LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

CULTURAL TRANSFORMATION THROUGH GLOBAL MEDIA: IMPACT OF NETFLIX ON GEN Z

Minahil Mudassar[1], Dr. Salma Umber[*2], Rabia Yasin[3]

[1]*M.Phil. Scholer Department of Mass Communication, Government College University Faisalabad.*
[*2]*Associate Professor / Chairperson, Department of Mass Communication, Government College University Faisalabad.*
[3]*M.Phil. Scholer Department of Mass Communication, Government College University Faisalabad*

[1]minahilmuddassar@gmail.com, [2]salmaumber@gcuf.edu.pk, [3]rabouchaudhary058@gmail.com

DOI: HTTPS://DOI.ORG/10.5281/ZENODO.22956558

Keywords
Global media, Netflix, Cultural transformation, Lifestyle, Language, Korean dramas, Hallyu, Generation Z, Cultural imperialism, Globalization.

Article History
Received: 01 July 2026
Accepted: 15 August 2026
Published: 31 August 2026

Copyright @Author
Corresponding Author: *
Dr. Salma Umber

Abstract

The study explores that how Pakistani Generation Z language, habits, and cultural values are impacted by exposure to foreign content on Netflix, such as Korean dramas and web series. The rate of technological advancement quickens annually, and Gen Z are all too keen to keep up. This study examines the relation between Korean culture and cultural transformation. The Hallyu wave has made Korean dramas a hit in the minds of Pakistani youth, impacting their cultural decisions and lifestyles. They grow increasingly prevalent, so curiosity in Korean culture and intercultural communication has become stronger. This study is based on Cultivation theory and Cultural Imperialism theory which clarifies long consumption of Netflix content as well as the cultural view and diffusion of foreign norms of culture. The survey method and quantitative study methodology were utilized. A systematic questionnaire was used to gather information from 397 active Netflix users enrolled in Pakistani universities in Faisalabad. Using SPSS, descriptive statistics, correlation, regression, and cross-tabulation techniques were employed to examine the connection between Netflix exposure and cultural shift. According to the findings, Netflix has a significant impact on Gen Z Pakistanis' culture, particularly in regards to lifestyle, even though their language has altered somewhat. It was noted that Korean television shows had a significant impact on cultural transformation, supporting theories of cultural imperialism and cultivation. This study concluded that Netflix is more than simply a source of pleasure; it is a cultural tool that helps Pakistani adolescents develop new cultural preferences and shape their identities. For scholars, politicians, educators, and media professionals who care about finding a balance between globalization and traditional cultural identity, this study offers some helpful conclusions and adds to the reservoir of information already accessible on globalizing, media in general, and contemporary culture in Pakistan.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

INTRODUCTION

The process of rising levels of integration among societies and social groupings that are a part of the global community is known as globalization, and it is driven by international trade, technology, people flows, and information and communication. Cultural identity and recreational activities have been impacted by globalization, which has also changed how people consume media worldwide. An important consequence of globalization is the growth of international media platforms like Netflix, Amazon Prime, and Disney+. Through these media, local audiences are exposed to foreign cultures, languages, and values that cut over national boundaries. "Entertainment shapes minds and informs audiences" (Duell, 2021). Nowadays, Netflix is the most significant indication of popular culture.

Netflix is an American over-the-top streaming service that provides downloadable video material. Program primarily broadcasts developed and acquired motion pictures and TV programs from an array of genres, and it is available in numerous languages internationally. Reed Hastings, Marc Rendolfh founded it in August 29, 1997. Netflix started its initial online DVD rental business on April 14, 1998. Netflix expects to have approximately 260.28 million paying members worldwide by 2024. The service is offered in over 190 countries. In addition to 129 other nations, in the beginning of 2016, Netflix began offering its services in Pakistan (Reuters, 2016). Pakistan is ranked eighth out of the top ten nations in the world for the quantity of Netflix material available. It is accessible in fifty languages in Pakistan. A 73% interest in Netflix-associated queries and a typical occurrence of 150,000 each month since 2018 have also been found in Google patterns or results pages (Hussain, 2019).

OTT streaming "refers to non-broadcast, Internet-streamed video content viewed on a digital display," In which content is streamed on an as-needed schedule rather than linear broadcast television (Radošinĕ, 2017). Viewers have become frustrated with traditional broadcast methods and prefer "binge-watching" through over-the-top (OTT) streaming services since they can now watch a serial show in short succession instead of waiting for the next episode to air (Matrix, 2014). With services like OTT video streaming, Digital Video Recording, and on demand services, this generation of three-year-olds may watch entertainment content completely at their own leisure (Shatto & Erwin, 2017). Netflix has grown significantly in popularity in Pakistan since its official launch in 2019, especially in urban areas where smartphones and high-speed internet are now readily accessible (Ali & Khalid, 2020).

Particularly in light of the swift pace of globalization, local cultural identities are become increasingly intricate and, in some respects, more vulnerable (Hasan et al., 2024). The advent of electronics, the rise of television through satellites, liberalization, the de facto independence of the press, and the global dissemination of information through local networks are only a few examples of the processes that have permanently altered the media landscape (Juni, 2014). This dynamic presented both opportunities and challenges for local filmmakers, since the way local audiences responded to domestic films depended on their degree of expertise, literary or technical proficiency, interest, or authenticity (Zubair, 2016).

Korean drama, frequently referred to as K-drama and Koreanovela, is a Korean-language television program produced in South Korea. Prior to the emergence of the Korean Wave in the 1990s, such programs were primarily seen domestically. Hallyu is dissemination of Korean tradition, which had an effect on people from many cultural backgrounds through behavioral aspects, music, television, and movies. It has been found that Pakistanis who consume Korean content are greatly impacted by the Hallyu wave, a phrase used to describe Korean culture. Korean dramas glorify assertiveness, stalking, and toxic connections, which might harm children who might not be able to distinguish among actual and imaginary situations. Destructive behaviors that occur throughout love relationships might therefore grow more prevalent, which may have long-term consequences for mental health as well as overall welfare (Alada, 2023). A major factor in the growing appeal between Korean Dramas or K-Pop music among Pakistani Gen Z is streaming service Netflix. Netflix shaped young people's tastes and cultural engagement with Korean entertainment due to its ease of access, deliberate material marketing or excessive viewing

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

tradition. The romantic and sexual aspirations of Korean men are the driving forces behind the continued global domination or Hallyu based tourists and K-drama adoption (Lee, 2020). K-dramas also provide Pakistani viewers with a sense of cultural closeness (Zehra, 2018). Traditional principles like Confucianism, which have also influenced this tendency, are linked to the ethics of the Hallyu ideology. This illustrates the distinctive harmony of Korean culture, which preserves standards of culture that are grown to be cornerstone of its evolution (Putra, Jailani, and Nasution 2021, 27878).

Netflix promotes relaxation, lowers stress levels, and exposes users to various points of view (Curtis, 2018). However, excessive use and binge-watching also result in poor performance, procrastination, and sleep deprivation (Walton-Pattison et al., 2018). Few studies, nevertheless, take into account how these services affect the Pakistani populace. The goal of this study was to ascertain how Netflix affected Pakistani Gen Z's cultural attitudes, beliefs, behaviors and dress code as well as how they view Pakistani customs and values.

Significance of Study

The current study is crucial to the realm of culture since it makes a substantial contribution to the body of knowledge already available on media consumption and globalization. It offers a thorough analysis of the potential effects of global media culture on non-Western societies like Pakistan in the era of streaming services like Netflix, which are under-represented in Pakistani media discourse. While a lot of research has been done on Netflix's effects on Western audiences, less is known about how Pakistani Gen Z's use and are influenced by this kind of content. By providing theoretical underpinnings, such as cultivation theory and cultural imperialism, for examining how Korean and foreign TV shows affect the conduct and social attitudes of young people. Policymakers and cultural stakeholders can also benefit from this study. The results assist them in developing educational initiatives, cultural preservation strategies, and media policies that will allow the nation to both connect with the globalized world and save its cultural legacy. Pakistani entertainment providers may produce engaging content that will help them effectively compete in this increasingly globalized sector. Netflix's impact on Pakistan, which is a component of a wider range of enquiries concerning cultural shifts in the contemporary world. The study advances a more thorough comprehension of ideas like globalization, identity, and cultural hybridity.

Statement of Problem

The impact of Netflix on Pakistani youth has led to an intriguing phenomenon: cultural interchange. The research focused on main issues of rapid implementation of western customs by generation Z from Pakistan, considering effects of such interchange of cultures. An impact of Netflix and Korean culture has been well researched worldwide, there is a noticeable lack of information regarding its particular expression and ramifications in Pakistan, especially with regard to the youth and there is a limited study on non-western countries. This study aimed to fill the research gap by shedding light on the intricate processes of cultural assimilation and adaptation within the Pakistani youth environment. The researcher has researched on this problem statement.

To what extent does Netflix influence cultural transformation among Pakistani Gen Z in terms of lifestyle and language?

Objectives

- To evaluate how Pakistani Gen Z's cultural shift is affected by Netflix content.
- To examine how Netflix content influences speech patterns, including the use of foreign words, phrases and communication techniques.
- To explore that Netflix has influenced transformations in food, fashion, social life and way of life.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

- To investigate how Korean dramas are used in shaping traditional preferences or identity amongst young individuals in Pakistan.
- To examine the impact of Korean dramas on Pakistani GenZ's way of life and language.

Research Questions

RQ1: Is there any link between Netflix use and cultural transformation among Pakistani Gen Z?
RQ2: How does Netflix influences the language patterns and lifestyle choices of Pakistani youth?
RQ3: Does frequent exposure to Korean dramas contribute to changes in cultural identity and values?
RQ4: How do Korean dramas influence the lifestyle and language of Pakistani GenZ?

Hypotheses

H1: There is a significant relationship between Netflix usage and cultural transformation among Pakistani Generation Z.
H2: Exposure to Netflix content contributes to cultural transformation in terms of lifestyle and language among Pakistani Gen Z.
H3: A substantial correlation exists between watching Korean dramas or cultural transformation among Pakistani Gen Z.
H4: Korean dramas leads to greater adoption of Korean cultural elements among Pakistani Gen Z.

Literature Review

The study emphasized how global media profoundly influences norms and personalities around the globe, particularly in developing nations like Pakistan. Barrett's research highlights how international media fosters new cultural developments and creates a feeling of societal homogeneity among countries. As globalized cultural norms and values progressively supersede localized cultural identities, such an occurrence may cause them to erode (Ogan, 1988; Thussu, 2000). The trend of globalization, which has been made possible by advancements in technology and communication, has intensified cultural exchange between various countries and resulted in the global dissemination of social norms and values. The emergence of internet platforms like Netflix has caused a dramatic increase in cross-cultural relationships and exposed people to different lifestyles (Appadurai, 1996; Tomlinson, 1999). The cultivation theory, which was created by Gerbner and Gross (1986), postulates that people's perceptions of reality are altered by continuous exposure to media information.

A study was conducted to find out how binge-watching affected Netflix during epidemics (Rahman & Arif, 2021). Due to the COVID-19 pandemic, customers possess plenty sparer time to watch a lot of Netflix, therefore, participants devote more than 70 hours a month to participating in "one more episode" of a race. Horeck (2021), watching too much was proven to be among the finest ways in order to avoid tedium during confinement and quarantine, which led to its reinstatement as a politically beneficial practice associated with social justice movements.

The hybridization of local and global traditions can enhance local culture as a result of globalization. Through their content, transnational media helped people learn about diverse languages and cultures. Web-based developed become a combination space in which people might negotiate intricate interplay of customary standards and ideals throughout national boundaries. Despite its remote location, one of the most important non-Western centers for the development and spread of international popular culture and technological advances, which swiftly become global sensations, is South Korea (Lee et al., 2020; Zahir et al., 2002). One valid critique of this problem is that it is impossible for this integration to be comprehensive or inclusive, particularly with regard to linguistic and cultural difficulties (Moran, 2009).

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

In recent years, Netflix has been moving toward becoming a new kind of international television service as a result of these initiatives (Grey and Lotz, 2019, p. 1). They include "a video platform, a distributor, a television network, a global media corporation, a technology company, a software system, a big-data business, a cultural gatekeeper, a lifestyle brand, a mode of spectatorship, or a ritual," according to Lobato (2019). According to these criteria, Netflix's place in the market is described as "shifting around—between the television, video, technology, internet, digital media, entertainment, and information industries" (p. 21). Although the term "binge-watching" coined in the year 2003, that wasn't up to 2012 that it gained widespread usage. Owing to the expansion of internet media companies that often stream entire seasons without commercial interruptions.

(Ju, 2020) determined the number of Korean drama series American streaming service Netflix subscribers watch was the aim of this study. It was discovered that viewers prioritized emotional intake when watching Korean dramas, that had been connected for analyzing content of tale of romance. Analysis reveals that the public is greatly impacted by dramas and television shows in the love genre. Therefore, regardless of racial, ethnic, gender, and so forth. depicted in show, its influence is so strong that people begin to relate to their own life. (Abdel Karim, 2023). Researcher discusses this phenomenon as cultural hybridity—a blending of global and local elements that can enrich cultural experiences but may also lead to tension or resistance. Such hybridity is often double-edged, fostering cosmopolitanism on the one hand while raising anxieties about the erosion of indigenous values and social norms on the other hand (Kraidy, 2005). Streaming habits were also found to have detrimental consequences on interpersonal relationships and self (such as stress, depression, loneliness, and poisonous connections), detrimental effects on education and work, and physical and mental tiredness (Gangadharbatla, et al., 2019). Others caution that unchecked exposure to global media may undermine traditional norms, weaken local languages, and even reshape aspirations in ways that distance young people from their cultural roots (Mowlana, 1997; Robertson, 1992).

Ramasoota and Kitikamdhorn in 2021 investigated the cultural, technological, and economic effects Netflix has on local content producers and regulators in Thailand. He has taken aback when Hastings referred to Netflix as a "network" rather than a digital start-up or new media endeavor. Reed Hastings and Marc Randolph founded Netflix in 1997 (Schmidt, 2020). With its a paid service online streaming service, which provides a huge selection of content that is available on demand worldwide, Netflix has transformed digital entertainment (Pengi, 2021).

Web series have created a classy and educational environment. Societal management of systems presents a number of concerns in addition to clear advantages since it frees people from the necessity of using technological devices for interpersonal communication (Rambe, 2018). The issue that research on interpersonal interaction has brought about is persistent. Rodríguez et al. (2020) found an alteration in Money Heist (La Casa de Papel) the social networking site account's overall tactics for communication, in addition to the broader public's behaviors as their link with the Spanish entrapment, in his research "Release of the Fourth Season of Money Heist: Analysis of Its Social Audience on Twitter during Lockdown in Spain." Hansen et al. (2018), The Money Heist's main creator, Alex Pina, utilized his own autonomous creative venture to create the chic La Casa De Papel/Money Heist (2017), which Netflix distributes globally, according to their book "European Television Crime Drama and Beyond."

World-class filmmakers have been drawn to Korean culture, which has revolutionized the film industry globally and earned numerous global accolades for its outstanding narrative and filming. The movie "Parasite" won four Oscars in 2020, including Best Foreign Film and Best Movie. In 2022, "Broker" received the Cannas Film Festival's Ecumenical Jury Prize for Best Picture (IMBD, 2019 & 2022). The main subjects of Korean dramas have been adolescents, close friendship, love, psychological health, feminism, crime, thrill, science, medicine, and culture. Viewers are drawn to their drama not only by an

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

engaging plot but also by their high-quality stunning visuals, breathtaking locales, actors' and actresses' quality of acting, and attractiveness (Bhatti et al., 2022; Qu et al., 2022).

It has been found that Pakistanis who consume Korean content are greatly impacted by the Hallyu wave. Korean dramas glorify assertiveness, stalking, and toxic connections, which might harm children who might not be able to distinguish among actual and imaginary situations. Destructive behaviors that occur throughout love relationships might therefore grow more prevalent, which may have long-term consequences for mental health as well as overall welfare (Alada, 2023). "BTS" remains one of the world's most popular musical organizations and has received numerous global honors, including Grammy nominations. While it is true that the Korean entertainment business makes a significant contribution to the nation's economy and tourism, it is also indicated that South Korea's cultural achievement is a result of its financial performance (Bhatti et al., 2022). Pakistani users of Korean content have experienced being greatly impacted by Korean culture, also referred to as Hallyu wave. Emergence of Korean popular culture creates a favorable climate for international trade (Fithratullah, 2018; Oplustilova et al., 2022). Korean recreation, especially Korean dramas, portrays a distinct historical viewpoint and style of living in contrast to Pakistani culture or ethics. Due to their overindulgence in it, Pakistani youth have begun to lose enthusiasm for their own traditions (Pha & Lhe, 2022).

Korean Wave, or Hallyu, emerged in the 1990s, spread throughout Asia. Korean shows have widespread appeal across China, currently utilized to characterize appeal about Korean products in area (John Walsh, 2014). Internet TV is growing in popularity because there is no cost to the viewer (Arango, 2009). Many of individuals who adhere to not familiar of Korean customs have grown increasingly conscious about the Korean Trend, that makes K-pop content more accessible worldwide thanks to internet fan communities (Choe & Russell, 2012). Song (2020) discusses the three generations of the Korean wave. Hallyu 1.0 went about from 1997 to the mid-2000s; Hallyu 2.0 lasted approximately from the 2000s to the 2010s; and Hallyu 3.0, which began in the 2010s and continues to be in regular use, was the third. (Jeong & Lee, 2017; Ju, 2018; Othman, 2021). Cultural hybridity is encouraged by "Asian identity," "policies emphasizing unity in ethnic variety," and "local consumers' xenocentrism," but it is slowed down by "religious conservatism" and "discrimination between ethnic groups" (Akter, 2019). Three paradoxical themes—harmonized kaleidoscope, hypersexualized cuteness, and artificial naturalness—define K-beauty. With an emphasis on Asian Americans' perspectives, South Korean beauty standards are positively correlated with body image, self-esteem, and life happiness (Fong, 2021). K-dramas are here to stay, as seen by the success of episodes like Hell Bound, Squid Game, and All of Us Are Dead on Netflix in Pakistan, all of which were among the top 10 most viewed episodes (The Express Tribune, 2022). It's Okay to Not Be Okay programs employ comedy to draw attention to the serious challenges related to mental health and autism (Zehra, 2024). The results of this study has advanced our knowledge of the variables affecting this population group's cultural adjustment, which may make it easier to create focused treatments to support their health in the face of the swift advancements in technology and society.

Theoretical Framework

The theoretical underpinnings of the research provided in this paper were cultivation theory (George Gerbner, 1976) and cultural imperialism theory (Herbert Schiller, 1976).

- Cultivation theory holds that people's perceptions of the real world are shaped by their continuous exposure to media content. In other words, a person's opinions and perceptions are influenced by a specific media source to a greater extent the longer they interact with it. A wide range of films, television shows, and other kinds of entertainment are available on Netflix as a streaming service. Pakistan's "Gen Z" is generally liberal and frequently consumes a variety of online entertainment. They may begin to believe that something similar is typical or acceptable in their own culture and society after witnessing the

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

more "liberal" depictions of families, relationships, and other facets of life. Over time, some of their ideals and vision may shift slightly as a result of this gradual, almost subconscious process.

- Dinesh Bhattacharya's (1989) theory of media colonialism concentrates on how colonial history has affected the development of third-world nations, Herbert Schiller's (1976) perspective on cultural imperialism provides a global explanation of how the global media system may result in the dominance of one culture over another. Schiller believes that Western media producers are utilizing their economic and technological advantages to impose their cultural norms and views. Because of this, local populations may eventually lose their own culture when they embrace aspects of foreign culture. Netflix primarily broadcasts Western-made television series and films worldwide, thereby influencing viewers with Western ideals of freedom of choice, materialism, gender equality, and relationships. Consequently, cultural hybridity and cultural imperialism may result from this influence on their culture.

Materials And Methods

This study investigated how Netflix influence cultural transformation among Gen Z by using the questionnaire approach. After that, it tells right away whether using Netflix impacts the lifestyle or language of Pakistani Gen Z.

The research type was quantitative. Quantitative research deals with statistics. Quantitative research refers to the process of collecting and analyzing standard numerical information. The researcher has chosen a survey approach that is most appropriate for completing the data collection task for this study, taking into consideration the nature of the current investigation.

- **Independent Variables:** Global media exposure as a) Netflix, b) Korean dramas
- **Dependent Variables:** a) Cultural transformation, b) lifestyle, c) language

The term globalization of media describes how media systems are interconnected across national boundaries, impacting communication, cultural exchange, and the spread of information.

In Scotts Valley, California, Marc Randolph and Reed Hastings launched Netflix as a DVD rental service on August 29, 1997. In 2005, Netflix distributed one million DVDs daily, and there were 35,000 distinct movies available.

Korean drama refers to Korean-language television shows that have their roots in South Korea. The plots of Korean dramas usually unfold in 12 to 20 episodes, frequently classified into various genres including romantic, historical, supernatural, fantasy and thrillers.

Cultural transformation refers to a purposeful and fundamental shift in a person's shared values, beliefs, behaviors, and unwritten conventions. This dynamic transforms the world into a networked "global village".

Alfred Adler coined the term "style of life" (German: Lebensstil) in his 1929 book. A lifestyle encompasses an individual's or a group's normal way of life, habits, behaviors, and values.

Language is a communication that employs written, spoken, or signed conventional symbols. Bernard Bloch and George L. Trager formulated the following definition: "A language is a system of arbitrary vocal symbols by means of which a social group cooperates."

Tool

The study employs a research instrument to gather pertinent data. The questionnaire method is used to collect data.

Population

The population of my research was active Pakistani youth Netflix users aging 15 to 30. Every 2nd number universities of Faisalabad from HEC recognized universities were selected.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

Sampling Technique

Non- probability snow ball sampling technique was used to select the sample of research. After three universities were selected, snowball sampling was used for the students to distinguish between Netflix users and non-Netflix users.

Sample size

For this research, every 2nd number universities of Faisalabad from HEC recognized universities were selected. The list of students of GCUF (Statistics | GCUF n.d.) valued 25789 and list of students of NTU (NTU Annual Reports - National Textile University Faisalabad | NTU n.d.) valued 4131 and list of students of UAF (University of Agriculture Faisalabad (UAF), n.d. n.d.) valued 13232 were collected. A Total population of N = 43152 from 397respondents, by using sample size formula researcher concluded size of the sample from the population (Yamane, 1967) After getting sample size from (Yamane,1967) sample size was divided into 3 categories using formula

Data Collection Method

In this research, the survey method was employed. Questionnaire was used to collect the data.
DATE: I have collected the primary data on 10 May to 22 May 2026.

Construction of Questionnaire

A well-developed questionnaire consists of 27 thoughtful, probing items was organized into has 4 sections as

i. Demographics
ii. Global media exposure
iii. Korean culture
iv. Cultural transformation

5 point Likert scale was used in this questionnaire.

Data Analysis

More surveys were completed than the sample size indicated. It was checked by me over every piece of information to ensure that the responder finished the survey and supplied information for each question. Some of the participants did not correctly complete the survey. The incomplete questionnaires were removed. After coding the responses, SPSS software was used to generate the results.

RESULTS

Demographic Profile

There were 164 (41.3%) men and 233 (58.7%) women among the 397 participants. The largest group in the sample consisted of 295 (74.3%) of the 397 participants that were enrolled at the Bachelor level. Just 10 respondents (2.5%) were pursuing PhD courses, whilst 92 respondents (23.2%) were enrolled in M.Phil.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

Global Media Exposure

Table 1 Cross tabulation: global media exposure by gender

		Global media exposure			Total
		Low global media exposure	Moderate global media exposure	High global media exposure	
Gender of the Respondents	Male	3	152	9	164
	Female	4	212	17	233
Total		7	364	26	397

Table 2 Cross tabulation: global media exposure by Education

		Global media exposure			Total
		Low global media exposure	Moderate global media exposure	High global media exposure	
Education of the respondents	Bachelor level	7	266	22	295
	M.Phill level	0	89	3	92
	PHD level	0	9	1	10
Total		7	364	26	397

364 (91.7%) respondents were categorized as having moderate exposure to worldwide media coverage, whilst 7 (1.8%) respondents had low exposure. Additionally, 26 (6.5%) of the participants had a lot of exposure to international media coverage (Table 1). Of the 295 bachelor's degree candidates, 266 (90.2%) had moderate exposure to international media, 22 (7.5%) had strong exposure, and 7 (2.4%) had poor exposure. Three (3.3%) of the 92 M.Phil students indicated high exposure, none reported low exposure, and 89 (96.7%) reported moderate exposure. In a similar vein, nine (90.0%) of the ten Ph.D. students had moderate exposure, one (10.0%) had high exposure, and none had low exposure (Table 2)

Adoption of Korean Culture

Table 3 Adoption of Korean culture among respondents

	Frequency	Percentage
Superficial Adoption	30	7.6
Partial Adoption	325	81.9
Full Adoption	42	10.6
Total	397	100.0

Table 4 Cross tabulation: Adoption of Korean culture by Gender and Education

Education	Korean culture	Total

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

			superficial Adoption	Partial Adoption	Full Adoption	
Bachelor level	Gender	Male	10	92	19	121
		Female	14	146	14	174
	Total		24	238	33	295
M.Phill level	Gender	Male	1	29	6	36
		Female	5	48	3	56
	Total		6	77	9	92
PHD level	Gender	Male		7		7
		Female		3		3
	Total			10		10
Total	Gender	Male	11	128	25	164
		Female	19	197	17	233
	Total		30	325	42	397

The majority of the 397 respondents (81.9%) exhibited partial embrace of cultural revolution. A sizable portion of respondents (42 respondents, or 10.6%) fully embraced aspects of global culture. Meanwhile, just 30 respondents (7.6%) fell into the superficial adoption category, showing that global cultural influences were adopted to a limited extent (Table 3). In all, 325 (81.9%) of the 397 respondents showed partial adoption, 42 (10.6%) showed full adoption, and 30 (7.6%) showed superficial adoption. Of the 164 male responders, 128 (78.0%) reported partial adoption, 25 (15.2%) full adoption, and 11 (6.7%) superficial adoption. 197 (84.5%) of the 233 female responders showed partial adoption, 17 (7.3%) full adoption, and 19 (8.2%) superficial adoption (Table 4).

Hypothesis Testing

Table 5 Correlation b/w cultural transformation and Netflix exposure

		Global media exposure	Cultural Transformation
Global media exposure	Pearson Correlation	1	.107*
	Sig. (2-tailed)		.033
Cultural Transformation	Pearson Correlation	.107*	1
	Sig. (2-tailed)	.033	

Pearson correlation has been conducted for testing H1 (the relationship between **global media exposure** or **cultural transformation** among the respondents). A significant link between worldwide media exposure and cultural transition (r =.107, p =.033). These findings provide H1 support to the theory that there exists significant link either being exposed to international press or cultural change.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

Table 6 Regression analysis of lifestyle change and language transformation by Netflix exposure

Dependent Variable	R	R^2	F	β (Beta)	T	p-value
Lifestyle Change	0.087	0.008	2.989	0.087	1.729	0.085
Language Transformation	0.028	0.001	0.314	0.028	0.561	0.575

Linear regression analyses were conducted to determine whether global media exposure predicts lifestyle change and language transformation. The regression model yielded a weak positive association (R =.087) for lifestyle change, accounting for only 0.8% of the variance (R^2 =.008). F (1,395) = 2.989, p =.085 indicated that the model was not statistically significant. Although this association lacked significance calculations, standardized regression coefficient seemed favorable but weaker (β =.087, t = 1.729, p =.085), suggesting that increased exposure to global media was linked to a minor increase in lifestyle change. Therefore, the regression analysis does not corroborate H2.

Table 7 Correlation b|w Korean culture and cultural transformation

		Korean culture	Cultural Transformation
Korean culture	Pearson Correlation	1	.566**
	Sig. (2-tailed)		.000
Cultural Transformation	Pearson Correlation	.566**	1
	Sig. (2-tailed)	.000	

Correlational testing was done in order to determine connection among Korean culture or cultural transformation. The findings show that cultural transition and Korean culture have a somewhat substantial positive association (r =.566, p <.001). This implies that Pakistani Gen Z's degree of cultural transition tends to rise along with more exposure to and involvement with Korean culture.

Table 8 Regression analysis of Korean dramas and Korean culture

Dependent Variable	R	R^2	Adjusted R^2	B	β (Beta)	T	F	p-value
Lifestyle Change	.495	.245	.243	.526	.495	11.320	128.14	.000

The linear regression showed a somewhat good correlation (R =.495) between Korean culture and lifestyle modification. Korean cultural influence is a significant predictor of lifestyle-related changes among respondents, as the model explained 24.5% of the variance in lifestyle change (R^2 =.245). Regression determining the model's statistical worth (F (1,395) = 128.14, p <.001) indicates that lifestyle change among Pakistani Gen Z is significantly predicted by Korean culture. According to the regression

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

coefficient (B =.526), lifestyle change rises by roughly 0.526 units for every unit increase in Korean cultural influence. Additionally, a moderately substantial positive effect is shown by the standardized coefficient (β =.495, t = 11.320, p <.001), indicating that respondents who are more engaged with Korean culture are more likely to adopt lifestyle practices linked with Korean cultural characteristics.

Discussion

The present study's objective sought to investigate how Pakistani Gen Z's cultural shift is being influenced by Korean dramas and Netflix. The study looked at the survey data, 397 active Netflix users in three institutions in Faisalabad.

Among the participants, there were 233 (58.7%) females suggesting a marginally greater proportion of respondents. Furthermore, the statistics show that the remaining 74.3% were pursuing undergraduate degrees. Additionally, the cross-tabulation results on Global Media Exposure and Gender (91.7%) show that most respondents, both male and female, reported having a modest amount of exposure to foreign media. (81.9%) shows partial adoption of Korean culture.

According to the findings, the majority of respondents (81.9%) shows partial adoption of culture. According to the discussed statistics, young Pakistanis do not completely replace their native culture with a foreign one, but rather create a hybrid mixture. This is consistent with the idea of cultural hybridity, in which respondents balance both options to produce a more varied blend (Kraidy, 2005).

The findings largely supported hypothesis H1, statistically significant but slight positive link between the two variables was found by Pearson's correlation analysis (r (49) =.107, p =.033). The weakness of this correlation, implies that exposure to foreign media is just one of several variables that affect cultural change. This outcome supports the hypothesis that watching Netflix promotes hybridization rather than full acceptance of a different culture.

According to hypothesis H2, the model yielded a weak positive correlation (R = 0.087) with only 0.8% of the variance explained (R^2 = 0.008) for lifestyle change; the F statistic was 2.989 with a p value of 0.085, indicating non-significance. The results for language transformation were statistically non-significant (F = 0.314, p = 0.575) and considerably worse (R = 0.028, R^2 = 0.001), with a very small regression coefficient (β = 0.028). These results imply that changes in language or lifestyle are not significantly predicted by overall Netflix exposure. Respondents may view a range of content that may not consistently affect their language or behavior.

H3 has statistically significant positive link that was revealed by the analysis of Pearson correlation (r = 0.566, p < 0.001). This association, suggests that respondents' cultural transformation is significantly influenced by Korean cultural content, particularly K dramas. Measures of cultural transition increased along with exposure to Korean culture, indicating that K dramas' immersive and emotive elements are important.

Based on hypothesis H4, Korean dramas would be a strong indicator of changes in lifestyle. Regression analysis verified a significant predictive relationship: the model explained 24.5% of the variation in lifestyle change (R^2 = 0.245) and generated a correlation of R = 0.495. These findings imply that the respondents' lifestyle decisions are influenced by Korean dramas and, consequently, by Korean cultural customs. Adopting Korean beauty and fashion trends, changing social behaviors to mirror interpersonal dynamics portrayed in K dramas, or incorporating Korean leisure and food into everyday life are a few examples of the alterations.

The findings offered some evidence in favour of cultivation theory. Viewers' expectations regarding romance, family relationships, appearance standards, and social interactions may be cultivated by K dramas' recurring plots, character types, and relationship models. According to Gerbner and his colleagues' theory of the "mean world syndrome" or mainstreaming effects, these representations may eventually build up to influence preferences and perceptions (Gerbner et al., 1986).

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

The findings also call into question the Cultural Imperialism Theory. According to this theory, information that marginalizes local cultures is exported by dominant cultures, which are frequently from the West. There was minimal correlation between the respondents' exposure to international media and their cultural transformation, and the majority of individuals polled showed a partial acceptance of both Korean and global cultural features. Applying the notion of cultural hybridity and negotiated identity, which presupposes people's capacity to select what to adopt, makes more sense.

Previous research emphasized the impact of streaming services on social change, the popularity of Netflix platforms, and the Korean Wave. The aesthetics and emotional appeal of Korean dramas are similarly relatable to Pakistani Gen Z, according to the current study. The findings disprove assertions that prolonged Netflix viewing dramatically alters cultural identification; rather, the study's weak correlation indicates that only certain content significantly alters cultural identity. The findings corroborate research that highlights the significance of specificity—what people watch is more important than how much they watch. Study contributes significantly that young Pakistani individuals construct their identities from global influences rather than merely accepting foreign cultural features.

Romance and drama are frequently emphasized in Korean television, with a focus on the ideas of love and familial devotion that might be particularly appealing to young people in Pakistan. Second, those who wish to mimic this image are guided by Korean beauty standards, which include glass skin, fashionable clothing, and particular hairstyles. Third, some Korean words and sounds, such as oppa, saranghae, or aigoo, are employed to describe sentiment or emotion even when the language itself is not completely changed. Fourth, the shows' depictions of Korean cuisine and lifestyle aesthetics—such as ramyeon, shared dinners, and contemporary furniture—attract and inspire the participants to try them out.

Despite the fact that young people utilize Korean phrases as markers of fandom and belonging, there is no proof of long-term linguistic change. Pakistani youths speak both Urdu and English, they are frequently bilingual or even trilingual, thus learning Korean would not be beneficial for them on a daily basis. There is no encouragement to speak Korean in any social setting outside of media consumption, such as with friends, family, or at school. The only language that can be changed is fan jargon or symbolic language.

Although the study shows a high correlation between media intake and cultural change, caution is suggested. First, the regression estimates for linguistic and lifestyle changes based on Netflix usage were negligible. Second, there is very little evidence of a general relationship between the two factors in terms of international press exchanges or cultural trends. Finally, because of the nature of the data and the design of the study, the relationship between the two variables in the context of Korean culture should also be interpreted cautiously. To put it another way, the study shows correlation rather than causality.

Limitations

The current study has a number of limitations that make it difficult to extrapolate its findings. First off, the sample was drawn from just a few universities, making it challenging to extrapolate its findings to Pakistan's broader generation Z population. Second, the majority of participants were undergraduate students, which raises concerns regarding the representation of full-time employees and people who do not pursue higher education, as their patterns of cultural adaption may differ. Thirdly, although while the snowball sampling approach is suitable for the exploratory character of the study, it is a type of non-probability sampling, which could lead to biased results because the sample was chosen from a group of people who were prepared to express their thoughts. Fourth, self-reported surveys were employed. The participants might not have been completely honest about their actions. Furthermore, several respondents were hurried and provided false information. Lastly, because the study is a quantitative cross-sectional survey, it is unable to accurately determine causality and evaluate changes in the phenomenon under

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

study over time. Given that cultural changes typically happen gradually, a longitudinal study or a mix of quantitative and qualitative approaches would be more suitable. Sixth, the impact of other online resources including Facebook, YouTube, TikTok, Instagram, and Viki was not included in the current study. Seventh, the findings of this study cannot be applied to the impact of other international films and television series. Eighth, before using the scales in their research, future researchers should think about performing a pilot test, factor analysis, and triangulation, even though the questionnaire items were created based on the items examined in earlier studies. Lastly, there was little correlation between total global media exposure and cultural transition, and the regression models for lifestyle and linguistic change based on Netflix use were not significant. As a result, the findings should be evaluated carefully, keeping in mind that a variety of factors other than those examined in this study may be connected to the cultural transformation of Pakistani youth.

Conclusion

The goal of the current study was to determine how Pakistani Generation Z's culture was influenced by Korean dramas and Netflix. The quantitative portion of the study, which involved surveying 397 college students, revealed that the vast majority of participants were only somewhat sensitive to international influences—that is, they only welcomed certain aspects of global culture. The majority of participants reported moderate exposure to international media, and there was no discernible variation in exposure levels between genders or educational backgrounds.

The findings show that neither changes in lifestyle nor language competency are predicted by exposure to platforms like Netflix and other international media. Furthermore, there is only a minor correlation ($r=0.107$) between it and cultural shifts. On the other hand, exposure to Korean culture has a substantial positive correlation with cultural transformation ($r=0.566$, $p<0.001$). Conversely, Korean dramas predicted changes in lifestyle ($R=0.495$, $R2=0.245$, $p<0.001$). Based on the findings, it can be said that certain content, such as K-dramas, has a significant impact on Pakistani Gen Z's cultural views and behaviors, whereas the other examined sources had less of an impact. Thus, it can be concluded that the collected data fully support Hypotheses 3 and 4, only partially support Hypothesis 1, and do not support Hypothesis 2.

The findings support the cultivation theory by showing how prolonged exposure to a certain genre of media content can change people's views and actions. The study also refutes the notion of cultural imperialism by demonstrating that Pakistani adolescents actively and selectively participate in acculturation rather than merely absorbing foreign influences. Overall, the study makes a significant contribution to media and cultural studies by emphasizing how streaming services support cultural change outside of the West. The influence of various streaming services and different kinds of culture-related content may be investigated in the research that follow. Additionally, it would be intriguing to apply the results to a larger population of young people who are not students in several locations and use mixed methods to analyze the significance and causes of such behavior. In this manner, the researchers would more successfully expand on the results while taking into account various behaviors in various settings.

REFERENCES

Akter, S. S. (2019). Emergence of the “Korean Wave” and Its Influence on Bangladesh (Doctoral dissertation, Ritsumeikan Asia Pacific University).

Alada, J. A. (2023). Saranghaeyo! (사랑해요!): A study of K-drama influence on students’ concept of love (사랑) and study habits. Journal for Research Scholars and Professionals of English Language Teaching, 7(36), 1–16. https://doi.org/10.54850/jrspelt.7.36.004

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

Ali, S., & Khalid, R. (2020). Netflix in Pakistan: Cultural reception and digital 60 adoption. Journal of Media Studies, 35(2), 45–62.

Appadurai, A. (1996). Modernity at large: Cultural dimensions of globalization. University of Minnesota Press.

Arango, T. (2009, June 24). Cable TV's big worry: Taming the Web. The New York Times, B1.

Bhatti, M. A., Khalid, A., & Khalid, R. (2022). The Rise of Hallyu: A study on the consumption of Korean content in Pakistan during Covid-19 pandemic. Pakistan Journal of Social Research, 4(1), 521–532. https://pjsr.com.pk/wp-content/uploads/2022/10/55.-Vol.-4-No.-1.

Curtis, R. (2018). Streaming platforms and stress relief: The psychosocial effects of binge-watching. InternationalJournalofMediaPsychology,12(1), 77–89.

Duell, Z. (2021). Pop culture, power, and Netflix. Strife.

Fithratullah, M. (2018). Globalization and cultural hybridity: The commodification on Korean music and its successful world expansion. In Proceeding of the American Studies International Conference (ASIC) (pp. 83-89).

Fong, J. A. (2021). The Effects of South Korean Beauty Standards on Body Image, Self-Esteem, and Life Satisfaction Amongst Asian Americans.

Gangadharbatla, H., Ackerman, C., & Bamford, A. (2019). Antecedents and consequences of binge-watching for college students. First Monday, 24(12). https://doi.org/10.5210/fm.v24i12.9667

Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1986). Living with television: The dynamics of the cultivation process. In J. Bryant & D. Zillmann(Eds.), Perspectives on media effects (pp. 17–40). Lawrence ErlbaumAssociates.

Gray, J., & Lotz, A. D. (2019). Television studies (2nd ed.). Polity.

Hansen, K. T., Peacock, S., & Turnbull, S. (Eds.). (2018). European television crime drama and beyond. Palgrave Macmillan. https://doi.org/10.1007/978-3-319-96887-2

Hasan, Z., Pradhana, R. F., Andika, A. P., & Al Jabbar, M. R. D. (2024). Pengaruh globalisasi terhadap eksistensi identitas budaya lokal dan Pancasila. JALAKOTEK: Journal of Accounting Law Communication and Technology, 1(2), 333–341. https://doi.org/10.57235/jalakotek.v1i2.2385

Horeck, T., 2021. "Netflix and Heal": The Shifting Meanings of Binge-Watching during the COVID-19 Crisis. Film Quarterly, 75(1), pp. 35-40.

Hussain, U. (2019, March–April). Grabbing a piece of the Netflix pie. Aurora.

Jeong, J.-S., Lee, S.-H., & Lee, S.-G. (2017). Korean Wave: When Indonesians routinely consume Korean pop culture: Revisiting Jakartan fans of Korean drama Dae Jang Geum. International Journal of Communication, 11, 324–342.

Ju, H. (2018). The Korean wave and Korean dramas.In Oxford Research Encyclopedia of Communication.

Ju, H., 2020. Korean TV drama viewership on Netflix: Transcultural affection, romance, and identities. Journal of International and Intercultural Communication, 13(1), pp. 32- 48.

Juni, M. S. (2014). Impact of global media on the culture of Pakistan: a case study of youth of Layyah city. International Journal of Innovation and Applied Studies, 8(3), 1008.

Kraidy, M. M. (2005). Hybridity, or the cultural logic of globalization. Temple University Press.

Lee, Y. L., Jung, M., Nathan, R. J., & Chung, J. E. (2020). Cross-national study on the perceptionof the Korean wave and cultural hybridity in Indonesia and Malaysia using discourse on social media. Sustainability, 12(15), 6072.

Matrix, S. (2014). The Netflix effect: Teens, binge watching, and on-demand digital media trends. Jeunesse: Young People, Texts, Cultures, 6(1), 119–138. https://doi.org/10.1353/jeu.2014.0002

Moran, A. (2009). New Flows in Global TV. Intellect Books.

LIBERAL JOURNAL OF LANGUAGE AND LITERATURE REVIEW
LJLLR
An International Double-Blind Peer-Reviewed Open Access Journal
ISSN (Online): 3006-3175 | ISSN (Print): 3006-3167
Volume 5, Issue 6 August, 2026

Mowlana, H. (1997). Global information and world communication: New frontiers in international relations (2nd ed.). SAGE Publications.

Ogan, C. (1988). Media imperialism and the videocassette recorder: The case of Turkey. Journal of Communication, 38(2), 93–106. https://doi.org/10.1111/j.1460-2466.1988.tb02049.x

Oplustilova, N., Choe, Y., Han, G., & Lee, G. (2022). International K-pop fans' involvement in fandom. Researchgate.

Othman, S. N. (2021). The Globalization of Hallyu Phenomenon: Impact on Malaysian Young Female's Attitude and Behaviour. Trends in Undergraduate Research, 4(2), h29-38.

Pha, M. L., & Lhe, P. Q. (2022). The point of view of spreading the culture and habits of young people through Korean drama films. Journal of Asian Multicultural Research for Social Sciences Study, 3(1), 7–14. https://doi.org/10.47616/jamrsss.v3i1.225

Radošinská, J. (2017). New trends in production and distribution of episodic television drama: Brand Marvel-Netflix in the post-television era. Communication Today, 8(1), 4–29.

Rahman, K. T. & Arif, M. Z. U., 2021. Impacts of Binge-Watching on Netflix during the COVID-19 pandemic. South Asian Journal of Marketing, 2(1), pp. 97-112.

Reuters. (2016, January 6). Netflix to stream in almost all countries, skips China. Reuters.

Robertson, R. (2013). Globalization: social theory and global culture. SAGE Publications.

Rodríguez, C. C., Nogués, P. M., & Cristòfol, F. J. (2020). Release of the fourth season of Money Heist: Analysis of its social audience on Twitter during lockdown in Spain. Information, 11(12), 579. https://doi.org/10.3390/info11120579

Schiller, H. I. (1976). Communication and cultural domination. International Arts and Sciences Press.

Schmidt, G. B. (2020). Netflix. In D. L. Merskin (Ed.), The SAGE international encyclopedia of mass media and society. SAGE Publications. https://doi.org/10.4135/9781483375519.n460

Shatto, B., & Erwin, K. (2017). Teaching Millennials and Generation Z: Bridging the generational divide. Creative Nursing, 23(1), 24–28. https://doi.org/10.1891/1078-4535.23.1.24

Song, S. (2020). The Evolution of the Korean Wave: How Is the Third Generation Different from Previous Ones? Korea Observer, 51(1), 125-150.

Thussu, D. K. (2000). Indian media—From colonial to global? Imperium, 1.

Tomlinson, J. (1999). Globalization and Culture. University of Chicago Press.

Walsh, J. (2014). Hallyu as a government construct: The Korean Wave in the context of economic and social development. In Y. Kuwahara (Ed.), The Korean Wave: Korean popular culture in global context (pp. 13–31). Palgrave Macmillan. https://doi.org/10.1057/9781137350282_2

Walton-Pattison, E., Dombrowski, S. U., & Presseau, J. (2018). "Just one more episode": Frequency and theoretical correlates of television binge watching. Journal of Health Psychology, 23(1), 17–24. https://doi.org/10.1177/1359105316643379.

Zahir, S., Dobing, B., & Hunter, M. G. (2002). Cross-cultural dimensions of internet portals. Internet Research.

Zehra, A., & Shahid, W. (2024). Effect Of Netflix Media Content on Popular Culture in American & Pakistani Society: An Analysis of The Queen's Gambit & Dirilis Ertugrul. Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi, 30.

Zehra, M. (2018). AnnyeongHallyu: South Korean dramas in Pakistan.

Zubair, S. (2016). Development narratives, media and women in Pakistan: Shifts and continuities. South Asian Popular Culture, 14(1–2), 19–32. https://doi.org/10.1080/14746689.2016.1241348