural communicators. Luxury and spectacle appeal to the viewers, yet, not to flatten culture, they may include more background, local voices, and history. The marginalized or sensitive areas should also be given special attention when it comes to ethical representation.

Second, the practice of media-literacy education is also a necessity among the Bangladeshi youth. The adolescents must be made to wonder how desire, success, and modernity are manufactured in travelling videos. They could use the perspective of viewing Youtube as not entertainment but also as a domain of culture that can be used to evaluate the global media in a critical way.

Third, cultural institutions and policymakers might assist creators to concentrate on heritage, sustainability and community narratives. That might put the consumer-led travel content and a more responsible representation in a balance.

6.3 Limitations:

There are some limitations of this study. To start with, it uses qualitative analysis, which is highly interpretative but does not imply the immediate audience only some selected comments are analyzed as evidence for identity negotiation. The opinion and behavioural impact of the viewers was not empirically measured.

Second, the research study examined three vloggers who are Bangladeshi. Although they are representative, it cannot be extrapolated to all audience experiences and all the vloggers in Bangladesh.

Third, the comparison has not been done on platform algorithms, sponsorships, and monetization techniques that also predict visibility and representation.

6.4 Further Research:

Future research could be an analysis of response to the audience, where interviews or surveys are conducted to understand how the young people in Bangladesh feel about travel vlogs in their lives. The comparison with the vloggers in other countries may also demonstrate how the national context influences the global travel stories.

The political economy of travel vlogging, including algorithms and brand partnerships could also be studied in the future. Researching the environmental and ethical effect of digital tourism would also be a benefit.

References:

- Abbas, Q., Ahmad, R. W., Hassan, A. A. U., & Ahmed, D. (2024). Vlogging Culture in Pakistan and Its Impact on the Society. *Competitive Research Journal Archive*, 2(04), 388-402.
<https://thecrja.com/index.php/Journal/article/view/71/75>
- Anand, P. (2024, March 10). The flip side of cultural globalization. *The Global Observer*.
- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
- Balogun, T., & Antuoture, P. (2024). The dynamics of cultural homogenization in the global era. *Journal of Global Studies*, 15(2), 45-67. <https://doi.org/10.1234/ogs.2024.12345>
- Bhandari, N. B. (2022). Homi K. Bhabha's Third Space theory and cultural identity today: A critical review. *Prithvi Academic Journal*, 5(1), 171–181. <https://doi.org/10.3126/paj.v5i1.45049>
- Barber, Benjamin. *Jihad vs. McWorld*. Times Books, 1995. Reviewed in *Harvard Journal of Law & Technology*, vol. 9, no. 2, Summer 1996, pp. 381–384.
- Boyd-Barrett, Oliver, and Tanner Mirrlees, editors. *Media Imperialism: Continuity and Change*. Rowman & Littlefield, 2020.
- Das, D., Gandhi, D., & Semaan, B. (2024). Reimagining communities through transnational Bengali decolonial discourse with YouTube content creators. *Proceedings of the ACM on Human-Computer Interaction*, 8(CSCW1), 1-36. <https://doi.org/10.1145/3637356>
- Doezema, N. T. (2023). Polyscopic Spectatorship, Creative Cartography, and Post-Cinematic Refractions in the Age of Neo-Liberal Travel: An Investigation of YouTube Travel-Vloggers.
https://digitalrepository.unm.edu/fll_etds/163/
- Giddens, A. (2000). *Runaway world: How globalization is reshaping our lives*. Routledge.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. NYU Press, 2006. p. 3.
- Judijanto, L., & Al-Amin. (2024). The role of social media in cultural identity formation: A literature review. *Mushaf Journal : Jurnal Ilmu Al Quran dan Hadis*, *4*(3), 458–464.

- Sizan, M. H., Latif, W. B., & Karim, M. M. (2022). Travel vloggers as a source of information about tourist destination: A study in Bangladesh. *Webology*, 19(2), 690-713. [https://www.webology.org/data-cms/articles/20220202070707pmwebology%2019%20\(2\)%20-%2060.pdf](https://www.webology.org/data-cms/articles/20220202070707pmwebology%2019%20(2)%20-%2060.pdf)
- Silaban, P. H., Chen, W.-K., Nababan, T. S., Eunike, I. J., & Silalahi, A. D. K. (2022). How travel vlogs on YouTube influence consumer behavior: A use and gratification perspective and customer engagement. *Human Behavior and Emerging Technologies*, *2022*, Article ID 4432977. <https://doi.org/10.1155/2022/4432977>
- Statista. "YouTube Usage Statistics: Monthly Active Users 2024." Statista, 2025 https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/?srsltid=AfmBOOrKLsDVXOnD_A6dTxtmqGnQax_38CTXPwQGUSU28eXRWPuhP8Vw
- Scolari, Carlos A. Media Ecology: Exploring the Metaphor to Expand the Theory. *Communication Theory*, vol. 22, no. 1, 2012, pp. 23–37.
- The Financial Express. "The Rise of Travel Vloggers in Bangladesh."
- Nwankwo, F. C., and G. Arimitan. "The Internet as a Global Tool for Homogenization and Hybridization." *Innovative Journal of Science*, vol. 2, no. 2, 2021, pp. 18–33.

Youtube Video References:

1. Nibras, N. [Nadir On the Go]. (2024, June 27). শুধুমাত্র দুবাইতে যা সম্ভব 🇦🇪 [Video]. YouTube. <https://youtu.be/XpbLUetjEmM?si=II5tO4EO7L5Tmx3b>
2. Nibras, N. [Nadir On the Go]. (2025, November 1). এশিয়ার গোপন রাজ্যে যেখানে সবাই ধনী 🇲🇻. YouTube. https://youtu.be/8cIfn7RPDys?si=5AXB_oemmUiGuvF
3. Nibras, N. [Nadir On the Go]. (2025, September 26). মালয়েশিয়া ৬১০,০০০ লাক্সারি চ্যালেঞ্জ [video] YouTube. <https://youtu.be/1ihRrpVFL9o?si=l7aQ4-BKEQ1Lv00p>
4. Nibras, N. [Nadir On the Go]. (2025, February 17). পৃথিবীর সবচেয়ে ধনী শহর কেন সবাই ছেড়ে দিচ্ছে [Video]. YouTube. <https://youtu.be/PDDOsTa6LiU?si=7XL1Ojz7NimoTeZI>
5. Nibras, N. [Nadir On the Go]. (2025, November 14). আফ্রিকার সবচেয়ে ধনী দেশে গেলাম [Video]. YouTube. <https://youtu.be/MICYnRdO1bs?si=k4uu6zNuIvaUPJgK>
6. Nibras, N. [Nadir On the Go]. (2024, July 5). সবচেয়ে ধনী আরব দেশে এক দিন 🇲🇪 [Video]. YouTube. https://youtu.be/pw9AGVE3BU4?si=bWk58bJ6_kC-Y9Y6

7. Sumon, S. [Salahuddin Sumon]. (2025, December 25). **সেন্টমার্টিনের সৈকতে সৌন্দর্য, অন্দরে বস্তু কেন? || Saint Martin Island [Video]**. YouTube. <https://youtu.be/Y8ANHwuL9O0?si=GcBJPYsZljifXaF8>
8. Sumon, S. [Salahuddin Sumon]. (2025, December 16). **শাহপরীর দ্বীপের জেলপল্লীতে বিরাজ করছে অ'প'হরণ আ'ত'ঙ্ক || Fishing Village in Shah Porir Dwip [Video]**. YouTube. <https://youtu.be/CcjsVkHiDqM?si=6plG-jAPeyO7lyhI>
9. Sumon, S. [Salahuddin Sumon]. (2025, September 11). **গোবি মরুভূমির যাযাবরদের তাঁবুঘরে রাত কাটালাম || Gobi Night || Mongolia [Video]**. YouTube. <https://youtu.be/FlJTE-cDERU?si=ugxjxP34s8sLXNl6>
10. Sumon, S. [Salahuddin Sumon]. (2020, October 20). **চীনের গুয়াংশি প্রদেশের অপরূপ সৌন্দর্য আর জীবনের গল্প || Beauty of Guangxi || China [Video]**. YouTube. https://youtu.be/Z7o6JyONFiw?si=S4GBJY_h_UPHLxEM
11. Sumon, S. [Salahuddin Sumon]. (2024, December 8). **তিব্বতের পাহাড়ি জনপদের অপরূপ সৌন্দর্য || Yamdrok Lake || Kambala Pass || Tibet [Video]**. YouTube. https://youtu.be/LdNv_jdyx4k?si=vck-uDkXYWnTmoF1
12. Sumon, S. [Salahuddin Sumon]. (2025, November 4). **ভিসা ছাড়াই যেভাবে থাইল্যান্ড থেকে লাওসে গেলাম || Travel To Laos Without Visa[Video]**. YouTube. <https://youtu.be/sHJI9F4vp6I?si=ikN23OoO42p2pi5n>
13. Rahman, M. [Md Fizz]. (2023, November 20). **Modern Dhaka Gulshan || Supercar Vlog || বাংলাদেশের সবচেয়ে ধনী শহর গুলশান দেখে অবাক[Video]**. YouTube. <https://youtu.be/U-AOkhDFJLg?si=ZXNN0pyEFHJZDYHE>
14. Rahman, M. [Md Fizz]. (2023). **Dhaka Metro Vlog || Uttara To Motijheel || ভারত থেকে এসে ঢাকার মেট্রোরেল ভ্রমণ করলাম. [Video]**. YouTube. <https://youtu.be/S0ivWmidDhg?si=vEIUEFd4NpprV8aW>
15. Rahman, M. [Md Fizz]. (2025, January 14). **Mini Bangladesh In Pakistan || পাকিস্তানের করাচিতে ৩০ লাখ বাঙালি কেমন আছে দেখুন [Video]**. YouTube. <https://youtu.be/-ocSIqqB1Ww?si=P6SpT2qIo-Xz9tC9>
16. Rahman, M. [Md Fizz]. (2025, December 12). **ভুটানের ভূস্বর্গ পুনাখা || Thimpu To Punakha || ভুটানের সবচেয়ে সুন্দর যাত্রা পুনাখা ভ্রমণ Ep-3 [Video]**. YouTube. <https://youtu.be/EF4qkDMe9P4>
17. Rahman, M. [Md Fizz]. (2025, December 25). **Sri Lanka To Bangladesh || শ্রীলঙ্কা থেকে অবশেষে বাংলাদেশে চলে আসলাম [Video]**. YouTube. <https://youtu.be/aGfg28JG65w>
18. Rahman, M. [Md Fizz]. (2025, September 28). **Luxurious Sofa Bus Nepal || Pokhara To Kathmandu || নেপালের বিলাসবহুল সোফা বাসে কাঠমান্ডু ভ্রমণ Ep-5 [Video]**. YouTube. <https://youtu.be/magB8-d3WKM>

