A Study on the Use of Vulgar Language in Bangladeshi Web Series on OTT Platforms

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Abstract
This study explores the prevalence of vulgar language in Bangladeshi web series on Over The Top (OTT) platforms and how and why this language is used in Bangladeshi web series, and its cultural implications. In unfiltered narratives, web series as a medium have obsoleted the entertainment landscape. Using Stuart Hall's representation theory, and a qualitative analysis of *Shaaticup*, *Myself Allen Shwapon* and *Kacher Manush Dure Thuiya*, the study categorized vulgar expressions into thematic contexts such as frustration, anger, threats, humor, and sadness. This analysis reveals that this language is a narrative tool used to increase realism, illustrate socio-economic struggle, and reinforce gendered power dynamics. While slang is true cultural authenticity, it's also about a grey area for the normalization of slang, and where it might lead to a broader societal impact, a younger generation may be exposed to. This work unpacks the intersection of language, culture, and representation in digital storytelling and contributes to media studies by looking at the psychological and social effects of OTT content on its audience.

Keywords: vulgar language, cultivation theory, representation theory, slang

Introduction
Mass media serve as both a mirror of society and a powerful shaper of public consciousness. While it often reflects social realities, its influence goes deeper, shaping attitudes, perceptions, and psychological responses. Web series and online video content significantly impact viewers either directly or indirectly (Dhiman, 2023). Through their narratives, dialogues,

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and messages, mass media hold the ability to influence both individual and collective mentality. Web series resemble television soap operas in their episodic structure, but the medium and diversity of content differ greatly. Gupta (2023) defines web series as short videos or episodes released on online platforms in a sequential manner to narrate a story. In Bangladesh, OTT platforms have transformed entertainment culture by enabling users to watch content anytime and anywhere, unlike traditional television.

Over-the-top (OTT) platforms deliver content through the internet rather than cable or satellite services. Their rapid growth is linked to technological progress and changing viewing habits (Dhiman, 2023). Bangladesh has experienced significant advancements in smartphones, smart TVs, and internet connectivity, increasing access to online content (Hossain, 2022). This growth has encouraged local platforms such as Chorki, Binge, Toffee, BanglaFlix, Bioscope, and others to expand their web-based content (Hossain, 2022). With this expansion, the increased use of vulgar, abusive, and slang language in Bangladeshi web series has become a major concern. Language is essential for expressing ideas and emotions (Nuraeni & Pahamzah, 2021). Vulgar and slang expressions are considered informal vocabulary and are often avoided in formal contexts due to their offensive or shocking nature. However, such language is becoming increasingly common across OTT content. Web series are especially popular among Generation Y and Z viewers (Gupta, 2023), many of whom engage in binge-watching—a growing behavioral trend associated with OTT platforms (Rashmi & Jain, 2023). Continuous exposure to harsh language raises concerns that younger audiences may unconsciously adopt and normalize these expressions in daily communication.

This trend spans multiple genres, indicating widespread acceptance among content creators. As Gupta (2023) notes, verbal patterns in popular web series reveal a noticeable rise in abusive and derogatory language, highlighting the need to examine their prevalence and potential social effects.

Background of the study

"With great power comes great responsibility," a proverb popularized by Stan Lee in Marvel's Spider-Man, reflects the growing influence of OTT platforms, which must be used responsibly to avoid harmful societal impacts. The rise of over-the-top (OTT) platforms has significantly

transformed Bangladesh's entertainment landscape, with 67% of subscribers using them as their primary entertainment source (Mursalin et al., 2017). Popular platforms such as Bongo, Hoichoi, and Bioscope now serve millions, including Bongo's 4.3 million Bangladeshi subscribers (Chowdhury, 2021). Pi Strategy reported over 200,000 Netflix users by 2019, while Netflix generated around 21.6 million USD from Bangladesh (Shayan, 2020).

Bangladesh's rapidly expanding digital infrastructure further supports OTT growth. With 182.92 million mobile users and 113.90 million mobile internet subscribers (BTRC, 2022), the potential viewership for streaming services is vast. Despite this popularity, academic research on OTT content—particularly on vulgar language—remains limited. Dhiman (2021) noted that viewers are drawn to story, dialogue, adult scenes, and abusive language, highlighting the importance of studying such content. Since language shapes attitudes and perceptions (Nuraeni & Pahamzah, 2021), analyzing vulgar expressions becomes essential. This study aims to fill this research gap by examining the use of vulgar language in Bangladeshi web series and exploring its societal implications.

Research Questions
1. What are the prevalent types of vulgar language (e.g., slang, explicit content, abusive language) used in Bangladeshi web series on OTT platforms?
2. What are the contexts in which vulgar language is most commonly employed in Bangladeshi web series?
3. How does the use of vulgar language in Bangladeshi web series reflect and influence cultural norms and audience perceptions?

Literature Review
For decades, scholars have examined the prevalence, effects, and socio-cultural implications of vulgar language in media content. With the rise of Over-the-Top (OTT) platforms, content creators now have greater freedom to experiment with language and representation, renewing academic interest in explicit language within digital media.

Psychological Impact and Cultural Influence of OTT Platforms
Sadana (2021) argued that the media strongly shape culture, influencing society beyond entertainment, education, and information. As web series

gain popularity among technologically adept generations, studies indicate significant effects on behavior, language, psychology, and health. Karim and Akhtar (2020) found that young people increasingly depend on web series for entertainment and tend to learn from what they watch. His findings reveal that web series contribute to violent behavior, influence language, and correlate with rising smoking and drinking habits among youth. Additionally, issues such as obesity, depression, and eye diseases appear more common among heavy consumers. Many respondents also believed that web series undermine societal ethics, culture, and values.

Tengeh and Udoakpan (2021), using Uses and Gratification Theory, highlighted that the growth of OTT services in South Africa is tied to decreasing broadband and device costs, which influence viewing habits. Dhiman's (2021) study on Indian youth found that violent, sexual, and abusive OTT content negatively affects psychosocial health, especially among children and teenagers, who tend to absorb and imitate language and behavior from such content. Similarly, Bhadra and Singh (2022) observed that media exposure negatively impacts cognitive development, affecting communication and critical thinking.

Reasons for OTT Platforms' Popularity

Kumari (2020) identified affordable internet as a key driver of OTT growth, along with convenience, customization, and lower costs. In Bangladesh, Hossain (2022) noted that portability, ease of use, and access to international content significantly attract users. Global studies by Menon (2022), Sadana and Sharma (2021), Camilleri and Falzon (2021), and Dasgupta and Grover (2019) similarly highlight mobility, convenience, and content variety as major factors in OTT adoption. During the COVID-19 pandemic, Patnaik et al. (2021) reported a dramatic increase in OTT consumption in India, as people preferred at-home entertainment over theatres.

OTT Consumption Patterns

Dasgupta and Grover (2019) found that movies and web series are the most consumed OTT content types. Tiwari and Rai (2021) observed that many users subscribe to multiple platforms simultaneously. Gangwar et al. (2020) noted that mobile phones and laptops are the most common devices for viewing OTT content. In Korea, Kim et al. (2016) found that the

market follows a "principle of niche," with YouTube offering instant gratification while Pay TV retains a strong audience base.

Emergence and Commercialization of OTT in Bangladesh

Bangladeshi OTT research remains limited. Hossain (2022) categorized platforms into global services (Netflix, Prime Video), foreign-origin platforms operating locally (Hoichoi, Binge), and local providers (Chorki, Bioscope, Bongo). Rashid (2022) attributed the rapid rise of OTT consumption to internet expansion and shifting entertainment attitudes. Khan (2021), analyzing Binge, noted challenges such as limited original content and piracy.

Vulgar and Violent Content in OTT

Scholars highlight concerns over exaggerated violence and vulgarity. Chattopadhyay (2020) argued that web series often amplify sex, profanity, and aggression, negatively influencing viewers. Gupta (2023) similarly found rising trends of abusive and obscene language across OTT platforms.

Despite growing international research, there remains a substantial gap in examining vulgar language within Bangladeshi OTT content. Existing studies primarily examine user behavior and platform adoption, while overlooking linguistic representation. Given Bangladesh's unique cultural and linguistic landscape, dedicated research on explicit language in local OTT content is urgently needed.

Theoretical Framework

This research is grounded in Representation Theory and Cultivation Theory, both essential for examining how vulgar language in Bangladeshi web series on OTT platforms reflects societal norms, cultural narratives, and audience behavior. These theories explain how the media shape perception and meaning, particularly in relation to language, power, and identity. Stuart Hall's (1997) Representation Theory clarifies how media constructs meaning, making it relevant for analyzing how vulgar language in Bangladeshi web series reflects and influences culture and audience perceptions. In this study, the use of vulgar expressions is viewed not merely as stylistic but as a narrative and cultural device used to build characters and represent social realities. Through this lens, series such as *Shaaticup*, *Kacher Manush Dure Thuiya*, and *Myself Allen Shwapon* illustrate how language expresses emotions like frustration, anger, humor,

or threats, and how slang reveals embedded hierarchies and ideologies. Representation Theory also highlights how such language may reinforce or challenge patriarchal norms, especially in gendered slang.

Cultivation Theory further supports this study by explaining how prolonged exposure to vulgar language can shape audience attitudes and normalize abusive expressions. Frequent use of slang like *Madarchod* and *Chodanir Poa* may desensitize young viewers, integrating such language into everyday communication. Together, these theories clarify the broader cultural and behavioral implications of vulgar language in Bangladeshi OTT content.

Methodology
This research employed a mixed-methods approach, integrating both quantitative and qualitative analyses to examine the portrayal of vulgar language in Bangladeshi web series. The quantitative component focused on identifying the frequency of vulgar expressions, their contextual usage, the roles and relationships of the speakers, and the communicative purposes they served. This provided measurable and systematic data. The qualitative component, on the other hand, enabled deeper exploration of textual and audio-visual elements, offering nuanced interpretations of how vulgar language functions within specific narrative and cultural contexts. Together, these approaches ensured a comprehensive understanding of language use and its media implications.

Method: A content analysis method was used to systematically examine the selected web series for vulgar language. Content analysis enabled the identification of patterns, themes, and meanings within the material, revealing how vulgar language is represented and framed.

Research Area: The study focuses on vulgar language in Bangladeshi OTT content, specifically in web series released on the Chorki platform.

Population and Sampling: The population consists of all content available on Chorki. Purposive sampling was used to select three web series—*Myself Allen Shwapon*, *Kacher Manush Dure Thuiya*, and *Shaaticup*. These were chosen to ensure diversity in genre, narrative style, and audience reach.

Data Collection: Data collection involved watching all episodes of the selected series and identifying instances of vulgar language. A coding sheet was prepared to manually record dialogue transcripts, timestamps, usage context, and associated themes, ensuring a holistic dataset.

Data Analysis: Quantitative analysis involved counting vulgar expressions and categorizing them by scene type, speaker role, relationship, and purpose. Microsoft Excel and Office tools were used to identify patterns and frequency. Qualitative thematic coding was then applied to interpret recurring themes, emotional tones, and cultural implications.

Data Presentation: Findings were presented through coding sheets, tables, and descriptive summaries, offering clear visualization and interpretation of the results.

Quantitative Results

Frequency of Vulgar Language in Shaaticup

In *Shaaticup*, a total of 78 instances of vulgar language were identified. This high frequency indicates that vulgar expressions are integral to shaping the series' tone, realism, and character interactions. The contextual distribution reveals how these expressions function across different narrative moments.

Scene Type	Frequency	Percentage
Casual	30	39%
Conflict	24	31%
Tension Building	12	15%
Fight	5	7%
Other	7	8%

Table 1: Contextual usage according to scene

Table 1 shows that Casual (39%) and Conflict (31%) scenes account for most of the vulgar language. Casual scenes, making up 30 instances (39%), include interactions among friends, partners, and criminals where terms like *Putki* and *Besshar Beta* are used to express sarcasm, irritation, or informal bonding. Conflict scenes contribute 24 instances (31%), where characters use vulgarity during clashes and altercations, heightening emotional tension. Tension-building scenes account for 12 instances (15%), typically leading up to dramatic confrontations. Fight scenes include 5 instances (7%), reflecting extreme anger or intimidation. The remaining 7 instances (8%) fall into miscellaneous contexts such as information-sharing or emotional vulnerability.

Speaker Role	Frequency	Percentage
Supporting	42	54%
Villain	11	14%
Protagonist	12	16%
Police	5	7%
Other	8	9%

Table 2: Speaker Role and Relationship

The speaker distribution also reveals significant patterns. Supporting characters account for 54% of all vulgarity (42 instances), using these expressions to portray frustration, dominance, or emotional instability. Protagonists contribute 16% (12 instances), often reflecting their struggle, assertion of power, or emotional volatility. Villains use 14%, demonstrating how vulgarity enhances their threatening presence. Police account for 7%, typically during confrontational dialogue, while Other roles contribute 9% to depict various social dynamics.

Purpose	Frequency	Percentage
Anger/Frustration	44	56
Power/Intimidation	20	25
Casual Humor	14	19

Table 3: Purpose of language

In terms of purpose, the majority (56%) reflects anger and frustration. Terms such as *Madarchod* and *Besshar Beta* intensify conflicts and communicate mental pressure. Power and intimidation account for 25%, especially in villain–victim or police–criminal interactions, where vulgarity becomes a tool of dominance. Finally, 19% appears in humorous or sarcastic contexts, adding realism to social interactions. These findings collectively indicate that vulgarity in *Shaaticup* is purposeful, character-driven, and strongly embedded in emotional expression and power relations.

Frequency of Vulgar Language in Kacher Manush Dure Thuiya
In *Kacher Manush Dure Thuiya*, 11 instances of vulgar language were recorded, far fewer than in *Shaaticup*, yet still impactful within the narrative. Here, vulgarity is used more selectively but strategically to highlight interpersonal tensions and emotional expressions.

Scene Type	Frequency	Percentage
Fight	5	45.5%
Quarrel	4	36.4%
Funny	1	9.1%
Fun	1	9.1%

Table 4: Contextual usage according to scene

As Table 4 shows, fight scenes account for 45.5% (5 instances), making them the most common context. During confrontations—such as disputes between the protagonist and the landlord—terms like *Beyadob* and *Batpaar* escalate the tension. Quarrel scenes (36.4%) include domestic disagreements and sibling disputes, where expressions like *Behaya Meye* communicate anger and emotional strain. Vulgarity also appears in lighter scenes: Funny (9.1%) and Fun (9.1%) contexts include humorous remarks such as *Shalar Chapabaz*, used in self-mockery or friendly teasing.

Speaker Role	Frequency	Percentage
Protagonist (Hero)	5	45.5%
Supporting Characters	3	27.3%
Protagonist (secondary)	2	18.2%
Villains	1	9.1%

Table 5: Speaker roles and relationships

Speaker roles further clarify usage. The protagonist (hero) accounts for 45.5%, using terms like *Chudir Vai* and *Batpaar* to express frustration toward peers or authority figures. Supporting characters contribute 27.3%, often in casual or humorous interactions such as the use of *Hoga*. Protagonist (secondary) accounts for 18.2%, while villains contribute 9.1%, often employing terms like *Herochoda* to intimidate or assert dominance.

Purpose	Frequency	Percentage
Anger	4	36.4%
Frustration	3	27.3%
Humor	2	18.2%
Threat	2	18.2%

Table 6: Purpose of language

Purpose-wise, anger is dominant (36.4%), emphasizing confrontational dynamics. Frustration (27.3%) includes complaints in daily struggles or disputes. Humor and threat each account for 18.2%, showing the dual role of vulgarity in both easing tension through comedy and intensifying it through intimidation. Although fewer in number, these expressions significantly shape character portrayal and narrative realism.

Frequency of Vulgar Language in Myself Allen Shwapon

In *Myself Allen Shwapon*, 21 instances of vulgar language were found, representing a moderate frequency compared to the other two series. Here, vulgarity functions as a tool for emotional expression, conflict intensification, and humor.

Scene Type	Frequency	Percentage
Fight	7	33.3%
Tension	5	23.8%
Casual	6	28.6%
Other	3	14.3%

Table 7: Contextual usage according to scene

Table 7 shows that fight scenes dominate with 33.3% (7 instances). Phrases like *Khankir Poa* are used during confrontations to assert aggression or dominance. Tension-building moments account for 23.8% (5 instances), where expressions like *Magir Pola* heighten anticipation and emotional density. Casual scenes contribute 28.6% (6 instances), capturing informal conversations where slang such as *Shalar Beta* conveys sarcasm, annoyance, or playful mockery. Other contexts (14.3%) include emotional or reflective moments where vulgarity is used sparingly but meaningfully.

Speaker Role	Frequency	Percentage
Protagonist	13	61.9%
Supporting Characters	6	28.6%
Villains	2	9.5%

Table 8: Speaker roles and relationships

Speaker roles indicate that the protagonist is responsible for 61.9% of vulgarity (13 instances), reflecting their emotional intensity and central involvement in conflicts. Supporting characters account for 28.6%, mostly

using vulgarity in casual or humorous exchanges. Villains account for 9.5%, using harsh terms to threaten or provoke the protagonist.

Purpose	Frequency	Percentage
Anger	8	38.1%
Frustration	6	28.6%
Humor	4	19.0%
Threat	3	14.3%

Table 9: Purpose of language

Regarding purpose, anger accounts for 38.1%, making it the most common function. Frustration follows with 28.6%, often tied to feelings of helplessness or emotional buildup. Humor constitutes 19%, with slang providing comedic relief. Threats (14.3%) mainly come from antagonistic characters, reinforcing power dynamics and conflict escalation. Overall, vulgarity in this series serves multiple narrative and emotional purposes, contributing significantly to character development and scene intensity.

Thematic Analysis
This thematic analysis explores the nuanced and contextually rich portrayal of vulgar language across the three selected Bangladeshi web series—*Shaaticup*, *Kacher Manush Dure Thuiya*, and *Myself Allen Shwapon*. The analysis highlights how slang in these series reflects emotional states, relational dynamics, cultural norms, and gendered interactions, and emphasizes how vulgarity is deployed as a multifaceted tool in both urban and rural Bangladeshi contexts. By examining frustration, anger, threats, humor, sadness, fear, and gendered dynamics, this section demonstrates how vulgar language contributes to narrative realism, character construction, and audience engagement, situating the findings within Stuart Hall's Representation Theory (1997) and the broader sociolinguistic context, which is also evident in studies of Karim (2018), Karim and Akhtar (2020), and Rahman (2016).

 Frustration: Frustration in Shaaticup emerges in high-stakes situations where characters struggle against systemic oppression, socioeconomic constraints, and their own limitations. Repeated slangs, including *Putki*, *Chudse*, *Gudmaranir Beta*, *Besshar Beta*, *Gaar*, *Sheta*, *Roak Chodano*, *Ventara Chodano*, *Besshar Chele*, *Putkite Debo*, *Chodacchis*, *Langta*, *Hol*, *Goa Mara*, *Bara*, *Madarchod*, *Shuyorer Baccha*, are used to externalize

emotional tension and amplify the intensity of their struggles. For instance, in the dialogue, "*Market Chudse baba, tui ekhon kachor kachor korchis kan?*", a supporting character vents frustration over a collapsing drug market, with *Chudse* highlighting his powerlessness and transforming it into verbal aggression. Similarly, "*A gudmaranir beta, besshar beta gota market a kothao mal nei, BDI tara koreche*" conveys desperation against systemic interference, using *Gudmaranir Beta* and *Besshar Beta* to emphasize emotional strain. Police officers also vocalize frustration through slang, as in "*Oi Madarchod er akta information Jodi Baire Jay,*" showing how vulgarity bridges professional authority and personal exasperation. By embedding these slangs, *Shaaticup* depicts the raw, unabated socio-economic struggles of rural communities where aggressive language functions as a survival tool. As Karim (2018) notes, Bangladeshi rural culture normalizes vulgar language as an emotional outlet in working-class settings. Hall (1997) frames this narrative realism as a tool to engage audiences with socio-political dynamics while humanizing characters.

In *Kacher Manush Dure Thuiya*, frustration manifests as relational and personal conflict. Urban youth slang like *Baal* and *Shala* convey irritation and emotional tension. The protagonist's line, "*Ei baal hide korbo ki ami? bolar somoy hoy nai, sujog hoynai,*" reflects his inability to manage romantic disputes, while "*But ami shala ego wala fokir*" conveys defiance against societal judgment. Here, slangs reflect middle-class urban linguistic habits, grounding emotional authenticity (Karim & Akhtar, 2020; Hall, 1997).

In *Myself Allen Shwapon*, frustration is dark and layered, reflecting betrayal, desperation, and systemic failure. Slangs like *Shalar Beta*, *Madari*, and *Magir Pola* express complex emotional states. For instance, "*Moulavi Shaheb to arek madari*" conveys disillusionment with hierarchical structures, while "*Akta Magir Pola Phone Dhore na?*" illustrates betrayal within criminal networks. These slangs depict precarious trust and moral ambiguity, humanizing characters while reflecting criminal subculture norms (Rahman, 2016; Hall, 1997).

Anger: Anger in *Shaaticup* is overt, visceral, and culturally contextualized, expressed through slangs such as *Khankir Chawal*, *Shuyorer Baccha*, *Madarchod*, *Lotir Chawal*, *Baal Chera*, *Furti Choday*, *Kuara Chodano*, *Gusti Chudi*, *Gudpakami*, *Besshar Chela*, *Putki Mara*, *Chudi*, *Besshar Beta*, *Bokachoda*. For example, in "*Madarchod amar maal khaiya dey, Khankir chawal er ato sahosh?*" a villain channels anger over stolen

drugs, with *Madarchod* conveying humiliation and *Khankir Chawal* reasserting dominance. Similarly, "*Tokhon ki tui bal chirtisili? Aangrezi maal beche furti choday*" shows layered insults reflecting anger and authority. Slangs such as *Gudpakami* and *Besshar Beta* personalize conflicts, turning verbal exchanges into ego-driven confrontations. Anger expressed through vulgarity is thus culturally embedded, reflecting both moral and emotional hierarchies in rural and criminal contexts (Karim, 2018). These expressions drive character dynamics, plot progression, and narrative tension, situating interpersonal conflict as central to the story (Hall, 1997).

In *Kacher Manush Dure Thuiya*, anger is more restrained and relational, expressed through *Chudir Vai* and *Behaya Meye*. For example, "*Chudir vai, 3-minute late hoise, Kharap kaj korsi. library te gesilam?*" conveys annoyance toward a roommate, while "*Tomar meyer ki shei bodh-buddhi ache? Behaya meye akta!*" reflects familial moral judgment. Slangs embed urban cultural values, making anger relatable and culturally resonant (Karim & Akhtar, 2020; Hall, 1997).

In *Myself Allen Shwapon*, anger is sharp and chaotic, articulated through *Chodanir Poa*, *Khankir Poa*, and *Chudir Vai*. Examples include "*Chup Chodanir Poa, Khankir Poa moshkari chodas amar sathe?*" and "*Akta madari phone no dhore, beyak chudir vai ami chudi,*" expressing frustration and hierarchical tension within criminal alliances. Slangs convey aggression as a survival strategy in volatile environments (Rahman, 2016; Hall, 1997).

Threats*:* Slangs in *Shaaticup* are used strategically to communicate threats and power dynamics, e.g., *Putki*, *Besshar Beta*, *Shuyorer Baccha*, *Madarchod*, *Khankir Chele*, *Vuguchugi*. A police officer's exclamation, "*Joynal, shuyorer baccha dara,*" illustrates intimidation, with *Shuyorer Baccha* conveying authority. Criminals also adopt slang to assert dominance in situations where they are otherwise vulnerable: "*Sir, Khankir chele, amar sathe tui chodas besshar beta?*" demonstrates a linguistic inversion of power. As Karim (2018) notes, verbal aggression in rural Bangladeshi communities often substitutes physical confrontation, reflecting a culturally embedded method for establishing authority and resistance. These threat-laden slangs enhance narrative realism and capture the tense, chaotic environment of the criminal underworld (Hall, 1997).

In *Kacher Manush Dure Thuiya*, threats, articulated through *Herochoda* and *Beyadob*, are localized and relational. For instance, "*Tui ke*

be mamur beta herochoda?" mocks the protagonist's authority, while "*Ei beta beyadob, dibo akta mair*" establishes hierarchical dominance. Slangs reflect verbal control and social hierarchies in urban Bangladesh (Karim & Akhtar, 2020; Hall, 1997).

In *Myself Allen Shwapon*, threats are expressed through *Chodanir Poa*, *Voda*, and *Chotmarani*. In "*Chodanir poa, kharar upre ulti geli?*" and "*Ei voda, chotmarani emne marle moira jaibo*," slangs reinforce power hierarchies, signaling consequences of noncompliance. These terms reflect verbal dominance in high-risk criminal contexts (Rahman, 2016; Hall, 1997).

Fun: Humor in *Shaaticup* is expressed through playful slang such as *Bara*, *Bokachoda*, *Chotmaranir Beta*, *Baal*, *Besshar Beta*, *Bou Ke Chudi*. For instance, "*Tui to deri korli bara*" turns a minor admonishment into a playful exchange. Similarly, *Bokachoda* functions as teasing among friends, while *Chotmaranir Beta* punctuates comic scenes. These slangs normalize humor and camaraderie in rural Bangladeshi contexts, creating a balance against darker narrative themes and enhancing character relatability (Karim, 2018; Hall, 1997).

In *Kacher Manush Dure Thuiya*, humor arises through playful slang such as *Shalar Chapabaz* and *Hoga*, used to flirt or tease. Examples include "*Ashole pechone keu e chilona, shalar chapabaz*" and "*Daktar koise eita hoga diye dite*," which lighten the narrative and reinforce relational dynamics (Karim & Akhtar, 2020; Hall, 1997).

In *Myself Allen Shwapon*, humor is subtler, e.g., "*E to dekhi shalar put*" conveys surprise and levity. Slangs like *Shalar Put* facilitate comedic relief, humanizing characters while balancing darker thematic content (Rahman, 2016; Hall, 1997).

Sadness: Slangs also articulate sadness and emotional vulnerability. In "*Biyer age bolechilo factory te kaj kore, akhon dekhtesi shala kichui korena*," the female character conveys disappointment through *Shala*, while in "*Tumi ekhane rastar moddhe shuye acho keno bara, besshar beta shohag kichu boleche naki?*" *Bara* and *Besshar Beta* soften the interaction yet convey deep emotional unrest. Hall (1997) emphasizes that media representations construct nuanced human emotions; in *Shaaticup*, vulgarity facilitates a raw, relatable depiction of sadness (Karim, 2018).

Gender Dynamics: in *Shaaticup*, male characters predominantly use vulgar language, reflecting cultural norms linking verbal aggression to masculinity, whereas female characters speak aggressively only in

emotionally intense contexts, such as frustration or disappointment. This dichotomy highlights gendered linguistic practices in Bangladesh.

In *Kacher Manush Dure Thuiya*, slangs like *Baal*, *Shala*, and *Behaya Meye* underscore gendered power dynamics. Male characters assert dominance; female characters are morally judged. While the narrative reflects patriarchal norms, it also exposes tensions and vulnerabilities, subtly questioning traditional gender hierarchies (Karim & Akhtar, 2020; Hall, 1997).

In *Myself Allen Shwapon*, male characters primarily use slang to assert dominance and display masculinity, while women are often marginalized through gendered insults like *Maa re chudi*. The aggressive language simultaneously reveals male vulnerability and perpetuates traditional gender hierarchies, though the narrative also critiques these dynamics (Karim & Akhtar, 2020; Rahman, 2016; Hall, 1997

Fear: Fear and panic are expressed through *Maa re chudi*, *Chodacche*, and *Chodani*. For example, "*Tor leader er maa re chudi*" shows the protagonist's desperate reaction to an imminent threat. Slangs function as emotional release and coping mechanisms in extreme situations, making fear immediate and relatable (Rahman, 2016; Hall, 1997).

Discussion

This study has identified and categorized the most common types of vulgar language used in Bangladeshi web series. This research explored a variety of slang, profanities, and abusive terms using a detailed coding sheet and analyzing three popular web series (*Shaaticup*, *Kacher Manush Dure Thuiya*, and *Myself Allen Shwapon*). The use of these terms was not limited to casual or comic circumstances; these terms were employed abundantly in moments of emotional distress, the ones involving conflict and even threat.

The researcher only looked at the contexts in which vulgar language is most often used. The finding indicated that the vulgar language used in these web series is mostly used at high-tension moments, such as when one is frustrated, angry, or scared. For example, in *Shaaticup*, the term *Chudse* is used when a character experiences frustration during a moment of instability in the drug market. Similarly, in *Myself Allen Shwapon*, we see slang such as *Maa re chudi* being used when a character is in panic, showing the emotional rawness that vulgar language brings into such high-stakes environments. According to Karim (2018), results from previous

research communicated that, in media, vulgar language is used to express deep emotional conflicts – particularly when violence or criminal stories are concerned.

A qualitative analysis of the roles of these slangs in the narrative was also undertaken by the researcher in order to discover how vulgar language reflects and influences cultural norms and audience perceptions. Vulgar language in Bangladeshi web series is not just anger or frustration in personal matters; it is also a means of expressing power dynamics and social hierarchies, findings show. *Shala* and *Besshar Beta* are slang terms for indicating lower social status or moral judgment between characters of different social classes or genders. This finding concurs with Holmes' (2001) argument that slang acts as a social marker and can reinforce or even challenge hierarchies within a community. Additionally, employing such language in web series encourages these expressions and can even alter the way viewers see which expressions are appropriate to say in regular conversation.

This study's findings are consistent with larger research on the language/media representation relationship. Previous work has shown that vulgar language is often used in media because of emotional intensity, power dynamics, and gendered social roles. For example, Gupta (2023) studied how abusive language that forms part of the Indian and Bangladeshi media perpetuates the glorification of violence, gender inequality, and worsens class division. This study finds that vulgar language can be used frequently in *Shaaticup*, *Kacher Manush Dure Thuiya,* and *Myself Allen Shwapon* as a form of emotional release and a tool for maintaining or challenging societal power structures. Alongside, Rashmi and Jain (2023) revealed how OTT platforms are creating a new type of media consumption beyond borders in the South Asian region. As mentioned in this study, vulgar language is a part of web series, where a more personable and immersive viewing experience without vulgarity (if the portrayal contains vulgarity) will strip the narrative itself of emotional and cultural depth. The rise of these platforms has brought such language acceptance, especially among the youth, as discussed by Hossain (2022) on OTT impact on the youth culture of Bangladesh; this study further explores the research of Rahman (2016) in terms of socio-linguistic patterns of power and identity representation in media. This study finds that the use of vulgar language in web series is a direct reflection of how power is navigated both within personal and societal contexts. For instance, the use

of terms like *Besshar Beta* during moments of frustration not only is an outlet for emotional release, but is also a manifestation of power in circumstances where society's rules and everyone's expectations are in a state of flux.

The results of this study have a number of implications for media creators, audiences, and policymakers in Bangladesh. It then looks at how vulgar language is increasingly dominating the Bangladeshi media, especially in the case of OTT platforms. While these platforms grow, it is important to think about what this language can mean for younger viewers—especially Generation Y and Generation Z (Gupta, 2023). First of all, the vulgar use of words, which is common in the entertainment media, may propagate this behavior to everyday life, thereby changing the norms pertaining to the use of language. The results from the study are consistent with Holmes (2001), who believed vulgar language can modify cultural beliefs about what is allowed in general public discourse, even if it is used informally.

Also, the use of vulgar language in the narrative is a driver for character development and how to represent gender. But this study found that male characters use slang in order to assert dominance and manage societal pressures in this traditional way of viewing masculinity. In contrast, female characters are more likely to be judged verbally, where the wider society's beliefs regarding gender and morality are reflected. It is consistent with Goffman's (1967) idea that language is a tool for managing face in both public and private spaces. These are the series that need more critical attention to how these representations of the gender dynamics through language shape public perception of gender roles in Bangladeshi society.

Conclusion

The findings of this study reveal that vulgar language is not merely a stylistic choice but serves a multifaceted role in shaping narratives and portraying socio-economic, cultural, and gendered dynamics. Frequently used slangs like *Madarchod*, *Besshar Beta*, and *Chodanir Poa* are deeply tied to expressions of frustration, anger, and threat, reflecting the struggles, tensions, and interpersonal conflicts depicted in these web series. These linguistic choices are embedded within power hierarchies and cultural norms, with male characters often asserting dominance through vulgarity, while female characters are frequently subjected to gendered

slangs, exposing entrenched patriarchal attitudes. Moreover, the research highlights the potential societal impact of vulgar language through the Cultivation Theory. Prolonged exposure to such language in media may normalize its usage among audiences, particularly younger viewers, influencing their communication styles and perceptions of acceptable behavior.

This study contributes to understanding the interplay between language, media, and culture in Bangladeshi entertainment. It emphasizes the need for critical engagement with the content produced on OTT platforms, given their growing influence on societal norms and behaviors. Future research could expand this scope to include audience reception studies, exploring how viewers interpret and internalize the portrayal of vulgar language in media. In conclusion, this study underscores that vulgar language in Bangladeshi web series serves as both a reflection of societal realities and a catalyst for cultural discourse, shaping and challenging norms in contemporary media narratives.

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