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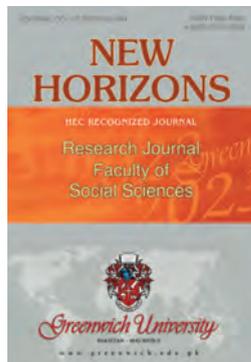
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EDITORIAL NOTE

Greetings for the new year as we are proudly presenting you the latest edition of New Horizons Volume 17, Issue 1. This issue includes research articles from Literature and Linguistics, Education, International Relations, Political Science, Socio-Economics and Sociology fields, where authors emphasized the effects of the pandemic and technological impacts.

I take this opportunity to acknowledge the contribution of Mr. Naveed Mughal and Mr. Rub Nawaz for their support to publish this issue and also the support rendered by the editorial assistants. Lastly, I would like to express my gratitude the authors, reviewers, the publisher, the advisory and the editorial boards of the journal and the office bearers for their support in bringing out yet another volume and look forward to their unrelenting support for the successful release of upcoming editions.

With this note, I once again thank the New Horizons editorial board, reviewers, and authors for their unparalleled support and cooperation.

Dr. S. M. Irfan
Editor
New Horizons

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THE EFFECTS OF A TEACHER’S OUTLOOK ON STUDENT’S MOTIVATION TOWARDS LEARNING

Anam Khan and Irfan Sheikh

ABSTRACT

The current study aimed to explore the impact of teachers’ outlook in the schools of Karachi. The study employed the qualitative research methodology to seek in-depth knowledge of the issue. The students of grade VIII-X in Karachi were the population for the study. Convenience random sampling technique was used for the detailed individual interviews. For data collection a semi-structured questionnaire was prepared. The main findings were that teachers’ outlook had no direct impact on students’ performances however; significance was found with students’ motivation. The study suggests that as teachers’ outlook has a significant effect on students’ motivation and they idealize their teachers towards personality development, thus teachers out look and personality should also be given prime importance.

Keywords: Outlook, Motivation, Dressing, Performance.

INTRODUCTION

It is generally assumed that first impression is the last impression therefore, a person’s outlook is considered to be important. Usually, teachers are required to be experts in their subject therefore; it is observed that more focus has been given to the subject knowledge. Being the knowledge giver having extensive subject command is considered to be vital, however, the teacher’s outlook has not been given much importance and not been thought of that importance which it could have on students. Students not only learn the subject matter from their teachers but their teacher’s dressing and presentation could also motivate them towards learning. Therefore, only subject command is not vital but other factors also need to be considered to motivate students towards learning.

Teacher’s appearance is gaining widespread recognition among the educational researchers and practitioners due to its immense effects on students’ motivation. As when they see their teachers dressed appropriately,

they presume that they could also do the same (Kashem, 2019). Not only the teacher's expertise for a subject is vital for students' motivation but their outlook and presentation also set an image in the student's mind. It is generally observed that first impression is the last impression, in case of a teacher as soon as the educationists enter the classroom learners form a perception about the teacher by the way they dress.

Certainly, one's appearance has a lasting impact on minds, it is not only restricted to clothing but basic hygiene also holds importance in creating an individual's image. Therefore, when young learners were questioned about the importance of a teacher's outlook on their progress and motivation, they were more self-motivated to excel in those subjects where teachers were impactful. Moreover, subject expertise could not be denied but the teachers coming to teach must follow a dress code to be presentable.

Literature Review

Different researchers have conducted their studies on the importance of the outlook of teachers and their impact on students. In Pakistan, teachers are mostly underpaid and are deprived off.

Dressing

Dressing does not show any relation with student's learning however, the teachers' outlook leaves a learning impression on students' minds as the first impression is always everlasting. When students see their teachers with a smart outlook, they tend to assume that smart presentation is possible (Kashem, 2019). When individuals dress formally it not only defines the standards but it is also a source to attain respect, competence and setting up boundaries. Students also form opinions on the basis of teacher's dressing and classify them as professional or unprofessional (Carr, Levin and Davies, 2009). It is also statistically proven that there is an important relationship between teachers' outlook and students' motivation (Ali, 2009).

Teacher's dressing gives an insight on the personality of a teacher therefore, it is considered that teachers who dress properly seem systemized, well informed about their subject and organised; however, teachers who dress informally are judged as friendly, understanding and lively by the students (Rollman, 1980). There is a close relation found between physical appearance and task performance, moreover, the attire forms a first impression and has a strong impact on the social skills of a person (Conner, Peter and Nagasawa,

1975). Teachers have an important role in the learners' accomplishments academically. Moreover, their attributes could immensely affect students' performance (Rockoff, 2004). Generally, a person's personality could be evident through appearance when chosen wisely (Johnson, Francis and Burns, 2007). Moreover, clothing sense could also be an indicator of responsibility, power and one's potential to excel (Bowker,2001). Students perceive their teacher's formal dressing positively and give more authorization of ideas, furthermore, optimistic teachers should dress up in a professional manner to make classroom learning friendly (Cornelius and Harrenkhol, 2004).

Mixed results have been found in recent studies on the effects of teachers' professional attire (shirt and tie; dress pants/skirts/shoes). For instance, Freeburg and Workman (2010) investigated the teacher attire in American schools as shown in the media. They discovered that a teacher's appearance influences not just their career identification but also their teacher serving as an example for students. According to research by journalists, teachers serve as role models for their students, thus their appearance is crucial for conveying respect and authority (Aguilar, 2005). According to Steinburg (2003), teachers' appearance helps the school's reputation in the community by promoting a professional and favourable one.

Jones (2006) concurs that students' first perceptions of a teacher's professionalism are based on their voice, look, and words. According to other researchers, children usually view professional clothing on teachers favourably compared to informal clothing.

Personality

The Latin word "persona," which means "mask," is where the term "personality" originates. According to different researchers, it has different definitions. For instance, personality is the dynamic arrangement of the psychophysical systems that define an individual's qualities, conduct, and cognition (Allport, 1961). A person is distinguished from others by their unique combination of traits. (Weinberg and Gould, 1999).

Additionally, personality has an impact on how people behave, think, feel, and approach socialisation and their way of life. In a larger sense, personality refers to the characteristic of the mind and body that distinguishes one from the other and governs thoughts, feelings, and the way in which one thinks and organises information. The teacher's attitude toward the students affects

their ability to learn. When students have opportunities, they are significantly more likely to learn.

Personality Types

Therefore, the instructor should encourage their ability to communicate while being calm, patient, and persistent. To help the students advance their knowledge and abilities in all subject areas, he should have a positive demeanour. As a consequence, they won't be badly impacted by the teacher's personality. Analysing a teacher's personality involves addressing both introverted and extroverted personality types. An introverted teacher, for instance, is more guarded and stays to themselves. He also likes to be alone and is typically reticent. However, an extrovert teacher is one who is less rigorous, more conversational, and adept at getting along with others, particularly his students. An extrovert instructor is also open-minded, self-assured, and focused on the outside world. As a result, we may assert that an extrovert teacher is still essential, that is, a teacher who has the potential for extensive empathy and deep inner touch. It is an expression of one's "inner being" or "psychological being." (Maazouzi, 2019).

The skills and traits required to be a successful teacher are the same ones that characterise a good education. Eight fundamental qualities make up a good teacher: material knowledge, decision-making, the capacity for critical thought and problem solving, self-awareness and self-correction, reflection, identification of students' needs as learners, application of new findings in education, teaching and communication skills.

These characteristics can be grouped into two categories, the critical-thinking educator and the self-reliant educator (Ari, 2008). A teacher who understands that the nature of knowledge and skills directly impacts his or her students and environment takes responsibility for his or her own knowledge and abilities, cultivates strong connections with students, and can communicate these to students in an effective manner.

Teachers' Communication

It is impossible to ignore the role that teachers have in their students' achievement and personality development during this entire process. The teacher shapes students' lives by communicating with them in a positive or negative manner and by how this is reflected in their behaviour. This can have a positive or negative impact on how they view themselves or other

people in general, which can affect how well they can communicate, conduct research, and be creative (Ataunal, 2003). Students directly mimic and adopt instructors' attitudes and behaviours, which places a heavy burden on educators. Studies conducted now clearly demonstrate the impact on pupils of teacher-student interactions, instructors' approaches to students, and particularly the impact of their dressing.

Students directly mimic and adopt instructors' attitudes and behaviours, which places a heavy burden on educators. Studies conducted now clearly demonstrate the impact on students of interactions between instructors and students, approaches teachers take toward students, and particularly how students perceive these things. The ability of a teacher to engage with pupils and exhibit positive conduct, such as by comprehending their thoughts, demonstrating interest, and expressing gratitude, boosts students' motivation and achievement. Teachers set an example for their pupils by modelling appropriate conduct and attitude while attempting to provide knowledge, experiences, and behaviour on a particular topic to students at a certain developmental stage. Negative attitudes result in failure, whereas positive attitudes do (Ulug, Ozden and Eryilmaz, 2011).

The teacher's conduct and method are: Success results from having a positive attitude, whereas failure results from having a negative attitude. Focusing on specific teaching behaviours such as providing comments on students' work, praising, wanting to listen to students, and showing interest in the research on the impact of good teacher behaviour on students' motivation levels (Frymier, 1993). According to the study's findings, teachers' nonverbal behaviours—such as smiling, adopting a relaxed posture, and displaying a variety of facial expressions—have a greater impact on students' learning than the actual subject matter of the lesson. The teacher's attitude is the primary influence on student achievement; other elements, such as the student's work, also have an impact (Yavuzer, 2000).

Clothing

The clothes one wears affect the opinion of the viewer whether it is a student or any stranger; therefore, these are more than just attire. The way of dressing enforces immensely favourable belief of the likeness and positive behaviour pattern of the students. An optimistic imprint has a constructive mesosphere of learning in students' minds (Kashem, 2019). Dressing formally is not only a part of following norms. The importance of wearing

formal attire extends beyond simply adhering to social rules to gaining respect, maintaining professionalism, and maintaining social distance. In a previous study, students' judgments of what constitutes "professional" and "unprofessional" clothes varied (Carr, Lavin and Davies, 2009). Dress has an effect on the processing style, which evaluates changes in how objects, people, and events are perceived, in addition to its cognitive effects (Slepian and Gold, 2015). Clothing conveys how people are treated and is influenced by how others see us (Reid and Morrow, 1997). A person is characterised as reasonable and competent when wearing professional attire, but friendly and laid-back when wearing informal apparel (Peluchette and Karl, 2007). Gender has no impact on faculty assessments, according to Tatro, however, numerous factors with a very small impact frequently affect students' ratings (Bassett, Staton-Spicer, and Whitehead, 1979).

Based on what the teachers were wearing, participants made assumptions about other people, attributing these assumptions to forceful appearance dimensions or sociable appearance dimensions. Although wearing a suit boosts views of authority, friendliness, and attractiveness (Brase and Richmond, 2004) professional women are expected to wear a suit more frequently than men. Regarding appearance, teacher credibility consists of three elements: plausibility, dependability, and goodwill (Kwon and Hillery, 1998). However, more emphasis is placed on authority, credibility, and student happiness (Teven and Herring, 2005). Once more, attire and dress code can affect how others view their standing (Fortenberry et. ell, 1978). Robertson once more distinguished between the manifestations of a person's dress code based on generational distinctions.

Herring (2005) emphasised that for a self-presentation to be successful, the audience (i.e., the instructor) must be persuaded of the presentation's genuineness. For this to be successful, even the impressionist must be aware of what his audience anticipates, understand how judgments are formed, and have sensitivity to the needs of the particular social environment. Meaning that new students must rapidly grasp the role they must play, the position they must fill, and the regulations they must abide by in order to successfully manage the needs and expectations of school. They must understand how an institution operates and must gain the required organisational expertise. Some students may have an innate sense of how to provide a good first impression.

Regardless of whether the person is conscious of it, presenting oneself

is a necessary component of all social interactions. In order to define the situation, set expectations, and adjust their own behaviour accordingly, people who engage in social interactions continually seek information from one another. The desire to control how others perceive them may arise from a belief that the perceptions others have of them are relevant to their ability to accomplish a particular goal that is valuable or important to them, or from a need to bridge the gap between the perceptions they want others to have of them and the perceptions they believe others actually hold of them.

In a quasi-replication of the Melville and Maddalozzo studies (1988) and Bryant and Curtner-Smith (2008), Pennington and Coworkers (2020) found that students as young as nine years old have stereotypes about physical educators based on their age, and that they preferred and had higher perceptions of a younger teacher than one who appeared to be older while teaching the same lesson (Pennington, Curtner-Smith, and Wind, 2020).

A small number of studies in sport pedagogy have attempted to ascertain whether a physical education (PE) teacher's apparent level of fitness has any impact on student learning or an impact on students' perceptions of the teacher's teaching quality. These studies were motivated by a number of 1970s studies that found that teachers' physical appearance and choice of clothing had an impact on students' perceptions of educators' teaching quality (Feshbach, 1972; Landers, 1973).

Several physical education scholars study the influence of teachers' physical perspective on the Acquisition of Knowledge and Awareness in Sports Students teacher. Fundamental research along this line suggests that teachers' appearance, that is, the clothing choices influenced student perceptions of educator teaching quality.

Still, only a relatively limited amount of research has examined the effects a Look has on Teacher Effectiveness. Informed by several studies done in the 1970s that found students' evaluations of instructors' teaching ability were influenced by their physical appearance and wardrobe choices (Feshbach, 1972; Landers, 1973; Molloy, 1975; Chaikin, Gillen, and Derlega).

The question of whether a physical education teacher's apparent level of fitness has any bearing on students' learning or their perceptions of the teacher has been addressed in a small number of sport pedagogy studies (Melville and Maddalozzo, 1988; Thomson, 1996; Dean, Adams, and Comeau, 2005). The students played one of two very identical video recordings of a physical

educator presenting and discussing fitness-related issues to two randomly selected high school classrooms (Melville and Maddalozzo, 1988).

Aesthetics

Aesthetic preferences are recognized to be vital in determining how people are seen and can have a big impact on daily social decisions (Kiiski, Cullen, Clavin and Newell, 2016). In many facets of our lives, including dating and relationship suitors and elected officials, our subjective partiality for others dictates our decisions, even when more logical and objective information is available (Langlois, Kalakanis, Rubenstein, Larson, Hallam and Smoot, 2000; Cornwell, Smith, Boothroyd, Moore, Davis, Stirrat and Perrett, 2006; Olivola, Funk & Todorov, 2014). These potentially negative biases in educational and pedagogical theories have an impact on students' learning as well as their evaluations of the instructors' competence and capacity as role models (Pennington et al., 2020).

Aesthetic preferences may be sculpted and developed by even a momentary glance at a person we may have never met (Albright, Kenny and Malloy, 1988). These preferences are most frequently influenced by facial physical traits and physical appearance (Valentine, Darling and Donnelly, 2004). This implies the significance of comprehending how these quick perceptions affect judgement in regular social situations. Numerous social psychology researches that focus on face perception demand for a better understanding of the ageing-related variables that influence attitudes and prejudice. By doing this, we may learn more about the perceptual basis of social happenings in real-world circumstances (Langlois et al., 2000; Cornwell et al., 2006; Olivola et al., 2014)

The idea that instructors significantly influence students' learning and accomplishment is supported by a substantial body of research in the educational literature (Sadeghi and Nikou, 2012). Surprisingly, however, experts have paid little attention to the influences of instructors' traits on students' communication skills in the context of learning and mastering English (Borg, 2007). So far, however, little if any empirical data exists to enable us to establish which set of English as a Foreign Language instructors' attributes corresponds with favourable students' learning results (Akbari and Allvar, 2010).

The importance of personality traits in these processes have been

underscored by research on the nature of language acquisition and instruction, new research in the subject of language.

Purpose of the study

The study was framed to find out whether teachers' outlook has an impact on student's motivation and performance. The objective set for this research was to explore the effects of the teacher's outlook on students' motivation towards learning. The study was outlined to look for the relationship between teachers' outlook and students' motivation and performance amongst the students of grade VIII-X. The research also aimed to explore students' perception about their teachers' outlook along with the impact it has on their attitude towards learning.

Research Question

In order to find out the significance of teachers' outlook and its impact on students motivation and performance amongst the students of Grade VIII-X, this study posits the following research questions:

- How does a teacher's dressing or outlook affects on students' motivation and performance?

METHODOLOGY

The data collected for this research was through interviews. There are multiple ways through which this could be done however, this phase also depends on the type of research opted (Morgan and Harmon, 2001). The sampling techniques and the types of research were vital to proceed with the research. Considering the research types; there are two types of research methods: qualitative and quantitative. Since this research aims at finding the impact and the effects of the teacher's outlook and collects information through open ended questions therefore, it is qualitative research aimed towards finding the impact that a teacher's outlook has on the learners. To find out about the impact of teachers' outlook different schools were contacted to gather data. The schools gave an appointment to visit where randomly students were selected of the respective grade for interviews. At first, the permission forms were signed by the schools' administration and parents. The participants were chosen whose parents gave permission and showed their own interest in participating in the study voluntarily. The participants consent was taken before the research as each interviewee signed a letter of

consent before sharing their views. Data was collected by visiting different schools and conducting one to one interviews, each interview lasting around 30 minutes. Different institutions emphasise the importance of a teacher's outlook; some of them tend to complain about the cooperation of teachers in this regard (Sheikh, 2019). They not only believe that a teacher must be equipped with subject expertise which is the primary requirement however, appearance and the way they dress is also crucial therefore, could not be neglected. Therefore, the teachers present in the institutes were also been observed and few participants mentioned the names of their teachers as well who left an impact on their personality.

Tool

A research tool is used to measure a variable or to collect data. A semi structured questionnaire with a total of eleven questions was used. The questions were open ended where the purpose was to explore the samples' viewpoint. All data collected through interviews from the students of Grade VIII-X were recorded and transcribed.

Participants and Data Collections

The participants of this research were the students of Grade VIII-X studying in the schools in Karachi. However, this group of participants was derived from the population of the students studying in different schools in Karachi Central. To further funnel it down, since the research focuses on the students studying in grade VIII-X therefore, children in all the schools in Karachi were the considerable population for this research. However, sampling technique for choosing certain individuals or a small portion of the population in order to draw conclusions about the population as a whole was used. A portion of the population that has been chosen to be representative of the entire population is referred to as a sample. Only the real population as defined by the sample frame is the subject of generalisations. Convenience/ purposeful sampling, quota sampling, and other non-probability sampling methods (Acharya et. al, 2013). Therefore, for this study convenience random sampling techniques were used to draw the sample from the given population for research. The reason for choosing this technique was the researcher's access to these schools and time constraint. Therefore, a total of ten students of different private schools between grades VIII-X were considered to be part of this study. Individual interviews were conducted for about half an hour each approximately.

Ethical and Legal Considerations

Prior permission was taken, and consent forms were sent out to the participants. For the protection of personal and institutional privacy, the names are not disclosed.

Data Analysis and Results

The data was analysed, where the large chunked collected data is divided in fragments to make it meaningful and derive results. Data was recorded, all the interviews were transcribed therefore, results were derived after analysing the data. After analysis the results portrayed a clear picture about the effects that the outlook has on the students' motivation and their performance. It was evident that students were more inclined and admired those teachers who presented themselves well; however, the teacher's outlook did not show any direct relation to their performance in a particular subject. They idealised their teachers and learnt from their dressing sense whereas, it did not compel them to perform well in a particular subject.

Teachers' Age

Teacher's age played a vital role in the student's motivation as they were of the perception that young teachers dress well and they could easily relate to their teacher. As during an interview a student commented, "I really like my young English teacher as she wears vibrant colours and modern cuts which make me work hard and be attentive in her class." It was also derived that the learners guessed their teachers' age by their dressing too. Another student shared, "Since we cannot ask personal questions like age, family so directly with our teachers therefore, their dressing sense gives us an idea about their age." The students showed their interest in the subjects which are taught by young and smart teachers.

Clothing

The most common response from all the students was dressing; especially clothing and hygiene are the factors that define the teachers' personality. A student said, "As the day passes I get tired of studying so when I see my teacher properly dressed up and presentable it gives me positivity to attend the class." Since teachers are the role models and represent the school therefore, effective teaching style and the teachers' outlook were the key factors that were derived after analysing the data as the contributors towards students' motivation for learning.

Performance

Students' performance is dependent on multiple factors as mentioned by the student, "My performance or score in any subject is my hard work, my teacher's dressing does not have anything to do with it." Another student also shared the same view as, "I like my teachers who are presentable but my grades are high or low because of my interest in the subject." Therefore, there was not any direct relationship seen of teachers' outlook on students' performance as upon inquiry it was concluded that there are multiple other factors like student's interest in studies and their environment etc. that bring out favourable performance out of a learner.

Gender

Students preferred their male teachers to be dressed in formal attire, 6/10 students agreed that male teachers who dressed in western clothes were more inspiring as compared to the one who wore eastern clothes, that is, shalwar kameez. Only the religious studies teacher was excluded from this conclusion as students believed that if the religious studies teacher would dress in an eastern way that would be acceptable however, in the schools where the research was conducted not many teachers were found wearing eastern clothes. Students liked those female teachers who dressed in a modern way and irrespective of the students' gender.

Conclusion and Recommendations

The aim of the research was to find the effect of teachers' outlook on student motivation and performance, therefore, after the research it was concluded that teacher's outlook does have an effect on motivation however, the students opine that it does not affect directly on their performances. At the end of the research, after interpreting the results it could be recommended that management must pay attention to the teacher's outlook irrespective of their subject. Schools must have a detailed section on dress code in the code of conduct which teachers could refer to. Further, teachers are a role model therefore; they must be presentable which can impact positively towards learners' motivation. Educational institutions should pay attention to its staff presentation; workshops on personal grooming could be beneficial. Workshops do not only provide a learning platform but a chance for teachers to socialize and discuss problems faced by them at the schools. Further, students get inspired by their teachers so teachers should pay attention to their

dressings as they could provide guidance to their students to be presentable professionally. To make teachers understand the importance of their dressing and outlook the management can introduce concepts like “Well Dressed Employee of the Month.” These initiatives could make a difference where teachers can understand the importance of being well dressed and how it encourages students positively.

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TRAUMA AND TESTIMONY IN MARIO VARGAS'S THE FEAST OF THE GOAT

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ABSTRACT

*This research paper studies the presence of trauma and testimony in *The Feast of the Goat* by Mario Vargas Llosa. Trauma begs for the representation of the unrepresentable and works against any coherent narrative representation of the self; while testimony means to testify, which is usually in a court of law; when a witness is asked, under oath, to give his/her testimony regarding a particular incident. Similarly, in literature, when a character tells the story of his/her misery or past circumstances in an autobiographical form; such a narration is termed as 'testimonial literature'. Vargas, in *The Feast of the Goat* relates the history of the Dominican Republic during the dictatorial regime of Trujillo. The goat had ruled the Republic for 30 years with an iron fist. Urania, the lead character of the novel, came back to her home country after spending thirty-five years of self-exile. Hers is a journey of trauma and testimony. She first of all confronted her aged father in a dialogic exchange about the various incidents that had traumatized her in her childhood. She also spoke to her aunt and cousins about her traumatic memory of her teens when she got raped by Trujillo. The novel also referred to the national trauma of the Dominican People during the Trujillo rule and the mayhem that was created after his death by his so called supported.*

Keywords: Trauma, Testimony, Feast, Trujillism.

INTRODUCTION

The Feast of the Goat is a classic example of a historical account of the tragedies of the Dominican Republic under the 30 year long dictatorship of Rafael Trujillo, and the fact that under his rule the Dominican people spent a

life of oppression. According to Vargas, the writer of the novel, the Feast of the Goat is based on real facts and that the characters used are mostly fictional. So, it means that the events were real and are presented as they historically accrued. This reminds one of the Oscar winning movie Titanic, which was also based on real facts regarding the sinking of the ship that was considered unsinkable. Except for the characters of Jack and Rose Dawson, the rest of the events in the movie were based on real historical facts. Similarly, we have the example of writers like Naseem Hijazi, who was also known for historical novels primarily based on Islamic history. Hence, the same is the case in the novel *The Feast of the Goat*. The character of Urania might be fictional but the events in the novel are based on historical facts.

Mario Vargas Llosa is a Peruvian novelist born in 1936. He was awarded Nobel Prize in Literature in 2010. Alongside Gabriel Garcia Marquez, Carlos Fuentes and Julio Cortazar, he is considered among major canons of Latin American boom. Mario Vargas Llosa married Julia Urquidi while studying at National University of San Marcos. While in mean time he was doing seven at a time to earn his living. In 1959 he received scholarship from Complutense University Madrid where he obtained a PhD. His literary career came to a breakthrough when he moved to Paris. After the publication of his first novel “*The Time of the Hero*”, he received a wide acclaim as a novelist. Throughout his life he remained as an active political activist and supported Cuba Revolution but soon became disenchanted of it. His political views moved from left towards right-wing liberalism. In the following years Mario continued to produce internationally acclaimed works of fiction and non-fiction including *Conversation in the Cathedral* (1969), *Aunt Julia and the Scriptwriter* (1977), *The War of the End of the World* (1981), *The Feast of the Goat* (2000), *The Bad Girl* (2008) and *The Dream of the Celt* (2012). Apart from his significant literary career, Vargas continued to involve himself in politics.

The novel narrative is being divided into three portions. All these three narratives go hand in hand along divided chapters. One narrative describes the novel’s protagonist Urania, who after 35 years visited her homeland Dominican Republic, another narrative concerns about historical based assassins involved in Trujillo’s killing an third portion mostly deals with the dictator Rafael Trujillo’s last days before his assassination. The narrative of the novel jumps back and forth from 1961 to 1996, with flashes from the past

to the earlier days of dictator's ruthless regime. Since this novel is a historical fiction, so most of its characters are based on facts while some characters like protagonist Urania are fictional. Hence Mario Vargas Llosa clarified in statement that, "I have respected the basic facts but I have changed and deformed many things in order to make the story more persuasive and I have not exaggerated".

The novel's first storyline concerns Urania, who after 35 years lands back on her homeland the Dominican Republic. This portion deals with her introspection and memory of her past which clearly indicates she is facing a trauma. She fled her country after being raped by Dictator Trujillo and after studying at Harvard University is now a successful lawyer. But her life is full of indignation a frustration due the traumatic past she endured before her flight to America. Now back at home she confronts her father who shamelessly offered her daughter in exchange for favors from Trujillo. She recounts the incidents faced by her and fellow countrymen during monstrous era of dictator.

The second storyline deals with a group of assassins who are waiting on the night of 30th May 1961 for the arrival of Trujillo on a highway. Every assassin has his own story; almost every one of them suffered at the hands of Trujillo and had some kind of trauma revolving their lives. Their accounts depict how Trujillo inflicted pains on his citizens by attacking their personal and family lives as well as inflicting their religious, political and ideological lives. These assassins are remorseful due to those injuries. Trujillo came between their friendship and their beliefs thus poisoning their peace to the extent of their survival so that decide to retaliate in order to avenge their loved ones by killing the Goat.

The third storyline concerns about the dictator Trujillo himself. The Dictator is wrathful about the failure of his sons for being unable to follow into his footsteps and for the fact that they were living a rather extravagant and lavish lifestyle in foreign countries leaving their father alone to run the country. The severe ties with the USA also haunt him. Although he always tried to please the Americans but his recent ruthless deeds and particularly his failed assassination of Venezuelan President Betancourt turned the gringos against him. He is also facing physical decline as his prostrate is failing him, leaving him to urinate in pants. This makes him so indignant and for his machismo mind it is a mark on his manhood. The novel ends with Urania's

testimony of her traumatic episode to her aunt and cousins.

This research paper follows a qualitative approach. The methodology of the study involves close reading of the text as well as scrutiny of the pertinent literature available in the form of books, articles, research papers etc. After highlighting trauma and testimony in the light of available literature, the researcher tries to prove their presence in the novel *The Feast of the Goat*.

The paper is divided into four sections. After the first section which is the introduction, the second section is about the literature review in which the researcher has tried to explain the importance of Trauma and Testimony and its use in literary writings. Section three is the discussion in which the researcher has tried to provide evidence of the effective use of trauma and testimony in the novel *the Feast of the Goat*. Section four provides a conclusion of the study.

LITERATURE REVIEW

Testimony and Trauma

Trauma begs for the representation of the un-representable and works against any coherent narrative representation of the self. Leigh Gilmore draws on this when he contends that another life writing style has been conceived out of the complex connection amid trauma and testimony which is called the limit case autobiography. These luminal memoirs obscure the limits among memoirs and fiction, memoirs and history, memoirs and lawful declaration, memoirs, and analysis, or memoirs and hypothesis' (Gilmore 14). They are the result of the *Catch 22*s coming about because of the clash due to the overlapping of the portrayal of oneself and trauma, a contention that obscures the differentiation among testimony and literature.

It was after the 1950s that doctors began to extend the possibility of trauma to the psychical harm realized by an amazing event that the subject couldn't assimilate in target terms. It was Charcot in 1887 who first associated it with the setbacks of railroad disasters and after that to the 'shell-shocked' warriors of World War I by Mott, Freud and Myers and the possibility of psychosomatic trauma came to open notice because of the endeavors made by Sigmund Freud, whose idea of horrible anxiety is up 'til now present in contemporary trauma savants like Luckurst and Caruth who have delineated psychical trauma as: 'Something that enters the mind that is so uncommon or overpowering that it can't be absorbed by common mental procedures. We have, so to speak, no place to put it and hence it drops out of our cognizant

memory, still, it is as yet present in the mind like an interloper or apparition' (499). This description focuses on the lateness of the dreadful experience. This idea furthermore has its reason in Freud and Breuer's opening line of thought which explains that the main horrendous incident occurs without the harmed subject seeing it. In their masterpieces '*the Psychical Mechanism of Hysterical Phenomena*' (1911) and '*Studies on Hysteria*' (1911), they demonstrated the concealment and failed "abreaction" of this at first dazzling event as the wellspring of the resulting headway of excited psychosis (Freud and Breuer 1911). Freud further developed this thought in *Moses and Monotheism* (1939) by describing the time of latency as: 'the time that go between the incident and the essential appearance of the reactions is known as the 'hatching period', a direct suggestion to the pathology of overwhelming ailment . . . It is the component one may term lethargy' (Freud 2001). These thoughts have progressed toward becoming primary for studies on trauma, as remarked by Luckhurst in 2008 that 'this two-fold concept of trauma, the principal overlooked effect comes back after an overdue break, has been indispensable to cultural trauma philosophy' (8), and similarly Caruth in 1995 has also built upon the theory of Freud when she simplifies the belatedness that portrays awful mishaps: 'the period during which the effects of the experience are not clear, . . . the dynamic improvement from an event to its restraint to it's coming back' (7). Autobiographical works react to the twofold need to make the gathering and individual horrendous experiences initiated by the exhibits of a tyrannical system and of giving a recuperating system for the difference in these awful memories into account recollections. Certain contemporary intellectuals, for instance, Cathy Caruth, Geoffrey Hartman or Shoshana Felman, balanced the therapeutic musings on psychosomatic traumatic movements to the narrative investigation, thus initiating studies in trauma (Whitehead 2004). As Geoffrey Hartman (2003) explains, the task of the trauma intellectual is to locate the psychic wounds in the words given by records overseeing horrendous encounters, since the effects of awful procedures can be followed in the narratives used by contemporary creators of different characterizations. As pundits of literature, we have seen the propagation of life-composing genre mutilating the standard limits among fiction and reality and between anecdotal stories and personal history, in this way muddling the portrayal of the written self.

As Shoshana Felman and Dori Laub (1992) contend, our social orders have encountered a disaster of observing because of the horrible historic

happenings that occurred in the 20th century and which required verbalized or scripted testimonies so as to be worked through. Talking cure of Freud and Breuer's and conviction of Carl Jung stated that the recuperating procedure starts when the damaged individual can change horrendous accidents into an ordered account are established instances of the view that the primary advance for the recuperation of trauma is to verbalize the experience of torment. Similarly Hartman, like Felman and Laub, compares the capacity of writing to that of the talking cure. Suzette A. Henke, while building on this, has explained the term scriptotherapy as 'the process of writing out and writing through traumatic experience in the mode of therapeutic re-enactment'. In this manner, one of the principal points of traumatic life writing is to relate some agonizing passionate calamity that has turned out to be unspeakable for the writer, with the goal that what can't be spoken might be composed (Henke, 1998). Researchers like Hartman (1996) and Felman and Laub (1992) think that oral and composed, artistic and non-scholarly declarations are helpful instruments for the individual and aggregate working through trauma just as for the conservation of authentic recollections for generation to come.

Testimony intends to affirm, which is more often than not in an official courtroom; when an observer is asked, after swearing to tell the truth, to give his/her testament with respect to a specific occurrence. Likewise, in literature, when a character recounts to the tale of his/her wretchedness or past conditions in an autobiographical form; such a portrayal is named as 'testimonial literature'. It implies that the character is bringing to the fore the abominations, savagery, and the stifling living conditions in an apparently abused society through his/her autobiographical account. The term testimony or testimonial literature initially arose from Latin America and the Spanish expression 'testimonio' when it emerged from human rights courts, truth commissions, and other international human rights instruments in countries, for example, Chile and Argentina. The autobiographies of Frederick Douglass can be considered among the primary noteworthy English-language works in this category.

Elie Wiesel's *holocaust as literary inspiration*, contended that, if 'the Greeks designed tragedy, the Romans the Epistle, the renaissance the Sonnet, our age developed another writing, that of testimony' (Wiesel). While this case might be begging to be proven wrong regarding literary history, it positively indicates the advancement of another classification of

inscription, the Holocaust testimony (and it might be that this sort is the precursor for a method for the comprehension an entire scope of 'traumatic' literature). While there has been much discourse of the noteworthy issues about testimonies - about their relationship to, or role as, historical writings, about the significance of origin, etc. - there has been very little that think about them as an artistic genre. Without a doubt, as one of the significant books regarding the matter calls attention to, 'the more we look closely at texts, the more they show us that, unwittingly, we do not even know what testimony is and that, in any case, it is not simply what we thought we knew it was' (Felman, Laub, 1992). The genre of testimony has an association with the subject of history. Much work has been done on the manners by which students of history draw on, use and judge testimonies (despite the fact that testimonies are not just works of history or assets for antiquarians). Thusly, numerous testimonies use history. While most testimony accounts pursue an autobiographical sequence of events, a few have instants where the progression of story stops and the content, in its grace or substance, moves toward becoming 'historical', offering elucidating history or reportage. It turns out to be evident that in any demonstration of bearing testimony the speaker/ author submits a genuinely charged testimony to an audience/ person who reads, who turns into the beneficiary of reality lying at the center of the agonizingly transmitted stunning happenings. Every one of these components are characterized in *the Feast of the Goat*.

Autobiographical works give a stage to share one's traumatic encounters. These horrible encounters are typically a consequence of brutality or abuse, or it could be about the encounters of one's survival over the span of a civil war. An individual, who has experienced a trauma, in his\her past, gets his/her healing system initiated by giving a narrative account of the real episode. The healing process begins when the casualty of trauma can change his/her horrendous mishaps into a chronological account. So, the principle venture to recuperate from a trauma is to articulate the awful experience. Some literary pundits have named it as talking fix or scripto-therapy. In the event that a writer can't talk about the terrible emotional crises; traumatic life writing offers him/her an ideal chance to illustrate those encounters.

Aharon Appelfeld, a child survivor of the Holocaust and the most famous Israeli author of Holocaust fiction, comments that after liberation from the camps, 'the inability to express your experience and the feeling of guilt

combined together and created silence.... its essence will always remain within that sphere which no expression can encompass' (Appelfeld32). This reflection might be to a great extent accurate, yet, this quietness in any case, the overcomes of a trauma or their children frequently become associated with a progressing discourse with the trauma, which leads them to connect with, deliberately or unwittingly, in creative articulation. The works fashioned by such an exchange definitely contain a dormant however amazing discourse that requires the reader to wind up occupied with his very own discourse with the trauma. Such masterpieces uncover much in roundabout methods: frequently, most of the gist can emerge from the vacant spaces, hushes and oversights inside them (for example gaps in verbal testimony, or paintings with physical gaps). For sure, some aesthetic practices can point to that area, the mental loci that harbor the most profound impacts of the trauma - those that are the most private and specific to the person. Generally, it is just through its roundabout and dialogic nature that the genre of trauma can represent the void at the center of trauma while as yet offering the survivor the plausibility of recovery and rebuilding.

Analyzing Trauma and Testimony

Mario Vargas Llosa's *The Feast of the Goat* describes life under the Trujillo tyranny in the Dominican Republic and the part played by the United States in sustaining the state. Rafael Leonidas Trujillo ruled the Spanish-speaking country of Hispaniola from 1930 until he was killed in 1961. A solid enemy of Communist, Trujillo was a savage despot who thought that order and progress with accumulation of power, and the exploitation and favoritism connected with it would achieve advancement for his devastated country. With solid help from the U.S. government, Trujillo manufactured a clique of character. A notorious womanizer, Trujillo ruled as though the Dominican Republic was his own reserved hacienda. In spite of the fact that the expression is spuriously credited to President Franklin D. Roosevelt when alluding to Nicaraguan despot Anastasio Somoza, Trujillo could have very much been regarded "a son of a bitch, but our son of a bitch."

The literary charm of Trujillo's dictatorship stems not only from his cruel and despotic thirty-one-year rule, but also from the characteristics of his own particular personality. He applied his name and that of his family to everything possible, from the streets of Santo Domingo, its buildings and monuments, to the name of the city itself, which during his regime was called

Ciudad Trujillo. He constructed a powerful self-image, and conferred on himself as many titles as possible—Benefactor, Padre de la Patria Nueva, Generalísimo—people unofficially called him *el Jefe*. His obsession with order and physical appearance gave him the reputation of a man who never perspired. He was fanatical about the physical appearance of his soldiers, requiring, under threat of punishment, that they remain impeccable while on duty, despite the climate of the island. His fixation with women led him to place a subordinate in charge of selecting the most beautiful young girls in the country for him to deflower. He sent his closest collaborators abroad and his enemies to prison in order to sleep with their wives. The most fascinating aspect of these infamous character traits is that everybody knew them by word of mouth, and Trujillo's chauvinistic and despotic reputation spread as a dangerous rumor. One can even say that Dominicans—including exiles and those who remained on the island, detractors and former collaborators—all contributed to these rumors as if they were traces of a tragic national past. Vargas turned these rumors into a book and Trujillo's personality, which already bordered on the fictional, became real.

A story told through the recollections of a moderately aged Dominican lady who presently lives in the United States and had headed out to visit her withering dad in Santo Domingo, the novel records the happenings that led to assassination of Trujillo. During the twentieth century, all Latin American nations suffered through the hands of a tyrannical government. If truth be told, Costa Rica, freed just since 1948, is the only country in the area that has continuously witnessed a democratic government. When the cold war was at its peak during the 1960s and 1970s, it was just in Colombia, Venezuela, and Costa Rica that democracy had survived. Towards the end of the cold war, all the countries in the region except Cuba had become a democracy. However, democracy has not progressed equally over the locale. Despite making great progress in countries like Mexico, Brazil, Chile, Peru, and Uruguay, democracy remained fragile in Ecuador, Bolivia, and Colombia. In spite of the fact that he came into power through democracy, Hugo Chávez has demonstrated little regard for balanced governance, partition of forces and regard for the opposition. However, in spite of these mishaps, Vargas Llosa's epic advises us that, all in all, Latin America has made some amazing progress. In spite of the fact that being blemished and even frail in certain nations, democracy is as yet the main genuine game around the local area. The days when Latin American nations were controlled by strongmen

like Trujillo are a distant memory. Indeed, even to some degree tyrant and character religion, inclined leaders like Chávez are not even as close to being all-powerful and tyrannical as Trujillo had been.

Following the convention of most caudillo narratives, the author combines historical research, fiction, and rumors to write his book. With the *Feast of the Goat*, however, Vargas does something completely new in the tradition of caudillo novels written by male authors. He makes a rape committed by the dictator the main theme of the plot and picks the prey, Urania, to articulate the story. In *the Feast of the Goat*, Vargas decides to make the main character and narrator of the tyrant's story a woman. Moreover, the rape of the woman is the novel's central event. As the author publicly stated, he chose a woman to be the protagonist of his novel and made her rape the main element of the plot in order to pay tribute to Dominican women, one of the most victimized groups during the Trujillo era. The author's intentions show, at first glance, that he purposely chooses to challenge the old-fashioned format of the man being both hero and writer of the tale. In addition, finally and symbolically, Vargas appears to recognize women as legitimate partners in the realm of letters and includes them within the realm of idealized "civil poets." In any case, the greater part of all, by expressing that he needs to pay tribute to Dominican ladies, Vargas appears to recognize that totalitarian regimes unequivocally depend on male-centric frameworks, and that manly supremacy—and rape—ought to be truly viewed as a component of a political scheme.

The fact that the novel, *the Feast of the Goat*, is primarily based on trauma and testimony could be gauged by the very fact that the young girl raped and ravaged emotionally came back to her native country to recall or relive that traumatic experience. She became a victim of Trujillo when she was barely 15 years old and managed to escape to the United States. The aim was to stay alive and start a new beginning. On the contrary, she lived but barely. Somehow she could not escape from the traumatizing experience that she had as a teenage girl. Despite trying hard to forgive and forget, her past memories kept haunting her. She even severed her ties with her home, friends, and country but to no avail; she remained a victim of her traumatic experience. Even after 36 years, she remembered the events of that traumatic evening in minute details as if it was only yesterday.

On her return after thirty-six years she kept wondering why she had comeback. One primary reason was to confront her past in the form of

her ailing father; who had a stroke and was completely paralyzed and bedridden. She used foul language for her father because she felt her father had betrayed her. Her father was the most important person for her in her life. She used to consider him as a god and had so many expectations from him. She felt being used by her father and while talking to her aunt and cousins she found it difficult to express her true feelings about her father and hence, she started using bad language for him. One could easily feel the bitterness of all the years when she replied to her aunt, who questioned her on the use of bad language for her father. Of course, till that moment her aunt was not aware of what her father had done to her. Urania was truly bitter when she uttered, "*I said vile and evil because there are no stronger words; if there were, I would have said them. He had his reasons, certainly. His extenuating circumstances, his motivations. But I haven't forgiven him. And I'll never forgive him*" (315). She recounted the memory of the night of her rape to her aunt and cousins, who never knew the true reason she left the country. She was literally trembling when she recalled the details of that terrible evening of her life. In the words of Urania "*she had been trembling for the last thirty-five years*" (468) and this trauma was a constant reminder of that incident which she had been unable to forget as if it had been tied to her very soul. When her aunt showed her surprise that she remembered all these details, she responded that while she had forgotten many things, "*I remember everything about that night*"(452). For Urania, forgetting the atrocities committed by the regime was unacceptable. Her visit to her country and her kin after thirty five years provided her with an opportunity not only to face her worst fears but also to get healed. Her utterance to Marianita clearly indicated that her healing process had started. Her parting words were "*if Marianita writes to me I will answer all her letters*" (475). According to Urania, it was a good decision that she had come back because eventually she released that sometimes it is a cure for depression.

A tragic incident that occurred during Urania's school days was the tragedy of Rosalia Perdomo. She agonizingly remembered how Ramfis, the son of Trujillo, along with his friends, left Rosalia to bleed in the doorway of Marion Hospital after raping her. Rosalia happened to be Urania's school mate. She was a young and beautiful teenager who caught the eyes of Ramfis and he managed to snare her and ended up raping her and leaving her in a critical condition in the hospital. Such was the character of Trujillo and his family. They quite often played with the young girls of the nation at will.

She categorically tells her father that he might have forgotten the tragedy of Rosalia but she had not. She told her father that perhaps that was one reason why she came back after 36 years to confront him. She kept telling her father about the wrong doing of the regime and blaming him for keeping quiet and hence, acting as a silent partner in crime. She actually saw Trujillo in her father; who had no remorse and had no shame. Urania's bitterness is evident in the lines when she told her father, *"Do you know why I could never forgive you? Because you were never really sorry. After so many years of serving the Chief, you had lost your scruples, your sensitivity, the slightest hint of rectitude. Just like your colleagues. Just like the whole country, perhaps. Was that a requirement for staying in power and not dying of disgust? To become heartless, a monster like your Chief."*

The novel also showed true representation of national trauma. The people sitting in the car waiting for the chief to ambush him are in actuality victims of his wickedness and dictatorial acts. Each one of them had somehow suffered at his hands. Those sitting in the car include Amadito Garcia Guerrero, Antonio de la Maza, Salvador Estrella Sadhala, and Antnio Imbert. All four of them were at one time very close to Trujillo until they fell off due to various reasons. They had their valid reasons for joining hand to kill Trujillo. For example, Amadito was forced to kill his girlfriend's brother in the name of Trujillo. Antonio de la Maza had his own reasons. His brother, Octavio alongside Gerald Lester Murphy, was killed by Trujillo despite the fact that he had been a diehard Trujillista. Octavio was used as a scapegoat by Trujillo. Salvador had very close relations with the Mirabal sisters. The three Mirabal sisters were also got killed by Trujillo because they were accused of being involved in clandestine activities against the Trujillo's regime. The Mirabal sisters died in mysterious circumstances in a road accident. It was actually termed as a political assassination by the locals. Antonio Imbert was a governor of Puerto Plata during the regime and was unceremoniously removed from governorship. This incident started the beginning of the assassination plan against Trujillo. The second major reason for Imbert was the arrest of his brother, Segundo, who was an army officer and was arrested and implicated for the murder of Domingo Marion. Hence, all the four passengers in the car were victims of the atrocities of the Trujillo regime. We came to know about them when they were sitting and waiting for the Goat and to kill the time, they were talking about the bitter experiences which they had experienced during the rule of Trujillo. Trujillo would surely not hesitate to use even his

close comrades to strengthen his regime. It is very ironic that his assassins were the very people who had, at one time, served him whole heartedly and had now joined hands to kill him. Vergos narrated the history of Trujillo through the various traumatic incidents that had occurred in the lives of those sitting in the car.

CONCLUSION

In conclusion we can say that in *The Feast of the Goat* Vargas has presented the historical facts about the Dominican Republic through the various characters in the form of victims. These characters were victims of the wickedness and atrocities of the Trujillo's regime. Urania, the main character of the novel comes back after thirty-five years to confront her past. It took her thirty-five long years to muster the courage to come back and relive the traumatic experiences of her past with her close family members. She had the moral courage of confronting her father, through dialogism, about the various incidents that had traumatized her in her childhood. She did have a dialogue with her father in which her father was a mere listener, who merely responded nonverbally because he was rendered speechless due to a stroke and was therefore unable to respond to Urania's utterances. This setting provided Urania with the perfect opportunity to let out her anger and emotions which she had been holding back for thirty-five years. She also had an opportunity to talk to her aunt and cousins about her traumatic experience as a 16-year-old. She had been living with the memory of that fateful evening, when she got raped at the hands of the Goat, for thirty-five long years until she spoke about it to her aunt and cousins. Despite her aunt's protests she kept speaking until she finished her account. It provided her with a cathartic opportunity and she felt much relieved when she managed to say it all to her family members.

Traumatic experiences are not easy to articulate. Often people who suffer from a traumatic incident are unable to recount what actually happened to them because they find themselves fumbling or gasping for words. They are simply not able to put the incident in words. Sometimes, people take years to open their mouths about an incident. This is exactly what Urania did. Her prolonged absence provided her with an opportunity to find a very attentive audience. They were willing to listen to her because they wanted to know what caused her flee her country and not being able to return for thirty-five years. An important aspect of traumatic and testimonial writing is the

empathetic understanding of the audience. If the audience is not empathetic, they would not be able to relate to the traumatic experience of the speaker.

Vargas has also made references to the trauma of the Dominican nation. Through various characters he had managed to highlight the atrocities committed by the Trujillo's regime and what had befallen the nation after his death and the struggle of the Dominican people for democracy and the sacrifices they had made. One can see the glimpses of the iron fist rule of Trujillo during his rule and also how the people were victimized after his death by his supporters. In the end each character had his/her story to tell.

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INVESTIGATING CONSUMERS' AWARENESS OF SUSTAINABILITY IN CLOTHING: A CASE STUDY OF PAKISTAN

Faiza Azeem, and Afzal Adamjee

ABSTRACT

Sustainability is the most pressing issue of our time and it is particularly relevant in the textile industry, especially when it comes to Fashion. The fundamental change that is essential to go down the path of sustainability in fashion is to transform into a circular economy which is the very radical substitute to a traditional economy that start from scratch, redesign, reuse, and fully remodel an item of clothing. This is the proper use of available resources by preserving the value for a period while reprocessing the fabric after it has completed its life cycle. Wasting textiles cause major climate change; therefore, reducing, reusing, and recycling are the steps that must be taken for the sustainable fashion industry.

Considering the importance of sustainability in today's world, this research is much needed to determine the degree of awareness among Pakistani consumers concerning Sustainable clothing. The collected data showed that consumers were conscious but to some degree and required further growth, as in their view, sustainability is limited to the definition of biodegradability, recycling, usage of organic materials and less use of chemicals. Additionally, it is also observed that while consumers are concerned about the negative impacts of the fashion industry and aware customers are willing to pay extra for sustainable clothes based on quality and design, but still there is enough gap in their understanding of ethical fashion which needs to be filled. This paper also analyses the disposal behavior of consumers and found that donating cast-off clothes is the most widely used method in Pakistan.

Keywords: Circular economy, Consumer awareness, Conscious consumers, Ethical fashion, Fast Fashion, Perception, Sustainability, Sustainable Clothing.

INTRODUCTION

The idea of a sustainable approach towards the fashion industry is recent. While the Concept of sustainability had been around for years, it was in the early '90s that stylists and Design trendsetters first stepped outside of the archetype that condensed the fashion industry and learned options outside what had become the custom for apparel construction and consumption. The realization that garments could be made in a manner that would maintain “environmental, Societal, and cultural miscellany” and encouragement of “advanced business models” created the ground for significant movement and departure from the routine of “fast fashion”. The concept of fast fashion that emerged in the last 20 years is the rapid mass production of cheap trendy clothes from low-quality material which encourages mass consumption. The opportunity to shop and buy like anyone else feeds the flames of fast fashion. Also, the insatiable appetite for the latest trends presents a generous challenge to the campaign for sustainable fashion.

According to the study published in the journal *Environmental Health*, it is stated that globally, each year 80 billion pieces of new clothing are purchased, translating to USD 1.2 trillion annually for the fashion industry. This massive garment production involved environmental and social costs such as the growth of water-intensive cotton, the release of untreated dyes into local water sources, emission of approx. 1.2 billion tons of CO₂ per year, use of hazardous synthetic chemicals, intensive use of energy and natural resources, worker's low wages and poor working conditions, as well as millions of tons of textile waste in landfills.

As the textile industry is heavily responsible for developing a large and comprehensive environmental and social footprint, from the cultivation to processing and from textile production to the disposal of post-consumer products, it is now the responsibility of businesses to adopt sustainable behavior in terms of energy consumption, water conservation, waste management, controlling pollution, and reducing greenhouse gas emissions.

The word sustainability is an incredibly intricate concept. Sustainability is the ability to preserve, by focusing on the needs of the present without harming and compromising the ability of the coming generations to meet their needs. It typically refers to the capacity for the ecosphere and human beings to coexist. According to Hethorn and Ulasewicz (2008) sustainability in fashion implies that there is no mischief done to individuals or the planet

and that a thing or process, when set in motion, can improve the prosperity of individuals who collaborate with it and the climate it is created and utilized within. Sustainability hence alludes to adjusting human actions vis-a`-vis the natural environment for the reason of decreasing the hurt on both human creatures and the environment caused by these actions.

Since there is so much textile waste produced around the world, textile reprocessing, reuse, and recycling can be an eco-friendly choice for lessening the amount of landfill and reducing the output of new textile material by triggering a reduction in the use of energy and having a smaller environmental effect. Also, on the consumer side increasing consumers' awareness about the need and adoption of sustainable fashion and associated risks related to conventional clothing is the key for the technologies to sustain.

Thus, due to the growing urgency of sustainability in the textile industry, the organizations which are working on sustainable fashion need to acquire acknowledgement by illuminating purchasers about their products and services. However, the familiarity of customers about sustainability is yet not known. Therefore, in this study it was tried to determine the level of Pakistani consumers' awareness about sustainable fashion by investigating their perception and buying attitude.

Sustainability in Textiles

Due to being one of the world's largest industries, the textile industry has the potential to make a significant difference environmentally, economically, and socially and this is the cause because these enterprises are known as the second most polluting industry on the planet, close to oil businesses. Additionally, just around 1% of the manufactured garment material was reused totally towards sustainable creation. Past investigations also assessed that the greater part of clothing that was manufactured using fast fashion strategy was discarded in less than a year causing the tremendous issue of landfills.

Sustainability being a burning issue in textiles, the idea behind it is highlighted by the concept of reuse, recycle, and reduce; encouraging companies to use fewer resources such as water, electricity, oil, and property. To attain this objective, the emergence of a circular economy took place. In a model of the circular economy, the method we tend to use the textiles must alter/modify at a basic level. A circular economy is an alternative to a conventional economy (production, use and dispose of) in which we keep

resources in a very loop for the maximum amount of time as possible, attempt to keep up their value while being used and repurpose for the generation of the new item at the end of utilization.

By converging on a circular economy, the garment can be used over a longer lifespan and reprocessing of the materials enables us to reduce textile waste and enjoy the full benefit of the textile garment.

RESEARCH OBJECTIVES

The main objectives of this research are:

- To identify the level of consumer's awareness about sustainable fashion
- To explore consumers' perception of environmental/ social aspects in the context of the fashion industry
- To find consumers' purchase intentions towards sustainable clothing

LITERATURE REVIEW

Fraj & Martines (2006) explained the sustainable buying behavior of consumers as selecting recyclable products, being socially responsible, and taking other steps to protect the environment. There are many more studies that tried to examine consumers' perception of sustainable products and consumers' final purchase decisions. Noteworthily, several studies found that even though consumers, in general, have positive attitudes toward sustainable products but they often end up not purchasing them. (Carrigan & Attalla, 2001; McDonald, Oates, & Thyne, 2009; Nicholls & Lee, 2006).

Clark (2008) describes sustainable fashion appears as resistant to fast fashion. Eco-fashion represents one of the forms of anti-consumption (Joy et al., 2012) or alternative consumption, such as eco-consumption, green consumption, ethical consumption, and political consumption (cf. Littler, 2009), and is a form of the cultural economy (Culture Unbound, 2014: vol. 6, theme 5).

Akko and Koskennurmi Sivonen (2013) summarize the practices of sustainable fashion and describe them systematically in the following categories: taking and returning resources, materials sourcing, fabrics treatment, production methods, societal implications, saving resources, information transparency, and enhancing attachment and appreciation of sustainable fashion.

The approach towards sustainable fashion inevitably involves the transition from a linear Industrial system to a circular system that can be enabled by the introduction of a new business model, manufacturing cycle of a product in a view to both economic and environmental sustainability. (Towards the circular economy: An Economic and Business Rationale for an Accelerated Transition, 2013)

Shen, Richards & Liu (2013) stated that sustainable fashion is a term that covers the idea of green and ethical fashion. Whereas green fashion link with the environmental theme by encouraging utilization of recycled materials and biodegradable fibres, in contrast, ethical fashion focuses more on fair trade principles, and a production system free from unethical labor practices. Both dimensions together make the sustainable fashion concept more comprehensive and richer in scope.

Bismar (2020) proposed certain principles of circular economy concerning designing and to increase the lifespan of the product. He focused that purpose-based construction, multifunctional design, and biodegradable products that can be beneficial for a circular society.

In the light of present urgency of sustainable fashion several studies also attempted to investigate the level of consumers' awareness towards sustainable clothing. All this research conclude that the consumers do not have enough knowledge and their perception of sustainability is mostly limited to some aspects. Therefore, there is an urgent need for more awareness-raising initiatives, to make consumers more conscious about the options available and the desire for a more sustainable use of Clothing. (Saricam, Erdumlu, Silan, Dogan & Sonmezcan, 2017; Indrajith, 2018; Patil, 2018; Paco, Filho, Avila & Dennis, 2020)

METHODOLOGY

To Study the perception of sustainability in fashion amongst Pakistani consumers, survey responses of women were collected from all over Pakistan. According to Saunders (2012) sample size calculation table, out of the total population of women 38,039,766 living in Pakistan, the sample size should be 385 participants. Therefore, 385 responses were randomly collected for the survey.

The survey questionnaire was created by using Google Module which is a powerful full featured comprehensive survey tool for data collection

to collect input from people that belong from diverse cultural backgrounds, religions, and ethnicities to encompass diverse opinions in the research. This research tool was used to extract consumer insights about their preference in buying and discarding clothes because of Sustainability.

The data obtained were then analyzed by using descriptive analysis and the outcome was presented with the help graphs.

RESULTS

The survey was conducted to find out the level of awareness about sustainable fashion among women in Pakistan. 385 complete and accurate questionnaires were processed showing that most of the participants belonged to the age group of 15-25 i.e., 63%, which was followed by 26% with the age group of 26-35, 7% were in the age group of 36-45 and the rest of 4% were above 45. Out of the total number of respondents 41.5% were employed and 53.7% were students. The level of qualification of participants was 52% graduation, 27% Masters or higher and the rest of them were intermediate.

To assess consumer perception regarding sustainable fashion the questions asked were related to their idea of sustainability in clothing, their concern about the environment in the context of the fashion industry, the way of disposing of clothes and the willingness to pay the extra price for ethical fashion.

According to the response analysis, only 61% of the women are concerned about the social, environmental, and ethical impacts of the fashion sector. Given that, only 52.5% of the participants heard the term sustainability in fashion and about 44% were aware of the negative effects of this industry. It is now obvious, that there is a lack of understanding and recognition among Pakistani people concerning the social and environmental effects of the textile sector and about the concept of sustainability.

As a result of the question regarding the idea of sustainable clothing, most participants believed that it is associated with the usage of organic or natural materials as well as biodegradability in fabrics. Another response selected by a considerable number of women was recycling, reusability, and reduction in toxic chemicals during garment manufacturing. The least number of respondents selected the option of fair labor practices following no harm to animals indicating that people are still ignorant of the fact of unfair labor practices and brutal slaughtering of animals that were linked to garment manufacturing. Else, they do not consider those practices as a part of the

concept of Sustainability.

The query related to willingness to pay more for sustainable clothing considering style, comfort, and quality as same as conventional clothing 50% of the respondents answered as yes while 33% replied not sure. The result that half of the sample population responded positively, and the other half were neutral or were on the negative side was because most of the Pakistanis belonged to the middle class or lower middle-income group who consider price as an important factor while making a buying decision. This obliquely advocates the action of local brands in Pakistan for not offering sustainable clothing at large.

However, 50% receptivity among participants to pay extra for sustainable clothing affirms that conscious buyers are concerned about the environment and willing to buy sustainable clothing even if it costs more than what they usually pay. But their decision to buy eco Fashion largely depends on the factors of quality and design of the product.

Concerning the disposal of clothes, 75% of the participants responded that they donated their discarded clothes to charity or gave them to their servants. Whereas another option that practiced mostly by the sample population was passing on their cast-off clothes to their younger family members. 33% of the respondents agreed that they throw away their unwanted garments which verify the problem of Landfill that the textile sector creates each year.

CONCLUSION

Apparel production is a resource-intensive and emissions exhaustive industry that has a catastrophic impact on the environment. With the emergence of fast fashion globally, consumers can now buy more affordable clothes, but it comes at an environmental cost. As consumers can play a significant role in the sustainability of the fashion industry by making ethical buying decisions, it is now the dire need of this time to increase the knowledge of people regarding ethical fashion. Considering the importance of this issue and consumer role in such a scenario this study was conducted to assess the level of awareness among Pakistani women about Sustainable Fashion in Pakistan.

According to the results, it appears that the customers are aware of this concept up to some extent but lack in covering all the aspects of sustainability as most consumers relate sustainable clothing to biodegradability, reusability, recycling, usage of organic materials and reduction in chemicals. Some of the

neglected aspects of sustainable fashion are fair labour practices, no harm to animals and the production of product locally. The survey also revealed that though there is a lack of knowledge about the negative impacts of the fashion industry, still over 61% of respondents are concerned about the practices used in manufacturing garment, which is influencing the planet socially, environmentally, and ethically. Hence, the more conscious buyers are willing to pay extra to purchase sustainable brand along with the attributes of quality and tempting designs.

Furthermore, the findings also showed that in terms of clothes disposal majority of consumers preferred to give them to charity or servants or passed them to their younger family members. Although, this way of disposing of clothes is appreciable still there is a chunk of people that throw away their cast-off clothes causing landfills.

Additionally, the analysis of the relationship between socio-demographic characteristic and level of awareness among Pakistani women suggested that the participants who aged from 18-35 and belonged to the group of students or in the working group had more awareness about sustainable fashion. This result is also linked to the factor that both of such groups had an education level of graduation or above.

In conclusion, there is a demand for sustainable fashion in Pakistan which can be upsurged through promoting the importance and need of ethical buying among consumers. The growing requirement of such clothing can be catered to with the introduction of sustainable clothing collection by local retailing brands. In this context, a few of the Pakistani brands had already started to practice slow fashion but adoption is quite slow due to the low customer support. To gain full benefits from this opportunity of growing demand, brands need to create more awareness about ethical fashion and to develop such a line at competitive prices. If customers support these ethical brands, they may be more brands that can shift towards creating sustainable fashion pieces paving the way for sustainable fashion in Pakistan.

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ROLE OF STUDIOS AND PRODUCTION HOUSES IN DOWN SWINGING PAKISTANI FILM INDUSTRY (1947 – 2017)

Faham Haqqi and Salman Rajani

ABSTRACT

The purpose of this research is to explore the Pakistani film industry, identify the challenges and factors that have led to a decline of the production houses and local studios. It explores the primary data collected from in-depth interviews with the professional participants of the Pakistani film industry for the use of a thematic analysis. The research methodology used for the purpose of the current study is qualitative in nature. The data is collected from 30 respondents. The interviews are then analyzed through thematic analysis. The study concluded that there are a few challenges that face the Pakistani film industry with respect to local studios and production houses. The lack of national support, controversies regarding item songs, the funding issues, and improper utilization of talent are the main challenges as faced by the Pakistani Cinema. The thematic analysis of the conducted interviews highlighted the main challenges that are faced by the film industry of Pakistan with a specific focus on local studios and production houses. Prospective filmmakers can seek guidance from the study on the entrance into the film industry which has specifically high barriers. Prospective filmmakers can also gain valuable insights on the technicalities, budgeting, casting, and production of films for a strategic box office film. This study takes an original approach as it presents the challenges faced by the Pakistani film industry from the perception of professionals in the sector and their guidance on how the industry could be revived by fixing the areas the key players often neglect.

Keywords: Production Houses, Film Industry, Pakistani Cinema, Local Studios

INTRODUCTION

Background

Cinema, a highly creative and preceptive art form has come to dominate the modern era. The art form, with the help of technology and other resources brings to light the deeper intricacies of a society. Cinema has proven its worth in not just evaluating and showcasing a society's morals and beliefs but has created a space for itself as the most popular mode for entertainment (Machin, 2013). And indeed, the essence of cinema lies in storytelling, an age-old cultural activity which lends cinema the legitimacy it enjoys today.

While for the 21st century, many key players in the Pakistani film industry have formed it as audience-driven, where the image of the country must always be shown as something positive, this wasn't the case for the earlier cinema work in Pakistan. The era that began in 1895 and lasted till 1959 was the birth of Pakistani cinema where filmmakers were bringing in new content and injecting a fantasy-like romance and drama in the field of animated entertainment. Most of the time belonging to this era is pre-partition, but the assumption used to classify it as Pakistani cinematic history is that the film industry that was established in Lahore is treated as Pakistani cinema (Siddique, 2017).

1959 to 1977 marked the golden age for the film industry in Pakistan, as this was the time when the filmmakers had access to technology, they didn't have prior access to. During this era, two Pakistani films were nominated for the Oscars in the foreign language category. Other than this, many film producers, actresses and other talent emerged in the rising fame of cinemas. Citizens went to cinemas to pass their free time and the industry made revenue.

Political influence also had a huge impact on the film industry when the Ayub-era films depicted storylines where the ultimate goal for most protagonists was to make it in urban cities (Munir, 2011). This was the symbolization of the governance methods and the aims for the leader of Pakistan in that age. Additionally, the establishment of National Film Development Corporation (NAFDEC) was the first step taken by the government for the progress of the industry. Little efforts were shown afterwards.

This rise in filmmaking lasted till the 1980's when Zia ul Haq came to power. During this time, in the little time when there wasn't a ban on films,

the films that were allowed to be shown had a more violent story (Ahmad, 2014). This emphasis on the Gandasa genre was marked during this era and cinema houses reduced by a large number from 700 to 127 (Dawn, 2019). Policy reforms took place, censorship was abundant in the industry and the cinema became a place for the elite entertainment. After this, there was a long halt in the Pakistani cinematic industry.

By 2003, young filmmakers emerged and emphasized on reviving the film industry. They experimented with low budget films in the hopes that cinema houses would make a comeback. Television channels became privatized during this era and started airing old movies as well as the new low budgeted ones. With the premiere of Shoaib Mansoor's *Khuda kay Liye* in 2007, the masses came back to watch films as it was a huge success (Dawn, 2019). During this period, many film producers tried to bring back films that highlighted the social issues in Pakistan such as *Chup*, *Devdas*, and *Saltanat*. However, it was Shoaib Mansoor's *Bol* in 2011 that officially revived the film industry.

In 2013, seven new films were released in Pakistani cinemas, where *Zinda Bhaag* was submitted for the Oscars. *Main Hoon Shahid Afridi* was also a hit and many filmmakers worked to revive the Pakistani cinema scene. It was due to the efforts of filmmakers and producers that industry was revived, but there is still a lack of cinema screens in the country (Hasan, 2018). This has cost the cinema millions of Rupees which is a discouragement for all the newcomers who want to produce quality cinema. This barrier for entry, lack of screens, censorship controversies (Hasan, 2018) and the inability for filmmakers to cover their costs of production after the release of their films is a hindrance in the revival of cinema. But there is yet themes and topics that have highlighted the majority of the film industry and is yet to be explored by the current study.

Pakistan's Cinema industry previously, did not receive enough attention and appreciation as the international films used to have. Since after its inception in 1947, Pakistan has faced several challenges in the launch of the movies (App, 2018). The initial years of Pakistan's film industry gained attention due to the remarkable filmmakers and actors. However, their efforts ended in vain and after few decades, Pakistan faced a demise. In the contemporary scenario, there are several movies as *Teefa in Trouble*, *Jawani Phir Nae Ani*, and others. But these movies have the content that is not appreciable. The

current films are gaining revenues and becoming popular amongst the youth. Unfortunately, none of the current movie is knowledgeable or worthy enough to view with the family, apart from few exceptions (Dawn, 2018). The cinema industry in the current scenario, is however, trying to improve the monetary situation of the existing cinemas.

In the film industry, the films with more budget do well, mainly because they have international investment. We were talking to our distributor, and he said something very interesting. He said that his entire experience with films is disheveled now, because previously, people didn't want to see TV stars on cinema screens; but now people only come to watch the film because of the TV stars. The important thing is content. Only stars aren't important. But since we're talking about faces, our TV has more outreach. News channels are watched the most. People emerging from the TV already have acceptance. People know whether a person is a good actor or a bad one. He won't bore us, the film will be entertaining, and we will be getting value for our money.

Objectives

The purpose of this research is to examine the role of local studios and production houses in the demise of Pakistan film industry. It also sheds light on the state's role, responsibility and policies towards cultivating this important industry which is considered as the soft power of a nation in the 21st century.

Problem Statement

The current research is purposeful in investigating the factors, challenges and reasons that have led to the demise of the Pakistan's film industry. There are several reasons for this demise which include

- Digital revolution in the marketplace
- Scarcity of the meaningful stories and script writers
- The use of modern equipment in film making
- Frequent release of Indian movies on love, fiction, and action.
- The Pakistan film industry lacks professional directors, actors, music, and lyrics which also pushes the industry behind.
- The political instability and the state unrepresentativeness of the society are also the reasons in making the industry ineffective.

Research Questions

The research questions include the following:

1. What is the role of local studios and production houses in the demise of Pakistan's film industry?
2. Does the influx of foreign content also play a vital role in affecting our cinemas?
3. What role has the censor board played in the collapse of the film industry?
4. How has the government policies or lack of support undermined the economic aspects of film business?
5. How much important is to have film schools and aren't the current schools adequate enough?
6. What aspects needs to be improved to revive the local cinemas?
7. How important is to have copywrite laws that would safeguard the interest of the whole film community?
8. Why is it necessary to protect the past heritage of Pakistani cinema while paving the way for a glorious future?
9. Are there any chances of revival of Pakistan's film industry?
10. What steps could be taken to make this industry sustainable for the film community?
11. What are the suggestions to cater the challenges faced by Pakistan's film industry?

LITERATURE REVIEW

Cinema since its inception was a medium for propaganda and it continued its pre-coded purpose till today. However, the form and shape may have changed over time but its fundamental nature of propagating the masses towards a certain narrative has never stopped (Branigan, 2012). To understand the scope of cinema (Biltereyst, Maltby, & Meers, 2019), we need to analyze the most advanced approaches used by this medium by the giant entertainment industry where content is produced industrially and delivered day and night all over the world.

According to Ali Serdouk; Hollywood's film business serves as an example of American media and cultural hegemony today. It represents

the best, biggest, and most successful film business in the world, with its films taking up most screens around the globe. Hollywood generates annual revenues of more than \$41 billion worldwide, with about \$12 billion coming from North America alone, according to data published in 2018 by the renowned company of motion picture in USA, MPAA. Additionally, there are approximately 1.5 billion moviegoers worldwide who watch American films in theatres. The number of regular American film watchers on international televisions is double that amount (Rousse-Marquet, 2013). According to Jack Valenti, a former MPAA president says; No other American company can make such a claim; the film business of USA is the solely industry that exist with the trade excess. (Al-Alousi, 2012: 237).

The financial success of Hollywood, the \$2.7 billion in earnings from a single film like Avatar (Pallaruelo, 2010) was enough to surpass the national financial plan of numerous countries, like Djibouti and Liberia. Hollywood's immense commercial success and its ability to influence audience trends are explained enough through this.

The function of the movie is to portray real world scenarios and leave a lasting impact on people and their emotions. It does this by drawing interest to their conventional fundamental components more than the actual image does because, according to Albert Mehrabian, 55% of our sources for reality perception are visual (Appendix 2). Because of this, Hollywood movies have a tremendous cultural impact (Nassar, 2008).

Demise of Pakistan's Film Industry

The disappointing point is that the complete demise of Pakistan, i.e., the time when there were approximately 100 Pakistani films in one year, they were then equal to 0. Even if people wished to go watch a film, there was no film nor the cinema, but after Mr. Shoaib made *Khuda Kay Liye* (For GOD's Sake, 2007), the act of going to the cinema started again, and it was the first step towards revival.

After this, the era of multiplex cinemas began, where new cinemas were established in Lahore and Pindi. It was very good; the atmosphere was beautiful; the families which had gone away were now coming back and were not only supporting the films but also enjoying them. On a social level, it became a cultural phenomenon to go to cinema again. That is where the entire process started, and with time the Pakistani filmmakers started making

films and many new people entered the industry to contribute.

There was and is no restriction on making films. Technology is easy, so basically if anyone can arrange funds, then they can arrange their technical team, can get artists, can get a script, then can simply make a film. There is only one step in which one must present themselves and if they are not a member of the producer's association, and they don't get clearance, then the censor board cannot censor their film. Every filmmaker has a dream, a vision, and they represent that in a film.

Challenge is to recover the money, after the efforts are put forward and a film is produced. This is a big challenge, because most times people take loans, people sell their assets to have funding available for their films. It is not an easy job and it takes much effort.

Another problem that the film industry is facing globally is that whatever producers/directors produce, they should have a marketing sense for it. No matter how good the product is, if it can't market properly, it is useless. It will harm the filmmakers and they will probably lose everything. New filmmakers don't understand this. When they have the teams and the funding available, their mind is occupied as if by a ghost. They are eager to make the film and they don't listen to anyone; they don't research well, and simply fill it with their hopes and dreams. This isn't a new phenomenon; this happens in the entire world. The important point is that when you have invested money on it, how will they retrieve it?

Another challenge is how to deal with Actors (Kellison, Morrow, & Morrow, 2013). Filmmakers usually bring in new people from TV. There are many ways to make money off TV through channels and production houses. There isn't a risk. The TV needs to have something on its screen for 24 hours. They manage something in each slot. Dramas aren't made with 6-8 Crore, they are made in a lesser budget, but the profit is a lot. It is a safe investment. The investments for films are not safe in a way that there are phases. First there is a need to promote a film, and then the filmmakers need to have trust in the audience that they will come watch the film. TV and film are two different industries.

Another reason of Pakistan's film industry demise is the lack of certifications and education in the domain of filmmaking. Because films are being produced, that means the technology is present. Pakistani films aren't like the ones produced internationally and there are multiple reasons behind

it. DCP is the final packaging, otherwise the work that comes before that, that has to be packaged as well. The hurdles here are education and certifications. In Pakistan, there is a lack of certified people for this. There is a lack of institutes who can train the filmmakers or certify actors. Unfortunately, the available film schools that give out degrees but what do the teachers do? Where do they stand? They have done nothing; they are just teaching.

Apart from this, the education is provided abroad at different institutes and one example is NYFA. However, the year the people graduate in also matters (Edgar, & Kelly, 2007). The year when Steven Spielberg had lectured would be of more value than that of any other. The point is, that the teachers haven't done anything, but the graduates have learned from them; and the people that are doing something on field, they don't have the education. This is how Pakistan's industry is.

Music and Filmmaking Challenges

The review of literature shows that Pakistan's film industry is growing. A film does not only have music, it has actors, script, story, promotions, dance, comedy, action, thrillers, horror, drama and what not. Film has a lot to offer and not only one thing. Music industry is contributing at 20% and is not playing its part as it should (Evans et al., 2014). This is because the ground hasn't been made yet. Music is such an art form that is complete in itself. It's the art of communication. In the context of film, there is high room of improvement. In Zia's era, a number of movies got banned due to below the standard music (Ahmad, 2014). There were economic situations of the country that created challenges for film makers in the previous decade. An aura of terrorism was in the country which impacted the film industry negatively.

Challenges faced by Pakistani Film Industry

Pakistani viewers watch Hollywood and Bollywood films and compare Pakistani films to that; therefore, current market is limited (Khan, 2012). Another unfortunate thing for Pakistan's film industry is that on our screens, there is a trend to sell star value rather than the content. That is not a bad thing as the entire world does that, however, the global industries are also creating stars for the next decade. The dangerous situation for Pakistani film industry includes questions about who will be the hero in films for the next five years, or upon who will the film industry conduct its business on? The revival is good, but it is not long-lasting. Pakistan's audience isn't as flexible that they would accept any new actor as a hero in a film.

The number of screens has increased, because of which the box office has grown, which led to an increase in feasibility. The Cinema used to protest and, in a year, maybe one film was released, or films were released after various delays (Misbah, 2019). Pakistan's industry cannot solely depend on filmmakers. Nevertheless, Pakistan's industry has started to revive. Notably, in 2018, three Pakistani films were released merely for Eid-ul-Azha. Sadly, there are limited screens that the available ones, but success has begun in the current era.

Because of the new screens, the less budgeted films can also expect a certain level of revenue. The investor, when he hears about the figures, his confidence will increase. But the problem is that in the banking industry, one will not see investments for filmmaking. All of the funding is private. It is the filmmakers' own struggle, that deserves a lot of respect on how much effort someone has put in and has made a film. It's a different discussion if someone does their work in an incorrect way though, it's different if one doesn't know about the public opinion.

This century is an era of technology. Everything is online; people are watching news online; they receive messages instantly on WhatsApp. Hollywood and Indian films are being released on the same date and you have to bring in content that competes with that. The person who wants entertainment, now has a choice. They don't need a certificate of patriotism; they want to support the Pakistani cinema. But time has a value, and cinema isn't a very cheap medium now. In the older days, cinema was a medium for the masses and their entertainment. Now the masses living in villages and small cities are simply waiting for the week to end, because the cost of setting up a cinema and its feasibility will take some time.

We can call it an industry, because if something is running on a regular basis and is bringing in economic change, then it is an industry. The industry is also profitable now. Whether the films are imported, or they are locally produced, they do bring profits. The main reason for that is the cinema is huge, and there are a lot of screens. The other factor is that the films being produced pulls the masses to watch films and hence that is itself a big thing. The culture of watching films had vanished, however now it is reviving again. So, it is definitely an industry. An industry can stand on its own, it can get its recognition, however, for its sustenance, the government needs to change its tax policies, its support networks, and it needs to oversee everyone, directors, producers, distributors, and filmmakers as an association and acknowledge the whole ecosystem.

In Pakistan, when someone makes a film and does something huge, then everyone just starts wanting the same thing. They assume that this industry has a lot of revenue. This is a total loss business, simply because there is a lot of risk in filmmaking. The audience would like the new faces. When there are new actors, brands don't endorse you; and a brands endorsement really matters in Pakistan because that could compromise the budget of the film. Brands liven the producer and encourage him to invest in the film. On an individual level, there are financial hurdles, but filmmaker's intention is to really enter with new people.

Audiences compare the films at national and international level. This creates challenges for the film makers. A problem here is that a film in Pakistan having a budget of 5.5-6 Crore and is in competition with Indian films having a budget of around 180 Crore. That is a major hurdle for filmmakers. The audience have high standards and they compare the films, saying that Indian film was so amazing, and our local films aren't. Which is to some extent correct. Because Pakistani producers face challenges in managing finances and couldn't compete with foreign budgets.

Challenges at Producer level

As mentioned by film producers of Pakistan that if some producer gets 30 to 35% then they are a very lucky producer. However, the reality is that we are getting only 28 – 30% after PNA has been cut. Numbers are puffed up, especially as shown in media channels. They are inflated. The industry doesn't do that much business. They say the box office has done 7 Crore, 50 Crore, but my question is that, was that film released alone? My own films have been released on Eid, and they have been top runners. I remember when Actor in Law came out, there were two more films by ARY and Geo channels; if my film made 26 Crore in the box office, the ARY film made 12 Crore which was shown as 18 Crore, and Geo's film which probably made 4-5 Crore was shown as 10 Crore. When you accumulate those claims, you have 50-60 Crore worth of box office, even the original figures add up to 40 Crore. If someone says my film alone did the 60 Crore box office, and the other also says that we hit 15 Crore, then people started doubting the original figures. This confuses potential filmmakers who enter the industry thinking that Pakistan has an 80 Crore worth of box office, which makes them wonder how to project their film.

But sometimes we notice plot holes, incomplete research, immature plots, huge jumps in the story, the music narrating something different. Is this a lack

on the director's side of homework or because of the lack of support by the producer?

I think both things are the problem. I would like to put it out there that for 1-2 decades there weren't any films, there wasn't any institution. Like there were TV dramas, which had its evolution, there were weaknesses, there were improvements, there were copies, and eventually the dramas improved and matured. It went through different forms. Film was not made for 20-25 years. Makers vanished. People didn't even assist to make the films. We worked with commercial films, we assisted in music videos, even directed some, we worked with TV commercials, and serials. By mainly working at videos and serials, we gained command in two areas. The first thing we understood was how to operate the technical equipment. When we worked on a TV commercial, a good quality camera was of 35mm during that time. That was a film camera and we learned how the unit for a film worked. The second area we learned was how to handle big-sized production. Our budget for TVCs was so huge that we used to work on a larger scale, and there were around a 100 to 200 or sometimes 500 people working on the set. Sometimes we shot in stadiums, while shooting for a Pepsi commercial, we used to handle a 1000 people, we learned how to work internationally, how to separate sound, why was there dubbing because that wasn't prevalent in TV etc. We learned all that. Whatever we learned, we learned from commercials. Secondly, our parents weren't billionaires. They didn't send us abroad to study at NYFA, and the people who have studied from there have made nothing. The important thing is that this is skill-based work. Your field experience matters. I feel no shame in saying that I have worked as a spot boy, production assistant, art director, assistant manager and so, at every level.

The directors get involved in some production houses and not for some others, or maybe the directors get involved for some packages of the production house and not for some other packages. This is still a mystery to me. This should not be the case. I feel that the entire team, from the spot boy to the final editor, should be present during the process of filmmaking. It makes a difference when everyone is providing their own input. There is a lack of teamwork. Lobbying is present. Lobbies aren't bad though, they're positive. It's not like everyone is pitted against each other. Everyone wants to do good but the business module for this kind of work is different.

We will get there. As you said that our cinema is not huge and screens are

limited, our producers' share is very limited. Unions are very important. Many producers are against the idea of having unions, but the smart producers are for it. There should be a technicians' union. I want my people protected. When we start a film in our office, I make sure that from the spot boy to the assistant director, everyone is insured. We give them coverage, but we can't give them a lot, because even we have limited means. This is a law. This is a law that we cannot take an actor or a technician to shoot without them having insurance. When we were shooting in South Africa, I had to insure even my actors.

For films to be available every Friday, we need to make more films more often, which is not the case. Films are only coming in every two events, because as I've said many people only come in to watch a film only once a year. During that time, the box office is very different, and we have experienced this. But yes, when there is a clash of three films, business stops there. I think now you will see more films releasing off-season. New windows of opportunity will open like summer holidays, new year's etc. As far as the producers' support network is concerned, producers are insecure. We will meet each other in a friendly manner, but inside we won't like them. It's like how you meet your aunt very nicely, but when you come home your mom says she wasn't nice. Likewise, producers will be best friends on the outside, but after they part, they'll think, I have to get there first, I need to apply this idea first. We don't acknowledge each other's work. They are afraid that if we compliment them, they'll think they are better than me. Secondly, there's a group by the name of Producers Association of Pakistan on my phone, and on that group, besides a fake congratulations, a happy birthday, nothing is sent.

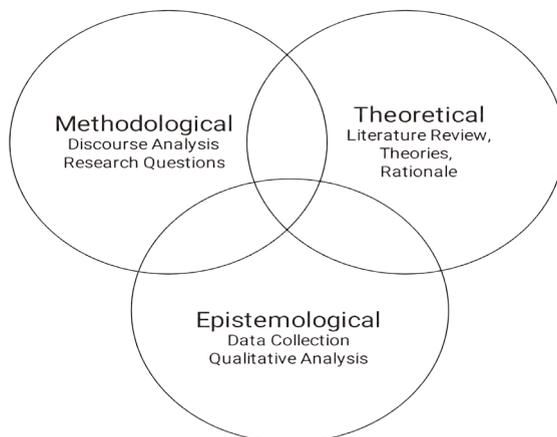
Revival of Pakistan's Film Industry

The good thing is that this is the first time someone is saying 'after' the revival of cinema. All I've been hearing is that it is reviving, or for the revival of cinema. We need to stop saying for the sake of Pakistani revival. Masha Allah Pakistani cinema has revived. It is a big achievement for all of us and we need to acknowledge all those who worked hard for all of this. We need to acknowledge that the revival has come. If we're talking with regards to the technique and equipment, then we are at par with the rest of the industry. We are not above anyone, but we are equal now. The kind of cameras, equipment, and lighting that is being used in India are the same ones used in Pakistan. We have the same sound and mixing, the same formats for film shootings and releases and so we have reached there. All that is left now are budgets.

The Pakistani cinema industry is an independent industry, it is self-made; many people have their own investments and money in the industry and the government has given zero support. That has always been the case, but it is expected to improve in the future that the government may give us a forum and start treating us like an industry that we are, and like how the rest of the world treats the film industry. We don't have any rebates, tax deductions, or any funding that the government usually provides. Globally, if there is a film that handles the topic of national interest, they are made tax-free, but in Pakistan, even if we make such films, we are not allocated zero tax. For instance, we have this new film, *Load Wedding*, which clearly a message against dowry, but no acknowledgment. We get appreciation from the general public, they want us to make more films like this, but no acknowledgement from the government's side. They don't give us studios. We are working in a gorilla-style. Our studios are make-shift, we use warehouses for such purpose. We have not been allocated space or any such organization that would take care of such things.

Initially, people were enjoying the look and the feel of the film, such that the pixels are clear, the grading is nice, you can see that the investment is there etc. But there were milestones, and filmmakers kept upgrading this, and with time, at one point, people decided that this is the optimum. Now, people want star-studded content with the same looks. I feel the boom of the cinema came when *Jalebi*, *Na Maloom Afraad*, and *Wrong Number* came out; we are now during the revival phase and if we don't think about creating content and stars for the next 5-10 years, then I don't think we can survive for a really long time.

Theoretical Framework



The presented research covers the study of Pakistan's film industry, its different periods of downfall in the film industry and explore the reasons of demise of Pakistan's Cinema with the efforts of reviving it. To understand the problem, interviewed conducted from the renowned producers, directors, music directors, film distributors, and actors of Pakistan's film industry. For this we use the techniques of interviewing them, utilizing the available content, researcher observatory notes, and visual/digital materials and analyze the data using the discourse analysis method.

METHODOLOGY

Research methodology is a crucial part of a research report (Bell, Bryman, & Harley, 2018). It assists a researcher in exploring the research questions, investigating the problems and provide a methodology that could lead to viable results. The current research is based on the qualitative research method. The data is collected from the filmmakers, directors, producers, and actors that are engaged in the filmmaking industry of Pakistan. Primary interviews are collected from 30 participants and data is then analyzed through thematic analysis. Secondary methods of data collection are used to review the existing literature conducted on filmmaking, demise of Pakistan film industry, challenges and factors associated to the decline of local studios. Convenient sampling technique is used to collect the information from the participants. Interviews of fifteen to twenty minutes. There are three types of data collection methods: qualitative, quantitative, and mixed method (Brannen, 2017). The purpose of current research is to explore the reasons behind the demise of the Pakistani film industry, with a focus on the role of local studios. The method of data collection will be qualitative. The primary qualitative interviews were collected from the professionals, associated specifically, with the film industry. Face to face interviews were conducted to recognize the challenges faced by the Pakistani studios and investigate their role in the downsizing of the Pakistani film industry. The factors which led to the decline in the number of Pakistani film studios were inquired in detail during interviews from the participants. This method is deemed appropriate, as the fifteen to twenty minutes interviews enable a researcher to collect significant and real time information related to the research variables. A convenient sampling technique enabled the researcher in collecting viable information from the respondents. The interviews were then analyzed through thematic analysis.

RESULTS AND DISCUSSION

The purpose of this research is to understand the challenges faced by the Pakistan's film industry. A qualitative research design was used, and interviews were conducted from Actors, Directors, Singers and Producers, associated with the Pakistan's film industry. A thematic analysis is performed and discussed in this section.

Challenges faced by Pakistani Filmmakers

Abiz Raza

There is a lot of risk, if you are not coming in with stars. We didn't come in with stars, we went in with completely new faces & A problem here was that our film had a budget of 5.5-6 Crore, and that was in competition with Padmaavati which had a budget of around 180 Crore & Another factor that matters is the chemistry between the director and the financier.

Jami

There is lack of vision in directors and some of it in distributors as well. But with time, I think we'll learn.

Jami

I think there is a union problem. No one is enforcing ethics. & basically, there should be an enforced union. Government should make laws. No one is coming together. The people in cinema have started doing this but the filmmakers haven't started as such.

Jami

Dialogue delivery isn't being recorded on the set, when the actor is in the mood. Our films will always be called second class films because the acting would be weird. I can't make sounds from Saddar sitting in this room & we don't have people for the sound recording, and for that you need budget. When you have a limited budget, you can't shoot the film properly.

Babar Sheikh

Our content is mostly like TV commercials we most directors goes to creating films with the sensibilities of a commercial. They are not the

same thing, and their scope and audience are entirely different.

Fizza Ali

It may be possible that you don't see new faces because they are not the main leads. Cinema is a risky business, and in Pakistan it is even riskier, because there are less screens. & we do need to keep 2-3 new people because if we don't it will only get tougher for us; we will have no one to work with later. We get new talent in, even if it is for the role of a villain.

Aijaz Gul

Producer should be encouraging towards the film and story but many times they behave like dictators just because they have invested their money. Because the director is not able to concentrate if he is constantly pressured from the Producer.

Lacking in Pakistan's Filmmaking

Fizza Ali

Film was not made for 20-25 years. Makers vanished. People didn't even assist to make the films. & the important thing is that this is skill-based work. Your field experience matters.

Jamshed Irani

The fundamental question is whether we are capable of telling compelling stories or not? If we agree that we can then why are not our cinemas flooded with audiences? The only right answer is that we are not and ironically, we don't have the capacity to realize that we need a lot of time and investment to build our industry if we want to accomplish international standard.

Owais Shamsi

We have everything we need in this time. We have cameras, lenses, rigs and sets to compete with other markets and now all we need is good content.

Abiz Raza

For film, people just care about where the business will do well. When you start caring about business, then you will be afraid, and that fright

will lead you to create content that will only focus on what people want to watch.

M.Arsalan mentioned

The directors are very rigid in their imagination which is why the visual of our stories are not complementing the story. Instead, they are contradicting the narrative and thereby focusing on beauty rather than authenticity.

Shahrukh Khan mentioned

We need realistic content that depicts our society rather than imitating Bollywood or Hollywood. While we are looking for inspiration, we should consider Iranian Cinema and study their journey from making low budget films to dominate every prestigious film festival all over the world.

Babar Qayum mentioned

We as editors don't have a lot of room to play sometimes because the Production phase mostly don't involve us, and no one wants to consult us. So, when all is done with the shoot then how can we adjust it that's why we work with what we have?

Jami: Lack of Good Scripts

In the 1920's our films were worthy of a storm, but in the 80's executives came in and they changed the entire game. & . People think that if you have money, you can make an entire film, but you can't make a story.

Fizza Ali

We have so much equipment and they have gone obsolete by simply being in a room because we did not have the HR to operate it.

No. there are floors but not studios. There's a difference between the two. They give us a warehouse after emptying it from coke bottles. But is it ready for audio recording? Once a plane passes, we pause shooting because it disturbs us. And they fly by 40 times a day; studios are supposed to be soundproof from that. There is an entire ecosystem in a studio. There is an entire set, generators, lights. The warehouse will have the basic 4 lights. There are no unions, and not proper arrangement. We don't know about food, what the lower staff (it's not a nice word to use), and the directors will have

to eat. The director will have food from okra while camera boys will have biryani in bulk. These are big issues, and no one understands.

During the interview, Singers as Shuja Haider revealed significant insights about Pakistan's music industry and its association with the film industry. Although there are many factors that are associated with the demise of Pakistan's film industry, but there are several that are working for its improvement. The Singer was opined that Pakistan's music industry is moving towards improvement because as compared to India and other countries there has been new music genres. The music that was part of 70s, 80s, is not present anymore, which is a good sign. Currently, there are a lot of things to be inspired of, there have been things coming in from the west, musicians are being inspired. Inspiration is being coming in from India as well, even in Pakistan, a lot of inspiring work is taking place. Shuja was hopeful that Pakistan's film industry will grow in near future.

Coming back to directors, when they know that 4-5 Crores are available easily for expenditure, but they have to work with 40 people instead of 120 people, then they need to direct the story, but it is difficult. Except Ahsan Rahim, no one amongst us have made a hit film. The film was being edited for a really long time. I have been a commercial director and we don't know how to narrate stories, which is why films go over the budget and will be a gamble despite it making money. Nadeem Baig has given us 3 hit films, and he's from the drama industry. He knows storytelling. If you see Punjab nahi jaongi, then that is a very interesting film, even if it has a dramatic touch. The writer plays a huge role in this. The commercial directors are not ready. We have a separate working style; it doesn't have storytelling. For an Olpers 30 second ad, all you need is a mother in white clothes laughing in slow motion. We can't learn storytelling overnight. We have only made music videos in the meanwhile with dhaani, pal dou pal, door etc. We never had a storyboard, we memorized everything. For Moor and 021, there was no storyboard, everyone knew every scene, and I knew the dialogues for the entire film. Any good director would do this.

Nabeel Qureshi, me, or any other director for that matter, did not start making films because there was a need for it, but because we were passionate about it since our childhood. We invest 12-13 Crore in a film, while we could've invested the same in Bahria Town. It's all a party to them. The main point is to connect your DNA with the cinema. You need to make a

story; the money will follow automatically. Here, people do the opposite and make film to generate money. It's not bad, but there's a difference. I didn't find good writers; at the end, I had to write the film myself. Everyone on set would be ready, and I would be writing, then there would be a printout, and everyone would check my script. Even the ratio for hit or miss has a very huge difference, in writing and in money. I had a writer write it, and the opening scene had such pointless dialogues that I didn't even read the next page even though the payment was made. You can't do this in any other industry. No one gets a second chance anywhere else, there should be focus all the time. It's like a patient died.

Item Songs had been part of controversy in the film industry and to some extent they are reason of Pakistan's demise. However, during the interview, contrasting opinions are received from the interviewers. For instance, one of the interviewees mentioned that:

In Pakistan, even if we got loyalty then it's a huge achievement, and royalty comes way after. The system has just started. People are making YouTube channels; they can upload their own content and get royalties. You can do so much on your own. Even in India there are many singers who are making money off their own content and are not labelled with any label. This is an entire study. You go on digital media and make money. That's totally a choice.

I don't want to say anything bad, nor am I saying that my word is correct or incorrect. This is anti-filmmaking. People don't seem to understand. It's like one day you're reading a good book by Ghalib or Muhammad Haneef and there's this one vulgar page in between. Who will tolerate that? You will not tolerate it. Similarly, we would not tolerate it either. Suppose we're watching a documentary; the documentary is about the burning of a factory, and while watching it suddenly a naked girl appears out of nowhere. How will you feel about it? It's a serious scene. Filmmaking is serious. This is what I'm saying. This is a very low-end. Low-ends never last. It always ends up affecting you. Like the films with Salman Khan. They are not reaching 120 Crore. Dangal has reached that. There is no Munni there, and neither is she being disgraced.

The point is that if you're talking about a revival, the revival should not be

as if there is a book by Ghalib and there are two poem pages stuck in between. There is no point in that. Then you should leave the entire book. If it is a film then let people make the film, and I feel that this is my point of view.

Revival of Pakistan Cinema and Current Standing of Pakistan's Film Industry

During interview Abdul Khaliq mentioned:

I feel revival will take a lot of time, the time when a lot of films will be produced, when 3 films will be released per month or maximum 4 per month, only then we can talk about revival.

During interview Abiz Raza mentioned:

If you consider the Pakistani film industry within Pakistan, then it is fruitful in some areas for some people, but unfortunately, for some people it is not as fruitful, simply because there is a lot of investment and competition.

Fizza Ali mentioned:

If we're talking with regards to the technique and equipment, then we are at par with the rest of the industry. We are not above anyone, but we are equal now.

Satesh Anand stated:

On a social level, it became a cultural phenomenon to go to cinema again. That is where the entire process started, and with time the Pakistani filmmakers started making films and many new people entered the industry to contribute.

Aijaz Gul mentioned:

We need to create independent bodies which are self-sufficient in funding whether by government or private sector to allow young filmmakers to come forward and take the mantle of this industry and lead it from the front.

Jami stated:

Well, box office-wise the industry has performed better. As I would usually say, between money and respect, money has started pouring in, but for respect, I would say that respected films have received less of a

chance, I think.

Jami stated:

Revival is difficult, everything is uncertain. Now every person comes around and asks everyone to support the Pakistani cinema. Why should we support it? Are you begging? But the ticket price is yet full, Rs. 600.

Shuja Haider

I feel that Pakistan's music industry is moving towards improvement because as compared to India and other countries there has been new music genres.

Abiz Raza

I feel that the entire film watching culture started from 2013 onwards because of Na Maloom Afraad and Jalebi. & we are now in the midst of the revival phase and if we don't think about creating content and stars for the next 5-10 years, then I don't think we can survive for a really long time.

Pakistani films are focusing on creating a positive impact on society by bringing in social issues. One of the interviewees mentioned about this during her interview:

The films that are written in Film Wala Pictures is that we have a social aspect. You can clearly see the impact of our society in our writing, in our scripts, which is why when we connect to something, we think of correcting it and improving it; you don't simply show the negative aspect, but also show the solutions for the negative parts of society. Some examples would be Actor in Law, Na Maloom Afraad, Na Maloom Afraad 2, or Load Wedding. We showed that these are the problems in our society, this is how we fix them, and how there are some problems with which we believe are condemnable; we showed them categorically. You can't simply give speeches - the cinema isn't the place for speeches; you need to sugar coat your message. Our films are mainly satirical or humorous, but because film is a revolutionary medium worldwide, and we, as filmmakers, try to convey our message in the best way possible.

Revival did bring change; I mean maybe we were expecting too much 2 to 3 years ago that things would change very quickly but it doesn't make sense that it will bring a drastic change quickly. If you look at India, from the 90s and '95, from where you think the system changed a little bit or people started doing things a little bit differently, or there were new faces coming in, like where it all started changing, you would remember in Sholay, at first there was only singing and dancing and there were very pretty heroes, and then the guns came in Sholay. This was change. And after that it became the black stone and etc. etc. And after that Karan Johar came in. And this is how things changed. And now they have reached at Dangal.

See, *Khuda ke Liye* did not revive, please note that. Someone should ask why. Why did it not revive? There is gap between *Khuda ke liye* and *Moor and Waar*. I think it came out 12 years ago. It's a very interesting point. That revival was injected. There wasn't any demand. There wasn't a requirement to wake up the industry. There was only a requirement for man to make film and to present a point of view. And after that came *Bol*. Such a huge gap. So, the revival, which is not asked for from the heart, which is not internally asked for, you cannot externally enforce it, that 'hey let's make films and revive the industry'. There was no revival. Please note, even *Bol* didn't bring revival. Even *Bol* was externally funded, the profit was not rolling because it was made from the outside.

So even cinema didn't revive when I started making films, let alone filmmaking revival. So, we thought, let's just make films, however possible. And right after *Moor*, came *Waar*. The story changed midway. It was like the cinema got some kind of CPR or a cut. It was like it came alive all of sudden, but it's not like the corpse just started running. Films like *Teefa* had all the support, they were given all the cinemas. The point is that the cinemas are less. You can't make 100 crores even if you give all the screens or run them 24 hours. The lack of screens is the biggest issue.

CONCLUSION

The study was conducted with the aim of discovering the challenges faced by the film industry in Pakistan. The thematic analysis conveyed a number of problems that have hindered the success of the industry and have caused a demise in the recent years. The study concluded through the interviews, that some of the main challenges that have always been pre-existent was the lack of budget for the production of films. This problem was reiterated by many

professionals in the filmmaking industry, where the others also pointed out that there is a lack of cohesiveness in the industry's players. The presence of a union would facilitate the improvement of the industry, however, not one person initiates a discussion on the topic and the support from the government is minimum. While discussing the challenges, an important obstacle was concluded that there was a lack of proper sound equipment for Pakistani Cinema. There is great camera equipment for shooting purposes, but if the filmmakers of a film are shooting at a public place, they need to be able to record right at the moment, and not have to redo sound. Furthermore, there were many mixed perceptions on storytelling. Some professionals believed that regulation is too tough for the filmmaking industry, while others argued that some components of a film, such as item songs, do not make sense, and often don't fit in the story line. The common presence of workplace inequality and prolonged hours of work for the staff was also identified as a key factor as a challenge for the film industry.

SUGGESTIONS FOR IMPROVING THE FILM INDUSTRY

- Film though an art form requires deep understanding of its form and substance that it creates. That's why the current industry lacks skillful talent because there are no educational facilities available which only focus on filmmaking.
- The government can also provide tax incentives to foreign filmmakers for shooting in our country so that there can be exchanges and collaborations between our filmmakers with the global film fraternity.
- The government should also take responsibility in building this industry by subsidizing the local taxes for studios and production houses.
- The number of screens should have to increase to attract more investors and adequate security should be provided so that it should also be considered as a state infrastructure.
- There are little to no laws regarding copywrite disputes which is why the lawmakers need to draft a comprehensive and strict legislation to penalize the culprits through the court of law so that everyone belonging to the industry would feel safe.
- The government can also create a 100million dollar fund to support the local filmmakers by organizing screenwriting labs and contest so

that independent filmmaker can create films without any financial hindrance.

- The censor board should be transparent and an elected body which would represent the filmmaking fraternity and safeguard the industry's interests.
- The monopoly of T.V channels should also be scrutinized and monitored so there can be no undue favors to any producers or studios so that there can be level playing field for everyone.

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REDISCOVERING THE ROLE OF STUDENT UNIONS IN SINDH PROVINCE

Asif Ali Thebo

ABSTRACT

This paper aims to explore the role of the student union in resolving student problems through the attentive inculcation of politics in education. This paper has attempted to evaluate the role of the students in the students' politics and helped to understand the value of politics in students' life. The motive to choose this piece of research is student union has performed productively in the past to resolve students' literary and financial issues; however, it has occupied a crucial position in the educational institutes of Pakistan, since 1947. So, the nature of this paper is qualitative and avails a ground to understand political matters more extensively. In the qualitative research methodology, thematic analysis has been chosen, in which the research tool is an interview and semi-structured interviews have been practiced to figure out themes. The objectives of this study are to explore student union problems and to ensure the usage of legal amendments that were passed to liberate students' union in Sindh Province in the past. Although, most of the mainstream top-seed politicians are the product of student unions, and they are providing educated and well-trained political leaders and workers to strengthen political participation in the Sindh province. The results of this study showed that currently, our educational institutions require assistance to address the concerns of students and create a sense of political awareness through the "nurseries of democracy" which means student unions in Sindh province has been acclaimed for producing the country's finest leaders and politicians to promote a democratic culture to enhance debates and learnings on the universities premises. Even though, both sides of the student union debate in the Sindh province have argued

that student unions in universities are related to campus violence and student extremism. However, it is hard to prove that the ban has resulted in an efficient to reduce student-related violence in the last 38 years.

Keywords: Students Union, Student Politics, Political Parties, Democracy, Student Union Restoration Bill 2019

INTRODUCTION

Hussain states that the students were one of the most significant and influential political actors in Pakistan's politics who extended the role and establishment of the political process which demonstrates the active students in several forms, such as an active role in the political setup, agitational role as an active group, and penetration into the policymaking and the political processes (2012).

The term 'Student Unions' means students' political participation in higher education matters through presenting an active commitment to social, educational, and academic financial support. Throughout the world, it has been observed that the best usage of politics should save people's lives and set grounds where justice could occur.

To discover the root causes of political problems personally, socially, and globally, it is crucial to understand the dynamics of the student union and its physical presence on campuses. Student organisations and student unions were active in colleges and universities since 1947.

Historically, before 1947, the Muslim student federation was active and had an important role in the movement of Pakistan. Even, it was associated with Pakistan's Muslim League. Likewise, most of the student organisations had a close link with one political party's ideologies. For instance, the Sindh province is also one of the biggest provinces with multilingual communities. Politically, students from the Sindh province had launched a moment to get Karachi back which was considered the capital city of Pakistan and currently it is the capital city of Sindh province. Then, in 30th January 1948, a resolution was passed that stated students of the province were not in favour to separate Karachi from Sindh province and celebrated "Karachi Day" on 20th February 1948 which caused various indiscrimination at campuses. However, Sindh emerged in the form of One Unit, which led Sindh's people to resist actively, and their leading political party was Sindh Awami Mahaz, in which students

had shown their active participation.

On the other hand, the Muslim League began to disintegrate as Pakistan's first ruling party. It was divided into various self-serving groups, mostly due to intra-party conflicts over the distribution of government ministries. Therefore, MSF split into different groups. After that, a new platform for students was need of time to voice their new-found academic and political concerns. In 1950 student groups at the Dow Medical College in Karachi established the Democratic Students Federation (DSF) (Paracha, 2009).

After two years, DSF began to participate in too many protests and rallies to support progressive causes. DSF grew as a left-leaning student organisation in 1952. A "Charter of Demands" was drafted by DSF in 1953 at Karachi's Dow Medical College and included demands for lower tuition fees, better classrooms, and a legitimate university to be established there. It was a "Demands Day" when DSF members marched out in front of the education minister, Fazlur Rehman. Though, a protest was concealed by Dow Medical College's administration. Even though there were several casualties among the students, many others were injured and taken into custody. After that terrible situation, Mr. Bogra showed a plan for Karachi university to students. The new campus of Karachi University (KU) was identified, and construction was ordered. It was a great victory for DSF, (Paracha,)2009

After a long time of being banned student unions in the country. In 2008 PM Yusuf Raza Gilani announced that student unions would be restored. Currently, most universities and colleges have student societies in departments that cater to extra-curricular activities such as debates and dramas. (PILDAT, 2008) but question is that after passing the bill for the restoration of student unions in the Sindh assembly 2019. But four years have passed, Sindh Government yet not decided elections for student unions in the province.

The efforts for the revival of student unions have initiated activism. So, this paper analyses those efforts in the context of the student solidarity march and the resistance which was faced by the participatory students and their leadership after the student March.

Basically, the youth comprise 64% of Pakistan's population, unfortunately, but there is no active participation in the mainstream of politics, not even in student-related policies, such as administration, HEC policies for students in the current situation are not sufficient, and low budgets for students' affairs.

In past, student unions were banned in 1984 due to it was a challenging period for the authoritarian regime of Gen Zia al I Haqq. Before its band in the dictator era Ziaul Haq in 1984, progressive alliances swept the union polls in 1983. It has been observed that most of the students lack interest in politics and do not want to involve themselves in politics. Even, students have been impacted to inculcate politics in an educational environment to help other students and contribute. Various studies have been conducted on the students' politics from several historical perspectives, but this study is attempted to discover the status of student unions in politics in Sindh province which is one of the biggest provinces whose population and students are aware of politics.

So, this study is an endeavour to discuss the importance of politics and what is its current status. Furthermore, it has tried to present an in-depth understanding of the student union at Karachi University because politics decide the better future of the youth if it is inculcated vigilantly and actively. In addition, this study has attempted to explore problems related to student unions in higher education. The nature of this study is qualitative to come up with a solution to see the current scenario of the student union in Sindh after the restoration of Student Unions.

LITERATURE REVIEW

This study explores the fundamental rights of student unions and student politics. This research is qualitative in nature in which the critical discourse analysis method has been used to understand or evaluate the rights of students' unions and politics. Further, a descriptive and analytical approach has been used to justify this study.

Student unions are generally known as general representatives to student bodies and mostly were elected by students. Many universities had a student union fund, that was approved by the elected representatives of the unions for student welfare like fees and book arrangements. In addition, educational institutions had a constitution for the working students' bodies and had an official space within the campuses.

Student Union is one of the most primitive political works in the history of Pakistan that has shown students' conscious attitudes toward social and educational work. For instance, at the time of independence in 1947, Muslim Students Federation played a crucial and left and right political groups

emerged. In a similar vein, IJT was formed in 1947 that was associated with the Jamaat-i-Islami. Further, in 1950, a communist political party was also established by the right-wing to raise their influence; where some students were representino East Pakistan (now Bangladesh) as a Students' League. (Javid, 2019)

Generally, elections were held every year, with the representatives of several student organisations. Therefore, student unions were representative of students of all types of political or ideological affiliations. Moreover, the student unions served as a nursery to develop political leaders. It served as a platform to permit the entry of leaders; later on, it became recognised political leaders of the country such as Mr. Javed Hashmi, a president of the Punjab University student's union in 1972 who became a member of the National Assembly (MNA), Mr. Jahangir Badar, a president of the Hailey college of commerce Lahore who had inculcated students' activism.

Further, in 1971, he was elected as Minister of the National Assembly (MNA) and Senator. Along, he became a federal minister and secretary general of the largest political party, i.e., the Pakistan People's Party (PPP). On the other hand, most of the Baloch leadership in Balochistan including Dr. Abdul Hayee Baloch, a president of the National party was very active in BSO during his student life in Karachi. These are experiences for students and prepared them for a leadership role in real life. (PILDAT, 2008)

With the passage of time, political and constitutional grounds have been affected when the literal community i.e., students started accelerating their movement and raised their voices for fundamental rights 1960s which was a cause to demolish Ayub Khan's government.

The abovementioned discussion is based on the historical perspective of the student union and political movements that have been practiced showing activism in literacy which helped them raise their voices against violence and fundamental rights. The historical perspective suggests that activism is a crucial part raise awareness among students in the democratic state.

Even, Zia in 1984, imposed Martial law to prevent student activism. The orders were reversed by the first government of Benazir Bhutto in 1988. Three years later, the unions had been challenged in the Supreme Court (SC) of Pakistan on grounds that they had contributed to on-campus violence. Further, on July 1, 1992, SC passed an interim order to approve students'

admission to institutions with the confirmation proforma in which student activism was banned. (Taimur, 2010, Pildat, 2008)

Research Questions

1. What are the current problems of the student union in Sindh Province?
2. What are the results of legal amendments that were passed by the Sindh assembly to liberate the students' union in Sindh Province?

RESEARCH METHODOLOGY

This study has used a qualitative research methodology for in-depth knowledge of the issue. In qualitative research, the researcher collects data to learn from participants in the study and develops interview protocols to record data. These protocols give a general view of questions so that the participants can provide answers to the questions. (Creswell, 2008)

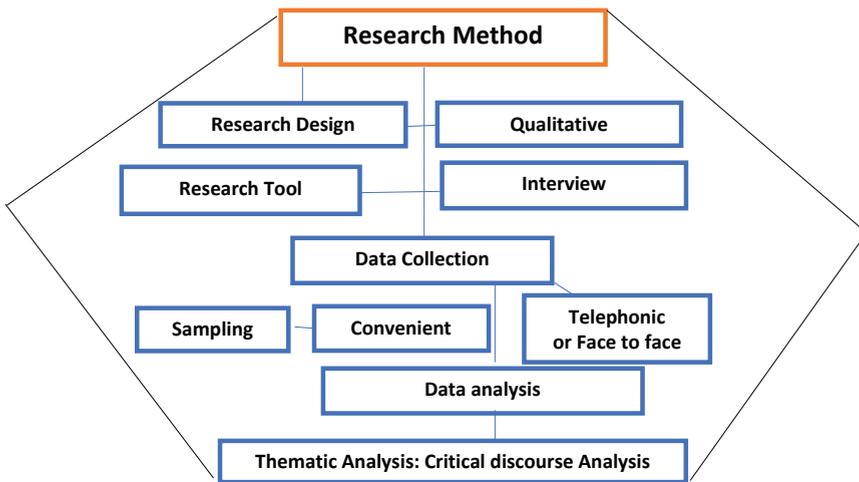


Fig 0.1

Furthermore, as it is mention in the 0.1, qualitative research is an umbrella term for an array of efforts toward and strategies for conducting any inquiry-based study and helps to discover how human beings understand, experience, interpret, and produce the social world. (Alan Bryman, 2012) In addition, this qualitative study has explored the research on students' unions and explores the role of unions in institutions and society where semi-structured interviews have been conducted for this study.

In addition, in research, a population is a group of individuals who have

the same characteristic (Creswell 2012: 142). In this research article, the selected population is activists who have experienced the political student unions' drawbacks, problems, and bans. Furthermore, participants have been selected on their historical participation in their student life.

Similarly, in research "Sampling is the act, process, or technique of selecting a suitable sample, or a representative part of a population for the purpose of determining parameters or characteristics of the whole population." (Fridah, 2002, p 1) Moreover, a sample is a subgroup of the target population that the researcher plans to study for generalizing about the target population. (Creswell, 2012) So, 4 experienced political activists have been selected to understand the dynamics of the student's union, their profiles have been secured as per the British Educational Research Association (BERA) ethical consideration that provides a ground to have respect for the participants, and participants are presented by their gender rather than their personal recognition.

In the research method, it refers to the number of participants and it is represented by "n" in a study. To conduct this study, four senior citizens of the Sindh province have been selected and interviewed to record their experiences.

Tools

The research instrument is the device for answering the research questions that enable the researcher in constructing steps to collect the data. The researcher should consider some variables such as validity, reliability, objectivity, and usability when he wants to design a good research instrument. (Fraenkel and Wallen, 2009:111)

So, the research tool for this study is an open-ended questionnaire that has been used to avail flexibility to use prompts where participants got stuck.

An open-ended question is one of the types of questionnaires that are used in qualitative research. Although some research will quantify the answer during the analysis stage. The questionnaire does not contain a Likert scale, instead, it leaves a blank section for the respondent to write in an answer or speak about it. In this study, the researcher has used open-ended questions to reach the study's objectives and research questions.

The data collection and analysis in qualitative research are inductive processes. (Spaulding and Voegtler 2010: 180) The data of this study were

collected based on the following steps. The researcher asked to get permission from the selected individuals to participate in any language to follow the ethical considerations. The researcher met with the participant and arranged a time for an interview. The researcher prepared the questionnaires and interview list connected with the statement of problems related to the research. The researcher designed the interview and questionnaires in 3 languages, English, Urdu, and Sindhi to make the participants answer them easily. For this research paper, data has been collected from individuals' interviews and then transcribed. And data analysis is the last step in collecting the data for research. Data analysis refers to the process and interpreting the data which involves several stages such as organizing, familiarizing, coding, reducing, interpreting, and representing. (Ary, et.al. 2010: 481) In order to understand the data, the thematic analysis technique has been used to elaborate the responses well and understand the pragmatism for the responses.

5.2 Coding/Themes/Sub-themes

S# Codes

1.1	<i>Democracy</i>	1.1 Favourable and Unfavourable Statement
1.2	<i>Ideologies</i>	1.2 Admirable school of thought
1.3	<i>Undeniable Facts</i>	1.3 Aware or unaware
1.4	<i>Existence of Students rather than Unions</i>	1.4 Reasons

Ethical Considerations

Ethical considerations are one the crucial aspect of the research where British Educational Research Association (BERA) rules are highly recommended to use and develop a sense of trustworthiness. For the ethical consideration, the followed points have been honestly followed, such as,

- Objectives have been shared with the participants.
- Differences across cultural backgrounds have been respected.
- Assurances of personal data have been provided to the participants.

Findings

The findings showed the needs and significant role of student unions in institutions of higher education such as colleges and universities etc. Rational politics is an essential part of human life to achieve desired goals for the betterment of society. Even, politics decides the future of people in the democratic society everywhere in the world including Pakistan to struggle for

the due rights of the citizens. Students are also a specific and important class in society, who engage themselves in activities related to the requirements of the education system. The students politics in Pakistan has gone through different phases pre-independence, post-independence to 21st century.

This article includes some of the major facets of student politics in Pakistan and Sindh province. The introductory part generally discusses the definition and concept of the student union. This article also focuses on the history of student politics in Pakistan, and it includes the student's movements of pre-independence, post-independence, and band conditions during the regime of Dictator Zia periods. The paper also elaborates on the needs and significance of student politics with the inclusive nature of higher education, the rights of the marginalized, and the reasons to not ban and crush student politics in the country. Further, the paper enshrines the ideologies of some major students unions such as MSF, NSF, DSF, PSA, USM, PSF, ATI, ISO, PKSF, BSO, and JSSF. Eventually, the main point identified that there are interests behind political parties in student politics is to get educated leadership and utilize it as a Pressure Group in a time of need. (Hussain, 2012)

CONCLUSION

The student union is one of the pivotal and historical moments in the Sindh province which represents an association of the students in the educational institution to promote the general interests of the students for academic, interdisciplinary, extracurricular, and other matters that are concerned with the student's affairs. Historically, student unions have served a variety of functions for their members, such as organising social activities, providing support on a variety of academic and welfare issues, representing students both individually and collectively, and campaigning on local and national issues (Byford, 2014).

Further, in the era of Zia, there were acts of violence on campuses and interventions in administration. As it results, students from 90 cities joined hands together and performed a solidarity march on November 2019 to raise voices to restore student unions and enhance the education system with better facilities by initiating students' unions again. It was also demanded that every educational institution should elect student union nominees on its board, senate, and syndicate because regulations and procedures for the creation of student unions would be developed for the betterment of the generations.

Secondly, in Sindh province, students have fought against the prohibition

of student unions and put their efforts to develop a peaceful environment in educational institutions. The current profile of students' performance shows that students are well aware of their laws, and they are actively using them to get benefits.

So, the limitation of this study is, it is only based on the role of the student union and student politics in Sindh province. It has recognised or mentioned the problems of private students. This is the smallest contribution for the readers to understand the historical drawbacks of student unions and their politics. In the future, educational matters will be explored on the broader to address the students' problems in this technical era.

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THE RELATIONSHIP OF TQM AND AGILE MANUFACTURING AND ITS IMPACT ON APPAREL MILL PERFORMANCE

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ABSTRACT

Pakistani mills face continuous competition from global competitors to produce quality products and remain responsive to satisfy the demands of international fast fashion retail brands. The required agility due to market pressure forces firms to increase inventory turnover, which results in operations hazards to staff. The mills must mitigate operational hazards by imparting safety training to their personnel handling operations. Top management continuously focuses on increasing apparel mill performance by using different capabilities. Based on the available gap, the goal of this study is to determine the relationship between Agile manufacturing (AM), Total Quality Management (TQM), paired with Operational Safety (OS), training, and moderation of High Management Commitment to the performance of apparel mills. For testing the proposed theoretical model, regression analysis was run on the data collected from 104 Pakistani apparel through an online survey. Results indicate significant relation between TQM, AM, and apparel mill performance, whereas OS has no effect on a dependent variable. The results confirm high management commitment only moderates between TQM and the performance of apparel mills.

Keywords: Agile Manufacturing, Total Quality Management, Training, Higher Management Commitment, Apparel Mill Performance.

INTRODUCTION

Today's fashion consumer is highly concerned about the quality, price, and availability of goods on racks and websites. Customers desire a high-quality product at an affordable price, delivered quickly and at their chosen location. Manufacturers must embrace "Total Quality Management" and "Agile manufacturing methods" to fulfill all client demands in the

world's competitive marketplace. The apparel mills use TQM and agile production processes to enhance performance. The establishment of mills continuously monitored the modifications and assessed how TQM and agile manufacturing affected the organization's performance. A study on TQM and agile manufacturing motivates mills to follow similar strategies to remain competitive.

Developments in the market environment push firms to adopt the agile development methodology. A recently standardized concept of agile manufacturing was promoted as the development paradigm of the twenty-first century (Ahmed & Shah, 2020). This is viewed as the winning method for manufacturers to plan for substantial performance changes in a fiercely competitive market with fast-changing customer demands, allowing them to become national and international leaders. This study's results reveal that agile manufacturing's primary principles are to respond to and utilize them through the strategic application of management and development tools. TQM implementation in Bangladesh's small and medium-sized textile industry remains mostly undocumented. TQM procedures are most prevalent in large multinational corporations. The study is designed to reveal the level of TQM implementation in the industrial sector via a mail-in questionnaire. The garment sector is among the fastest-growing textile industries in the world. The expansion of the performance apparel market can be ascribed to the lifestyle changes of a vast population. Thus, exceptional performance is expected of high-tech materials and clothes. Textile and apparel manufacturing businesses include facilities that turn fiber into fabric and fabric into garments and other textile goods. Although many garment manufacturers rely on individuals to cut and sew pieces of fabric together, today's industries are highly mechanized.

Advanced Production Technologies (ATM), Total Quality Control (TQM), Total Preventative Management (TPM), Just-in-Time (JIT), Six Sigma, and Lean Manufacturing have been discussed in the literature. Organizations implement TQM to earn consumer loyalty, corporate capital, or extensive finance to achieve a competitive advantage over rival enterprises. Through collaborative problem-solving, management commitment, and employee empowerment, TQM also provides significant benefits from better customer focus, connectedness, cooperation, and productivity (Sallis, 2014).

Recent years have seen the rise of the phrase "agile manufacturing" to

characterize businesses that can swiftly adjust to new demands. There is a high need for innovative approaches to product creation in agile manufacturing, which may be created by combining existing, mature component designs with new, tailored designs from a distributed team of experts. A group of academics from Lehigh University's Iaccoca Institute coined the word "agile" in 1991 to define what they saw as crucial to the production process. To be profitable in today's dynamic marketplace, businesses require production lines that adapt quickly to meet customers' ever-changing demands. To thrive in today's volatile, consumer-driven marketplaces, manufacturers need the ability to respond rapidly and effectively to market shifts. Highly customized goods are crucial in today's age of mass production. Agility is the ability to adapt to new circumstances and seize new opportunities quickly.

The key advantages of an agile manufacturing process are the ability to make changes to the system in between products and the addition of new products with no additional capital expenses. Optimal mill functioning depends on ensuring operational security (Inman et al., 2011). Security management is a technique for promoting a culture of safety and high safety performance. Two simple examples illustrate the various conceptions of security management: a safety management agency's plans to promote a healthy safety culture and produce successful safety performance, and the organized security management strategy, which includes administrative structures, accountabilities, policies, and procedures.

The notion of security culture is frequently invoked as a requirement and result of effective safety management, and the fundamental time is highlighted and aligned with other management systems, particularly quality management, is pushed (Yu et al., 2018). Management is a crucial aspect of several sorts of growth, and supply chain partners seek to promote environmentally responsible and sustainable practices. Leadership top management establishes QM objectives and strategies, provides, and allots resources, contributes to improving quality initiatives, and evaluates QM implementation and performance. Engagement of top management is a prerequisite for adopting and executing TQM and is primarily responsible for quality commitment and support activities (Cheung et al., 2010).

The purpose of this study is to determine the influence of agile manufacturing, operational safety, and comprehensive quality management on the performance of a textile mill. It is vital to remember that the most

socially and ecologically responsible factories consistently exhibit superior quality.

Table of Definition

Table 1. Definition of Constructs

The following are the research objectives upon which the research will be analyzed:

- To evaluate agile manufacturing in apparel mills.
- To evaluate TQM in apparel mills.
- To study the moderating effect of higher management between TQM, apparel mill, and mill operational performance.

This study attempts to enhance the performance of textile mills by analyzing the relationship between TQM and agile production. It will give a quantitative framework for addressing the deficit and achieving a sustained performance advantage to compete on worldwide markets for increased exports and foreign currency.

Constructs	Definitions
Total Quality Management (TQM)	Quality management tool used for long term success through satisfaction of customers (Eniola et al., 2019).
Agile Manufacturing (AM)	Production methodology which focuses strongly on how to respond the customers quickly (Hariyani & Mishra, 2022).
Operational Safety (OS)	Protection from risks, dangerous situations which can be from machineries or the surroundings (Samal et al., 2019).
Training	Teaching and guidance of a machine or responsibility (Salazar et al., 2020).
Higher Management Commitment (HMC)	The commitment of top management taking important decisions of the organization such as; safety, security, environment, etc (Yusliza et al., 2019).
Apparel Mill Performance (AMP)	The performance measures for a apparel mill such as; comfort, strength, etc (Keough & Lu, 2021).

LECTURE REVIEW

Apparel Mill Performance

Numerous attempts have been made to evaluate the clothing factory's efficiency in several methods. The most published performance evaluation methods utilize a limited number of experiments. Many measures have been created during past attempts to develop performance evaluation systems. As

demonstrated, limited research has been conducted on textile and garment production evaluation. This allows for a more thorough examination of industry-relevant performance indicators for the supply chain and garment and textile manager literature. Recognition of the measurements used by textiles and clothing firms may benefit the industry; only by acknowledging the industry's demands can the industry increase academic research funding. Wadho & Chaudhry (2018).

Total Quality Management and Apparel Mill Performance

Total Quality Management (TQM) is a commonly used term in business and academics, although its philosophical foundation remains unclear. To comprehend TQM, it is necessary to examine what its pioneers intended to teach us and how TQM relates to their guiding ideas and suggestions. The leaders of the TQM movement include Edwards Deming, Josef Juran, and Kaoru Ishikawa Sallis et al. (2014).

According to Honarpur et al. (2012), TQM is a framework for customer-centric management that engages all employees in quality development. Current quality control systems, the successor to TQM, incorporate all these concepts. Total Quality Management (TQM) is a continual method for identifying and minimizing or correcting manufacturing faults, optimizing supply chain operations, enhancing customer service and keeping training employees current.

According to Oakland (2014), although TQM originated in the construction business, its ideas may be applied to various industries. In this regard, TQM is utilized in several areas, including but not limited to development, banking, finance, and health. This aids all employees in attaining the organization's goals and enhancing their productivity in any field. Participating departments may include management, marketing, engineering, and employee preparedness. TQM is an integrated management concept for continually enhancing the quality of goods, productivity, customer happiness, and firm profitability. Kayank (2003) discovered a favorable relationship between TQM and organizational performance. (Neena Sinha & Dhall, 2016) discovered that TQM and quality concepts contribute to SME organizational performance. So, the proposed theory is as follows:

H1: *TQM has a positive and significant relationship with Organizational performance.*

Manufacturing agility and Apparel Mill Performance

According to Inman et al. (2011), a team of researchers from the Laccoca Institute at Lehigh University coined “Agility” as a manufacturing phrase in 1991 to describe the activities seen in their study and regarded as fundamental characteristics of manufacturing. The study’s outcome was a two-volume report that outlined an industry-led vision for a potential paradigm shift in manufacturing. The research focused on how the United States may recover its productive preeminence. It recognized the United States, Western Europe, and Japan’s efforts to construct an economic ecosystem to assure competitiveness in the growing international development order. It was suggested that, if adopted, the agile technique in manufacturing would enable the United States to restore its leadership position in development. The report discusses agile development organizations, materials, facilities, and operational frameworks. The research was a revolutionary effort enthusiastically received by academics, commentators, and government officials. According to Pan and Nagi (2010), there was already a previously unidentified agility, and the underlying concept needed to be developed. Considering the many groups, the effort did not, for example, combine society or philosophy.

According to Pan & Nagi (2010) and Inman et al. (2011), the primary catalyst for agility changes. This section discusses the changing performance circumstances that led to the emergence of a vast array of competing standards. To create a comprehensive plan execution strategy, a comprehensive grasp of modern development standards is required. Automation and price/cost assessments, increasing customer choice and preferences, strategic goals, development and operation, and synergistic fulfillment of production criteria are covered below. Demand and incapacity to provide were high in the postwar period, resulting in backlogs of customer demands. Consumer preferences have been determined mainly by price, and mass manufacturing of goods has enabled the automation of industrial operations. The automation has been flexible and static.

AM is a technique or strategy that focuses on responding rapidly to the requirements of consumers while preserving and not compromising quality standards and limiting the expenses associated with the operational performance of a particular product, resulting in customer satisfaction. Agile manufacturing (AM) has had a direct and favorable influence on company performance, whereas OP aspects like cost, quality, delivery, and flexibility

indirectly affect AM (Nabass & Abdallah, 2019). Agile Manufacturing is positively correlated with Firm performance, operational performance, and JIT, resulting in enhanced financial and operational performance (Inman et al., 2011). So, the proposed theory is as follows:

H2: *Agile Manufacturing has a positive and significant relationship with Organizational performance.*

Training and Apparel Mill Performance

According to Lathman (2012), formal and informal training preparation may be classified. Formal training refers to standardized programs that recipients and suppliers can identify to build new understanding or knowledge of the job or business process. In contrast, informal training is ad hoc, fragmented, and versatile, frequently lacking formal structure and objectives. In other words, informal training can be provided by either senior staff or a non-formally constituted business. Micro- and small-sized businesses favor informal training over formal certification. A systematic training technique there are several reasons why small organizations do not frequently seek it. This is due to expensive training expenses, ample formal education alternatives, and a lack of relevance to the workforce. Lathman, (2012). (2012). According to Elnaga and Imran (2011), informal training allows workers to learn informally by asking questions and getting advice from other staff members and supervisors, resulting in better working relationships. Other findings also imply that the working environment of small enterprises that encourages high levels of efficiency, profitability, and quality is more compatible with informal training. Blume et al. (2010). Lathman, (2012). Different techniques for preparing are seen differently. They believe that formal training makes it much easier to assess the effectiveness of organizational performance training since the cost and benefits of time and investment training techniques can be quantified and documented with relative ease. Formal approaches to on-the-job training are more customized to the requirements of employers. According to Blume et al. (2010), firms are more likely to stress formal training if their organizational structure (standard rules, procedures, and policies) and delegation are highly structured. Similar claims are made by other academics, stating that hierarchical companies offer their employees more opportunities for formal training. Informal training appears more appropriate for organizations with less hierarchical structures and fewer official management positions. Elnaga & Imran (2011).

Researchers have shown that training programs may be utilized to prevent the failure of small and medium-sized businesses. Lathman, (2012). (2012). Other financial indicators identified by Elnaga and Imran include “market” and “value-based” measurements (2011).

Training improves employee performance, and no sector should shun it. A training program enables you to enhance each employee’s abilities to develop and its beneficial impact on operational performance. There is a favorable relationship between training and organizational performance, and boosting employees’ skills, knowledge, and abilities, as well as their dedication to the business, substantially impacts productivity (Daniel, 2018). Mara Isabel et al. (2014) discovered a correlation between training and the performance of an organization.

H3: *Training has a positive and significant relationship with Organizational performance.*

Operational Safety and Apparel Mill Performance

Two primary examples illustrate the numerous conceptions of security management: plans made by the safety management agency to foster a healthy security culture and achieve good safety results Helmreich et al., (2017). Organizational safety management strategy, with required administrative processes, accountabilities, policies, and procedures. In the first definition, safety management is known to be a tool for many reasons, primarily to promote a safety culture and good safety results. According to Fan & Zohu (2018), a principle of security culture is always evoked as a requirement and consequence of effective safety management. The introductory period of the plan-do-check-act is stressed, and alignment with other management systems is encouraged for organizational processes needed in the safety management systems, particularly quality management Rae et al., (2018). In addition to the several concepts, there are collections of protection elements. The following list can be found in the various works of literature as a universal denominator:

- Safety policy.
- Resources and duties for safety.
- Identification and mitigation of risks.
- Procedures and standards.

- Design of systems based on human aspects.
- Safety instruction
- Performance monitoring of safety
- Reporting and investigating incidents.
- Auditing.
- Constant improvement.
- Administration of change

Fan & Zohu (2017) argue that all safety management frameworks should apply the primary standard. However, various organizational and environmental factors can influence its unique design and implementation.

Three aspects of businesses and their environments directly affect how security may and should be managed. In order, here they are:

1. The type of security to be administered: procedure vs. individual security.
2. The broad approach to managing vulnerability is an essential part of safety management organizations: minimizing vulnerability instead of dealing with it.
3. The safety protection regulatory regime: external control vs. self-regulation.

For each attribute, juxtapositions are utilized to categorize distinguishing characteristics within attributes. For instance, process and personal protection are essential to most firms, and rules frequently combine external and self-regulation. Helmerich et al (2017).

Sustainable organizations attempt to strike a balance between people, the planet, and profit to achieve long-term success. This implies that companies cannot be viable if they fail to protect their most asset employees' safety, health, and welfare. It may facilitate a strong relationship and bond with the buyer, a beneficial influence on mill performance, and staff dedicated to the business. Vassie and Lucas (2001) contend that workers cannot readily accomplish safety measures without appropriate management engagement. Amponsah-Tawiah and Mensah (2016) discovered a correlation between occupational health and safety management and employee engagement in the business.

H4: *Safety Operation has a positive and significant relationship with Organizational performance.*

Moderation of Higher Management Commitment

The effectiveness of TQM is mainly dependent on the commitment of upper management. The importance of upper management commitment results in the effective implementation of TQM (Soltani et al., 2005). Bou and Beltrán (2007) discovered that TQM and a high-commitment approach had a favorable and substantial relationship with organizational and financial success. High commitment moderates the relationship between Total Quality Management and organizational success.

H5: *Higher Management Commitment has a moderating effect on the relationship between Total Quality Management and Apparel Mills' Performance*

Agile Manufacturing combines personnel, customers, and technology to swiftly and efficiently meet customers' changing needs and wants. They respond rapidly and effectively to client requirements by targeting and adopting tactics for unpredictable circumstances (Muralidar, 2015). The consensus about the implications of agile manufacturing's hurdles and their link to these obstacles (Hasan et al., 2007).

H6: *Higher Management Commitment moderates the relationship between Agile manufacturing and Apparel Mills' Performance.*

Without safeguarding the safety, health, and welfare of their most valuable assets, organizations cannot endure. Amponsah-Tawiah and Mensah (2016) discovered a correlation between occupational health and safety management and employee engagement in the business. Empirical evidence indicates a favorable association between management safety commitment and safety compliance and engagement (Mashi et al., 2018).

H7: *Higher Management Commitment moderates the relationship between Operational Safety and Apparel Mills' Performance.*

Tan & K (2012) found a positive relationship between training and organizational performance through the involvement of senior management commitment. María Isabel et al. (2014) found a positive association between training and organizational performance.

H8: *Higher Management Commitment moderates the relationship between Training and Apparel Mills' Performance.*

Proposed Theoretical Model

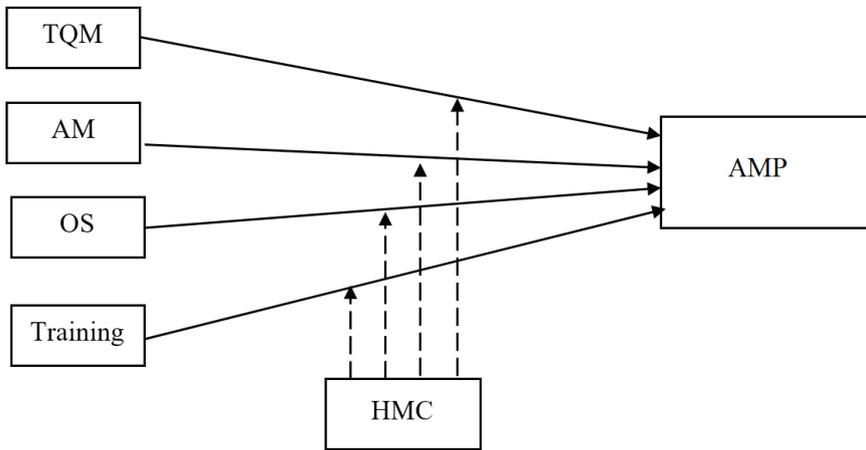


Figure 2.1: Propose Theoretical Model

Total Quality Management (TQM), Agile Manufacturing (AM), Operational Safety (OS), Training, Higher Management Commitment (HMC), and Apparel Mill Performance (AMP)

METHODOLOGY

Ontology, epistemology, methodology, and the research study technique may be considered the four assumptions upon which a paradigm is founded. This research is founded on positivist (scientific paradigm) or quantitative methodology. In the positivist paradigm, the researcher emphasizes that reality exists in nature based on ontological assumptions. The assumptions underlying epistemological arguments are that the researcher will discover and investigate the reality or phenomenon that needs to be investigated. The third premise of the positivist approach is that the methodology should be highlighted to describe the researcher’s goal, course of action, and techniques, including the means or procedure to analyze the data obtained from respondents. In the current research study, the researcher begins with a deductive technique for data analysis and then transitions to an inductive strategy for interpreting the results. This study employs a positivist paradigm-based methodology.

The private Apparel Factories in Karachi, Pakistan, are the focus of this research. Our study shows that the private sector is the best setting for assessing Apparel Mill Performance, which is influenced by Total Quality Management, Agile Manufacturing, Operational Safety, and Training,

with Greater Management Commitment playing the moderating role. The organization is the unit of study, and data were acquired from its personnel, who are knowledgeable about the rules and procedures of the company. Our sample comprises 104 individuals from various departments (based on the regression assumption of Hair et al. 2007, 5 respondents against one measured item). Our research project employed non-probability sampling and the convenience sample approach to target the population. Sample Size, Sampling Technique: Using a 5-point Likert scale, we designed a questionnaire to collect raw data (Strongly disagree 1, Disagree 2, Neutral 3, Agree 4, and Strongly Agree 5). This questionnaire consists of well-considered questions, with a total of 27 items divided into six sections:

Part 1 consists of total quality management measures and questions adopted from the study of Flynn et al. (1995).

Part 2 considers agile manufacturing and all its contents and questions adopted from the study of Inman et al. (2009).

Part 3 focused on operational safety measures by adopting the scale of Xianguo et al. (2013)

Part 4 focused on training measures by adopting the scale of Niazi (2011).

Part 5 consists of higher management commitment measures, questions adopted from the study of Sanjay et al. (1997)

Part 6 considers apparel mill performance and all its contents, questions adopted from the study of Zelbst et al. (2009)

We utilized Statistical Package for the Social Sciences (SPSS) to evaluate the data obtained from this study's respondents. We performed descriptive, reliability, correlation, and regression analyses to determine the relationship between the research variables.

RESULTS

This section investigates the influence of Total Quality Management, Agile Manufacturing, Operational Safety, and Training on Apparel Mill Performance, using Higher Management Commitment as a moderator.

Descriptive Statistics

The descriptive analysis summarizes the values of research variables, including sample size, maximum and minimum values, mean and standard

deviation, and the number of respondents. In table 4.1, the variable's name appears in the first column, the number of respondents in the second column, the lowest and maximum values in the third and fourth columns, and the mean and standard deviation in the fifth and sixth columns, respectively.

Table 4.1 Descriptive Statistics

Variables	N	Minimum	Maximum	Mean	Std. Deviation
Total Quality Management	104	2.33	5.00	4.35	.48
Agile Manufacturing	104	2.75	5.00	4.23	.56
Operational Safety	104	2.33	5.00	4.25	.58
Training	104	1.67	5.00	3.99	.78
Higher Management Commitment	104	1.50	5.00	4.11	.63
Apparel Mill Performance	104	2.25	5.00	4.19	.57

Table 4.1 displays the list of research variables and the statistically significant values. The first column of the table contains the names of the variables, the second column has the sample size, and the third, fourth, fifth, and sixth columns contain, respectively, the minimum, maximum, mean, and standard deviation. In this study, the 5-point Likert scale was utilized. The independent variables include Total Quality Management, Agile Manufacturing, Operational Safety, Training, Higher Management Commitment, Apparel Mill Performance, and Training. This study's moderating variable, training, has a mean value of 4.11 and a standard deviation of 0.63.

Reliability Analysis

Table 4.2: Cronbach's Alpha

Variable	Cronbach's Alpha	No. of Items
Total Quality Management	.832	09
Agile Manufacturing	.739	04
Operational Safety	.748	03
Training	.808	03
Higher Management Commitment	0.818	04
Apparel Mill Performance	0.768	04

Table 4.2 demonstrates that the Cronbach Alpha reliability of the research variables is adequate, with no variable having Cronbach alpha reliability below the industry norm of 0.70. Overall Quality Management, Agile Manufacturing, Operational Safety, Training, Increased Management

Commitment, Apparel Mill Performance, and More have appropriate alpha coefficient values.

Correlation Analysis

The level of significance and the direction of the association between variables is demonstrated by correlation analysis. Pearson correlation analysis determines the correlation coefficient, which spans from +1.00 to -1.00. The number 0 indicates no correlation between the variables under examination.

Table 4.3 Correlations

Variables	1	2	3	4	5	6
Total Quality Management	1					
Agile Manufacturing	.634**	1				
Operational Safety	.507**	.452**	1			
Training	.666**	.556**	.462**	1		
Higher Management Commitment	.519**	.526**	.611**	.624**	1	
Apparel Mill Performance	.756**	.665**	.513**	.729**	.583**	1

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

Total Quality Management, Agile Manufacturing, Operational Safety, Training, Higher Management Commitment, and Apparel Mill Performance are analyzed for correlation in Table 4.3. Positive and substantial correlations exist between Operational Safety and Training (r=.462, p.01), Greater Management Commitment (r=.611, p.01), and Apparel Mill Performance (r=.513, p.01). Greater Management Commitment is positively and significantly connected with training (r=.624, p.01) and Apparel Mill Performance (r=.729, p.01).

Regression Analysis

Regression analysis investigates how much an independent variable influences a dependent variable. In contrast to correlation analysis, which merely examines the influence of one variable on another, regression analysis explains the ability of an independent variable to produce a change in the dependent variable.

Table 4.4. Regression analysis for direct effect

Variables	B	SE	T	P
TQM → AMP	.42	.35	4.22	.000
AGILE → AMP	.22	.33	2.95	.004
OS → AMP	.07	.07	1.19	.235
TR → AMP	.24	.33	4.34	.000

TQM= Total Quality Management, AGILE= Agile Manufacturing, OS= Operational Safety, TR= Training, AMP= Apparel Mill Performance

Table 4.4 depicts the direct influence of the study’s independent factors on the dependent variable. Overall, Quality Management has a substantial and positive link with Apparel Mill Performance (B=.42, p.05), as seen in the table. This indicates that our investigation’s outcomes support the study’s initial hypothesis. This indicates that the study’s results refute the third hypothesis of the study. This indicates that the data likewise support the fourth hypothesis of the research. This indicates that the data likewise support the fourth hypothesis of the research.

Table 4.5. Regression analysis for Moderation of Higher Management Commitment

Variables	B	SE	T	P
TQM*HMC → AMP	.05	.40	4.22	.04
AGILE*HMC → AMP	.02	.20	1.26	.21
OS*HMC → AMP	-.03	-.236	-1.79	.07
TR*HMC → AMP	.04	.40	2.72	.00

TQM= Total Quality Management, AGILE= Agile Manufacturing, OS= Operational Safety, TR= Training, AMP= Apparel Mill Performance

Table 4.5 describes the moderator impact on the dependent variable. To determine the influence of moderation on the dependent variable, we must first calculate the interaction between the independent variable and the moderator. In SPSS, we must multiply the independent variable by the moderator and then examine its impact on the dependent variable. If the direct effect is significant and remains significant after placing a moderator, then it moderates the relationship between the independent and dependent variables. If the direct effect becomes insignificant, then the moderator is not moderating the relationship between the independent and dependent variables.

Table 4.5 demonstrates that the association between Overall Quality Management and Apparel Mill Performance remains significant (B=.05, p.05) when controlling for the moderator. Greater Management Commitment moderates the relationship between Total Quality Management and Garment Mill Performance. The findings corroborate hence H5 of the study, which states that Greater Management Commitment moderates the direct effect of Total Quality Management on Apparel Mill Performance.

After installing the moderator, the association between Agile

Manufacturing and Apparel Mill Performance is no longer significant ($B=.02$, $p>.05$; Table 4.5). This demonstrates that Greater Management Commitment has no moderating influence on the direct relationship between Agile Manufacturing and Apparel Mill Performance. The study findings do not support the hypothesis that Greater Management Commitment moderates the direct effect of Agile Manufacturing on Garment Mill Performance (H6).

After installing the moderator, the connection between Operational Safety and Apparel Mill Performance remains negligible ($B= -.03$, $p>.05$), as shown in Table 4.5. This demonstrates that Greater Management Commitment has no moderating influence on the direct relationship between Operational Safety and Garment Mill Performance. The study findings do not support the hypothesis that Greater Management Commitment moderates the direct effect of Operational Safety on Garment Mill Performance (H7).

After putting the moderator, the connection between Training and Apparel Mill Performance remains significant ($B=.04$, $p.<.05$), as shown in Table 4.5. This demonstrates that Greater Management Commitment modifies the relationship between Training and Apparel Mill Performance. Hence, the study’s hypothesis H 8 shows that Greater Management Commitment moderates the direct relationship between Training and Textile Mill Performance is validated by the data.

Table 4.6: Summary of Hypothesis

No.	Hypothesis Statement	Supported/ Not Supported
H1	Total Quality Management is a significant positive relationship with Apparel Mill Performance	Supported
H2	Agile Manufacturing is a significant positive relationship with Apparel Mill Performance	Supported
H3	Operational safety is a significant positive relationship with Apparel Mill Performance	Not Supported
H4	Training is a significant positive relationship with Apparel Mill Performance	Supported
H5	Higher Management Commitment moderates the relationship between Total Quality Management and Apparel Mill Performance	Supported
H6	Higher Management Commitment moderates the relationship between Agile Manufacturing and Apparel Mill Performance	Not Supported
H7	Higher Management Commitment moderates the relationship between Operational Safety and Apparel Mill Performance	Not Supported
H8	Higher Management Commitment moderates the relationship between Training and Apparel Mill Performance	Supported

Discussion, Conclusion, Recommendations and Limitations

The study's first hypothesis was that Total Quality Management has a substantial positive link with Apparel Mills' performance, which is verified by our study data and confirmed by previous research on the issue. The second hypothesis of this study is that there is a substantial positive correlation between Agile Manufacturing and Apparel Mills' Performance, and the results indicate that this is confirmed by the study data and is consistent with previous research. The third hypothesis of the current study investigates whether Operational Safety has a substantial positive connection with Apparel Mill's Performance; however, the results indicate that this hypothesis is not supported by the study data and is inconsistent with previous research. The fourth hypothesis of the current study is that training has a strong positive relationship with Apparel Mills' Performance, and the results indicate that this is confirmed by the study data and is consistent with previous research. The fifth hypothesis of the current study is that Greater Management Commitment moderates the link between Overall Quality Management and Apparel Mills' Performance. The results indicate that this hypothesis is confirmed by the study data and is consistent with previous research. The sixth hypothesis of the present study investigates whether Higher Management Commitment moderates the relationship between Agile Manufacturing and Apparel Mills' Performance; however, the results indicate that this hypothesis is not supported by the study data and is inconsistent with previous research. The seventh hypothesis of the present study investigates whether Greater Management Commitment moderates the link between Operational Safety and Apparel Mills' Performance. The results indicate that the data does not support this hypothesis and is inconsistent with previous research. The eighth hypothesis of the present study is that Greater Management Commitment moderates the link between Training and Apparel Mills' Performance. The results indicate that this is confirmed by the study data and is consistent with previous research.

CONCLUSION

This study's objective is to determine the effect of Total Quality Management, Agile Manufacturing, Operational Safety, and Training on the performance of apparel mills. All the direct hypotheses of the study are validated by the data of the current investigation, except for the link between operational safety and apparel mill performance. Conversely, Greater Management Commitment

moderates the relationship between Total Quality Management and Training and Apparel Mills' Performance; it does not moderate the relationship between Agile Manufacturing and Operational Safety.

Our scope will be exporting apparel mills and their operational departments.

- We have faced time constraints in this research as our research topic demands in-depth study.
- We faced problems in gathering data.
- We won't be able to do physical implementation in the industry due to the consequences of COVID-19.
- Due to the unavailability of funds, our primary focus will be apparel mills in Karachi.

Implications and Recommendations

The current study is conducted on the Apparel industry of Pakistan, which is a highly significant sector because Pakistan is an agriculture-based nation, and the majority of its population is employed in that area. This work has several theoretical and practical consequences. This work contributes to the theory by offering fresh insights into the current theory, so significantly enhancing it.

Practical Implications

They must have maintained their understanding of Total Quality Management, Agile Manufacturing, and Training, as these are the most critical factors influencing the success of apparel mills. They must have considered the Higher Management Commitment, as it plays a vital moderator function in the link between Total Quality Management, Training, and Garment Mill Performance.

Limitations and Future direction

The research study has a lot of limitations since no study is without constraints. Because of time constraints, the number of Apparel Mills considered in this study is restricted. Time restrictions also limited the size of the sample pool. This research was likewise restricted to the Karachi Textile Mills. In the future, the Apparel Mills research could incorporate more data from Pakistan's other apparel mills. We only collected all the data at

once; therefore, this study is cross-sectional; in the future, we must acquire longitudinal data to enrich the study. In the future, additional mediators and moderators must be added to the present framework to examine other variables in the proposed model.

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