

3rd KOREAN WAVE IN PAKISTAN: ANALYZING THE PENETRATION OF SOUTH KOREAN CULTURAL ELEMENTS IN YOUNG-MINDS OF PAKISTAN

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Abstract

Given the current surge in popularity of Korean dramas in Pakistan, it is critical to comprehend how these shows affect young people's cultural perceptions. The study accepts the cultivation theory, which holds that people's views and behaviors are gradually shaped over time by prolonged exposure to media content. In order to collect and analyze data for the study, a structured questionnaire was given to a broad sample of young Pakistanis. A quantitative research approach was used. The purpose of the survey instrument is to gauge the respondents' exposure to Korean dramas and extent to which their cultural values and perception and altered.

The purpose of the study is to determine the degree to which extended exposure to South Korean media content shapes cultural beliefs and behaviors, as well as to offer insights into the cultivation impacts of Korean dramas on Pakistani youth. The study's findings add to the expanding corpus of research on the effects of media, cultural globalization, and how foreign content is interpreted in various sociocultural contexts. The findings should provide insight into the complex effects of Korean dramas on Pakistani adolescents, with implications for international cultural exchange, media regulation, and cross-cultural communication.

Key Words: Cultivation Theory, Cultural Hybridization, Cultural Globalization, South Korea, K-Dramas, Korean Culture, Pakistani Youth

Introduction

In recent decades, there have been substantial changes in how people engage between cultures, with the development of digital communications and globalization playing key roles. One noticeable development in this cultural interchange is the increasing popularity of Korean dramas among youth audiences abroad. Korean dramas, or well known as K-dramas, has become a global cultural phenomenon that captivates viewers all over the world with its distinct cultural aspects, intriguing characters, and original storytelling. K-drama is well-known for its wide range of genres, from historical epics to romantic comedies, and has become extremely popular due to its superior production value and compelling storylines. Korean dramas are popular all throughout the world, and Pakistan's youth have embraced its diverse styles with a fervor. K-drama's appeal

is due to its ability to cross cultural barriers and provide an insight into Korean customs, values, and social mores in addition to its entertainment value.

It has been a decade since Korean popular culture first spread widely throughout East Asia, and since then, it has also been making inroads into other Asian nations. Korean pop culture is defined as mass-produced cultural items like K-pop music, Korean dramas, and Korean films (Tuk 2012). It has been shown that Korean television shows, particularly Korean drama series, were a key factor in the start of the Korean Wave (Ko, Kim, No, & Simoes, 2014). The word Hallyu, which in Korean means "Korean Wave," was coined by a Beijing journalist in the middle of 1999 in response to the startling increase in demand for Korean entertainment in China. It is currently frequently used to describe the phenomena of the proliferation of Korean popular culture over the world, which has increased significantly (Kim, 2007).

Problem Statement

Cultural exchange is an interesting phenomenon due to Korean influence on Pakistan's youngsters. This study focuses on the quick adoption of Korean culture by Pakistani youth and the implications of this cultural exchange are the main issues. The influence of Korean culture has been extensively studied on a global scale, but there is a notable gap in the literature about its unique manifestation and implications in Pakistan, particularly among the younger generation. This study aims to close this research gap by illuminating the complex mechanisms of cultural adoption and adaptation in the context of Pakistani youth. In conclusion, the need to understand the complexity of cultural globalization, youth culture, and identity formation within the particular context of Korean culture's influence on Pakistani youth serves as the driving force for this study. It aims to advance academic discussion while providing useful insights into Pakistan's changing young cultural landscape. This study will concentrate on the following main research questions:

RQ1: What significant impacts does Korean Dramas exert on the 'cultural perception' of the young Pakistani audiences?

RQ2: What extent of 'cultural hybridization' is witnessed in young-mind audiences of Korean dramas in Pakistan?

RQ3: How the Korean cultural values are 'cultivated' in Pakistani societies through the K-dramas habit of young community?

RQ4: To what degree the K-Drama audiences 'opt the Korean culture' in Pakistan?

Literature Review

The Korean dramas were the origin behind Hallyu in Muslim nations like Malaysia, Indonesia, and Pakistan as well as other Southeast Asian and Southeast Asian countries like Vietnam. The Korean Wave, or Hallyu, began across Asia in the 1990s. It was first used to describe the popularity of Korean dramas in China in the 1990s, and it is now used to describe the popularity of Korean goods in the region. John Walsh (2014) wrote in his book "The Korean Wave: Korean Media Go Global" that the Hallyu has so far consisted of various forms of production, which have, to some extent, been able to work synergistically with each other." Pop music and dancing, fashion and cosmetics, video games, and cuisine are all examples of productions. The growing ICTs, such as Internet TV, Netflix, Facebook pages, and other digital media platforms, have contributed to the popularity of Korean drama or the K-drama series. Because there is no cost to the viewer, Internet TV is becoming a more and more popular medium (Arango, 2009). However, in several East Asian Nations notably in Malaysia various internet streaming platforms are proving K-drama series. Social media platforms are excellent at promoting the Korean Wave, particularly with the addition of the new music genre K-pop. To put it simply, a lot of people who are unfamiliar with Korean culture are now aware of the Korean Wave, which increases global access to K-pop content with the aid of online fan communities (Choe & Russell, 2012). The rise of the internet and the Korean

Wave are related for a reason. Because of internet distribution, processing capacity, and digitization possibilities, Korean dramas are extensively viewed around the world. Along with the Korean Wave, enterprises in the worldwide media began to distribute internet-based models by testing them out first. The creator of streaming video, Netflix, has virtually universally distributed its service, with the exception of China. However, in its organizational history, it started looking for programmers with a global audience (“About Netflix” 2019).

K-drama and Hallyu fandom were the main topics of recent studies on the Korean wave in the Middle East (e.g., Han & Lee, 2008; Hemati, 2013; Lyan & Levkowitz, 2015; Noh, 2011; Otmazgin & Lyan, 2013). These studies investigated K-dramas' attraction and the rise of fandom in Egypt, Israel, and Iraq. K-dramas made their debut on television when the kdrama, "My Lovely Sam-Soon", was premiered on Israel's Viva channel in 2006. As a result, 30 further K-dramas were broadcasted (Lyan & Levkowitz, 2015). As a result, Israeli fans are now actively participating on Facebook and other sites by translating and illegally uploading dramas.

The popularity of Korean pop culture (KPC) is growing on a global scale, first in East and Southeast Asian nations and subsequently in China, Taiwan, Hong Kong, and Japan (Hong & Kim, 2013). Now, it has gained popularity in the Middle East, some European nations, and the former Soviet Union states in Central Asia. This widespread acceptance is made possible by the different and diversified KPC works that are widely disseminated (Segers, 2000; Hong & Kim, 2013). Instead of simply copying Western capitalism, Korean culture has contributed significantly to the development of a distinctive kind of Korean capitalism. Hanhee (2003) asserts that Korean culture bore responsibility for the underdevelopment of Korea's economic system. As Korea become advanced in industry, people in South Korea began to pay attention to cultural activities and they realized the significance of culture to the country.

Globalization has caused different nations to share their cultures by strengthening local cultures and fusing regional and international customs (Lee et al., 2020; Zahir et al., 2002). People can view and understand different languages and cultures thanks to international media (Malik et al., 2019; Baek, 2015; Jang et al., 2021). However, the Internet has evolved into a mashup of various things where individuals can investigate the complicated mashup of cultural norms and values from around the world (Zheng et al., 2022).

Despite being distant from the Western countries, South Korea is swiftly becoming as one of the primary hubs for the production and exchange of global pop culture and digital content (Panda et al., 2022; Prasopsorn & Panmanee, 2019). Furthermore, a big factor in why K-dramas are popular in the Middle East is how modestly their actors are portrayed on screen (Akter, 2019).

Furthermore, social media plays a significant role in the widespread blending of cultures, in addition to increasing curiosity about the languages, fashions, and lifestyles of various nations (Dutot & Lichy, 2022; Ju, 2018). To describe how South Korean pop culture is disseminating across the globe, Chinese media popularized the phrase "Korean Wave" or Hallyu (Othman, 2021; Kim, 2007; Lee, 2011; Hogarth, 2013; Song, 2020) (Min et al., 2019; Parc & Hwy-Chang, 2013). This is an enduring aspect of the entertainment business; it's not just a trend that fades away. Looking back, it's clear that the Korean Wave was a cultural movement that evolved throughout time (Ju, 2018). The three generations of the Korean wave are discussed by Song (2020). First, there was Hallyu 1.0, which lasted roughly from 1997 to the middle of the 2000s; next, there was Hallyu 2.0, which lasted roughly from the 2000s to the 2010s; and finally, there is Hallyu 3.0, which began around the 2010s and is still in use (Jeong & Lee, 2017; Ju, 2018; Othman, 2021). Additionally, the global media's rapid adoption of the Korean wave has a significant impact (Kim, 2022; Lee, 2011; Kim, 2007). 'Asian identity,' 'policies emphasizing unity in ethnic variety,' and 'local consumers' xenocentrism' are three factors that foster cultural hybridity, while 'religious conservatism' and 'discrimination between ethnic groups' are two factors that slow it down (Akter, 2019).

To foster closer cultural links between the two countries, PTV Home broadcast a dubbed version of the South Korean serial *Nageen* in 2016 (Hasnain, 2021). The popularity of episodes like *Hell Bound*, *Squid Game*, and *All of Us Are Dead* on Netflix in Pakistan, all of which ranked in the top 10 most streamed episodes, shows that K-dramas are evolving into a long-lasting sensation (Khan, et al., 2021; Soman & Joggi, 2022). Similarly, many Korean dramas are famous for their storylines in Pakistan. There is a growing interest in Korean dramas among young people in Pakistan, which strengthens cultural ties.

Furthermore, a cultural interchange between Korean content producers and Southeast Asian consumers, known as the "Korean Wave," has a great impact on the region's content producers (Peichi, 2014). According to Joo (2011), it is viewed as a form of "pop nationalism" that enables the nation-state to participate in globalization and create a transnational popular culture. The wave is also regarded as a sort of cultural diplomacy because it uses patterns from Korean culture that are appealing to Asian customers.

Material and Methods

The need for a thorough knowledge of how television affects people and society led to the development of cultivation theory in the 1960s by George Gerbner and others (Gerbner, Gross, Morgan, & Signorielli, 1986). Fundamentally, the idea behind cultivation theory is that people's ideas of reality may be shaped and cultivated by extended exposure to television content. By highlighting the cumulative, long-term consequences of media consumption, this theory differs from conventional theories of media effects. The theory is based on a number of fundamental principles:

Mainstreaming and Resonance: "Mainstreaming" and "resonance" are notions that are introduced by cultivation theory. Mainstreaming is the process through which a wide range of social groups' opinions become homogenized as a result of prolonged exposure to television content. In contrast, resonance increases the cultivation effect for people whose experiences in real life match the representations they see on TV.

Heavy Viewers vs. Light Viewers: A significant differentiation in the notion of cultivation is that made between "heavy viewers" and "light viewers." Light viewers are more limited in their exposure to television, whereas heavy viewers watch a lot of it. According to the notion, because of their increased exposure, heavy viewers are more vulnerable to the cultivation effect.

Following are the hypotheses to be studied in this research.

- H1.** Cultural perceptions of young audience of K-Dramas are favorably altered towards South Korea.
- H2.** Young-mind audiences practice a hybrid culture (Pak-Korean) because of Exposure to Korean entertainment content.
- H3.** Values of young K-Dramas audiences are cultivated accordingly, based on level of exposure.
- H4.** Grownup audiences of K-Dramas are partially opting Korean Culture to a possible extent.

The foundation of this investigation is a quantitative research design. Since the goal of the study is to establish empirical correlations between variables, a quantitative technique was chosen. In order to guarantee representation across various areas, genders, and socioeconomic backgrounds, purposive sampling technique is employed on sample of 300. The goal of this project is to provide a comprehensive picture of Pakistani youth's varied cultural background and their interest in Korean dramas. The main instrument used to collect data is a structured questionnaire. All variables used the Likert scale to answer from the categories of impressions for the questions. Advanced statistical techniques are necessary for the appropriate interpretation of quantitative data. SPSS Software will be used for statistics to compute correlation coefficients. Ensuring the study's validity and reliability is significant. To improve content validity, the survey instrument is

built using recognized scales. To determine the correctness and consistency of the data gathered, statistical measures of validity and reliability will be used, adding to the study's overall strength.

Results and Discussions

Before analyzing the results obtained from the online survey, all the data gathered has been filtered thoroughly. Around 380 people have participated in data collection. Out of these 380 respondents, 15 people were non-regular Korean Drama audience, 9 people submitted the questionnaire incomplete, 6 were outliers, and 350 responses were eligible to enter the data analysis process for this study.

Table 1: Summary of Response Rate

Response	N	Percentage
Number of Questionnaire distributed	380	100%
Non-Regular Viewers	15	3.94%
Incomplete Response	9	2.36%
Unusable Response	6	1.57%
Sum of Usable Responses	350	92.1%

N=380

Chart 1: Genders of Respondents

Majority of the respondents were female at 65.7 percent with 230 respondents and male 34.3 percent which is 120 respondents. As a result of the findings, female respondents were more involved in the study due to their higher rate of response, whereas male respondents had a lower percentage when compared to females.

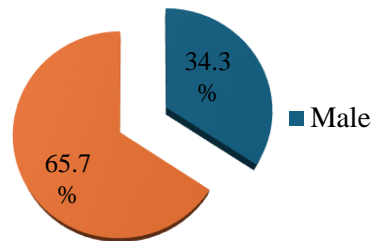


Chart 2: Region of Residence and Culture

Out of 350 respondents of this research study 83% were recorded from urban and 17% from rural Culture.

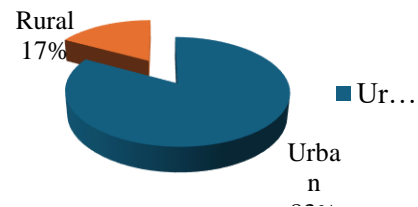


Chart 3: Age of Respondents

Above chart presents that most of the respondents under study are from the age group of 23-26 with 42 percent (n=147), followed by 19-22 age group (n=142) which is 41 Percent of the sampled population. Whereas the representation of 15-18 and 27-30 age group are 12% and 5% respectively. It shows that students from the 10 to 26 ages participated more than others.

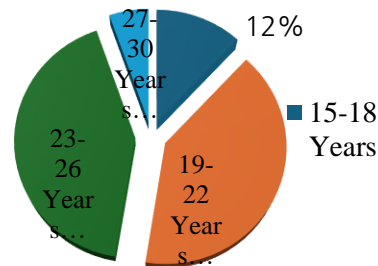


Chart 4: Level of Education

Respondents were approached from different educational levels to ensure the equal participation of all groups of the population. They were divided into 3 groups like college pass outs with 12 years of education, university graduates with 16 years of formal education and lastly post-graduates as 18 years of education. From the above Chart, most respondents were having 16 years of education with 59 percent (n=205) response rate, 29 percent (n=103) are having 12 years of education and lastly 12% of respondents are postgraduate.

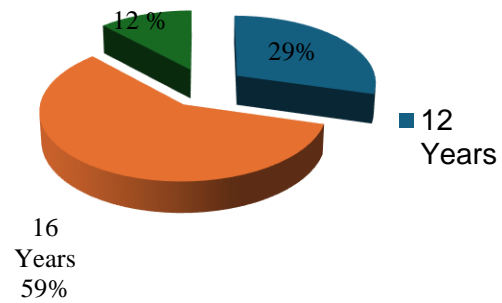


Table 2: Cronbach’s Alpha Values of Variables

Items	Cronbach's Alpha	N of Items	N
Cultural Perception (CP)	.732	5	350
Cultural Hybridization (CH)	.893	3	350
Cultivation of Values (CV)	.653	2	350
Opting Korean Culture (OKC)	.845	4	350
Exposure to Korean Drama (EKD)	.649	6	350

N=350

The Cronbach’s alpha test for the instrument was found reliable as the minimum acceptable value is 0.61 by the standard. All of the variables have shown reliability stats above .71 Cronbach’s alpha value.

Table 3: Exposure to Korean Drama VS Cultural Perception

		EKD1	EKD2	EKD3	EKD4	EKD5
CP1	Pearson Correlation	-0.079	-.110*	0.031	-0.040	-0.043
CP2	Pearson Correlation	0.033	-0.031	0.001	-0.034	0.017
CP3	Pearson Correlation	-0.030	-0.104	-.128*	-0.023	-0.008
CP4	Pearson Correlation	-0.065	-0.051	-0.021	-0.085	-0.091
CP5	Pearson Correlation	-0.036	-0.102	-0.069	-0.092	-.168**

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

N=350

The table shows the Pearson correlation coefficients between the cultural perception (CP1-CP5) and the exposure in Korean dramas (EKD1 to EKD5). The negative correlations are CP2 with EKD2, CP3 with EKD3 and CP5 with EKD5 that were both significant at $p < 0.05$ showing that some cultural perceptions are inversely related to the exposure of specific aspects of Korean dramas. The majority of other correlations are either low or insignificant and therefore suggest limited associations, in general. These findings highlight that while some cultural perceptions may

influence exposure to Korean dramas, the connections are generally weak across different emotional knowledge domains.

Table 4: Exposure to Korean Drama VS Cultural Hybridization

		EKD1	EKD2	EKD3	EKD4	EKD5
CH1	Pearson Correlation	-0.071	-.115*	-0.056	-0.027	-0.098
CH2	Pearson Correlation	-0.081	-0.071	-0.045	-.105*	-0.071
CH3	Pearson Correlation	-.152**	-.160**	-0.020	-0.052	-0.044

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

N=350

The above table shows Pearson's correlation coefficients between cultural hybridization (CH1-CH3) and exposure to Korean drama (EKD1- EKD5). The results also show negative relationships, but at tendencies level, between CH1 and EKD2 ($t = 2.16, p < 0.05$) and between CH3 and EKD1 ($t = -3.45, p < 0.01$) and EKD2 ($t = -3.01, p < 0.01$), thus implying that cultural hybridization is negatively other correlations are either fairly small or insignificant. These results suggest that while cultural hybridization may influence engagement with Korean dramas, the overall relationships across the emotional knowledge domains are generally limited.

Table 5: Exposure to Korean Drama VS Cultivation of Values

		EKD1	EKD2	EKD3	EKD4	EKD5
CV1	Pearson Correlation	0.047	0.042	-0.045	-0.062	-0.024
CV2	Pearson Correlation	-.105*	-0.088	-0.059	-0.084	-0.091

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

N=350

The table shows the Pearson correlation coefficients between values cultivated (CV1 & CV2) with the extent of Korean dramas watched (EKD1 to EKD5). The only correlation that can be considered meaningful is CV2 correlated with EKD1 ($p < 0.05$); that is, the higher cultivation of values is associated with the lesser degree of recognition of this aspect in Korean dramas. The other correlations are low and insignificant, which implies that there are little associations of the cultivation of values with the exposure to the different domains of Korean dramas. Overall, the findings indicate limited connections between these two constructs across the emotional knowledge areas.

Table 6: Exposure to Korean Drama VS Opting Korean Culture

		EKD1	EKD2	EKD3	EKD4	EKD5
OKC1	Pearson Correlation	-0.018	-0.071	-.108*	-0.083	-.117*
OKC2	Pearson Correlation	0.028	-0.054	-0.046	0.006	0.008
OKC3	Pearson Correlation	0.060	-0.026	0.020	-0.017	0.095
OKC4	Pearson Correlation	-0.001	-0.056	0.002	-0.026	0.030

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

N=350

The table shows the Pearson correlation coefficients between options for the Korean culture (OKC1 to OKC4) and the Korean drama (EKD1 to EKD5). There are negative and significant correlations between OKC1 and EKD3, between OKC1 and EKD5 both results being significant at $p < 0.05$, thus confirming the hypothesis that the higher the preference for some aspects of the Korean culture, the lower is the exposure to those specific dimensions of Korean dramas. Another set of correlations is low and insignificant which points to the fact that there are general weak relationships. These findings suggest that, although some relationships exist, the effects of options regarding Korean culture on the Korean dramas' exposure are, in general, rather limited across the emotional know-how domains.

Findings

The findings of this study provide valuable insights into the effects of Korean dramas on the cultural perceptions, hybridization, and value cultivation among Pakistani youth. The negative correlation coefficients presented in table 2 when certain cultural perceptions are related to specific dimensions of exposure to Korean drama imply that while there is an influence of the media exposure to cultural perception, indeed the overall pattern of relationship depicted is rather low. For example, it is indicated that EKD2 is negatively related to CP2 which means that a higher level of exposure to specific K-drama narratives does not always improve cultural perception or preference. This supports the cultivation theory in the extent that it asserts that heavy viewers may adopt certain attitudes that are fostered by the exposure achieved by watching television but at the same time it shows that the cultural influence is complex and could be negated by the countervailing cultural beliefs.

The results also suggest a few, but significant, correlations between cultural hybridization and exposure to K-dramas. The negative coefficients directly relating to CH3 are truly quite strong, and the negative correlation between CH3 and EKD1/EKD2 especially indicate that higher cultural hybridization does not lead to a higher consumption of the particular Korean dramas. This could mean that as Pakistani youth instead assimilate aspects of the Korean culture, their consumer pattern may switch to other content which is influenced by both cultures. This is in consonance with the phenomena of cultural globalization whereby global cultures are fused with the local cultural systems though the depth of the fusion raises some queries.

The findings towards the cultivation of values reveal low correlation between watching Korean dramas and the adoption of Korean cultural values of Pakistani youth. Specifically, only one of the relationships was negative, which is why it can be stated that an increased cultivation of certain values can be linked to a decreased reception of specific K-drama material. This could mean that although the K-dramas are previewing the Korean societal norms and values to the young Pakistanis, however the contextual factors among the Pakistani youth restrict the extent of value assimilation. The cultivation effect may be driven out by the normative cultural projection within which these younger audiences are embedded.

The findings obtained from the study showed that Korean cultural values are opted by the Pakistani youth very weakly except in few areas. The negative correlations that were obtained for some items relating to the Korean culture and the ratings on certain dramas indicate that it is possible that while embracing some Korean culture aspects the audience keeps a certain distance from those specific K-dramas. This proves that the youth embrace certain cultural features such as Korean pop culture but at the same time does not look for Korean media representation in return.

Conclusion

There are some significant correlations between exposure to K-dramas and cultural perceptions, the overall relationships tend to be weak. This therefore means that there are changes in cultural

beliefs and behaviors due to Korean media influence, but these changes depend with locally existing culture influences. Besides, the idea of cultural hybridization appears, which suggests a tendency of a selective assimilation of some aspects of the original Korean cultural identity. The few linkages found between nurturing values and K-dramas mean that cultural sharing is not simple in a globalized world. Finally, this study makes a contribution toward defining how imported media content influences local cultural selves and thus for underscoring the complexity of cultural relations and media policy.

Recommendations

Businesses should take advantage of the popularity of K-Dramas by using components from the shows and Korean celebrities in their advertising campaigns. Brands that reflect the values and way of life portrayed in K-Dramas may become more well-liked among young Pakistani consumers.

You may engage and draw in younger people by planning activities that honor Korean culture, including K-Drama themed festivals or Korean cultural days. These gatherings can draw attention to facets of Korean culture, like dining customs and cultural values, that appeal to young people in Pakistan. Online events, social media campaigns, and virtual gatherings can effectively attract younger viewers, as cultural hybridity is more virtual than practical. Korean cultural customs can be celebrated and discussed via interactive web forums.

Giving Pakistani adolescents direct exposure to Korean culture can enhance their appreciation and comprehension of it. It is possible to arrange exchange programs, virtual tours, and cultural immersion events. Cultural interchange and mutual respect can be fostered through collaborative projects including artists, chefs, educators, and Pakistani and Korean professionals.

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Appendices

Dear Valued Respondents,

This survey questionnaire is to investigate the “**3rd Korean Wave in Pakistan: Analyzing the penetration of South Korean Cultural Elements in Young-minds of Pakistan**”. For the objectivity of this research, you are humbly required to answer all the questions of this survey in the provided spaces. If you watch Korean dramas, then you may respond to this questionnaire. There are no wrong or right answers, as the answers to each question will be regarded as your own true perception. I sincerely hope you can spend time to answer this survey. The result from this survey will be used in aggregate, without referring to any one individual, and will be used solely for academic research purposes. Your response will be kept confidential.

Demographic Information

Gender:

- a. Male
- b. Female
- c. Other

My age is,

- a. 15-18 Years
- b. 19-22 Years
- c. 23-26 Years
- d. 27-30 Years

Region of Residence and Culture:

- a. Urban
- b. Rural

What level of Education you have?

- a. 12 Years
- b. 16 Years
- c. 18 Years

SECTION A: Exposure to Korean Dramas

How often do you watch Korean dramas?

- a. Rarely
- b. Occasionally
- c. Regularly
- d. Frequently
- e. Very Frequently

On average, how many hours per week do you spend watching Korean dramas?

- a. Less than 1 hour
- b. 1-3 hours
- c. 4-6 hours
- d. 7-10 hours
- e. More than 10 hours

Which genre(s) of Korean dramas do you prefer? (Select all that apply)

- a. Romance
- b. Comedy
- c. Action
- d. Fantasy
- e. Historical
- f. Mystery/Thriller

Where do you usually watch Korean dramas?

- a. Television
- b. Online streaming platforms (Netflix, etc.)
- c. Websites
- d. Others

What influence you watching Korean Dramas?

- a. Plot/Storyline
- b. Actors/Actresses
- c. Genre
- d. Cultural Appeal
- e. Review and Ratings
- f. Others

Do you prefer watching Korean dramas with subtitles or dubbed in your language?

- a. Subtitles
- b. Dubbed
- c. No Preference

SECTION B: Cultural Perceptions

Questions	Very Often	Often	Sometimes	Rarely	Never
1. To what extent do you believe Korean dramas accurately portray South Korean culture?					
2. Do you think watching Korean dramas has increased your awareness of South Korean cultural practices?					
3. Have Korean dramas influenced your perceptions of relationships and social interactions?					
4. How accurately do you think Korean dramas portray diverse perspectives within South Korean society?					
5. Korean dramas have influenced or reinforced the cultural stereotypes you may have had?					

SECTION C: Cultural Hybridization

Questions	Very Much	Much	Somewhat	Slightly	Not at all
1. Do you perceive a blending of South Korean cultural elements into your own lifestyle?					
2. Have you integrated any South Korean cultural practices into your daily life?					
3. To what extent you are experiencing a hybrid culture					

(Pakistani Korean) because of exposure to Korean dramas?					
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SECTION D: Cultivation of Values

Questions	Very Much	Much	Somewhat	Slightly	Not at all
1. Exposure to social media changes your ideas and beliefs at what extent?					
2. According to you, Korean Dramas resonate with your daily life experiences					

SECTION E: Opting Korean Culture

Questions	Very Much	Much	Somewhat	Slightly	Not at all
1. To what extent Korean family traits (as portrayed in Korean Dramas) establish your perceptions for an ideal family value?					
2. How much does the depiction of hard work in Korean dramas, where characters overcome challenges, impact your own work ethic?					
3. Korean dramas often showcase the importance of friendship and togetherness. How much this influence your own views on friendship?					
4. Representation of skincare routines in Korean dramas influence your interest in trying those skincare practices.					

Thank you for your time and kind cooperation.