

## **The Impact of Hallyu Globalization on Attitudes and Behavior of Malaysians**

Muhammad Amirul Asyraf Roslan, Nurul Amelina Nasharuddin & Masrah Azrifah  
Azmi Murad  
*Faculty of Computer Science and Information Technology, Universiti Putra Malaysia,  
43400 Serdang, Selangor, Malaysia.*

*Corresponding email: amirulasyraafr@gmail.com*

### **ABSTRACT**

This study investigates how Hallyu culture influences Malaysian attitudes and behaviours, focusing on K-pop, K-dramas, Korean culture, and style. Hallyu, or the Korean Wave, encompasses South Korean music, dramas, fashion, and cuisine, globally. By distributing surveys on social media platforms, the research gathered data from 219 respondents on demographics, Hallyu engagement, and consumption patterns among Malaysians. Results showed a strong preference for K-pop and K-dramas, with streaming platforms being the primary access method. Many respondents also embraced Korean cuisine, fashion, and beauty products influenced by Hallyu. The study highlights Hallyu's significant impact on Malaysian society and culture, emphasising varied engagement levels from digital consumption to active participation in cultural events. Future research could explore specific aspects like K-pop fandom using qualitative methods for deeper insights.

Keywords: Korean Wave, Globalization, Attitude, Behaviour, Culture

## INTRODUCTION

The name “Hallyu” (Korean: 한류) originated from Chinese and means “Korean Wave”. It describes a remarkable growth of Korean popular culture which includes music, movies, drama, online games and Korean food. Originating in other Asian nations in the late 1990s, the Hallyu phenomena quickly spread to other regions of the world primarily to the internet and social media. The beginnings of the Hallyu phenomenon may be traced back to the 1997 Asian financial crisis, which prompted the South Korean government to increase funding for its entertainment industry. In 2004, Korea’s GDP benefitted from the export of Hallyu cultural products to the extent of 0.2% or almost USD1.87 billion. In 2018, Hallyu provided USD9.5 billion to the Korean economy, in 2020, that amount increased to USD 12.3 billion, a 22.4% increase from 2018, according to the Korea Foundation for International Cultural Exchange (Martin 2021; Huang 2020). With the aid of the Hallyu, the Korean economy reached USD 12.45 billion as of 2021 (Park, 2023).

Korean drama (K-drama), one of the Hallyu culture’s creations, was the first to expand throughout China (Kim and Akilli 2023). Afrianda (2023) reports that the K-drama titled "What is Love" attracted 150 million Chinese viewers due to its immense popularity. Seoul Music Room, a Beijing-broadcast radio show, attracted the attention of Chinese teens the same year to popular music. Although initially noticed by the Chinese, the trend eventually became popular among Koreans (Jang 2012). Numerous scholars examined the impact on East Asia, the Middle East and Southeast Asia due to its wide range of popularity. Their findings revealed the existence of fandom movements that support the growth of Hallyu culture (Martin 2021). A survey conducted by the Korea Foundation in collaboration with 152 overseas missions indicates that as of December 2023, there were 156.6 million followers of the Hallyu (Kim 2022).

In South Korea, Hallyu particularly is a practical form of soft power (Moon 2024). By providing worldwide visual attractions, South Korea took over its influence and indirectly increased its competitiveness on the global stage. The overall impact of films, music, dramas, and games on the Korean economy and its reputation as a nation in the region has been overwhelmingly beneficial.

It did not, however, avoid criticism from the anti-Hallyu group, who argued that the phenomenon had a negative impact on Malaysia’s pre-existing cultures. Certain media and religious institutions have declared that K-pop and other forms of Korean popular culture include “negative influences” (Ahmad and Adrian 2016). Hallyu was viewed as a "low" cultural product in a research by Ainslie, Lipura, and Lim (2017) because it did not adhere to modern and sophisticated standards. According to Mujani, Yoan, and Kim (2022), from a sociocultural perspective, Malaysians should maintain their identities and avoid being overly influenced by foreign culture. This includes Hallyu and any other foreign culture.

Although a lot of research has been done on how people became interested in Hallyu products, more research is still required to examine how the phenomena has affected Malaysians’ attitudes and behaviours. Thus, this study aimed to investigate how Malaysians’ attitudes and behaviours are affected by the Hallyu phenomenon.

## LITERATURE REVIEW

### **Evolution of Hallyu: Hallyu 1.0 - Hallyu 4.0.**

Hallyu was rapidly recognised as a developing economic trend and soft power by the Korean government, the market, and the news media, all of which have contributed to its promotion. Hallyu was acknowledged as a key term in the public domain or policy (Kunkunrat, 2024) and the economic market (Park 2023; Jang and Chang, 2023) as well. Academics (Mujani, Yoan, and Kim 2022; Ganghariya and Kanozia 2020; Kim 2015), the media (Kyung 2020), and the government (Kwak 2020; Song 2020a; Song 2020b) all contributed a discourse summarising Hallyu's history, from "Hallyu 1.0" to "Hallyu 4.0.". The term "Hallyu 1.0" describes the beginning and development of Hallyu in relation to the popularity of K-drama throughout a number of Asian countries. With the release of "Hallyu 2.0" in the middle of the 2000s, Hallyu's influence was expanded to encompass K-pop's growing popularity across more regions of the world. The "Hallyu 3.0 policy," or "K-culture," was introduced in 2011 by the Ministry of Culture, Sports, and Tourism. It included Korean culture as a whole. Recently, "Hallyu 4.0," which is predicted on the promotion of "K-style", has been discussed in a number of industries, including the government and media.

### **The Global Influence of Hallyu**

The Hallyu phenomenon has become extremely famous and influential worldwide, demonstrating the broad popularity of South Korean cultural products in a variety of industries including entertainment, food, fashion, and beauty. According to Anwar and Mohd Nor (2020), this cultural movement includes an extensive range of exports such as K-dramas (television dramas), K-pop (music), K-food (Korean cuisine), and K-beauty (Korean cosmetics and skincare). Researchers have examined how media platforms such as television broadcasting (e.g.: Jiang 2024; Jang, Kim, and Baek 2024; Nareswari and Mahardika 2024), online streaming services (e.g.: Upham, Lee, and Park 2023), and social media (e.g.: Putri and Dilia 2023; Li 2023; Triansyah and Ilham 2023), contribute to the dissemination of Hallyu content to audiences around the world. They have examined the ways in which media channels promote the narratives, cultural values and aesthetics seen in Hallyu cultural products. The global spread of Hallyu has also been aided by government measures (Kim and Akilli 2023; Ganghariya and Kanozia 2020) to promote Korean culture. The Hallyu phenomenon is frequently addressed in relation to soft power diplomacy (e.g.: Samosir and Wee 2024; Lale 2020; Kim, Kim, and Conolly 2016), which refers to a nation's capacity to influence others without the use of force or economic resources.

### **Impact of Hallyu on Global Societies**

The impact of Hallyu on worldwide communities has been thoroughly studied by academics, who have documented its reception and consumption in a variety of cultural contexts and situations. Research has demonstrated how Hallyu influences cultural diplomacy (Mustafha and Abdul Razak 2020), cultural norms and practices (e.g.: Dewi, Pawito, and Satyawan 2023; Lee and Zhang 2021), influencing consumer behaviour (e.g.: Sun and Jun 2022; Mohd Zaini et

al. 2020; Kim, Lee, and Kim 2020), shaping perceptions of South Korea (Bajenaru 2022), encouraging cross-cultural understanding and appreciation (Abdullah and Ubaidillah 2023), and fostering cross-cultural communication (e.g.: Saaida 2023; Samsudin 2019).

Global fan communities as a result of the popularity of K-pop music and K-dramas (Suratmi 2024; Jang 2023), which has helped shape transnational youth cultures and identities. South Korea can improve its image abroad, attract tourists, and develop closer diplomatic ties with other countries by exhibiting its entertainment and cultural sectors. In addition to strengthening the South Korean economy, this coordinated effort to promote the Hallyu also provided an opportunity for cross-cultural dialogue and mutual understanding (Safaat, Bachtiar, and Zainal 2022).

### **Perceptions and Motivations of Hallyu Audiences**

The perceptions of the audience towards Hallyu content vary depending on regions, the location, and cultural backgrounds. Studies have examined the impact influencing audience perceptions, such as cultural authenticity (Salsabila and Rahmadhani 2023; Fibrianto et al. 2020), narrative themes (Khedun-Burgoine and Kiaer 2022; Ju 2020), and production quality (Osman and Ismail 2022; Kim et al. 2022; Kim et al. 2021). The reason why people motivated for consuming Hallyu content range from cultural curiosity (Sridhar and Jaggi 2022; So and Kim 2020) and social identification (Maros and Abdul Basek 2022; Sridhar and Jaggi 2022) to escapism (Chandra 2022; Halim and Kiatkawsin 2021) and entertainment (Rai and Pooja 2021; Hernández and Lee 2021).

Any addiction is typically harmful. It was discovered in Indonesia that young people's imitating behaviour was impacted by K-drama addiction (Fortunata and Utami 2021). However, Yoke and Jamil (2022) discovered that while K-drama emotionally connected viewers with a passion for the series, it can be used to assist improve knowledge, attitudes and behaviours. Establishing an understanding of these perspectives is crucial to appreciating Hallyu's attraction and how it affects audience behaviour.

### **Behavioural Impact of Hallyu: Consumer Preferences and Fan Communities**

Consumer behaviour, lifestyle choices, and cultural practices have all changed in response to Hallyu content. Research has looked into how Hallyu affects consumer preferences, such as fashion trends (Kim and Ho 2023; Muhaditia, Narawati, and Lisnawaty 2022), beauty standards (Dahroni 2024; Wahidah et al. 2023), and dietary habits (Moon and Cha 2023). Through activities like buying products and merchandise, and interacting online, fan communities, or fandoms, have significant effects on consumer behaviour and cultural participation (Sara 2022).

### **Hallyu in Malaysia: Popularity and Societal Impact**

Scholarly research has recently focused on the acceptance of Hallyu and its effect on society in Malaysia. Scholars have investigated the factors that lead to the extensive adoption of Hallyu content by Malaysian viewers, especially those in the youth and urban demographics (Yoke and Jamil, 2022). K-pop music, K-dramas, and Korean cuisine are just a few examples of the

Hallyu content that Malaysian audiences have demonstrated a keen interest in (Wong 2023; Loke 2020; Tajul Arifin 2020). Local media industries (Loh and Gilmour 2022), cultural identity (Lee et al. 2020), and intercultural communication (Mohd Zaini et al. 2020) are among the effects of Hallyu globalisation on Malaysian society. Analogies with other Southeast Asian countries or regions offer important perspectives on the distinct dynamics of Hallyu acceptance and consumption in Malaysia. Furthermore, delving into the role of cultural intermediaries, such as local media distributors and influencers, might provide additional insights into how Hallyu content is mediated in the Malaysian context.

## **METHODOLOGY**

### **Population, Sample Size & Sampling Technique**

Respondents who are currently residing in Malaysia and range in age from 12 to 39 comprise the population of this study. Due to their participation in Hallyu and consumption of its popular culture, they had comparable backgrounds. There are 219 respondents made up the sample size, which allowed Malaysians in the younger age range to be fairly represented. Sending the Google form via direct messages to a select few Hallyu fans on Instagram served as the basis for a purposive and snowball sampling technique.

### **Data Collection**

An online survey has been distributed via social media, specifically Instagram, to participants who are actively involved in the Hallyu trend, popularly referred to as "fandom." They are expected to take part in the survey because the fandom movement is very active on both social media platforms. A total of 219 respondents, or 73% of the total, answered the online survey out of the 300 Instagram users who received it.

The online survey, which was created using Google Form, included both closed-ended and open-ended questions in order to gather important information on the respondents' demographics, the most popular Hallyu cultural products in Malaysia, and their attitudes and behaviours regarding these products. The data visualisation and tables produced from the survey results served as the main source of information for the analysis.

### **Questionnaire Design**

The questionnaire comprises four sections aimed at gathering insights from respondents. Part A focuses on gathering demographic details essential for understanding the sample population. Part B explores user preferences and engagement patterns across different Hallyu culture categories. Part C examines how exposure to Hallyu culture influences respondents' behaviour, including buying habits, involvement in fan communities, and perceptions of South Korean society. Part D delves into how exposure to Hallyu culture shapes respondents' attitudes toward Korean culture, society, and values.

## FINDINGS AND DISCUSSIONS

Table 1 provides an extensive overview of the demographics of the respondents, including the total number of years they have engaged with Hallyu, broken down by age group, and their experience with the genre.

Table 1. Respondents' Demographic

Age Range (Years)	Gender	Experience with <i>Hallyu</i> (Years)	Frequency ( <i>f</i> )	Gender Frequency ( <i>fn</i> )	Age Range Frequency ( <i>fA+fB</i> )	
12-19	Female	6-10	15			
	<b>Total Female (<i>fA</i>)</b>			15		
	Male	6-10	3			
	<b>Total Male (<i>fB</i>)</b>			3		
Total Age Range	<b>Frequency (<i>fA+fB</i>)</b>				18	
20-29	<b>Female</b>	< 1	6			
		1-5	27			
		6-10	42			
		11-15	75			
		16-20	9			
	<b>Total Female (<i>fA</i>)</b>			159		
	<b>Male</b>	< 1	3			
		1-5	9			
		11-15	12			
		6-10	12			
<b>Total Male (<i>fB</i>)</b>				36		
Total Age Range	<b>Frequency (<i>fA+fB</i>)</b>				195	
30-39	<b>Female</b>	11-15	2			
		16-20	1			
	<b>Total Female (<i>fA</i>)</b>			3		
	<b>Male</b>	16-20	1			
		21 =>	2			
<b>Total Male (<i>fB</i>)</b>			3			
Total Age Range	<b>Frequency (<i>fA+fB</i>)</b>				6	
Grand Total ( $\Sigma f$ )					219	

The data reveals varying levels of engagement with Hallyu products across different age groups and genders. Among 12 to 19-year-olds, 83.33% of female respondents (15 respondents) have used Hallyu products for 6 to 10 years, indicating strong interest. In contrast, male respondents in the same age group show less frequent engagement. In the 20 to 29 age group, both male and female respondents demonstrate diverse levels of experience and engagement with Hallyu content. However, interest appears to decline slightly among females aged 30 to 39, possibly due to shifting priorities. Overall, while younger demographics, especially females, show robust engagement with Hallyu, interest decreases slightly among older age groups, highlighting Hallyu's broad but evolving appeal in Malaysia.

### Monthly Income and Total Spending

Table 2 outlines spending patterns on Hallyu products across different income brackets, classified as B40, M40, and T20 according to the Department of Statistics Malaysia (Saieed, 2024). It shows that the majority of respondents in the B40 category, comprising 92.24% (202 respondents), spend varying amounts on Hallyu products monthly. Similarly, 5.48% of respondents (12 respondents) in the M40 category engage in spending on Hallyu items, while only 1.37% of respondents (3 respondents) in the T20 category do so. Overall, the table provides valuable insights into consumer behaviour related to Hallyu products across income brackets.

Table 2. Monthly Income and Total Spending on Hallyu Products.

Category of Income Earners	Monthly Income (RM)	Monthly Spent on Hallyu Products (RM)	Frequency (f)	Monthly Spent Frequency (fn)	Category of Income Earners Frequency (Σfn)
Undisclosed	Undisclosed	0-100	2		
	<b>Total Monthly Spent Frequency (fA)</b>			2	
<b>Total Category of Income Earners</b>					2
B40	0000.01 - 1,312.49	0-100	54		
	0000.01 - 1,312.49	501-1000	3		
	<b>Total Monthly Spent Frequency (fA)</b>			57	
	1,312.50 - 2,624.99	0-100	39		
	1,312.50 - 2,624.99	101-500	24		
	1,312.50 - 2,624.99	501-1000	4		
	<b>Total Monthly Spent Frequency (fB)</b>			67	
	2,625.00 - 3,937.49	0-100	42		
	2,625.00 - 3,937.49	101-500	18		
	2,625.00 - 3,937.49	501-1000	6		
	<b>Total Monthly Spent Frequency (fC)</b>			66	
	3,937.50 - 5,249.99	0-100	9		

	3,937.50 - 5,249.99	101-500	3		
	<b>Total Monthly Spent Frequency (fD)</b>			12	
<b>Total Category of Income Earners Frequency (Σfn)</b>					202
M40	5,250.00 - 6,892.24	0-100	6		
	<b>Total Monthly Spent Frequency (fA)</b>			6	
	6,892.25 - 8,534.50	0-100	4		
	<b>Total Monthly Spent Frequency (fB)</b>			4	
	8,534.50 - 10,176.75	0-100	2		
	<b>Total Monthly Spent Frequency (fC)</b>			2	
<b>Total Category of Income Earners Frequency (Σfn)</b>					12
T20	11,819.00 =>	0-100	1		
		101-500	2		
	<b>Total Monthly Spent Frequency (fA)</b>			3	
<b>Total Category of Income Earners Frequency (Σfn)</b>					3
<b>Grand Total (Σf)</b>					219

Table 2 illustrates spending patterns on Hallyu products across different income brackets. Within each bracket, varying proportions of respondents allocate different amounts of money towards Hallyu products. For instance, in the income range of RM0.01 to RM1,312.49, 24.66% of respondents (54 respondents) spend between RM0 to RM100, with additional spending reported in higher ranges. Similar patterns are observed across other income brackets, reflecting consistent spending trends across income ranges.

### Most Preferred Hallyu Product

Table 3 presents the most preferred Hallyu products based on the frequency of their consumption. The data indicates that among the surveyed respondents, K-pop, categorised under Hallyu 2.0, emerges as the most preferred product with 138 respondents (63.47%). Following closely is Hallyu 1.0, represented by K-drama, which garnered 57 respondents (26.03%). Subsequently, Hallyu 3.0, associated with K-culture, is favoured by 18 respondents (8.22%). Lastly, Hallyu 4.0, denoted as K-style, is the least preferred product, with only 6 respondents (2.74%) indicating its preference.

Table 3. Most Preferred Hallyu Product

Hallyu Product	Frequency (f)	%
Hallyu 1.0: K-drama	57	26.03
Hallyu 2.0: K-pop	138	63.47
Hallyu 3.0: K-culture	18	8.22
Hallyu 4.0: K-style	6	2.74



Total ( $\Sigma f$ )	219	100.00
----------------------	-----	--------

This data provide insights into the popularity and preference levels of different Hallyu products among the surveyed population.

### User Preferences

#### Hallyu 1.0: K-Drama

Table 4 presents the frequency of K-drama viewership among respondents, ranging from rare or never to daily viewing. While a minority with 9 respondents (4.11%) rarely or never watch K-dramas, a significant portion with 84 respondents (38.36%) watches several times a week. The table reflects diverse viewing habits, from occasional to daily consumption, highlighting the varied engagement levels among respondents.

Table 4. K-drama Viewing Frequency

Scale	Indicator	Frequency ( <i>f</i> )	%
1	Rarely or Never	9	4.11
2	Occasionally	36	16.44
3	Once a Week	30	13.70
4	Several Times a Week	84	38.36
5	Daily	60	27.40
Grand Total ( $\Sigma f$ )		219	100.00

Figure 1 depicts how individuals engage with K-dramas, showing a preference for streaming platforms by 95.89% of respondents (219 respondents). Traditional TV remains relevant for 43.84% (96 respondents), while 24.66% (54 respondents) engage in online discussions or fan communities. Additionally, 16.44% (36 respondents) purchase DVDs or digital downloads, and 13.70% (30 respondents) attend fan events or screenings. The figure highlights diverse engagement behaviours among respondents.

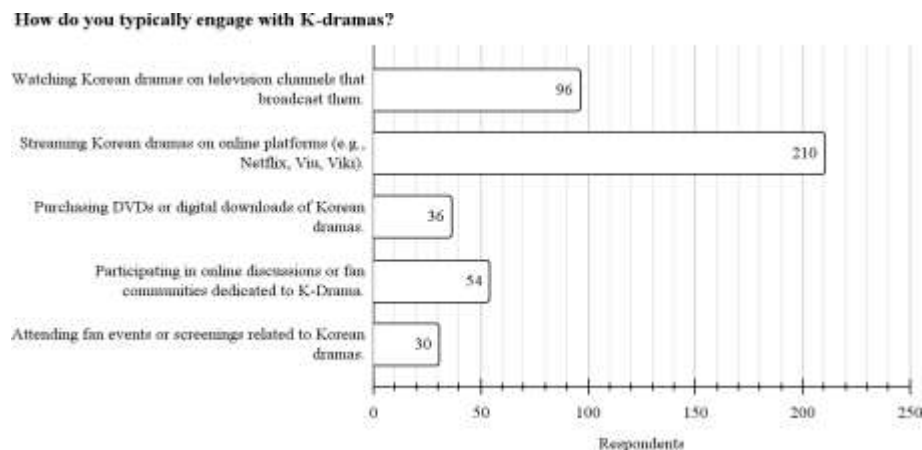


Figure 1: Engagement Method with K-Drama Among Respondents.

### Hallyu 2.0: K-Pop

Table 5 analyses the frequency of K-pop song listening among respondents, showing that a majority, 73.97% (162 respondents), listen to K-pop songs daily. This is followed by 19.18% (42 respondents) who listen several times a week and smaller percentages for occasional and weekly listening. Overall, it provides insights into the diverse engagement levels with K-pop music among the surveyed participants.

Table 5. K-pop Engagement Frequency

Scale	Indicator	Frequency (f)	%
1	Rarely or Never	3	1.37
2	Occasionally	6	2.74
3	Once a Week	6	2.74
4	Several Times a Week	42	19.18
5	Daily	162	73.97
Grand Total (Σf)		219	100.00

Figure 2 illustrates how individuals engage with K-pop songs, with online streaming being the most popular method among 98.63% of respondents (216 respondents). Watching music videos on platforms like YouTube closely follows, with 87.67% of respondents (192 respondents). Additionally, purchasing albums or digital downloads, attending concerts or fan meetings, participating in online fan communities, and creating covers or performances of K-pop songs are also significant engagement methods. Overall, the figure depicts the diverse ways in which people interact with K-pop music, reflecting the complex nature of K-pop fandom.

How do you typically engage with K-pop?

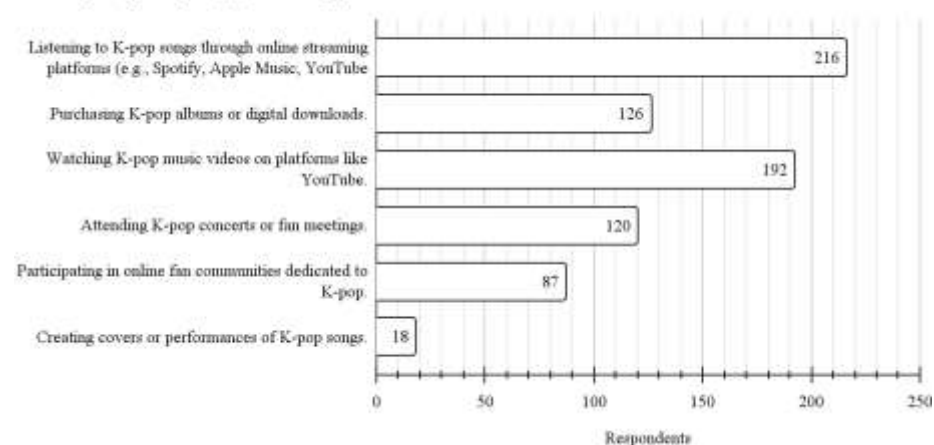


Figure 2: Engagement Method with K-Pop Among Respondents.

### Hallyu 3.0: K-Culture

Table 6 outlines the frequency of Korean food consumption among respondents. A minority (12.33%) with 27 respondents reported rare or no consumption, while a majority (53.42%) with

117 respondents engaged with Korean food occasionally. Additionally, 17.81% (39 respondents) consume it weekly, 13.70% (30 respondents) several times a week, and 2.74% (6 respondents) daily, indicating varied levels of consumption.

Table 6. Korean Food Engagement Frequency

Scale	Indicator	Frequency (f)	%
1	Rarely or Never	27	12.33
2	Occasionally	117	53.42
3	Once a Week	39	17.81
4	Several Times a Week	30	13.70
5	Daily	6	2.74
Grand Total (Σf)		219	100.00

Figure 3 illustrates various ways individuals engage with Korean food. Most respondents with 198 respondents (90.41%) dine at Korean restaurants, while 49.32% (108 respondents) cook Korean dishes at home. Additionally, 64.38% (141 respondents) watch cooking shows to learn about Korean cuisine, and a small minority with only 3 respondents (1.37%) attend cooking classes. This highlights diverse engagement with Korean food, including dining out, home cooking, online learning, and formal education.



Figure 3: Engagement Methods with Korean Food Among Respondents.

Table 7 outlines how individuals engage with Korean traditional arts, with the majority of 132 respondents (60.27%) rarely or never participating. However, 28.77% (63 respondents) engage occasionally, 8.22% (18 respondents) once a week, and 2.74% (6 respondents) several times a week. Interestingly, none reported daily engagement, indicating varied levels of involvement among respondents.

Table 7. Korean Traditional Arts Engagement Frequency

Scale	Indicator	Frequency (f)	%
1	Rarely or Never	132	60.27
2	Occasionally	63	28.77
3	Once a Week	18	8.22
4	Several Times a Week	6	2.74
5	Daily	0	0.00
Grand Total (Σf)		219	100.00

Figure 4 illustrates how respondents engage with Korean traditional art. The majority of 180 respondents (82.19%) watch documentaries or online videos about it, while 15.07% (33 respondents) attend cultural events or performances. Additionally, 13.70% (30 respondents) visit museums or cultural centres, and 5.48% (12 respondents) participate in workshops or classes. These diverse engagement behaviours highlight a broad interest in Korean traditional art and culture among respondents.

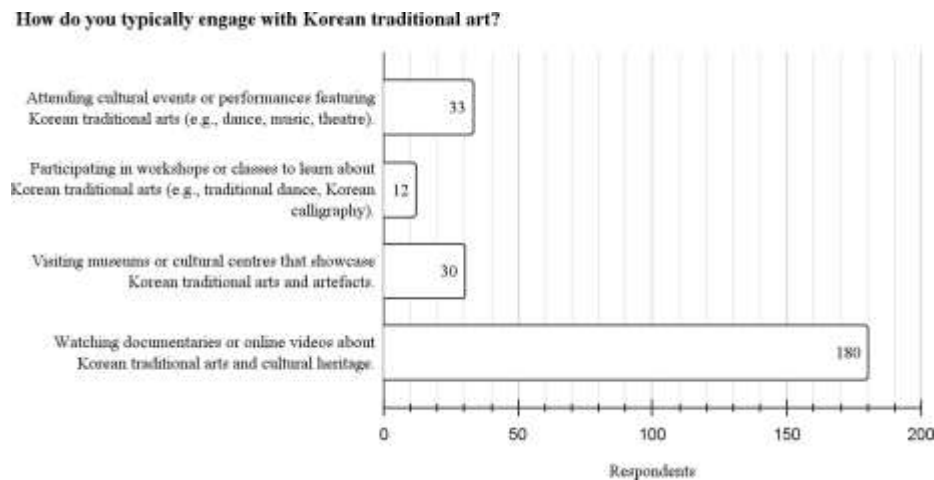


Figure 4: Engagement Methods with Korean Traditional Art Among Respondents

**Hallyu 4.0: K-Style**

Table 8 outlines the frequency of engagement with Korean fashion among respondents. It shows that while a notable proportion rarely or never engage with it (23.29%, 51 respondents), a larger subset occasionally do (30.14%, 66 respondents). Additionally, some engage once a week (13.70%, 30 respondents), several times a week (23.29%, 51 respondents), or on a daily basis (9.59%, 21 respondents). Overall, the data highlights varying levels of interest and participation in Korean fashion among respondents.

Table 8. Korean Style Engagement Frequency

Scale	Indicator	Frequency (f)	%
1	Rarely or Never	51	23.29
2	Occasionally	66	30.14
3	Once a Week	30	13.70
4	Several Times a Week	51	23.29
5	Daily	21	9.59
Grand Total (Σf)		219	100.00

Figure 5 provides insights into how individuals typically engage with Korean fashion. The most common method, reported by 150 respondents (68.49%), is following Korean fashion trends on social media or fashion websites. Additionally, 147 respondents (67.12%) purchase Korean fashion items online or from local stores. Moreover, 54 respondents (24.66%) watch fashion shows or runway presentations, while 78 respondents (35.62%) create Korean-inspired outfits. Overall, the figure highlights diverse engagement behaviours, including trend-following, purchasing, observing fashion shows, and personal styling, indicating a multifaceted interest in Korean fashion among respondents.

How do you typically engage with Korean fashion?

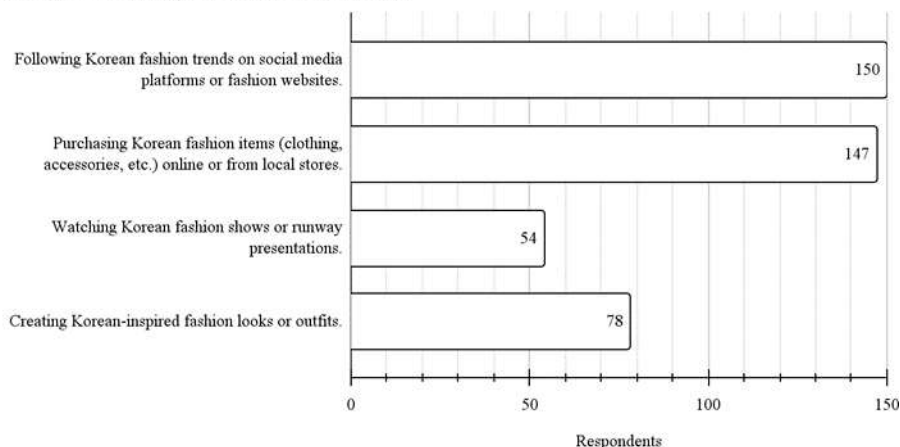


Figure 5: Engagement with Korean Fashion Among Respondents.

Table 8 outlines the frequency of engagement with Korean beauty among respondents, indicating diverse levels of involvement. While 15 respondents (6.84%) rarely or never engage with Korean beauty, 57 respondents (26.03%) do so occasionally. Additionally, 27 respondents (12.33%) engage weekly, while 48 respondents (21.92%) engage several times a week. Remarkably, 72 respondents (32.88%) engage with Korean beauty daily. Overall, the data highlights varying levels of engagement, suggesting widespread adoption of Korean beauty practices among the surveyed Malaysians.

Table 8. Korean Beauty Engagement Frequency

Scale	Indicator	Frequency (f)	%
1	Rarely or Never	15	6.84
2	Occasionally	57	26.03
3	Once a Week	27	12.33
4	Several Times a Week	48	21.92
5	Daily	72	32.88
Grand Total (Σf)		219	100.00

Figure 6 highlights how individuals engage with Korean beauty practices. Among respondents, 179 (81.74%) incorporate Korean skincare products into their routines, reflecting widespread adoption of Korean skincare methods. Additionally, 123 respondents (56.16%) use Korean cosmetics for makeup, indicating a significant interest in achieving Korean-inspired looks. Moreover, 117 respondents (53.42%) follow Korean beauty influencers for tips, while 126 respondents (57.53%) watch tutorials and reviews online to learn about new products and techniques. These findings demonstrate a diverse interest in Korean beauty, encompassing skincare, makeup, influencer guidance, and online learning.

How do you typically engage with Korean beauty?

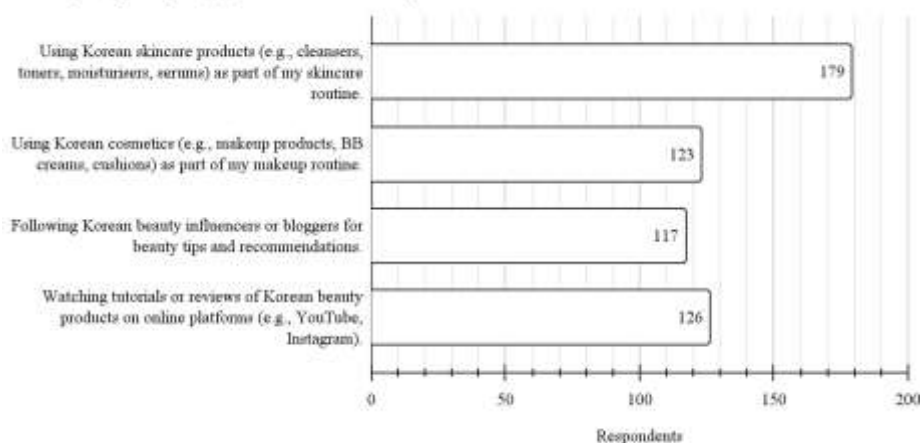


Figure 6: Engagement with Korean Beauty Among Respondents.

### Impact of Hallyu Culture on Malaysian Behaviour Hallyu Celebrity Endorsements and Product Purchases

Data on purchasing products endorsed by Hallyu celebrities or featured in Hallyu content indicates its significant impact on Malaysian consumer behaviour, with 72.60% of respondents (159 respondents) reporting such purchases. This reflects associations with quality and trendiness (Awuy, Lapian, and Wangke 2024; Umi 2024; Jayanti 2024; Saputri, Safriyanti, and Yuliana 2024; Cheryah and Hadi 2024). Conversely, 10.96% (24 respondents) did not purchase Hallyu-endorsed products, citing factors like personal preferences or product efficacy, as indicated in previous studies (Pardede and Aprianingsih 2023; Suleman et al. 2023;

Pham and Han 2023). Additionally, 16.44% (36 respondents) expressed uncertainty, possibly influenced by price or availability (Andriani, Hardini, and Digdowiseiso 2023; Dewi et al. 2023; Sun and Jun 2022). These findings highlight Hallyu culture's varied influence on Malaysian consumers' behaviour, underscoring the complex interplay between cultural influences and consumer choices.

### **Adapting Fashion and Beauty Preferences to Hallyu Trends**

Insights from the data on changes in fashion or beauty preferences to align with Hallyu trends reveal significant influence of Korean cultural influences on Malaysian behaviour, particularly in fashion and beauty domains. Nearly half of the respondents, 102 (46.58%) reported altering their preferences to match Hallyu trends, indicating widespread adoption of Korean fashion styles (Sintowoko 2020), makeup techniques (Khalid and Wok 2020), and beauty products (Aldilla Audy and Hapsarani 2021). This suggests that Hallyu culture, which includes trends in fashion (Kanozia and Ganghariya 2021), beauty standards (Widyaningrum, Ramadhani, and Lestari 2023), and aesthetics (Dinningrum and Satiti 2022) propagated by Korean celebrities and media, also has had a significant influence on a considerable segment of the Malaysian population.

However, a notable portion of 45 respondents (20.55%) indicated no change, suggesting that Hallyu culture may not resonate with everyone's fashion and beauty choices. Additionally, a third of respondents, 72 respondents (32.88%) expressed uncertainty, reflecting varied levels of engagement with Hallyu-inspired fashion and beauty influences in Malaysian society.

### **Influence of Hallyu Culture on Dietary Habits and Korean Cuisine Exploration**

Yap (2023) suggests economic shifts have led to Malaysians increasingly preferring Korean food. Research by Chee and Yazdanifard (2021) confirms Malaysians' love for Korean food due to the popularity of Hallyu, often choosing it over other ethnic options. While many Korean restaurants lack Halal JAKIM certification, it is believed they may pursue it soon (Mohd Amin, Zakaria, and Abdul Rahim, 2020).

Data on dietary changes due to Hallyu exposure reveals that 39.73% of respondents (87 respondents) have altered their eating habits or tried Korean cuisine. This indicates significant motivation among Malaysians to explore Korean food (Osman and Ismail 2022) influenced by Hallyu culture due to curiosity (Moon and Cha 2023), fascination with Korean culture (Md Nor and Kamaruddin 2021), or exposure to Korean cuisine through media (Samosir and Wee 2024). However, 35.62% (78 respondents) have not changed their habits despite exposure, citing limited access (Shim 2020), dietary restrictions (Lee 2023), or personal preferences (Zainal Abidin, Che Ishak, and Ismail 2020). Another 24.66% (24.66 respondents) are undecided, possibly due to unfamiliarity (Yang, Kim, and Lee 2021) or taste concerns (Che Mohd Aley et al. 2019). This reflects varying levels of impact and interest in Korean cuisine among Malaysians.

**Engagement in Hallyu Fan Communities and Events**

Hallyu events provide fans with a chance to explore various aspects of Korean culture, enhancing their immersion beyond popular culture (Mokkoji Korea 2022; Mathan 2022). Among respondents, 58.90% (129 respondents) actively participate in fan communities or attend such events, reflecting strong interest and affinity for Hallyu culture (Chua 2023; Kamal 2023; Rakuten Viki 2023; Fatinah 2023). However, 32.88% (72 respondents) do not engage, citing reasons like financial constraints or disinterest (The Malaysian Insider 2015; Choi 2023). Another 8.22% (18 respondents) are undecided, possibly due to mixed feelings or hesitation (The Malaysian Insider 2015). This indicates varying levels of involvement and influence of Hallyu culture on Malaysian behaviour.

**Engagement in Cultural Exchange Activities between Malaysia and South Korea**

Participation in cultural exchange programs between South Korea and Malaysia reflects individuals' engagement in fostering mutual understanding. While 27.40% (60 respondents) actively participate, 68.49% (150 respondents) do not engage, citing possible constraints such as time or limited access (The Malaysian Insider 2015). Additionally, 4.11% (9 respondents) are unsure about participation. The findings highlight both the interest and barriers to promoting cultural exchange, underscoring the need for ongoing efforts to leverage Hallyu culture's influence in enhancing cross-cultural communication and cooperation between the two nations.

**Satisfaction with the Influence of Hallyu Culture on Behaviour**

The data on satisfaction with the influence of Hallyu culture on Malaysian behaviour reveals diverse attitudes. While 49.32% (108 respondents) express neutrality, 34.25% (75 respondents) are satisfied, and 13.70% (30 respondents) are very satisfied. Only a small percentage, 1.37% (3 respondents) are dissatisfied. These findings suggest a range of perceptions, from ambivalence to strong endorsement, regarding Hallyu's impact on behaviour. The results underscore the complexity of individuals' attitudes toward Hallyu culture and highlight the need for further research to delve into this phenomenon (Badrul Hisham, Ahmad, and Chang 2022; Ariffin, Abu Bakar, and Yusof 2018).

**Impact of Hallyu Culture on Malaysian Attitude****Influence of Exposure to Hallyu Culture on Attitude towards South Korean Culture**

The data reveals that exposure to Hallyu culture largely influences Malaysian attitudes towards South Korean culture positively. About 50.68% of respondents (111 respondents) expressed a positive attitude, while 13.70% (30 respondents) showed a very positive attitude. Notably, no respondents reported a negative view. However, 35.62% (78 respondents) maintained a neutral stance. These findings suggest that while Hallyu culture fosters appreciation for South Korean culture, it may not sway all opinions. Overall, the data aligns with Othman and Aini's (2021) findings, indicating a predominantly positive impact of Hallyu culture on Malaysian attitudes towards South Korean culture.



## **Impact of Exposure to Hallyu Culture on Understanding of South Korean Society and Values**

The data reveals that exposure to Hallyu culture significantly enhances Malaysian understanding of South Korean society and values. About 71.23% of respondents (156 respondents) reported an increase in comprehension, indicating Hallyu's educational value (Mohd Jenol and Ahmad Pazil 2021). However, 26.03% (57 respondents) expressed uncertainty, while only 2.74% (6 respondents) felt no improvement. These findings emphasise Hallyu's positive role in promoting cross-cultural exchange and deepening Malaysian appreciation for South Korean culture.

### **CONCLUSION**

In conclusion, this study sheds light on the pervasive influence of Hallyu culture on Malaysian attitudes and behaviours. Across diverse demographic profiles, it is evident that the majority of respondents exhibit a strong inclination towards various facets of Hallyu culture, with K-Pop emerging as the most prominent and influential aspect. This finding underscores the significant impact of K-pop on Malaysian society, highlighting its widespread popularity and cultural resonance among Malaysian respondents. Additionally, the study reveals varying levels of engagement with other elements of Hallyu culture such as K-drama, K-culture, and K-style, indicating the multifaceted nature of Hallyu's influence on Malaysian audiences. Overall, the findings underscore the profound impact of Hallyu culture on shaping the attitudes, preferences, and leisure activities of Malaysian individuals.

Moving forward, future research study should delve deeper into understanding the motivations and behaviours of K-pop fans in Malaysia. Conducting in-depth qualitative research, such as interviews and focus groups, can provide deeper insights into the emotional connections, fandom cultures, and consumption patterns of K-pop fans. By exploring the nuances of K-pop fandom, researchers can uncover valuable insights that can inform marketing strategies, fan engagement initiatives, and cultural exchange programs.

Furthermore, it is essential to conduct qualitative research to gain a more comprehensive understanding of Malaysian attitudes towards Hallyu culture. Qualitative methods can offer rich contextual insights into the underlying perceptions, values, and beliefs that shape individuals' engagement with Hallyu content. By adopting a qualitative approach, researchers can capture the complexity and diversity of Malaysian attitudes towards Hallyu culture, providing a nuanced understanding of its impact on Malaysian society.

Incorporating these recommendations into future research endeavours will enable a deeper understanding of the intricate dynamics between Hallyu culture and Malaysian audiences, contributing to the broader discourse on cultural globalisation, media consumption, and cross-cultural exchange.

### **\*Corresponding Author**

Muhammad Amirul Asyraf Roslan, Faculty of Computer Science and Information Technology, Universiti Putra Malaysia, 43400 Serdang, Selangor, Malaysia, amirulasyraafr@gmail.com

**REFERENCES**

- Abdullah, A., & Ubaidillah, I. (2023). The impact of the cross-border cultural phenomenon of the Korean wave on cultural transformation in Saudi Arabia. *Center of Middle Eastern Studies (CMES)*, 16(1), 25-35.
- Afrianda, S. M. (2023). The Impact Of Korean Dramas On Teenagers. *Warta Dharmawangsa*, 17(3), 1003-1026.
- Ahmad, W. A., & Adrian, L. Y. B. (2016). Hugging and Hallyu: Examining Representations of Moral Panic and the Korean Wave in the Malaysian Media. In *Social Sciences Postgraduate International Seminar (SSPIS) 2016* (pp. 73-81). School of Social Sciences, USM.
- Ainslie, M. J., Lipura, S. D., & Lim, J. (2017). Understanding the Potential for a Hallyu “Backlash” in Southeast Asia: A Case Study of Consumers in Thailand, Malaysia and Philippines. *Kritika Kultura*, 28, 63-91.
- Aldilla Audy, S., & Hapsarani, D. (2021). The Impact of Black female influencers on transnational Korean beauty: a case study of two Black beauty vloggers. *International Review of Humanities Studies*, 6(2), 951-962.
- Andriani, A., Hardini, R., & Digdowiseiso, K. (2023). The Influence of Product Variations, Korean Wave, and Electronic Word of Mouth On NCT's K-Pop Merchandise Purchase Decisions on Twitter Social Media In DKI Jakarta. *International Journal of Economics, Management, Business, and Social Science (IJEMBIS)*, 3(3), 1209-1218. <https://doi.org/10.59889/ijembis.v3i3.310>
- Anwar, N. S. S., & Mohd Nor, N. S. (2020). The Genesis of the Phenomenon of Korean Wave (Hallyu) and its Influence on Youths in Malaysia: An Islamic Perspective. *AL-ITQAN: Journal of Islamic Sciences and Comparative Studies*, (2), 109-122.
- Ariffin, J. T., Abu Bakar, H., & Yusof, N. H. (2018). Culture in Korean Drama towards Influencing Malaysian Audiences. *International Journal of Innovative Research in Engineering & Management*, 5(1), 10-14.
- Awuy, M., Lapian, S. J., & Wangke, S. (2024). The Influences of Brand Ambassadors and Brand Awareness on Consumer Purchase Decision of Nature Republic Skincare in Manado. *urnal EMBA: Jurnal Riset Ekonomi, Manajemen, Bisnis dan Akuntansi*, 12(01), 662-671. <https://doi.org/10.35794/emba.v12i01.53858>
- Badrul Hisham, N. A., Ahmad, A. L., & Chang, P. K. (2022). The Mediatization and Culture of the Korean Wave Phenomenon among Malay Female Youth. *Jurnal Komunikasi Ikatan SarjanaKomunikasi Indonesia*, 7(2), 285-295. <http://dx.doi.org/10.25008/jkiski.v7i2.741>
- Bajenaru, I. R. (2022). Bangtan Boys (BTS)–Part Of South Korea’s Cultural Diplomacy And Soft Power Strategy. *Romanian Review of Political Sciences & International Relation*, 19(1), 156-180.
- Chandra, Y. (2022). Increasing Consumption of Korean Dramas during the COVID-19 Pandemic. *K@ta*, 24(2), 81-89. <https://doi.org/https://doi.org/10.9744/kata.24.2.81-89>
- Chee, J. W., & Yazdanifard, R. (2021). The Influence of Customer Perception in Selection of Korean Restaurant in Malaysia. *International Journal of Management, Accounting & Economics*, 8(2), 114-121. <https://www.doi.org/10.5281/zenodo.4641400>

- Che Mohd Alemy, C. N. S., Mat Hussin, N. M., Ahmad Sukri, S. H., Tan, J. Y., Ridzuan, N. A., & Ibrahim, M. (2019). Factors Affecting the Acceptance of Korean Food among Malaysians. *Nurturing Hospitality, Tourism & Wellness World*, 3(1), 134-141.
- Cheriyah, Y., & Hadi, A. (2024). Estimating the Price of Fanatism: A Case of Indonesian K-Pop Merchandising Market. *Malaysian Journal of Business, Economics and Management*, 9-15.
- Choi, J. W. (2023). Live music is finally back, but K-pop fans feel let down. *The Korea Herald*. Retrieved April 2, 2024, from <https://www.koreaherald.com/view.php?ud=20230524000791>
- Chua, D. (2023). #Showbiz: Five-band K-Pop festival draws 5,000 fans to Bukit Jalil. *New Straits Times*. Retrieved April 2, 2024, from <https://www.nst.com.my/lifestyle/groove/2023/02/878636/showbiz-five-band-k-pop-festival-draws-5000-fans-bukit-jalil>
- Dahroni, D. (2024). Unveiling the Impact of Hallyu Phenomenon (Korean Wave) on the Adolescent Lifestyle in Indonesia. *LingPoet: Journal of Linguistics and Literary Research*, 5(1), 54-59. <https://doi.org/10.51601/ijersc.v5i1.777>
- Dewi, L. K. C., Kardini, N. L., Azlina, Y., Kespondiar, T., & Saputra, E. K. (2023). The Role of Country Perceived Image And Review of Beauty Vlogger on Consumer Purchase Intention of Cosmetic Products. *JEMSI (Jurnal Ekonomi, Manajemen, Dan Akuntansi)*, 9(2), 246-250. <https://doi.org/10.35870/jemsi.v9i2.954>
- Dewi, N. M. Y., Pawito, P., & Satyawan, A. (2023). Technological Determinism: The Hallyu Phenomenon in Indonesia (Lifestyle and Consumption of the Hallyu Fan Community). In *International Conference On Multidisciplinary Studies (ICOMSI 2022)* (pp. 301-325). Atlantis Press. [https://doi.org/10.2991/978-2-38476-072-5\\_30](https://doi.org/10.2991/978-2-38476-072-5_30)
- Dinningrum, R. F., & Satiti, N. L. U. (2022). The phenomenon of fandom consumption in k-pop commodity through the army community: Bangtan Sonyeondan fandom. *COMMICAST*, 3(1), 42-55. <https://doi.org/10.12928/commicast.v3i1.5108>
- Fatinah, T. A. (2023). [MALAYSIA] KIM SEON HO's Fans Left in Smiles During His Fan Meeting in Kuala Lumpur. *The Seoul Story*. Retrieved April 2, 2024, from <https://theseoulstory.com/malaysia-kim-seon-hos-fans-left-in-smiles-during-his-fan-meeting-in-kuala-lumpur/>
- Fibrianto, A. S., Asrori, M. I., Dadi, M., Anggraini, L. M., Lailani, A. T. U., Azizah, S. N., & Trianjaya, A. (2020). Analysis of Globalization Phenomena: Forms of K-Pop Cultural Fanaticism Among Students (Case Study of Sociology Student at Universitas Negeri Malang). In *International Conference on Social Studies and Environmental Issues (ICOSSEI 2019)* (pp. 318-323). Atlantis Press. <https://doi.org/10.2991/assehr.k.200214.058>
- Fortunata, F., & Utami, L. S. S. (2021). The Effect of Addiction of Watching Korean Drama Series on Imitation Behavior of Adolescents. In *International Conference on Economics, Business, Social, and Humanities (ICEBSH 2021)* (pp. 876-883). Atlantis Press.
- Ganghariya, G., & Kanozia, R. (2020). Proliferation of Hallyu wave and Korean popular culture across the world: A systematic literature review from 2000-2019. *Journal of Content, Community & Communication*, 11(6), 177-207.

- Halim, T. M., & Kiatkawsin, K. (2021). Beauty and celebrity: Korean entertainment and its impacts on female Indonesian viewers' consumption intentions. *Sustainability*, 13(3), 1405. <https://doi.org/10.3390/su13031405>
- Hernández, S. M., & Lee, J. H. (2021). The Impact of Consumer Behavior Factors on Hallyu Consumption in Four Latin American Countries. *International Business & Economics Studies*, 3(3), 34-50. <http://dx.doi.org/10.22158/ibes.v3n3p34>
- Huang, S. (2020). "This Beat Cha-Ching Like Money": Hallyu's Impact on South Korea's Economy. *McGill Business Review*. Retrieved March 8, 2024, from <https://mcgillbusinessreview.com/articles/this-beat-cha-ching-like-money-hallyus-imp-act-on-south-koreas-economy>
- Jang, H. J. (2022). Exploring the Development of Intercultural Competence of University Students Majoring in Korean. Doctoral dissertation, SOAS University of London.
- Jang, M. K., Kim, D. K., & Baek, H. M. (2024). More than just a fan: the influence of K-pop fandom on the popularity of K-drama on a global OTT platform. *Applied Economics Letters*, 31(2), 152-157.
- Jang, S. H. (2012). The Korean Wave and its implications for the Korea-China relationship. *Journal of International and Area Studies*, 97-113.
- Jang, W. (2023). The Korean Wave as a Glocal Cultural Phenomenon: Addressing the New Trends in Korean Studies. In *Handbook of Post-Western Sociology: From East Asia to Europe* (pp. 398-412). Brill. [https://doi.org/10.1163/9789004529328\\_021](https://doi.org/10.1163/9789004529328_021)
- Jang, W. J., & Chang, M. H. (2023). The Effect of Korean Wave (Hallyu) on the Music Industry. *The Journal of Industrial Distribution & Business*, 14(11), 11-18. <https://doi.org/10.13106/jidb.2023.vol14.no11.11>
- Jayanti, N. K. A. (2024). The Influence of Celebrity Instagram Endorsement and Word of Mouth on Online Purchase Decisions with Brand Image as a Mediator. *EKOMBIS REVIEW: Jurnal Ilmiah Ekonomi dan Bisnis*, 12(1), 1641-1662.
- Jiang, Z. (2024). Research on the Strategic Positioning of the Korean Mainstream Film and Television Market based on Netflix Platform. *SHS Web of Conferences*, 181, 4010.
- Ju, H. (2020). Korean TV drama viewership on Netflix: Transcultural affection, romance, and identities. *Journal of international and intercultural communication*, 13(1), 32-48. <https://doi.org/10.1080/17513057.2019.1606269>
- Kamal, Z. (2023). Get your free movie tickets for Korean Film Festival in KL. *The Star*. Retrieved April 2, 2024, from <https://www.thestar.com.my/lifestyle/entertainment/2023/11/17/get-your-free-movie-tickets-for-korean-film-festival-in-kl>
- Kanozia, R., & Ganghariya, G. (2021). Cultural proximity and hybridity: popularity of Korean pop culture in India. *Media Asia*, 48(3), 219-228. <https://doi.org/10.1080/01296612.2021.1902079>
- Khalid, N. K. N., & Wok, S. (2020). The influences of Korean wave among young adult Malay Muslim women. *Asian Journal of Applied Communication (AJAC)*, 9(2), 370-390.
- Khedun-Burgoine, B., & Kiaer, J. (2022). *Korean Wave in World Englishes: The Linguistic Impact of Korea's Popular Culture* (1st ed.). Routledge. <https://doi.org/10.4324/9780429200410>
- Kim, B. R. (2015). Past, Present and Future of Hallyu (Korean Wave). *American International Journal of Contemporary Research*, 5(5), 154-160.

- Kim, H., & Ho, J. C. (2023). How “K-Style” has influenced the younger generation through local Vietnamese influencers. *Fashion and Textiles*, 10(1), 40. <https://doi.org/10.1186/s40691-023-00359-3>
- Kim, H. K., Kim, A. E., & Conolly, D. (2016). Catching up to Hallyu? The Japanese and Chinese Response to South Korean Soft Power. *Korea Observer*, 47(3).
- Kim, H. Y. (2022). Hallyu fans exceed 156.6 million: Korea Foundation report - Asia News Network. Asia News Network. Retrieved March 8, 2024, from <https://asianews.network/hallyu-fans-exceed-156-6-million-korea-foundation-report/>
- Kim, J. H., Jung, S. H., Roh, J. S., & Choi, H. J. (2021). Success Factors and Sustainability of the K-Pop Industry: A Structural Equation Model and Fuzzy Set Analysis. *Sustainability*, 13(11), 5927. <https://doi.org/10.3390/su13115927>
- Kim, J. H., Kim, K. J., Park, B. T., & Choi, H. J. (2022). The Phenomenon and Development of K-Pop: The Relationship between Success Factors of K-Pop and the National Image, Social Network Service Citizenship Behavior, and Tourist Behavioral Intention. *Sustainability*, 14(6), 3200. <https://doi.org/10.3390/su14063200>
- Kim, W. H., Lee, C. H., & Kim, S. S. (2020). The Influence of Hallyu on Africans’ Perceptions of Korea: The Moderating Role of Service Quality. *Sustainability*, 12(8), 3245. <https://doi.org/10.3390/su12083245>
- Kim, Y., & Akilli, E. (2023). COVID-19 and South Korea: Focusing on Cultural Public Diplomacy with Hallyu. In *Diplomacy, Society and the COVID-19 Challenge* (pp. 110-121). Routledge.
- Kunkunrat, K. (2024). Korean Cultural Diplomacy: Uniting Society Through Soft Power. *Best Journal of Administration and Management*, 2(3), 157-162. <https://doi.org/10.56403/bejam.v2i3.155>
- Kwak, Y. S. (2020). Culture ministry to spearhead global expansion of Korean wave. Wikipedia. Retrieved March 11, 2024, from <https://www.koreatimes.co.kr/www2/common/viewpage.asp?newsIdx=293036&categoryCode=398>
- Kyung, M. B. (2020). What Korea did right: A Gong Yoo or Lee Min-ho didn't happen overnight. *Lifestyle.INQ*. Retrieved March 11, 2024, from <https://lifestyle.inquirer.net/362046/what-korea-did-right-a-gong-yoo-or-lee-min-ho-didnt-happen-overnight/>
- Lale, A. (2020). The Soft Power of South Korea. *Asya Studies*, 4(13), 63-74.
- Lee, C. (2023). Can Muslims Partake in the Delightful World of Korean Cuisine? *Bulgogi Bros*. Retrieved April 1, 2024, from <https://www.bulgogibros.com.my/can-muslims-partake-in-the-delightful-world-of-korean-cuisine/>
- Lee, H. K., & Zhang, X. (2021). The Korean Wave as a source of implicit cultural policy: Making of a neoliberal subjectivity in a Korean style. *International Journal of Cultural Studies*, 24(3), 521-537. <https://doi.org/10.1177/1367877920961108>
- Lee, Y. L., Jung, M. J., Nathan, R. J., & Chung, J. E. (2020). Cross-National Study on the Perception of the Korean Wave and Cultural Hybridity in Indonesia and Malaysia Using Discourse on Social Media. *Sustainability*, 12(15), 6072. <https://doi.org/10.3390/su12156072>

- Li, R. (2023). Contributions of Social Media and Digital Globalization to K-pop Transmission. *Transactions on Social Science, Education and Humanities Research*, 1, 1-8.
- Loh, S., & Gilmour, C. (2022). Female middle-aged fandom and K-Pop in Malaysia. *Journal of Audience and Reception Studies*, 19(1).
- Loke, J. Y. (2020). Korean Dramas: Viewing And Liking On Malaysian Youths' Behavioral Intentions. Master's Dissertation, Universiti Tunku Abdul Rahman.
- The Malaysian Insider. (2015). Malay K-pop fans defend band, say authorities overreacting to hugging incident. *Yahoo News*. Retrieved April 3, 2024, from <https://malaysia.news.yahoo.com/malay-k-pop-fans-defend-band-authorities-overreacting-083042429.html>
- Maros, M., & Abdul Basek, F. N. (2022). Building Online Social Identity and Fandom Activities of K-pop Fans on Twitter. *L: Language, Linguistics, Literature*, 28(2). <http://doi.org/10.17576/3L-2022-2803-18>
- Martin, R. (2021). Korean Wave (Hallyu) – The Rise of Korea's Cultural Economy & Pop Culture. *Martin Roll*. Retrieved March 8, 2024, from <https://martinroll.com/resources/articles/asia/korean-wave-hallyu-the-rise-of-koreas-cultural-economy-pop-culture/>
- Mathan, Y. (2022). Mokkoji Korea promoting vibrant Korean culture in Malaysia. *Citizens Journal*. Retrieved April 2, 2024, from [https://cj.my/126779/mokkoji-korea-promoting-vibrant-korean-culture-in-malaysia/#google\\_vignette](https://cj.my/126779/mokkoji-korea-promoting-vibrant-korean-culture-in-malaysia/#google_vignette)
- Md Nor, N., & Kamaruddin, A. S. (2021). Malay Traditional Fermented Food: Will Millennials Eat It? *Journal of Islamic, Social, Economics and Development (JISED)*, 6(36), 38-46.
- Mohd Amin, A. ', Zakaria, Z., & Abdul Rahim, A. (2020). Halal certification of Korean Food in Malaysia: The challenges and steps ahead. *The Journal of Muamalat and Islamic Finance Research*, 17(2), 61-74. <https://doi.org/10.33102/jmifr.v17i2.294>
- Mohd Jenol, N. A., & Ahmad Pazil, N. H. (2021). "I found my talent after I become a K-pop fan": K-pop participatory culture unleashing talents among Malaysian youth. *Cogent Social Sciences*, 8(1), 2062914. <https://doi.org/10.1080/23311886.2022.2062914>
- Mohd Zaini, F. H., Azinuddin, M., Mior Shariffuddin, N. S., & Wan Mohd Zain, W. M. A. (2020). The Role of the Hallyu Phenomenon in Shaping a Destination Image among Malaysian Adolescents. *International Journal of Innovation, Creativity and Change*, 13(5), 213-229.
- Mokkoji Korea. (2022). Exploring vibrant Korean culture at 2022 MOKKOJI KOREA in Malaysia. *PR Newswire*. Retrieved April 2, 2024, from <https://en.prnasia.com/releases/apac/exploring-vibrant-korean-culture-at-2022-mokkoji-korea-in-malaysia-382259.shtml>
- Moon, H. J., & Cha, Y. S. (2023). Sustainability of K-Food: focused on the change in the health values of K-Food. *Journal of Ethnic Foods*, 10(1), 23. <https://doi.org/10.1186/s42779-023-00184-5>
- Moon, M. (2024). Media Representations of K-pop: A Comparative Study of South Korea, the UK, and the US. *Journal of Intercultural Studies*, 1-16.
- Muhaditia, M., Narawati, P. C., & Lisnawaty, R. Y. (2022). Pengaruh Korean Waves Terhadap Fashion Remaja Indonesia. *Nusantara: Jurnal Pendidikan, Seni, Sains Dan Sosial Humaniora*, 1(1), 138-153.

- Mujani, W. K., Yoan, R. S., & Kim, K. H. (2022). The Cultural and Religious Conflict between Korean Wave and Islamic Values. *Islamiyyat: International Journal of Islamic Studies*, 44(1), 193-201.
- Mustafha, N., & Abdul Razak, F. H. (2020). Cultural diplomacy in Korean drama descendants of the sun. *Journal of Media and Information Warfare (JMIW)*, 13(1), 1-49.
- Nareswari, A. P. T., & Mahardika, S. K. F. (2024). The Influence Of Korean Dramas On The Perception Of Korean Girls' Beauty Standards Among International Students. *International Journal of Educational Research and Social Sciences (IJERSC)*, 5(1), 96-105.
- Osman, S., & Ismail, N. F. M. (2022). The Influence of Korean Pop Culture on Purchasing Behavior of Korean Products among Consumers in Klang Valley. *International Journal of Academic Research in Business and Social Sciences*, 12(10), 12-29. <http://dx.doi.org/10.6007/IJARBS/v12-i10/15193>
- Othman, S. N., & Aini, N. A. (2021). The Globalization of Hallyu Phenomenon: Impact on Malaysian Young Female's Attitude and Behaviour. *Trends in Undergraduate Research*, 4(2), 29-38. <https://doi.org/10.33736/tur.4109.2021>
- Pardede, B., & Aprianingsih, A. (2023). The Influence Of K-Pop Artist As Brand Ambassador On Affecting Purchasing Decision and Brand Loyalty Scarlett Whitening's Consumers in Indonesia). *International Journal of Management Research and Economics*, 1(2), 1-15. <https://doi.org/10.54066/ijmre-itb.v1i2.455>
- Park, J. (2023). From Cultural Export to Economic Engine: Examining the Role of K-Pop in the Growth of the South Korean Economy. *Open Journal of Business and Management*, 11(5), 2198-2214. <https://doi.org/10.4236/ojbm.2023.115121>
- Pham, N. V. T., & Han, N. N. T. (2023). Marketing Strategy for Korean Consumer Goods among Young Consumers in Ho Chi Minh City—Identifying Determinants of Purchase Decision. *Review of Integrative Business and Economics Research*, 12(3), 230-250.
- Putri, N. W. L. M., & Dilia, D. (2023). Analyzing Social Media Strategy in Korean Music Industries. *PERSPEKTIF*, 12(4), 1206-1214.
- Rai, S., & Pooja, B. (2021). 'Hallyu' Wave & Women Fandom in Darjeeling Town: A Study on Binge Watching, User's Satisfaction and Participatory Culture. *IOSR Journal of Humanities And Social Science (IOSR-JHSS)*, 26(2), 21-31.
- Rakuten Viki. (2023, November 15). Rakuten Viki to Unveil First-Ever International K-Drama Day on November 29. *The Malaysian Reserve*. Retrieved April 2, 2024, from <https://themalaysianreserve.com/2023/11/15/rakuten-viki-to-unveil-first-ever-international-k-drama-day-on-november-29/>
- Ramlan, M. N., Shafrial, M. A. H., Rozwira, M. F. H., Muhamad Dzohir, L. B., & Zakaria, A. Z. (2021). Analysis of Malaysian Youths' Cognizance about K-pop from a Philosophical Viewpoint. *Journal of Humanities and Social Sciences Research*, 3(2), 77-92. <https://doi.org/10.37534/bp.jhssr.2021.v3.n2.id1122.p77>
- Saaida, M. B. E. (2023). The Role of Culture and Identity in International Relations. *East African Journal of Education and Social Sciences*, 4(1), 49-57. <https://doi.org/10.46606/eajess2022v03i06.0255>
- Safaat, A. R., Bachtiar, F. R., & Zainal, N. A. (2022). Korean Pop Culture Sebagai Instrument Politik Luar Negeri Korea Selatan. *Vox Populi*, 5(2), 169-196.

- Saieed, Z. (2024, January 22). Malaysia's economic reforms set to eat into budgets of middle, high-income households. *The Straits Times*. Retrieved March 29, 2024, from <https://www.straitstimes.com/asia/se-asia/malaysia-s-economic-reforms-set-to-eat-into-budgets-of-middle-high-income-households>
- Salsabila, Q., & Rahmadhani, N. (2023). Hallyu Effect: Korean Lovers Perception Towards Korean Culture. *Elite Journal*, 5(3), 661-668.
- Samosir, N., & Wee, L. (2024). *Sociolinguistics of the Korean Wave: Hallyu and Soft Power*. Taylor & Francis Limited.
- Samsudin, D. N. (2019). Hallyu Wave (한류 웨이브) as a major motivation to learn Korean language. Bachelor's Dissertation, International Islamic University Malaysia.
- Saputri, K. D., Safriyanti, F., & Yuliana, L. (2024). The impact of brand familiarity on brand credibility and perceived quality of brands Marhen. *J : an empirical analysis. Jurnal Ekonomi*, 13(1), 1884-1892.
- Sara, M. P. (2022). Fan engagement strategies in the K-pop industry. Bachelor's Dissertation, Scuola universitaria professionale della Svizzera italiana.
- Shim, R. (2020). MDT Apron: MyeongDong Topokki's Meal Kit Delivery For Hot Korean Food. *Vulcan Post*. Retrieved April 1, 2024, from <https://vulcanpost.com/695482/mdt-apron-myeongdong-topokki-meal-kit-delivery-malaysia/>
- Sintowoko, D. A. W. (2020). Cultural Hybridization: How Korean Wave Affects Indonesian Culture. 2nd International Conference on Art for Technology, Science and Humanities.
- So, W. G., & Kim, H. K. (2020). The influence of drama viewing on online purchasing intention: an empirical study. *Journal of System and Management Sciences*, 10(2), 69-81. <https://www.doi.org/10.33168/JSMS.2020.0205>
- Song, S. H. (2020a). Government's Hallyu department announces plans to support Hallyu expansion. *The Korea Herald*. Retrieved March 11, 2024, from <https://www.koreaherald.com/view.php?ud=20200716000681>
- Song, S. H. (2020b). South Korean government's Hallyu department announces plans to support Hallyu expansion - Entertainment. *The Jakarta Post*. Retrieved March 11, 2024, from <https://www.thejakartapost.com/life/2020/07/17/south-korean-governments-hallyu-department-announces-plans-to-support-hallyu-expansion.html>
- Sridhar, B., & Jaggi, R. (2022). Content Consumption Patterns of Korean Pop Fans in India. *cardiometry*, (25), 315-324.
- Suleman, D., Yuniarti, P., Mustomi, D., Irawan, R., Ariawan, J., Haryati, R. A., Roydawaty, & Aprillia. (2023). The Effect of Brand Endorsement, e-WOM and Trust on Purchasing Decisions in e-Commerce in Indonesia. *International Journal of Educational Review, Law And Social Sciences (IJERLAS)*, 3(3), 985-992. <https://doi.org/10.54443/ijerlas.v3i3.886>
- Sun, L., & Jun, J. W. (2022). Effects of Hallyu on Chinese Consumers: A Focus on Remote Acculturation. *Sustainability*, 14(5), 3018. <https://doi.org/10.3390/su14053018>
- Suratmi, A. (2024). Korean Wave as a Tool of Public Diplomacy: The Impact of South Korean Cultural Globalization in Indonesia from 2018 to 2023. *Eksekusi: Jurnal Ilmu Hukum dan Administrasi Negara*, 2(1), 303-317. <https://doi.org/10.55606/eksekusi.v2i1.870>



- Tajul Arifin, J. (2020). Korean Television Drama in Malaysia: An Analysis on Korean Media Strategy. Doctoral Dissertation, Universiti Utara Malaysia.
- Triansyah, F. A., & Ilham, M. (2023). Exploring the digital wave: review of Social Media and the Cultural Politics of Korean Pop Culture in East Asia by S. Yoon. *Media Asia*, 1-6.
- Umi, N. (2024). Brand Image, Brand Trust, and Brand Ambassador on Purchase Decisions of Shopee E-Commerce Users in Pekanbaru City. *Jurnal Manajemen Bisnis*, 11(1), 120-134.
- Upham, F., Lee, J. H., & Park, S. Y. (2023). Audience Reconstructed: Social media interaction by BTS fans during livestream concerts. *Frontiers in Psychology*, 14, 1214930.
- Wahidah, A., Nurbayani, S., Purba, A. S., Aryanti, T., & Malik, I. (2023). Korean Beauty Product Branding Trough Men: A Prestige Fulfillment For Fans. *Ilomata International Journal of Management*, 4(2), 183-194. <https://doi.org/10.52728/ijjm.v4i2.701>
- Widyaningrum, R., Ramadhani, K., & Lestari, B. (2023). Literature Review: K-Beauty Effect on Health Behavior and Korean Cosmetics Purchasing in Indonesia. *Disease Prevention and Public Health Journal*, 17(1), 69-75. <https://doi.org/10.12928/dpphj.v17i1.7218>
- Wong, M. Q. (2023). Malaysian university students' exposure to k-culture through the media. Bachelor's Dissertation, Universiti Tunku Abdul Rahman.
- Yang, J. J., Kim, D. H., & Lee, H. Y. (2021). Impact of Korea's Image on Attitudes, Norms, and Purchase Intentions of Halal Foods: A Comparison Between Indonesia and Malaysia. *Journal of Korea Trade*, 25(5), 1-18. <https://doi.org/10.35611/jkt.2021.25.5.1>
- Yap, S. E. (2023). Cultivation theory: The effects of prolonged exposure to k-idol on impressions of k-culture among Malaysian university students. Bachelor's Dissertation, Universiti Tunku Abdul Rahman.
- Yoke, S. K., & Jamil, N. I. (2022). The influence of K-drama among youths: A Malaysian case study. *International Journal of Academic Research in Business and Social Sciences*, 12(1), 1709-1720. <http://dx.doi.org/10.6007/IJARBSS/v12-i1/12111>
- Zainal Abidin, M. R., Che Ishak, F. A., & Ismail, I. A. (2020). Modern Malaysian Cuisine: Identity, culture, or modern-day fad? *International Journal of Gastronomy and Food Science*, 21, 100220. <https://doi.org/10.1016/j.ijgfs.2020.100220>