TELEVISION COSUMPTION PATTERNS AMONG MALAYSIAN YOUTH: A SYSTEMATIC LITERATURE REVIEW

[1]Cyril Modili
[2]Haryati Abd Karim
[3]Juliana Abd Wahab
[1&2]Faculty of Social Sciences and Humanities, Universiti Malaysia Sabah
[3]School of Communication, Universiti Sains Malaysia
[1]cyrilmodili@ums.edu.my, [2]haryati@ums.edu.my, [3]julia@usm.my
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Abstract: This comprehensive review of the literature aims to shed light on Malaysian youth's multi-platform television consumption pattern. This is because television viewing habits have become extremely fluid in recent years. As a result, this review is crucial in order to learn and comprehend what is occurring in contemporary youth consumption patterns, particularly among Malaysian youth. The study employed a systematic evaluation of the literature, which involved the use of pre-defined criteria to select academic publications to be surveyed over a five-year period (early January 2017 to the end of 2021), as well as a qualitative synthesis of the findings. By describing and analysing the titles, abstracts, keywords, and full papers of the 17 articles chosen, and using a revised PRISMA flow, this study arrives at a holistic and systematic assessment of this approach over the last few years to guide future research on youth television consumption patterns, particularly in the local context. The findings indicate a shift in Malaysia's television consumption trends. This study found four themes in Malaysian youth TV consumption patterns: credible and factual TV programmes or content, self-preferences and personal tastes, cognitive and emotional needs, and cultural aspects. However, local circumstances, such as ethnic groups' television consumption patterns, make it considerably more interesting to study because the values ingrained in their cultural identity are distinct from those of mainstream television.

Keywords: *Television, Consumption Patterns, Youths, and Systematic Literature Review*

INTRODUCTION

Television viewing habits have evolved throughout time. Television is now accessible via a variety of multi-platform apps or platforms. Dismissing the notion of viewing television programmes exclusively on a television set. Television watching has become more fluid in recent years, showing a dynamic shift in the way society consumes television. According to popular perception, television has a significant influence on how people think about a range of topics (Alan, et al., 2021). The introduction and gradual penetration of this type of screen-based entertainment gadget into most homes has generated considerable curiosity in terms of its potential influence, particularly on children and adolescents. In addition, the media landscape has shifted considerably during the last century. The advancement of new technology, combined with the convergence of numerous screens, has produced an environment in which constant interaction with digital media is an integral part of young people's life (Subrahmanyam and Smahel, 2011).

At the turn of the twenty-first century, television had developed into a one-to-many medium of communication, complete with interactive, customer-specific, and cross-platform features. This occurred as a result of industrial and technological convergence in the areas of telecommunications, information technology, and electronic media. Consumers have begun to consume content online, on-demand, and via streaming services. Additionally, consumers can enjoy television and video content in general from any location with a computer, mobile phone, or television set. Smartphones, tablets, and laptops have permeated traditional television viewing settings, most notably the living room (Ugalde, Martinez-de-Morentin and Medrano-Samaniego, 2017).

As a result, in the age of technological convergence, content consumption has shifted dramatically. The digital era has ushered in a slew of new methods to view television content on a variety of devices, in a variety of locations, and in a variety of social contexts. Mobile devices, such as tablets and smartphones, have infiltrated traditional living rooms, where they have become ingrained in content consumption habits and have eclipsed television as the dominant medium for watching on-demand content (Rubenking and Bracken, 2021). Traditional media outlets are responding to the new rate at which viewer habits are changing as a result of the migration to streaming and on-demand services. To reach new audiences and keep them interested across many platforms, exclusive content is generated for online distribution. The continual evolution of the audience demonstrates that multiscreen living rooms are devolving into numerous single-screen rooms as individual digital devices become the major source of content consumption.

On that basis, this paper examines television consumption habits, notably in Malaysia, through the lens of past research. As we live in the digital age, society makes use of technology on a regular basis. We must acknowledge television's major influence on people's viewing habits in today's world, where we live in a multi-platform world with applications and platforms for watching television content and where social media dominates people's lives.

METHODOLOGY

This study conducted a systematic review of the literature to examine trends in television consumption patterns over the last five years. Each article's subjects, research focus, results, and aims were evaluated using predefined inclusion and exclusion criteria. Titles, abstracts, and keywords of articles are screened for inclusion and exclusion. The primary database for this review was Google Scholar, with ScienceDirect and ProQuest serving as supplementary databases. Due to the abundance of papers relevant to the review's topic of interest, Google

Scholar was chosen as the main source database. Because of the scarcity of open-access literature on television viewing trends among Malaysian youth, ScienceDirect and ProQuest were utilised as supplemental databases. Google Scholar's lack of reliability and the complexity associated with screening articles, researchers expressed reservations about using it as a research database (Wang, Ang, and Abdul Halim, 2020). Nonetheless, for this study, this database is the best option. Articles were efficiently filtered based on their highlighted titles, abstracts, keywords, and availability of the full text.

Additionally, one of the most critical components of a systematic evaluation of the literature is the inclusion and exclusion criteria. This factor is crucial in choosing which articles should be examined in a systematic review of the literature and which should be excluded. The inclusion and exclusion criteria for this review were set by country, language, keywords, and time frame. The following are the details of the inclusion and exclusion criteria:

Table 1: Inclusion and Exclusion Criteria

Criteria	Inclusion	Exclusion
Country	Malaysia	Other than Malaysia
Language	English, Bahasa Malaysia	Non-english (except Bahasa Malaysia)
Keywords	TV consumption, use, habits, patterns	Other than TV consumption, use, habits, patterns
Field	Social Science (Particularly Media and Communication)	Other than Social Science
Time frame	Between 2017 to 2021	< 2017 and > 2021

This review's inclusion criteria were specified to ensure that the review's focus is on the correct subject. Malaysia was chosen as the focal country for the literature because the purpose was to ascertain the television consumption patterns of Malaysian youth. English and Bahasa Malaysia are the only languages used in the articles. Additionally, the articles incorporate keywords associated with television consumption, use, habits, and patterns. Acceptance of articles is conditional on the inclusion of keywords. Social sciences, primarily media and communication, are included in the criteria of inclusion. Articles must be published between the years of 2017 and 2021. Meanwhile, exclusion criteria include publications from countries other than Malaysia, non-English languages other than Bahasa Malaysia, and keywords other than television consumption, use, habits, and patterns. Additionally, papers published prior to 2017 and after 2021 are excluded.

To begin the systematic review of the literature, this study was guided by the PRISMA flow diagram. PRISMA was utilised to ensure the review's authenticity, the integrity of the data, and the review's thoroughness and transparency. This review is divided into four stages: identification, screening, eligibility, and inclusion of papers. Initially, publications are retrieved using their titles, abstracts, and keywords. Certain articles that are missing critical information will be evaluated based on their availability of full texts. Figure 1 illustrates the flow charts that detail the number of articles included and the reasons for their exclusion.

Figure 1: Guided PRISMA flow chart for systematic literature review.
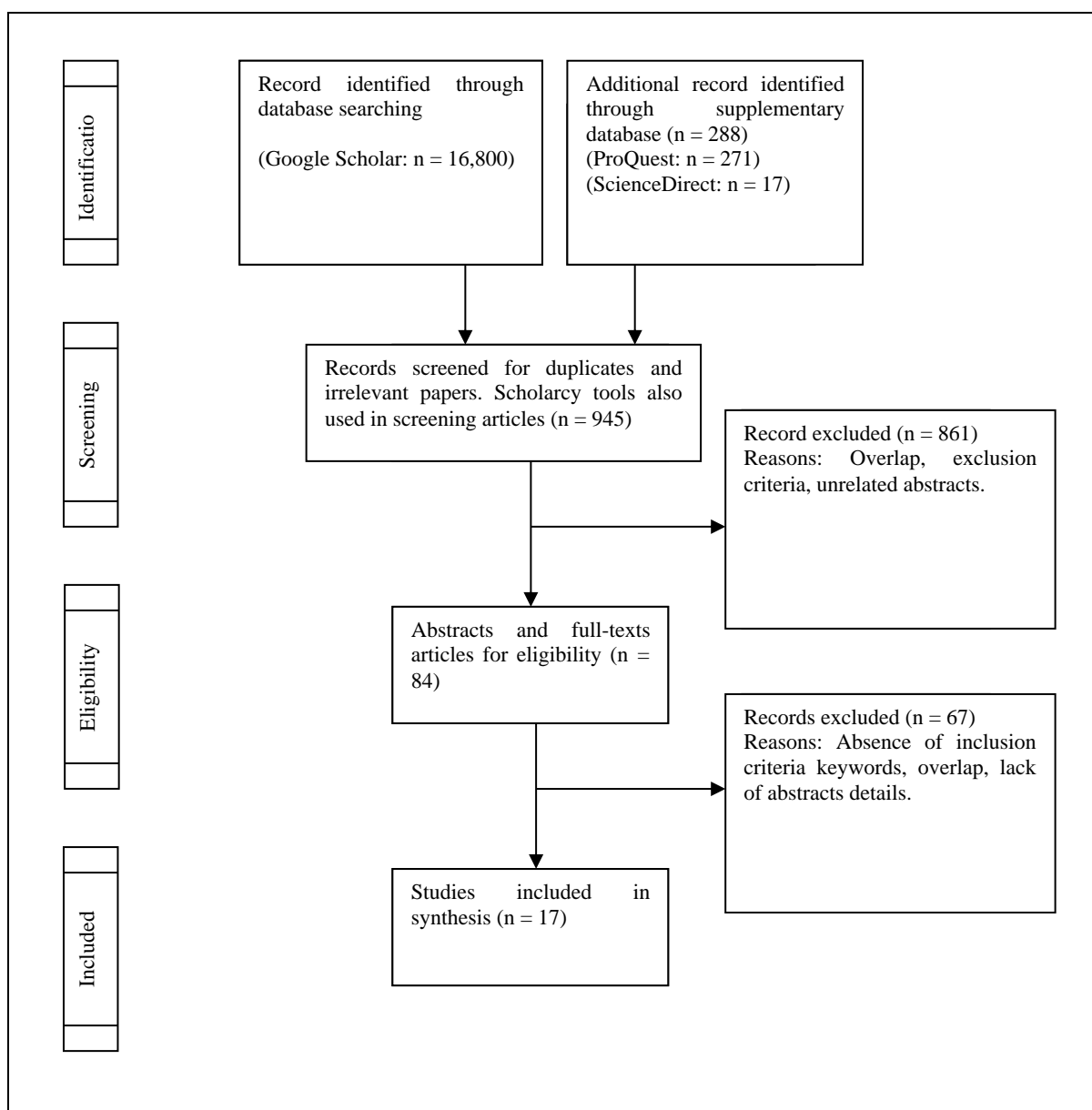
As illustrated in Figure 1, 16,800 articles from Google Scholar and 288 articles from other article sources (ProQuest and ScienceDirect) were retrieved during the identification phase. After removing duplicates and those who did not meet the inclusion requirements, the total number was reduced to 945. In terms of screening, just a few publications on Malaysian television consumption trends fit the inclusion criterion. Several articles are based on research about children's television viewing patterns. These studies are not permitted since they are irrelevant to the article's purpose.

However, due to the study's rigorous inclusion criteria and the researchers' neglect, it is possible that several papers pertinent to the study were overlooked. The remaining 84 articles met at least some of the inclusion criteria. On the other hand, the remaining papers in this phase may be unsuitable for synthesis due to a lack of abstract details, critical keywords, or relevance to the study's purpose. The following stage was to evaluate the 84 articles in their entirety to determine their eligibility. Additionally, articles with insufficient abstracts and data are

removed. Following the identification, screening, and eligibility phases, 17 articles were retained for a qualitative synthesis of this study.

RESULTS AND DISCUSSION

After collecting enough samples, data were reviewed and arranged according to different components of the studies. The data of television consumption patterns presented in themes of credible and factual TV programmes or content, self-preferences and personal tastes, cognitive and emotional needs, and cultural aspects.

Theme 1: Television Consumption Patterns – Credible and factual TV Programmes or Content

Author (s), Articles title, Publication information	Methods	Population or Sample	Results
Boyman, S. N., Jawan, J., Suhaili, S., & Besar, J. A. (2020). Sources of Political Information among Young Women in Perak. *International Journal of Psychosocial Rehabilitation*, *24*(09).	Quantitative	450 respondents, women only, 18-40 years old	Televisions were selected as the most important sources of political information among young women. The findings also showed that respondents' confidence in the source of political information they obtained from for the TV category showed that Astro Awani was highly regarded with the highest mean score, followed by government-owned televisions such as TV1 and TV2.
Karim, A. A., Faizal, S., & Chinnasamy, S. (2021). Audiences' Perception and Engagement with Malaysian Public Broadcaster, Radio Television Malaysia's (RTM) Prime News. *International Journal of Research in Engineering and Science (IJRES)*, **9**(6), 17-26.	Qualitative - face-to-face interview	6 informants, 18 years and above, always watch news	Television consumption patterns of television news happens simultaneously with other media, especially social media. However, television news still holds higher credibility than news presented on social media platforms. The informants also felt that RTM's Nasional 8 provided better means of engagement with its audiences, which they believed is not provided by other prime time TV news.
Arandas, M. F., Loh, Y. L., & Chiang, L. Y. (2021). Media Credibility, Misinformation, and Communication Patterns during MCO of COVID-19 in Malaysia. *International Online Journal of Language, Communication, and Humanities*, *4*(2), 26-40.	Quantitative – survey (online google form)	210 respondents, 18-30 (81%) years old	Despite the fact that social media was the respondents' primary source of information during pandemics, television continues to play an important role in providing credible information.
Azzman, T. S. A. T. M., & Manaf, A. M. A. (2018). Religiosity and Its Impact on Twitter Use and Viewing of Islamic Reality Television Shows among University Students in Malaysia *Journal of Islam in Asia (E-ISSN 2289-8077)*, *15*(3), 356-382.	Quantitative - employing the use of a cross-sectional survey to examine the influence of religiosity on social media use and television viewing of Islamic reality shows among Malaysian university students.	321 respondents. Age ≤ 20 and 21-23, ≥ 24 years old, Diploma and Matriculation students.	Television viewing influenced by the use of social media such as Twitter – Islamic reality shows being posted on social media increased viewership from the audiences.

In a world where information can be accessible with the tap of a finger, it is vital to have accurate and dependable information. According to Boyman et al. (2020), young women in Perak prefer to consume political information via television rather than social media. The

favourite television channel was Astro Awani, followed by state-owned stations such as TV1 and TV2. Additionally, television news consumption demonstrates that state-owned television networks deliver trustworthy information (Karim, Faizal, and Chinnasamy, 2021). As a result, respondents said that news from television stations (RTM's) retains a high degree of credibility and factual information.

Additionally, during pandemics, dependable and accurate information is critical. While respondents to Arandas, Loh, and Chiang's (2021) survey said that social media is their primary source of information, television remains a credible source of factual information. Although a huge amount of information regarding pandemics is available, television continues to play a critical role in giving credible information. Also, people favour religious programmes that is based on accurate information from television broadcasts. They feel religious programmes is credible and factually accurate when it comes to religious topics (Azzman and Manaf, 2018). When viewers posted information about the shows on social media platforms such as Twitter, the number of viewers also climbed.

As a result, when compared to social media, television consumption patterns among Malaysian youth prioritise watching reliable and factual television programmes.

Theme 2: Television Consumption Patterns – Self-preferences and Personal Tastes

Author (s), Articles title, Publication information	Methods	Population or Sample	Results
Bindah, E. V. (2019). Social globalization and consumer life satisfaction: An empirical study in Malaysia. In *Globalization and Development* **(pp. 387-409). Springer, Cham.**	Quantitative - survey	900 respondents, Adults.	Television viewing habits focused on self-preference to specific TV genres. They felt more content with their lives when consume TV genres that they choose.
Nasseri, E. M., Neo, T. K., & Perumal, V. (2020). Analysis of American Television and Its Impact on the Cultural Perception on Malaysian Youth. *Pertanika Journal of Social Science and Hummaniora*, **28(3), 2441-2463.**	Mix-methods – Quantitative survey and Qualitative in-depth interviews	335 respondents, 18-23 years old, undergraduates.	Malaysian youth used television for entertainment as well as social surveillance; it was a tool to keep tabs on them to keep up with current events and trends, as well as to imitate celebrity lifestyles and practises. Youth are uninterested in local television programmes.
Ahamad, M., & Alimom, N. (2020). Exposure and Acceptance of RTM Governmental Information Programme among Urban Young Viewers in the Klang Valley. *Asian Journal of Behavioural Sciences*, **2(3), 76-82.**	Qualitative - survey	100 respondents, IPTA/IPTS students	Low exposure and acceptance among the respondents due to the factors of unattractive programme style and concept, and the respondents are more interested in entertainment programme, rather than talk show or factual programme, besides, the challenges from the internet that give various alternatives and easy access for the young viewers to select want they want to watch.
Alan, R., Hassan, M. S., Bolong, J., Osman, M. N., Lepun, P., & Kamarudin, S. (2021). Descriptive Analysis: Television Uses among Community in Rural Area, Sarawak. **International Journal of Academic Research in Business and Social Sciences, 11(11), 1258–1272.**	Quantitative	356 respondents, < 25 – 70 > years old	Television consumption patterns shows that they rarely watch TV in a week. In terms of viewing patterns, respondents are divided into two groups: some prefer to watch TV1, TV2, and TV3 in the evening, while others prefer to watch ASTRO and other channels at night, with a time allocation of 30 to 59 minutes for RTM and Media Prima channels, and Astro channels with a time allocation of more than 2 hours for RTM and Media Prima channels.

Hashim, N., Razak, M. N. F., & Huiwen, S. (2021). Malay and Non-Malay Working Adults: Multigroup-Analysis on the Differences of Influence Between the Frequent Watched Programs on Portal Tv and Satisfaction on Gratification Needs. *International Journal of Academic Research in Business and Social Sciences*, 11(8), 1852–1866.	Quantitative	175 respondents, students and working adults	There are significant differences between Malay and Non-Malay in preferred programs on portal TV to satisfy their needs' gratification. There is a strong influence of preferred programs on portal TV in satisfying their needs on media consumption gratification to Malay compared to non-Malay.

Malaysian youth's television viewing habits indicate their self-preferences and personal tastes. According to Bindah's (2019) research, respondents favour specific genres of television. This research indicates that American entertainment-focused television programmes are the most popular among youths. When respondents consumed their preferred genres, they reported feeling more content with their life. Additionally, respondents watch television because the programmes they desire is of personal interest to them. According to Nasseri, Neo, and Perumal (2020), Malaysian adolescents watch television for entertainment and social surveillance. They develop a feeling of global citizenship through American television, which enables them to keep up with current events and trends while imitating celebrity lifestyles and practises. Besides, youth are disinterested in locally produced television shows as a result of the shows' unappealing style and concepts. For instance, RTM TV1 core programmes such as *Dialog* and *Landskap*, which debate current events, have low acceptance and viewership among Malaysian youths, especially in the Klang Valley (Ahamad and Alimom, 2020). Additionally, the internet poses a threat to local television programmes.

Additionally, there is much ambiguity regarding the number of individuals who will watch local television shows. Alan et al. (2021) report that television viewing has been declining. According to their findings, audiences in Asap Koyan, Belaga Sarawak used local television channels to access government information via RTM (TV1 and TV2) and Media Prima (TV3), as well as entertainment including sports and recreation information via Astro. The average daily viewing time for RTM channels (TV1 and TV2) and Media Prima channels (TV3) is between 30 to 59 minutes, primarily in the evening. While Astro's viewing time exceeds two hours, night time viewing is preferred. Moreover, television viewing is limited to periods when the audience need it. Local programmes also appear unappealing to respondents. According to audience segmentation, respondents are more inclined to prefer personal interest television above programmes that is meaningful to them and their community. Moreover, Hashim, Razak, and Huiwen (2021) discovered that respondents' pleasure with television viewing is significantly influenced by their self-preferences and personal tastes. There are considerable variances in the gratification satisfaction needs of Malay and non-Malay viewers for their chosen portal television programmes. This indicates that the contrast between self-preferences and personal preferences in programme selection has an effect on Malaysian youth television consumption patterns.

Theme 3: Television Consumption Patterns – Cognitive and Emotional Needs

Author (s), Articles title, Publication information	Methods	Population or Sample	Results
Amaran, M. A., & Wen, L. M. (2018). Factors of watching Korean drama among youth in Kuching city, Malaysia. *International Journal of Arts and Commerce*, *7(7), 33-48.*	Quantitative - stratified sampling method (respondents who watch the shows) and random sampling method to minimize bias.	300 respondents, 18 - 25 years old.	Youth watch Korean Drama to gratify their needs of learning about Korean culture such as Korean cuisine, fashion, language, and the famous tourist destinations in Korea as well as to socialize with friends and family such as spending time together, joining drama discussion with friends and having common conversation topics with friends and family. Learning and sociability.
Hashim, N., Bolong, J., & Razak, M. N. F. (2021). Viewers' Choice: Discrete Choice Elements of Viewer's in Portal Television Usage and Preferred Types of Programs Watched Frequency in Achieving Gratifications. *International Journal of Academic Research in Business and Social Sciences*, *11(8), 1867–1889.*	Quantitative - non- probability purposive sampling via self- administrated survey	500 respondents, working adults	Television consumption patterns through portal TV indicate the elements of cognitive and emotional needs when people use portal TV.
Wasli, M. M. P., & Hussin, Z. (2017). Directed content analysis of akhlak in Islamic reality television programme'Imam Muda'. *O-JIE: Online Journal of Islamic Education*, *3, 1-10.*	Content Analysis	158 Islamic Education messages recorded based on the pre-determined coding.	Television shows such as Islamic programmes – Imam Muda provide alternatives to deliver Islamic Education informally and can assist in higher order thinking skills.
Ariffin, J. T., Bakar, H. A., & Yusof, N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, *5(1), 10-14.*	Qualitative – in-depth interview	8 informants (Executive in Korean and Malaysian TV industry), 4 from Korea, 4 from Malaysia	The study shows that Korean dramas satisfy Asian audiences' emotional needs especially Malaysian audiences by being easy to assimilate to a similar lifestyle, cultural proximity, and expressiveness.
Loh, B. Y. H. (2019). "Do you have a link?": The effects of piracy and online streaming services on the sharing practices of television content. *SEARCH Journal of Media and Communication Research*, *11(2), 41-55.*	Qualitative - in-depth interviews	30 participants (20 -70 years old, average age of 36.16) - media users in Malaysia and Singapore	Television viewing pattern have shifted because of the growing use of online streaming services. This resulted in in new ways for media users to act as borrowers and lenders which enables new benefits such as recommendations and cost saving in sharing of access-contents.

When it comes to television consumption, it is vital to discuss cognitive and emotional needs. According to Hashim, Bolong, and Razak (2021), cognitive and emotional demands significantly influence how respondents access portal television. They watch television in order to satisfy their cognitive and emotional needs. Cognitively, watching television programmes implies education and learning. Wasli and Hussin (2017) discovered that Islamic programmes, such as Imam Muda in television series, can serve as an informal substitute for Islamic education and can help individuals acquire higher thinking skills. Apart from that, Korean dramas are marketed as a way to learn about Korean culture, which includes cuisine, fashion, language, and major tourist locations in Korea (Amaran and Wen, 2018).

Additionally, Amaran and Wen (2018) noted that Malaysian youth watch Korean drama to meet their emotional needs through social activities such as spending time together, participating in drama discussions with friends, and discussing shared subjects with friends and family. Moreover, due to the similarities in lifestyle, cultural proximity, and expressiveness,

Korean drama is more easily relatable to Malaysian audiences' emotional needs (Ariffin, Bakar, and Yusof, 2018). However, difficulties develop as a result of the proliferation of internet streaming piracy services. As Loh (2019) mentioned, while allowing audiences to watch whatever films or film content they choose via internet streaming piracy services can satisfy emotional needs, there are drawbacks. As a result of piracy, which is a criminal offence, users and lenders become entangled with unethical service providers. As a result, the shift in viewership may be influenced by piracy services, which may influence meeting cognitive and emotional needs.

Theme 4: Television Consumption Patterns – Cultural Aspects

Author (s), Articles title, Publication information	Methods	Population or Sample	Results
Mohamed, S. (2020). New Media, Cultural Imperialism and the Malay Muslim Society in Malaysia. *Journal of Islamic, Social, Economics and Development*, **5(29), 19-33.**	Content analysis	-	In an era of multi-platform streaming, the use of television by Malay Muslims reignites concerns about cultural imperialism and troubling postmodern ideals. It gives Malay Muslims a lot of opportunities to be part of the modern world, but it also has drawbacks.
Zainia, F. H. M., Azinuddinb, M., & Mior, N. S. (2020). The Role of the Hallyu Phenomenon in Shaping a Destination Image among Malaysian Adolescents. *International Journal of Innovation, Creativity and Change*, **13(5).**	Quantitative survey	301 respondents, 15-24 years old	Korean TV shows and Drama has a significant stimulation in destination image. It has impact in choosing tourism destination particularly Korea.
Amaran, M. A., & Wen, L. M. (2018). Factors of watching Korean drama among youth in Kuching city, Malaysia. *International Journal of Arts and Commerce*, **7(7), 33-48.**	Quantitative - stratified sampling method (respondents who watch the shows) and random sampling method to minimize bias.	300 respondents, 18 - 25 years old.	Youth watch Korean Drama to gratify their needs of learning about Korean culture such as Korean cuisine, fashion, language, and the famous tourist destinations in Korea as well as to socialize with friends and family such as spending time together, joining drama discussion with friends and having common conversation topics with friends and family. Learning and sociability.
Idrus, M. M., Hashim, R. S., & Mohd Mydin, R. (2017). Rediscovery of the Malay 'local:' youth and TV fiction in Malaysia. *International Journal of adolescence and Youth*, **22(2), 210-225.**	Qualitative - focus group and individual interviews	18 participants, age ranged of 18-50 years old	Despite globalisation, local television fiction remains rooted in localised aspects. On Dhia, Julia and Adam and Hawa have been used to provide respondents with individual narratives on how they discover and get a glimpse into local TV fiction.

Cultural aspects of Malaysian television consumption patterns raise concerns about the probable influence of cultural imperialism on local television programmes. As Mohamed (2020) noted, in an era of multi-platform streaming, Malay Muslims' use of television reignites concerns about cultural imperialism and problematic postmodern ideas. It provides several

opportunities for Malay Muslims to participate in the contemporary world, but it also has limitations. Concerns about cultural imperialism also linger over destination images from Korean television shows that encourage viewers to visit Korea. This occurs as a result of the cultural aspects of Korea incorporated into Korean television shows, which captivate audiences (Zainia, Azinuddinb, and Mior, 2020).

Despite this, the cultures of Korea and Malaysia remain intricately interwoven. Where we share a common way of life, cultural proximity, and expressiveness, the culture simply blends into ours (Amaran and Wen, 2018). Malaysian youth acquire knowledge of Korean culture as a result of their viewing of Korean television shows (Ariffin, Bakar, and Yusof, 2018). Although consumption of Korean television series has been rising across numerous channels among Malaysian youth, locally created shows continue to remain relevant in Malaysia. According to Idrus, Hashim, and Mohd Mydin (2017), despite the fact that globalisation has impacted the consumption of locally produced shows, they continue to excel at producing local television programmes. This is to ensure that local television programmes continue to exist in the face of multi-platform screens and online streaming.

CONCLUSION

Changes in the television consumption patterns of Malaysia's youth are inevitable. Numerous factors contribute to the changing attitudes of youths about television viewing. This article outlines four themes relating to Malaysian youth television consumption patterns: credible and factual television programmes or content, self-preferences and personal tastes, cognitive and emotional needs, and cultural aspects. These themes are rooted in the way Malaysians consume television in an era of multi-platform content access. Concerns have been expressed over the cultural aspects, which are significant since they have the potential to impact television viewing patterns. The themes warrant additional investigation in order to acquire a better grasp of the reality of television usage among youths in contemporary society.

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