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Examining Global Media Influence: Understanding the Impact on Pakistani Culture

Roma Shahzadi[a], Jamshid Ahmad[b]

Abstract

This study examines the influence of global media, particularly television, on Pakistani culture, with a focus on the promotion of foreign cultural trends. As a developing country, Pakistan faces significant challenges from globalization, particularly through global media platforms. Despite being an Islamic nation, Pakistan is experiencing increasing cultural influences beyond its traditional boundaries. To explore this phenomenon, the research employs a combination of survey and content analysis methods, collecting data from targeted respondents. The objective is to assess the extent to which foreign entertainment channels shape the cultural preferences and behaviors of Pakistani youth. Preliminary findings indicate a strong impact of foreign entertainment media on the younger generation, influencing various aspects of cultural expression, including language, fashion, social norms, and values. This has led to a growing inclination toward foreign cultural trends, highlighting the pervasive role of global media in shaping societal identities. The study emphasizes the need for greater awareness and critical engagement with global media influences in Pakistan. It underscores the importance of preserving indigenous cultural values while navigating the complexities of globalization. Additionally, it calls for proactive measures to mitigate the potential adverse effects of foreign cultural dominance and safeguard Pakistan's unique cultural heritage. Policymakers, educators, and media stakeholders must collaborate to promote a balanced media landscape that fosters cultural awareness, identity preservation, and constructive global engagement. By addressing these challenges, Pakistan can effectively manage the influence of global media while maintaining its rich cultural traditions.

Keywords: Global media, Television, Pakistani culture, Foreign cultural trends, Globalization, Cultural influence, Youth, Societal norms, Cultural identity, Indigenous values

1. INTRODUCTION

Absolutely, Islam indeed recognizes and appreciates the diversity among people, including variations in customs, languages, attire, cuisine, and other cultural expressions. Islam emphasizes the importance of adhering to its teachings and principles, regardless of cultural differences. While cultural diversity is celebrated, aspects of culture that contradict Islamic values and principles are discouraged or condemned. Islam provides guidance on how to navigate cultural differences while upholding its core tenets of faith, morality, and righteousness. Thus, no culture, whether Arab or otherwise, can be deemed entirely Islamic or completely un-Islamic. Instead, each culture may contain elements that align with Islamic teachings as well as aspects that may conflict with them. Muslims are encouraged to embrace the positive aspects of their cultural heritage while also critically evaluating and reforming practices that are inconsistent with Islamic values. Ultimately, Islam promotes unity in diversity and encourages mutual respect and understanding among people of different cultural backgrounds. By recognizing the inherent value of cultural diversity and upholding the universal principles of justice, compassion, and righteousness, Muslims can contribute to a harmonious and inclusive society.

This diversity serves as a means for people to recognize and understand one another, fostering mutual respect, appreciation, and cooperation. Importantly, the verse emphasizes that superiority or nobility in the sight of Allah is not based on superficial factors such as ethnicity, nationality, or social status. Instead, true nobility is determined by one's level of piety, consciousness, and reverence towards Allah. The criterion for distinction in the eyes of Allah is taqwa, or God-consciousness, which transcends outward

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[a] University of Gujrat, Sialkot Campus, Pakistan
[b] University of Gujrat, Sialkot Campus, Pakistan

appearances and worldly distinctions. This profound message underscores the egalitarian principles of Islam, affirming the equality of all human beings regardless of their backgrounds. It emphasizes the importance of cultivating moral and spiritual virtues, such as righteousness, humility, compassion, and justice, as the true measures of worthiness and honor in the sight of Allah. By recognizing and embracing the diversity of human society while upholding the values of justice, compassion, and piety, Muslims are called upon to contribute to a world characterized by harmony, understanding, and mutual respect among people of different nations, tribes, and cultures.

Absolutely, your statement reflects an important reality often overlooked by many. Islam is a universal religion with followers from diverse ethnicities, cultures, and regions around the world. While the Arab region holds historical significance as the birthplace of Islam and the home of the Prophet Muhammad (peace be upon him), the majority of Muslims today reside in non-Arab countries. Countries like Indonesia, Pakistan, Bangladesh, and India indeed have large Muslim populations, with Indonesia being the country with the largest Muslim population in the world. Muslims from these regions bring their unique cultural traditions, languages, and customs to their practice of Islam, enriching the global Muslim community with diversity and variety. The hadith you mentioned, attributed to the Prophet Muhammad (peace be upon him), eloquently underscores the universality of Islam and the equality of all human beings in the eyes of Allah. It emphasizes that one's worth is not determined by lineage, ancestry, or ethnicity but by their faith and piety. This profound teaching promotes humility, inclusivity, and unity among Muslims, regardless of their backgrounds. It reminds believers to prioritize their spiritual development and moral conduct over notions of superiority based on cultural or ethnic identity. By embracing the diversity within the Muslim community and recognizing the shared humanity of all people, Muslims can uphold the values of tolerance, respect, and cooperation, fostering greater harmony and understanding in society.

Indeed, the saying of the Prophet Muhammad (peace be upon him) highlights Islam's rejection of tribalism and partisanship based on ethnicity, race, or nationality. Islam promotes unity, brotherhood, and equality among all believers, regardless of their background or lineage. By condemning tribal partisanship, the Prophet emphasized the importance of transcending narrow allegiances to tribes or ethnic groups and instead prioritizing the bonds of faith and brotherhood in Islam. This teaching underscores the universality of Islam and its message of inclusivity, justice, and equality for all humanity. Furthermore, Islam provides comprehensive guidance for every aspect of life, including individual conduct, societal relations, governance, and international affairs. It integrates spiritual principles with practical directives for social justice, economic equity, and ethical behavior. Islam's holistic approach to life underscores the interconnectedness of religious and worldly matters, rejecting any artificial division between the secular and the religious spheres. Muslims are encouraged to uphold their faith principles in all aspects of life, striving for righteousness, justice, and compassion in their personal and collective endeavors. In essence, Islam serves as a comprehensive guide for individuals, societies, and nations, promoting values of peace, tolerance, and mutual respect among diverse communities. It fosters a sense of shared humanity and collective responsibility, transcending boundaries of nationality, race, or ethnicity to create a harmonious and just society based on the principles of faith and righteousness.

The extensive growth of media networks in Pakistan has indeed raised concerns about the potential impact on the country's cultural identity, particularly with regards to the influence of Western cultural trends on the youth. This study aims to investigate the specific ways in which global media, including television, internet, and other forms of mass communication, are shaping the attitudes, behaviors, and belief systems of the youth population in Lahore, Punjab, Pakistan. One of the primary focuses of this study will be to examine how exposure to Western cultural content through media channels is affecting the cultural values and traditions of Pakistani youth. This includes changes in attitudes towards traditional

practices, alterations in behavior patterns, shifts in thinking paradigms, and adaptations in belief systems. Furthermore, the study will explore the prevalence and impact of Indian cultural traditions being practiced in Pakistan, particularly among the younger generation. It will seek to understand the reasons behind the adoption of Indian cultural norms and the implications for Pakistani cultural identity. Through a combination of qualitative and quantitative research methods, including surveys, interviews, and content analysis, the study will gather data to analyze the extent of media influence on cultural change among the youth in Lahore. It will also examine the role of various media platforms, such as television programs, movies, social media, and online streaming services, in disseminating cultural content and shaping perceptions among the youth. Ultimately, the findings of this study aim to provide insights into the dynamics of cultural change in Pakistan in the context of media globalization. By understanding the mechanisms through which global media influence cultural attitudes and behaviors, policymakers, educators, and media professionals can develop strategies to preserve and promote Pakistan's cultural heritage while navigating the challenges posed by media globalization.

2. LITERATURE REVIEW

The studies conducted by Barrett (1997), Ogan (1988), and Thussu (2000) highlight the significant influence of global media on shaping cultural trends and identities worldwide, including in third world countries like Pakistan. Barrett's study emphasizes the role of global media in promoting new cultural trends and fostering a sense of cultural uniformity across nations. This phenomenon can lead to the erosion of local cultural identities as they are gradually replaced by globalized cultural norms and values. Ogan's research underscores the widespread influence of global media on third world countries' media landscape. It suggests that the media in these regions often emulate or follow the patterns and content of global media outlets, further contributing to the dissemination of Western values and cultural practices. Thussu's findings shed light on the economic dimensions of global media influence, particularly the role of Western advertisers in supporting and sponsoring global media content. This sponsorship not only facilitates the dissemination of Western cultural products but also serves the interests of global advertisers by promoting their brands and products to a global audience. Overall, these studies collectively highlight the multifaceted ways in which global media shapes cultural narratives, influences audience perceptions, and contributes to the globalization of cultural values and practices. In the context of Pakistan, where concerns about cultural preservation and identity are significant, understanding the impact of global media is essential for policymakers, media professionals, and society at large to navigate the complexities of cultural globalization while preserving local cultural heritage.

Tomlinson's study (1991) highlights the perception that global media, predominantly controlled by Western powers, perpetuates a sense of superiority over poorer nations while disseminating Western cultural trends to audiences in the third world. Hamelink's research (1983) supports this notion by suggesting that the media landscape in third world countries is heavily influenced by media conglomerates from developed nations. This influence leads to the promotion of Western cultural values and norms, often at the expense of local cultures and traditions. Both studies underscore the role of mass media, particularly television, in shaping cultural ideologies and influencing the youth. As the primary target of media campaigns, young people are increasingly exposed to Western cultural influences through various media channels, which can have a profound impact on their attitudes, behaviors, and worldview. These studies highlight the power dynamics at play within the global media landscape and raise important questions about cultural imperialism, media hegemony, and the need to safeguard cultural diversity in an increasingly interconnected world.

Najia's research (2003) highlights the significant influence of television media in promoting overseas cultural trends among the youth in Pakistan. The study suggests that foreign cultural trends are

particularly popular among the younger generation in the country, indicating a growing preference for and adoption of cultural elements from abroad. This trend underscores the powerful impact of media, especially television, in shaping cultural preferences and behaviors among young people. It suggests that television programming, which often includes content from international sources, plays a crucial role in disseminating foreign cultural influences and shaping the cultural landscape of Pakistan. Najia's findings shed light on the ongoing globalization of culture and the role of media in facilitating the spread of cultural trends across borders. They also raise questions about the implications of this phenomenon for local cultures and traditions, as well as the potential challenges it poses for cultural identity and diversity in Pakistan.

3. RESEARCH METHODOLOGY

The qualitative content analysis method was employed to examine how global media influences cultural products through entertainment programs. This research involved conducting a comparative analysis between Pakistani channels and foreign channels, with a specific focus on Indian entertainment channels, to understand the impact of global media on local media (Khan & Ali, 2018; Azhar & Saboor, 2018). The study aimed to investigate the effects of entertainment channels on the youth in terms of culture and their influence on Islamic values. It sought to explore whether media consumption is leading to a departure from traditional Islamic norms and values, potentially shaping societal attitudes and behaviors. Various categories were selected for analysis, allowing researchers to delve into specific aspects of media influence, such as cultural preferences, societal norms, and adherence to Islamic principles. By examining the content of entertainment programs and assessing how they resonate with viewers, the study aimed to shed light on the evolving cultural landscape shaped by global media influences.

The content analysis findings regarding films, dramas, and music revealed a significant influence of foreign media, particularly Indian media, on Pakistani media. It was observed that Pakistani media channels are striving to compete with foreign counterparts by adopting content that closely mirrors that of foreign media. Television dramas and music shows aired on Pakistani channels were found to predominantly depict Indian culture, suggesting a strong influence of Indian media on Pakistani entertainment content. This trend indicates a shift towards the emulation of foreign cultural norms and values, potentially at the expense of traditional Pakistani cultural identity. The findings highlight the challenges faced by Pakistani media in maintaining cultural authenticity while also meeting the demands of a globalized media landscape. It underscores the need for greater emphasis on promoting indigenous cultural expressions and narratives in Pakistani media content to preserve the nation's cultural heritage.

The unrestricted airing of foreign dramas and films by Pakistani media channels has been observed to have a detrimental impact on Pakistani youth and the country's Islamic culture. The pervasive influence of foreign content, particularly from Indian media, in Pakistani dramas and films poses a significant threat to the preservation of Pakistan's national cultural identity. Pakistani media outlets are increasingly portraying Indian culture in their content, thereby diluting the distinctiveness of Pakistani cultural expressions. This trend not only undermines the promotion of local cultural values but also perpetuates the adoption of foreign cultural norms among Pakistani audiences. Furthermore, the promotion of foreign fashion trends by Pakistani media contributes to the erosion of traditional cultural identities and practices. The widespread dissemination of music and dance culture from Indian society through Pakistani entertainment channels further exacerbates this phenomenon, leading to a gradual shift away from indigenous cultural values. The propagation of foreign civilizations and traditions by Pakistani media groups underscores the need for greater regulation and oversight to safeguard Pakistan's cultural heritage. Efforts should be made to promote and preserve local cultural traditions while also encouraging the development of indigenous media content that reflects the richness and diversity of Pakistani culture.

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The survey method was employed to gather responses from respondents for the present study. The target population comprised students aged between 18 and 24 years residing in Lahore city with access to television media. To ensure representativeness, a stratified random sampling technique was utilized to select the target respondents. A sample size of two hundred students was chosen for the survey, with an equal distribution of 50% males and 50% females. This approach aimed to capture a diverse range of perspectives and insights from both genders within the specified age group. By employing a systematic sampling method, the study sought to enhance the reliability and validity of the findings while ensuring adequate representation of the target population.

4. FINDINGS

Table 1 presents the distribution of respondents by gender and time spent watching television programs per day, categorized into four viewing durations: up to 1 hour, 2–3 hours, 4–5 hours, and more than 5 hours. The data provides both the frequency of respondents and their corresponding percentages across the total sample.

The majority of respondents, 45%, reported watching TV for 2–3 hours daily, making it the most common viewing duration. Within this category, 49 females and 41 males fall into this group, indicating that females tend to spend slightly more time in this range compared to their male counterparts.

The next most frequent category is up to 1 hour, with 34.5% of respondents. Here, 40 females and 29 males reported limited TV viewing, showing a slight gender difference favoring shorter durations among females.

Only 7% of respondents reported watching TV for 4–5 hours, with 9 females and 5 males in this group. This suggests that prolonged television viewing is relatively uncommon in the sample.

Notably, 14% of respondents watch TV for more than 5 hours daily, with 17 females and 11 males included. This group, though smaller, still represents a significant portion of heavy TV consumers, which could be a concern if associated with sedentary behavior or displacement of academic activities, particularly for younger audiences (Strasburger et al., 2010).

Overall, the data indicate that most individuals engage in moderate TV viewing, with females slightly outnumbering males in every time category. These patterns may reflect varying daily routines, preferences, or roles within the household that affect media consumption habits.

Table 1: Watching TV Programs

Respondents	Up to 1 hour	2–3 hours	4–5 hours	More than 5 hours
Male	29	41	5	11
Female	40	49	9	17
Total	69	90	14	28
%	34.5	45.0	7.0	14.0

Table 2 provides insight into the reasons why male and female respondents watch television, categorized into four purposes: entertainment, information, fashion, and leisure time. The table also includes the total number of responses and their corresponding percentages across the entire sample.

The most common reason cited for watching TV is entertainment, accounting for 45.5% of responses. Among these, 48 males and 43 females selected entertainment, indicating that regardless of gender, TV primarily serves as a source of amusement and enjoyment. This is consistent with studies that identify entertainment as the dominant motivator behind television viewership (Rubin, 1983).

Leisure time is the second most frequent reason, selected by 77 respondents (38.5%), with a notable gender difference: 47 females compared to 30 males. This suggests that females may be more inclined to watch TV as a way to unwind or fill free time, possibly reflecting different daily routines or leisure preferences.

Information-seeking accounts for 14% of responses, with 18 males and 10 females selecting this option. The gender difference here indicates that males are more likely to use TV for informative content, such as news or documentaries, a trend supported by media consumption research (Hetsroni, 2007).

The least cited reason is fashion, selected by 27 respondents (13.5%). Interestingly, 18 females and 9 males watch TV to follow fashion trends, suggesting that TV still plays a role in shaping personal style and consumer behavior, especially among women (Frith & Mueller, 2010).

In summary, entertainment and leisure dominate as the primary motives for television consumption, while information and fashion are less prominent. Gender differences are evident, with males more focused on information and females more aligned with leisure and fashion content, reflecting traditional patterns in media use and interests.

Table 2: Reasons to Watch TV

Respondents	Entertainment	Information	Fashion	Leisure Time
Male	48	18	9	30
Female	43	10	18	47
Total	91	28	27	77
%	45.5	14.0	13.5	38.5

Table 3 highlights the specific content preferences of male and female respondents when watching television, with options including films, drama, music, sports, and news. The table presents both the frequency and percentage of respondents selecting each category, providing insights into gendered media consumption patterns.

The most preferred category overall is sports, selected by 52% of respondents (104 total). As expected, there is a significant gender difference: 63 males versus 41 females reported watching sports, indicating a strong male inclination toward sports programming. This aligns with previous studies showing sports as a predominantly male viewing interest, often tied to competitiveness and fandom (Billings & Eastman, 2002).

Music follows closely with 47% (94 respondents), showing near-equal interest between males (51) and females (43). This suggests that music-based content, such as music channels or televised concerts, has broad appeal across genders and serves as a popular form of entertainment.

Films are also widely watched, with 46.5% of respondents (93 total) indicating a preference for movies. The distribution is relatively even—49 males and 44 females—highlighting films as a universally enjoyed category, regardless of gender. Films often cater to diverse interests, which may explain their broad appeal.

Drama, however, shows a more gender-skewed pattern. Out of 56 total viewers (28%), 41 are males, while only 15 are females, which is somewhat surprising, as past literature often associates dramas, especially serials, with female audiences. This difference may be due to regional preferences or the specific type of drama being consumed (Livingstone, 1990).

News is the least popular category overall, with 25.5% (51 respondents) selecting it. However, females (32) outnumber males (19) in this category, suggesting that women in this sample might have a slightly greater interest in current affairs or informational content via TV. This contrasts with earlier findings but

may reflect changes in information-seeking behavior due to rising female education and media access (McQuail, 2010).

In short, sports, music, and films dominate TV content preferences, with clear gender-based differences in sports and news consumption. These trends reflect a mix of traditional viewing patterns and evolving audience behaviors, indicating that while entertainment remains a central motivator, content type and gender continue to influence media choices.

Table 3: Reasons to Watch TV

Respondents	Films	Drama	Music	Sports	News
Male	49	41	51	63	19
Female	44	15	43	41	32
Total	93	56	94	104	51
%	46.5	28.0	47.0	52.0	25.5

Table 4 presents the motivational trends behind television viewing among male and female respondents, categorized into modern trends, attracting others, and social interest. The data include both absolute frequencies and percentages of the total responses, highlighting the psychological and social factors influencing TV consumption.

The most cited reason overall is social interest, selected by 50.5% (101 respondents). This indicates that TV remains a socially embedded activity, with many individuals watching programs to stay connected with what others in their community or peer group are watching. Males (53) slightly outnumber females (48) in this category, suggesting a slightly stronger tendency among males to align their viewing habits with group interests or societal norms. This supports the uses and gratifications theory, which posits that media are often consumed to fulfill social integration needs (Katz, Blumler, & Gurevitch, 1974).

Modern trends come next, with 45.5% (91 respondents) selecting this category. Here, males (50) again exceed females (41), implying that men are marginally more drawn to television as a reflection of current trends and lifestyles. This could relate to content such as tech shows, modern series, or trend-driven entertainment that symbolizes being in touch with contemporary culture (Featherstone, 2007).

The least cited reason is "to attract others," chosen by 29% (58 respondents), with a notable gender difference: 42 males versus 16 females. This suggests that males are more likely to watch TV to enhance their social image or status, possibly by referencing popular shows, news, or sports in conversations. This aligns with the idea that media consumption can serve impression management purposes, especially among peer groups (Goffman, 1959).

The dominant trend across both genders is social interest, underscoring the role of television in maintaining social relevance and shared experiences. While modernity and social status play secondary roles, the gender differences—particularly in the "attract others" category—highlight that motivations for watching TV are not just personal but often shaped by social identity and group dynamics.

Table 5 presents data on viewers' perceptions of the representation of cultural and social issues on television, categorized into responses of Yes, 50%, and No. These categories reflect whether respondents believe that such issues are adequately addressed through TV content.

The majority of respondents (66.5% or 133 individuals) answered "Yes", indicating a strong belief that television serves as a platform for raising awareness and discussing cultural and social concerns.

Among them, 72 females and 61 males agreed with this statement, suggesting that females perceive slightly more social and cultural value in TV programming. This supports findings from media studies literature that emphasize television's role in shaping public discourse, promoting cultural identity, and

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highlighting social problems (Hall, 1997).

Table 4: Trends to Watch TV

Respondents	Modern Trends	To Attract Others	Social Interest
Male	50	42	53
Female	41	16	48
Total	91	58	101
%	45.5	29.0	50.5

In contrast, 50% of respondents (100 individuals) answered "No", indicating that a significant portion of the audience feels television fails to adequately address or reflect relevant cultural and societal issues. Here, 52 males and 48 females expressed disagreement, showing that dissatisfaction is relatively balanced across gender, albeit with a slight male majority.

A smaller portion—40% (80 respondents)—chose "50%", reflecting a neutral or mixed stance. These respondents may feel that television sometimes addresses these issues, but not consistently or effectively. This group includes 38 males and 42 females, with females again slightly more inclined to hold moderate views, perhaps reflecting a more nuanced understanding of media portrayals.

A majority of viewers acknowledge the media's role in discussing cultural and social matters, there is still a substantial portion expressing skepticism or uncertainty, pointing to a gap between content availability and audience expectations. These findings align with media theories that argue for the dual role of television as both a mirror of society and a potential tool for cultural education and transformation (Gerbner et al., 2002).

Table 5: Cultural and Social Issues on TV

Respondents	Yes	50%	No
Male	61	38	52
Female	72	42	48
Total	133	80	100
%	66.5	40.0	50.0

Table 6 provides data on respondents' general attitudes toward television programs, categorized into three response options: Agree, Disagree, and Neutral. These categories likely reflect overall satisfaction or alignment with the themes, content, or influence of TV programming.

A clear majority of respondents (72.5% or 145 individuals) selected "Agree," indicating positive perceptions or approval of TV content. Among them, 74 females and 71 males agreed, showing nearly equal support across genders. This suggests that, for most viewers, television programs are seen as either entertaining, informative, or socially relevant—reinforcing the medium's continued value in everyday life (Katz et al., 1974).

Disagreement was expressed by 23.5% (47 respondents), including 27 males and 20 females. While this is a minority, it shows that a notable portion of the audience is dissatisfied with TV content. Reasons may include concerns about content quality, misinformation, cultural insensitivity, or lack of relevance to their interests or values (Gerbner et al., 2002).

The Neutral category, selected by 31.5% (63 respondents), reveals a more ambivalent stance. Interestingly, 40 females chose Neutral compared to 23 males, suggesting that females are more likely

to express uncertainty or mixed feelings toward television programs. This could reflect selective viewership, media fatigue, or a recognition of both positive and negative aspects within programming. The data show that a strong majority of viewers approve of TV content, while a smaller group holds critical or undecided views. The relatively high neutral response among females may indicate a desire for more balanced or inclusive programming, aligning with calls in the literature for more diverse and culturally sensitive media representations (Livingstone, 1990; McQuail, 2010).

Table 6: Agreement and Disagreement to TV Programs

Respondents	Agree	Disagree	Neutral
Male	71	27	23
Female	74	20	40
Total	145	47	63
%	72.5	23.5	31.5

Table 7 presents the distribution of respondents' levels of agreement with television programs, using a five-point Likert scale: Strongly Agree (S. Agree), Agree, Neutral, Disagree, and Strongly Disagree. The data is disaggregated by gender and expressed in both frequency and percentage terms.

The highest percentage of respondents—40% (80 individuals)—selected "Agree", indicating that a substantial portion of the audience holds a generally favorable opinion toward TV programs, though without strong conviction. This group includes 41 males and 39 females, suggesting relatively balanced gender perspectives in this moderate approval category.

Close behind, 35.5% (71 respondents) selected "Strongly Agree," with 42 females and 29 males in this group. The higher number of females in this category suggests that female viewers are slightly more enthusiastic or emotionally engaged with television content compared to males. This may reflect the appeal of serials, talk shows, or cultural programs that resonate more strongly with female audiences (Singhal & Rogers, 2001).

The Neutral category accounts for 17% (34 respondents), with 23 males and 11 females. This indicates that males are more likely to hold neutral views, possibly suggesting greater critical distance or indifference toward programming. Such neutrality may also reflect selective viewership or lower emotional investment (Rubin, 1983).

Disagreement is relatively low, with 14% (28 respondents) choosing "Disagree" and 4.5% (9 respondents) selecting "Strongly Disagree." Interestingly, females make up a larger portion of the disagreement responses—19 out of 28 in the "Disagree" group and 6 out of 9 in "Strongly Disagree." This suggests that while females also show strong approval, they may be more critical or emotionally responsive when content does not align with expectations or cultural norms (Livingstone, 1990).

The majority of respondents (75.5%) either strongly agree or agree with television programs, indicating positive general reception. However, the presence of neutral and negative responses—especially among males in neutrality and females in strong disagreement—points to diverse viewing experiences and expectations. These patterns emphasize the importance of content diversity and cultural sensitivity in program design to cater to a broad audience base.

Table 8 displays respondents' levels of individual agreement with certain unspecified statements about television, using three response categories: Yes, To Some Extent, and No. The data reflects both male and female perspectives, along with overall frequencies and percentages.

The majority of respondents, 37% (74 individuals), selected "Yes," indicating a strong level of agreement with the TV-related statements. This group is evenly split across genders, with 38 males and

36 females, suggesting that positive perceptions about television content or its effects are shared across both groups. These responses could pertain to TV's role in education, entertainment, or cultural reflection, all commonly endorsed in media studies (McQuail, 2010).

Table 7: Responses to TV Programs

Respondents	S. Agree	Agree	Neutral	Disagree	S. Disagree
Male	29	41	23	9	3
Female	42	39	11	19	6
Total	71	80	34	28	9
%	35.5	40.0	17.0	14.0	4.5

The next largest category is "To Some Extent," chosen by 23.5% (47 respondents). Here, 26 females and 21 males indicated moderate or conditional agreement, showing that while they acknowledge some benefits or truths in the statements, they may also have reservations. This ambivalence often reflects selective viewing habits or concerns about content quality or relevance (Katz et al., 1974).

22% (44 respondents) responded with "No," reflecting disagreement or rejection of the statements. Among them, 24 males and 20 females expressed negative views, suggesting that a minority perceives television as either unimpactful or potentially problematic. These respondents might be reacting to concerns such as media bias, moral issues, or over-commercialization of content—concerns commonly cited in media criticism (Gerbner et al., 2002).

The table reflects that most respondents agree (either fully or partially) with the statements related to television, with a relatively small segment expressing outright disagreement. The relatively balanced gender distribution across all categories suggests similar evaluative attitudes between males and females, though slightly more females express nuanced, partial agreement.

Table 8: Individual Agreement for Certain Statements for TV

Respondents	Yes	To Some Extent	No
Male	38	21	24
Female	36	26	20
Total	74	47	44
%	37.0	23.5	22.0

Table 9 presents respondents' agreement levels with certain individual propositions related to television, using three categories: Yes, To Some Extent, and No. These responses help reveal overall sentiment toward specific aspects of television, such as its influence, educational value, entertainment quality, or social impact.

A significant majority—45.5% (91 respondents)—responded "Yes," indicating clear agreement with the propositions. Among them, 52 males and 39 females supported the statements, suggesting that males were more inclined to express strong agreement than females. This could reflect greater media engagement or stronger approval of television's role in their daily lives. The high level of agreement aligns with previous findings that television continues to be perceived as an important source of both information and leisure (Katz et al., 1974; McQuail, 2010).

The category "To Some Extent" was selected by 24% (48 respondents), comprising 30 males and 18 females. This group reflects partial or conditional approval, implying that while respondents see value in

television, they may also be aware of its limitations—such as over-commercialization, biased representation, or low educational content. This reflects the nuanced views found in uses and gratifications theory, where audiences actively negotiate their relationship with media based on their personal needs and values (Blumler & Katz, 1974).

A smaller portion—21.5% (43 respondents)—chose "No," indicating disagreement with the propositions. The split is 23 males and 20 females, showing a relatively balanced but modest group that may be more critical of television's influence. These individuals may perceive television as lacking substance, promoting undesirable content, or having little positive impact—a concern raised in media literacy discourse (Gerbner et al., 2002).

The results show that a clear majority support the propositions about TV, with fewer respondents expressing reservations or opposition. Gender-wise, males show slightly more agreement overall, while females appear more cautious or moderately supportive. These insights suggest that while television remains broadly accepted, audiences maintain critical awareness of its mixed effects depending on content, context, and personal values.

Table 9: Individual Certain Propositions for TV

Respondents	Yes	To Some Extent	No
Male	52	30	23
Female	39	18	20
Total	91	48	43
%	45.5	24.0	21.5

5. CONCLUSIONS

Globalization, characterized by the integration of worldwide relations, has transformed every aspect of human life, effectively shrinking the world into a global village. Particularly in the realm of information and communication, globalization has spurred the emergence of new cultural trends that resonate across diverse communities worldwide. This phenomenon is largely attributed to the advent of modern communication and information technologies, which have facilitated the rapid dissemination and adoption of cultural phenomena across borders. However, while globalization has led to cultural exchange and interconnectedness, it has also posed challenges for underdeveloped nations striving to preserve their cultural identity amidst the influx of foreign influences. The impact of global media on Pakistani media is a poignant example of how globalization manifests in the cultural sphere. Pakistani media, influenced by global trends, often reflects foreign cultures, notably the anti-Islamic cultural trends prevalent in Indian media. This infiltration of foreign cultural content has significant implications for Pakistani society, particularly among the youth population in cities like Lahore. The traditional lifestyle of Pakistani viewers has undergone profound changes due to the pervasive influence of global media content, which often prioritizes entertainment over cultural preservation. A study conducted among the youth of Lahore city sheds light on the extent of cultural changes precipitated by global media. It reveals that Pakistani viewers are increasingly adopting foreign cultural norms and expressions, eroding the traditional fabric of Pakistani society. Furthermore, the dominance of Indian media content has led to linguistic shifts, with national and local languages being supplanted by Hindi and English in media discourse. Addressing the impact of global media on Pakistani culture necessitates a multifaceted approach. It requires Pakistani media to play a proactive role in promoting healthy entertainment that reflects and celebrates the Islamic culture of Pakistan. By leveraging its platforms at both the global and national levels, Pakistani media can counteract the influx of foreign influences and reaffirm the cultural

heritage of the nation. Ultimately, striking a balance between global connectivity and cultural preservation is paramount in navigating the challenges posed by globalization in the realm of media and culture.

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