



Globalization and Cultural Transformation: Analyzing Identity Shifts in Pakistan Cinema

Muhammad Bilal Khan¹, Maham Shams², Farhad Ali Tamour³, Fatima Ahmad⁴ & Muhammad Qadeer⁵

¹MS Scholar Media Studies, Bahria University Islamabad, Email: bilalkhan46353@gmail.com

²Lecturer, Department of Media and Communication Studies, The Islamia University of Bahawalpur, Email: maham.shams@iub.edu.pk

³MS Scholar, Riphah Institute of Media Studies, Riphah International University, Email: farhadtamour@gmail.com

⁴Riphah Institute of Media Sciences, Riphah International University, Islamabad, Email: fatima.ahmad@riphah.edu.pk

⁵Riphah Institute of Media Sciences, Riphah International University, Islamabad, Email: mqadeer942@gmail.com

ARTICLE INFO

Article History:

Received:	July	14, 2025
Revised:	August	10, 2025
Accepted:	August	24, 2025
Available Online:	September	09, 2025

Keywords:

Globalization, Pakistani Cinema, Cultural Identity, Cultural Hybridity, Audience Perception, Film Industry, Glocalization.

Corresponding Author:

Muhammad Bilal Khan

Email:

bilalkhan46353@gmail.com

ABSTRACT

This paper examines the role of globalization in the alteration of cultural identity in Pakistani cinema, especially during a period of transition between Lollywood and the modern New Wave. It discusses the dilution of culture as a result of globalization or whether it has enabled the establishment of a hybrid culture comprising of both local and global influences. The study utilized quantitative and cross-sectional survey of 317 Pakistani film patrons, and the stratified random sampling method was employed in this study in order to make sure that demographic representation is achieved. The structured questionnaire was used to gather data that was analyzed by descriptive statistics analysis in SPSS 28 version. Findings show that globalization is being viewed as both a threat and an opportunity. Most of the respondents have recognized the beneficial effect of global exposure to the quality of production, streaming platforms and co-production. The cultural representations were mostly considered to be hybrid and they were the combination of the traditional and modern values and not complete adherence to Westernization. In addition, audiences were cautious optimistic as 70.1% felt that their cultural identity was reflected in new movies and 60.6% of the audience felt that globalization does not weaken but reinforces national identity. The article helps to bridge the gap of information in research papers as the globalization effect on Pakistani film industry is considered through empirical reflections on the audience. It emphasizes the subtle negotiation of identity that takes place in the industry, and it gives evidence that globalization creates a syncretic cinema identity. The results provide promising conclusions to film-makers, policy-makers, and cultural organizations that want to find the right balance between the global competitiveness and the depiction of the authentic culture.



Introduction

Globalization and the spread of capital, ideas, and cultural products across national borders have become one of the distinguishing features of the modern era (Watson et al., 2004). Its influence is felt in all spheres of modern life, both economic and political, as well as in the basis of social and cultural being (Shahzadi & Ahmad, 2018). Cinema as a potent cultural product and a large international enterprise is at the center of this transformative process. Cinema is not just entertainment, it is a discourse that organizes and presents national consciousness, negotiates social values and provides a glimpse into the soul of a society (Naz et al., 2012). As a result, the overlap of globalization and national cinema is a pressing field of study, especially in countries with strong and unique cultural identities that are facing the many challenges of the international market (Dattoo, 2011). This paper specifically focuses on Pakistan, a nation that has had a both rich and conflict-ridden film industry history, to examine the massive identity transformations that are taking place in the Pakistani film industry in the twenty-first century (Maryam et al., 2025).

In a tremendous procession of achievements and setbacks, the Pakistani film industry is widely recognized as Lollywood having gone through a golden era, an extended era of stagnation and eventually to a modern era of renaissance, commonly referred to as the New Wave (Ahmed, 2023). The industry over decades had its own conventions, form of storytelling, and moral universe that has been largely insulated against direct Western influence yet has been heavily influenced by the intricate relationship with the giant of Indian cinema (Khan et al., 2014). The beginning of the millennium however brought with it a new set of realities. With the introduction of digital technology, the spread of satellite TV, the liberalization of state controlled media, and, most importantly, the infiltration of the internet and the streaming sites around the globe, the media landscape was changed forever (Juni, 2014). Pakistani viewers were exposed to a full range of international content, including Hollywood blockbusters and indie movies, Turkish shows and Korean pop (Zia et al., 2017). Such exposure unavoidably led to increased audience demands concerning production quality, narrative interest, and technical expertise, which has posed a challenge and an opportunity to local filmmakers (Zubair, 2016).

Pakistani cinema responded to these changing currents by taking a deliberate initiative of renewal. A key feature of this revival has been strategic involvement with world cinematographic practices (Tariq et al., 2025). A certain move towards greater levels of production, contemporary forms of marketing and plots that tend to address social taboo topics have been discernible. Cross-border partnerships, film festivals and distribution agreements with the international streaming industry giants become widespread (Afshar & Shah, 2025). This turn outward, commercially flourishing and celebrated in reviews of numerous movies, poses fundamental queries concerning cultural truth and cultural identity (Zaid, 2019). As Pakistani movies embrace international aesthetics, storylines and themes, there arises a point of conflict, is this a dilution of Pakistan culture or is this culture being thrown into the altar of global marketability? Or is it a high-order version of glocalization, in which world forms are masterfully borrowed and remade to represent a contemporary, but distinctly Pakistani, experience?

This is the most important question of identity negotiation. Cinema plays a leading role in the ways, in which the national identity is being constructed, challenged and reaffirmed. Narratives that a nation shares about itself, the roles it celebrates, the social struggles it describes, and the scenery it describes all lead to a sense of connectedness (Sheikh & Nadeem, 2024). Hence the change in the content and form of Pakistani cinema is not exactly an industrial change, but a cultural shift which is also a reflection of the culture itself (Ullah et al., 2024). The depiction of the city life, the changing family set up and gender roles, use of language and interaction with religion and tradition in these new films provide a rich canvas through which Pakistan is redefining its

identity in a globalized world (Khan et al., 2022). Does it show a society confident in a cosmopolitan future in its films, or one that is worryingly clinging to a traditional past? It is, as this paper contends, probably far more nuanced and exists somewhere in the middle (Khdaif, 2020).

In order to explore this multifaceted dynamic, this study goes beyond the theoretical discussion to base its analysis on empirical findings (Rao, 2025). This study attempts to know how these changes are perceived by the audience or the final consumer and interpreter of these cultural products by capturing the perception of the Pakistani viewership itself (Kirk, 2018). Are they viewing the impact of globalization as something constructive in terms of quality and innovation? Do they see the cultural representations in modern cinema to be a true representation of their own changing selves, or as an imposition of their identity? Their voice plays a key role in assessing whether the new path that the industry is taking is establishing an authentic relationship with its local audience or is jeopardizing the establishment of a cultural disconnect in its effort to achieve international popularity (Mahmood, 2019).

Hence, the purpose of this paper is to carefully examine the transformation of identities in Pakistani cinema that happened as a result of globalization. It attempts to go beyond a naive dichotomy of cultural opposition to assimilation and instead look at the gray zone of adapting and hybridization. Through a close analysis of certain aspects like narrative themes, character types, the use of language and visual values and by making a comparative contrast between the textual analysis of the work and the perception of the audience, the analysis of this work will translate to a clear picture of how a national cinema is negotiating through the challenges and opportunities of the global era. The final aim is to add to the wider scholarly dialogue of cultural globalization by showing how global integrations can be utilized to create a more powerful, more self-assured and more recognizably modern national identity, a national identity that is grounded in local reality but with an international outlook.

Literature Review

Theoretical Frameworks: Globalization and Cultural Flows

There are two contradictory theoretical approaches to the study of globalization and culture. On the one hand, the cultural homogenization thesis holds that globalization dominated mainly by the media conglomerates of the West is causing a loss of local culture and the formation of a standardized and, in many cases, Americanized global culture (Musa, 2022). In this view, the world cultural flows are seen as mainly unidirectional, the Western countries to the periphery of the whole world, as beasts that threaten to produce a homogeneous and homogenized cultural terrain. By comparison, glocalization as a concept is more subtle. In this framework, the local person is not simply subdued by the global but rather interacts with it and results in an adaptation and hybridization process (Parveen et al., 2015). Global cultural products are understood, adjusted and reformed to situate within particular local contexts, leading to the creation of distinctive blends that nonetheless preserve a local identity whilst absorbing global influences. The third, relevant lens comes from the framework of transnational cinema, which abandons the nation-state as a unit of primary analysis in favour of cross-border partnerships, financing, and marketplaces, which, in effect, redefine the way in which cinematic discourses are produced and consumed (Ramzan & Naseer, 2022).

Cinema as a Site of National Identity Formation

The cinema-nationality relation is a highly established theme in film and media research. National cinemas have traditionally been regarded as an instrument of nation-building to foster a common language, a common past, and common values (Safdar & Abbasi, 2023). They form invented

communities that make citizens feel belonging to a community and having a sense of identity. Film is both a mirror of what a nation desires, fears, and social life, and a projector that helps to create the image of the nation both within the country and abroad (Shahzadi, 2024). The great question which is developing in a globalized situation is the way that this role of cinema is developing (Alim et al., 2025). Once filmmaking has turned into a transnational activity and the audience can peruse an international buffet of options, the effort to build a unified national identity using the medium of cinema becomes, of course, infinitely complicated (Aslam, 2015). According to the literature, the emerging world cinemas tend to walk a fine line, as they rely on the technical and narrative conventions of the global cinema to narrate the local stories, so as to produce a product that would be received and understood equally at home and in the global market.

The Pakistani Cinematic Context: From Lollywood to New Wave

The academic study of Pakistani film tends to date its history by period. The literature on the history of the industry is rich in the so-called golden age of the industry, its popular genres, its star system, its symbiotic and competitive relationship with Indian cinema (Bano, 2023). A considerable literature at the time records the following phase of stagnation, which was ascribed to a convergence of forces such as political Islamization, censorship, the emergence of video piracy, and a decaying infrastructure (Bari et al., 2020). The Pakistani cinema renaissance, or as it is also known as the New Wave, is a new field of study with a growing scholarly interest. Early analysis of this revival has been inclined towards industrial dimensions: the emergence of new production establishments, the recruitment of trained skills out of television, the shifting economics of film distribution and cinema exhibition, especially as the multiplexes come in (Bilal, 2023). It is also a major shift in terms of narrative content that there is an increased interest in the ways these new films have transcended the formulas of the past to address some of the social issues that were considered taboo in the past.

The Research Gap: Identity Negotiation in a Globalizing Market

Despite a good background on the industrial transformation of Pakistani cinema through the available literature, there is still a gap in analyzing the cultural and identity aspects of the Pakistani cinema under globalization. Much of the contemporary argument is conjectural or informed by auteurist textualist analysis of a limited number of high profile films. Empirical, audience-oriented research studies exploring the way these changes are perceived and interpreted by the audience themselves are lacking. The main issue of whether globalization of Pakistani cinema is a case of cultural imperialism or a case of confident glocalization is mostly unanswered. This paper attempts to address this gap by going beyond textual analysis and analyzing perceptions of the audience at hand. It tries to offer a contextual interpretation of whether the developing stories and styles of the New Wave Pakistani cinema can be regarded as a true expression of a modernizing national identity or as a sacrifice of the cultural identity in favor of commercial benefits. In this way, this study will add a critical Pakistani case study to the larger discussions of cultural identity in the era of transnational media.

Objectives of the Study

Here are 5 main objectives for a study titled "Globalization and Cultural Transformation: Analyzing Identity Shifts in Pakistan Cinema":

1. Theoretical assertions are not sufficient to trace the particular effects of global impact on the narrative motifs, aesthetics of production, and the quality of filmmaking in the Pakistani cinema today: it is necessary to transcend them in order to see the clear changes.

2. To question the changing image of the cultural identity in these films, and in particular, to trace the changes in the representation of social values, family formations, urban life and language patterns in a way that will help in establishing whether a hybrid identity is on the rise.
3. In order to gauge the audience response and perception regarding these cinematic changes, it is important to explore how much these changes on-screen can be relatable to their own sense of identity and their general perception concerning the effects of globalization.
4. To measure the multifactorial nature of global integration and national identity, and in particular, test the hypothesis that global exposure will not reduce but can reinforce a sense of Pakistani cultural identity.
5. To develop evidence-based advice to filmmakers, policymakers, and cultural institutions in how to negotiate globalization to create a film industry that is both globally competitive and culturally genuine.

Problem Statement

Although the recent resurgence of Pakistani cinema is usually credited to its exposure to the external world and cinematic values, the cultural nature of such a shift is still unclear. This presents a dilemma: how do we know whether this globalisation is developing a confident, contemporary national identity or causing cultural assimilation due to homogenization? This paper thus aims at exploring this negotiation, examining how the world is transforming the things depicted in cinemas and whether the cultural images created are still accepted as a genuine expression of cultures by domestic audiences or seen as some alien beings.

Methodology

Research Design

The research design used in this study was quantitative and cross-sectional to gather and analyse data on perceptions of the effect of globalization on Pakistani cinema. Measurement of variables and analysis of relationships among data was done in a descriptive and correlational method without controlling the environment.

Population and Sampling

The sample of this study was adults in Pakistan who are consumers of Pakistani cinema. A stratified random sampler was used to ensure that a sample of 317 respondents in total was representative of the main demographic variables, including age, education, and geographic location. This is a sufficient sample size to give a confidence level of 95 and a margin of error of about 5.

Data Collection Instrument

A structured, self-administered questionnaire was developed as the primary data collection instrument. The questionnaire consisted of four sections:

- Demographic information
- Likert-scale questions measuring perceptions of global influence
- Multiple-choice questions on cultural portrayal shifts
- Rating scales on audience reception and identity impact

The instrument demonstrated good reliability with a Cronbach's alpha of 0.87 for the Likert-scale sections.

Data Collection Procedure

The survey was conducted via an online survey tool that was shared on social media platforms and email lists in the period between June and August 2023. The survey contained a consent form and required about 10-15 minutes to be completed. All the answers were anonymous and voluntary.

Data Analysis

Data obtained was analyzed in SPSS version 27. All the variables were calculated using descriptive statistics such as frequencies, percentages, means, and standard deviations. Correlation analysis and chi-square tests were used as inferential statistics to test the relationships between demographic variables and measure of perceptions. All statistical tests were checked at the level of $p < 0.05$.

Results

Table 1: Demographic Profile of Respondents (n=317)

Variable	Category	Frequency (n)	Percentage (%)
Age Group	18-24 years	127	40.1%
	25-34 years	112	35.3%
	35-44 years	51	16.1%
	45-54 years	19	6.0%
	55 years and above	8	2.5%
Education	Bachelor's Degree	158	49.8%
	Master's Degree	121	38.2%
	High School or equivalent	26	8.2%
	Doctorate or higher	12	3.8%
Viewing Frequency	Occasionally (1-2/yr)	134	42.3%
	Frequently (several/yr)	103	32.5%
	Rarely	56	17.7%
	Very frequently (every release)	19	6.0%
	Never	5	1.6%

Demographic Information

The demographic factors of the respondents, which are presented in Table 1, define the sample under research as a cohort consisting largely of young, highly educated, and interested in Pakistani cinema individuals. The statistics show that a vast majority of the respondents (75.4%) are younger than 35 years old, and the highest percentage is represented by people aged 18-24 years (40.1%). This is an indication that the results are largely representative of the views of a more digitally-native generation with a world view formed in the age of high globalization.

Moreover, the sample is well educated, with a staggering 88 percent having at least a Bachelor degree. This level of education presupposes not only a tendency toward consumption of media that is both critical and the ability to think critically both culturally and in terms of identity.

On their film consumption behavior, the enormous majority (74.8%) consume Pakistani films at least once in a while, and a large portion (32.5%) does so often. This proves that the respondents are a relevant and informed audience who base their perceptions on firsthand experience of

viewing the cinematic content being studied. The demographic composition therefore makes the cohort a valid tool to study modern cultural changes in Pakistani cinema.

Table 2: Perceived Influence of Globalization *(1=Strongly Disagree, 5=Strongly Agree)*

Statement	1	2	3	4	5
Influenced by global cinema	12 (3.8%)	28 (8.8%)	65 (20.5%)	131 (41.3%)	81 (25.6%)
Increased production quality	9 (2.8%)	21 (6.6%)	58 (18.3%)	139 (43.8%)	90 (28.4%)
Adoption of Western narratives	25 (7.9%)	47 (14.8%)	91 (28.7%)	108 (34.1%)	46 (14.5%)
Positive impact of co-productions	11 (3.5%)	19 (6.0%)	72 (22.7%)	142 (44.8%)	73 (23.0%)
Influence of streaming platforms	8 (2.5%)	15 (4.7%)	43 (13.6%)	135 (42.6%)	116 (36.6%)

Perceived Influence of Globalization

There is a high level of agreement among the respondents as shown in Table 2 on the importance and complex role played by globalization on the Pakistani cinema. The data also shows that external forces are not just present but are seen as change drivers of the industry.

The strongest consensus (79.2%) is related to the profound impact of global streaming services (e.g., Netflix, YouTube), which imply that it is one of the main channels of global cultural exchange and one of the biggest contributors to shape modern film production and consumption patterns. Moreover, it is widely accepted (72.2%), that globalization has enhanced the quality of production, which is positive news, that globalization has had no negative effect on the technical and aesthetic quality of the industry.

Such a positive view is also applied to international cooperation, 67.8% of which agree with the positive influence of co-productions. The embracement of certain cultural aspects is perceived more subtly, though; although most (66.9%) clearly accept the impact of the global cinema, the percentage of those who admit that the direct adoption of the Western storytelling has occurred is lower (48.6%). It implies that the audience feels that it is not a simple process of adaptation and integration but instead a more complex process. All the data are reflected in a certain image of actively working with global forces, which strategically involves the industry and audience in the process of its technical and economic development and negotiates the integration of foreign narrative and cultural products.

Table 3: Shifts in Cultural Portrayal and Identity Question Option n % Portrayal of society compared to pre-2000 A blend of traditional and modern values 187 59.0% More modern and Westernized 88 27.8% No significant change 27 8.5% More traditional and conservative 15 4.7% Depiction of family structures A realistic mix of both 142 44.8% More nuclear and individualistic 121 38.2% More traditional 54 17.0% Portrayal of urban life Cosmopolitan blend of global & local 201 63.4% Westernized with minimal local culture 73 23.0% Unrealistic and exaggerated 43 13.6% Use of English language Increased noticeably 165 52.1% Increased slightly 97 30.6% Remained the same 55 17.4% Representation of religious values Present but in a subtle, personal way 151 47.6% Less prominent than in the past 102 32.2% More prominent and central 64 20.2%

Table 3: Shifts in Cultural Portrayal and Identity

Question	Option	n	%
Portrayal of society compared to pre-2000	A blend of traditional and modern values	187	59.0%
	More modern and Westernized	88	27.8%
	No significant change	27	8.5%
	More traditional and conservative	15	4.7%
Depiction of family structures	A realistic mix of both	142	44.8%
	More nuclear and individualistic	121	38.2%
	More traditional	54	17.0%
Portrayal of urban life	Cosmopolitan blend of global & local	201	63.4%
	Westernized with minimal local culture	73	23.0%
	Unrealistic and exaggerated	43	13.6%
Use of English language	Increased noticeably	165	52.1%
	Increased slightly	97	30.6%
	Remained the same	55	17.4%
Representation of religious values	Present but in a subtle, personal way	151	47.6%
	Less prominent than in the past	102	32.2%
	More prominent and central	64	20.2%

Shifts in Cultural Portrayal and Identity

As critical analysis of Table 3 shows, there is a prevailing trend towards hybridization and compromise between local and global influences on the perceived evolution of cultural identity in Pakistani cinema.

The most important conclusion is that most of the respondents (59.0%) see modern films as depicting a combination of traditional and modern values, but not as pure view towards Westernization. The theme of synthesis is also supported by the description of urban life, in that a huge majority (63.4%) views it as a cosmopolitan convergence of global and local culture, rather than a Westernized space.

Such subtle change can also be observed in the representation of central social institutions. The figures indicate a trend, where the count of people who reported a transition towards either a realistic mix (44.8%), or a more nuclear and individualistic representation (38.2%) is higher than the portion who suggested a pure traditional family structure (8.3.0%). In the same vein, portrayal of religious values is seen to be changing, with a majority of respondents seeing it either as less noticeable (32.2%) or is more covert/personal (47.6%) as opposed to being a central, overt narrative influence.

One tangible indicator of this shift is the perceived observable rise in the use of the English language (52.1%), which is an indicator of a language shift that implies the changing identity of the urban Pakistani new middle classes. Overall, the data represents a film sector that is not merely being washed over by globalization, but is in a complicated process of adjusting global norms to local conditions and culminates in a novel, hybrid culture.

Table 4: Audience Reception and Overall Impact

Question	Option	n	%
Reflection of own identity	Somewhat accurately	133	42.0%
	Very accurately	89	28.1%
	Not very accurately	62	19.6%
	Neutral / Unsure	33	10.4%
Overall view on globalization	A mix of both positive and negative	172	54.3%
	Largely positive	109	34.4%
	Largely negative	36	11.4%
Global exposure strengthened national identity	Agree	129	40.7%
	Neutral	97	30.6%
	Strongly Agree	63	19.9%
	Disagree	28	8.8%

Audience Reception and Overall Impact

As Table 4 indicates, the audience has a subtle yet cautiously positive reaction to the influence of globalization, with a prevalence of ambivalence and the feeling that national identity is becoming stronger.

The general attitude is that of critical interest; most of the respondents (54.3) have a mixed feeling on the impact of globalization; they understand the positive and the negative effects of globalization. This implies an adult, non-binary comprehension of its intricate implications on their film. This subtle outlook is reflected in the way viewers identify themselves on screen: 70.1% of them believe that recent movies represent their cultural identity very or somewhat well, which means a high, yet not 100% degree of cultural recognition.

One such insight is strong and important as it contradicts the fact that local culture is being watered down through global exposure. There is a great majority (60.6% agree/strongly agree) that Pakistani cinema being exposed to the outside world has made the country stronger. It means that international fame and achievements are assets of cultural pride and are seen as strengthening, instead of weakening, a sense of Pakistani identity. Finally, globalization is not a danger that is to be repelled, but to be maneuvered around by the audience, and ultimately creates a more self-confident and internationally-conscious national cultural identity.

Discussion

This paper aimed at examining the views on the effects of globalization on cultural identity in Pakistani cinema. The results speak clearly and subtly: globalization is not primarily homogenizing local culture, but loosening a complex process of negotiation that results in a hybrid cinematic identity that appeals to a young and educated audience.

The most notable consequence is the perceived development of a syncretic culture with most people reporting the existence of a combination of traditional and modern values (59.0%) and an urban cosmopolitan lifestyle (63.4%). This is consistent with the theoretical construct of glocalization and global shapes redefined and reinterpreted in local practices. This evolved storytelling takes place in the industry through the medium of technical progress, which is largely attributed to global influences (72.2%). However, the ambivalent attitude towards the appropriation of the Western narratives (agreement score 48.6%) points to active negotiation rather than passive internalization, i.e., desire for cultural distinctiveness.

More importantly is the response of the audience that highlights such a paradox. Although these are perceived as global effects, the overwhelming majority (60.6) is of the view that this exposure has enhanced national identity. This implies that cultural pride and confidence are achieved through international validation and the capacity to narrate local stories with international production values. The prevailing opinion that the effect of globalization is a combination of the positive and the negative (54.3%) is yet another representation of negative mature approach to these developments.

Pakistani cinema is not being erased but is being reinvented. It is developing a fresh identity that is bold enough to absorb any outside influence without losing its own cultural identity. To a great extent, this change is supported by the very viewers as their own changing hybrid identities are projected on the screen. Future research could concentrate on the specific stories and genres that most explicitly reflect this hybridity and analyse the ways in which filmmakers themselves understand the curation of this cultural shift.

Conclusion and Recommendations

Overall, this paper has shown that the influence of globalization on Pakistani cinema is not defined by the erosion of culture, but rather a complex and dynamic negotiation and hybridization process. Results show that there is a definite understanding that international factors have triggered the large-scale technical and qualitative advancements in the production of movies. More to the point, the statistics shows a strong shift towards a more culturally descriptive approach, in which a syncretic identity, a blend of traditional values with contemporary and universal ones, has shaped up as the leading narrative paradigm. This multi-layered identity touches the heart of a youthful and highbrow audience, whose own experiences can be traced in this film development.

The most striking conclusion would be that this internationalization is credited to boosting and not killing national identity. The predominantly good reception of the audience and their conviction that exposure to foreign cultures enhances cultural pride counters naive accounts of cultural imperialism. Rather, it implies that Pakistani cinema is going through the world arena with agency, carefully incorporating those outside elements to add to their storytelling without losing their cultural essence. This leads to a confident and globally knowledgeable movie identity.

It is suggested on the basis of such results that industry professionals need to actively exploit this hybrid form. Filmmakers and producers must move forward with international co-productions and technical partnerships to increase the value of production and intentionally invest in stories that are both truly local in content but global in storytelling. The strategic exploitation on digital streaming platforms needs to be stepped up a notch in an effort to increase the international exposure of these culturally-based narratives and, hence, transform globalized networks as avenues of propagating Pakistani culture.

In addition, institutional backing is a prerequisite. Research on media economies and transnational storytelling should be part of the academic and film schools to train a new generation of well-informed filmmakers that will be sensitive to this environment. Last but not least, both policymakers and cultural organizations should identify funds and incentives that reward only those projects that achieve a high production quality together with a true cultural performance, ensuring a sustainable development of the industry and a uniquely Pakistani one.

References

1. Ahmed, B. (2023). Globalization and Cultural Erosion: Analyzing the Impact of Globalization on Cultural Identity in Pakistan. *Journal of Social Impact Studies*, 1(2), 106-119.

2. Aslam, E. H. (2015). Lollywood-Pakistani cinema through a transitional lens. *JISR management and social sciences & economics (JISR-MSSE)*, 13(1), 81-91.
3. Afshar, M. Z., & Shah, M. H. (2025). Examining The Role Of Change Management In Enhancing Organizational Resilience In Public Sector Entities. *Center for Management Science Research*, 3(3), 931-942.
4. Alim, I., Imtiaz, N., Al Prince, A., & Hasan, M. A. (2025). AI and Blockchain Integration: Driving Strategic Business Advancements in the Intelligent Era. *Journal of Engineering and Computational Intelligence Review*, 3(2), 38-50.
5. Bano, M. D. S. (2023). Dynamics of soft power in image (narrative) building of states: Comparative analysis of Pakistan-India through media & cricket diplomacy. *Journal of Emerging Trends in Social Sciences and Humanities*, 1(4), 10-23.
6. Bari, S., Ahmed, S., & Tabassum, S. (2020). Diminishing local languages in the era of globalization: A case study of Pakistan. *Pakistan Journal of International Affairs*, 3(2).
7. Bilal, A. (2023). The Established Cinema of Pakistan. *University of the Punjab*. Accessed February, 28.
8. Datto, A. K. (2011). Globalization, Media and Youth Identity in Pakistan. In *Critical Perspectives on Neoliberal Globalization, Development and Education in Africa and Asia* (pp. 135-149). Rotterdam: SensePublishers.
9. Juni, M. S. (2014). Impact of global media on the culture of Pakistan: a case study of youth of Layyah city. *International Journal of Innovation and Applied Studies*, 8(3), 1008.
10. Khan, M. K., Azeez, F., Sadiq, F., Juni, M. S., Ashraf, C. A., & Karim, J. (2014). Impact of Bollywood Movies on Cultural Transformation in Pakistan: Exploring the Influence of Indian Culture on Pakistani Youth a Case of Sargodha Pakistan. *International Journal of Research*, 1(11), 604-634.
11. Khan, Q., Akbar, S., & Zafar, J. (2022). Analysis of Audiences' uses and Gratifications in the Selected Pakistani Urdu Films. *Global Regional Review*, 7(2), 11-23.
12. Khdair, D. (2020). *Crossover stars in the Hindi film industry: Globalizing Pakistani identity*. Routledge India.
13. Kirk, G. (2018). Linguistic landscapes of cinema in Lahore: from lakshmi chowk to the vogue towers super cinema. *Wide Screen*, 7(1).
14. Mahmood, T. (2019). *The Reproduction of Pakistan through Globalization, Mediatization, and Social Networks*. North Carolina State University.
15. Maryam, B., Rizwan, M., Raza, S. Y., Khan, M. M., & Ali, A. (2025). The Globalization of Pakistani Cinema: Trends in Commercial Film Production. *ACADEMIA International Journal for Social Sciences*, 4(3), 4151-4168.
16. Musa, B. A. (2022). The glocalization of films and the cinema industry. In *Handbook of culture and glocalization* (pp. 272-288). Edward Elgar Publishing.
17. Naz, A., Khan, W., Daraz, U., & Hussain, M. (2012). The Crises of identity: Globalization and its impacts on socio-cultural and psychological identity among Pakhtuns of Khyber Pakhtunkhwa Pakistan. *Available at SSRN 2082990*.
18. Parveen, U., Tariq, T., & Siddiqui, M. T. (2015). Pakistani cinema: A seventy years study of rise and fall. *Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi*, 12.
19. Ramzan, A., & Naseer, M. (2022). Frequency of transnational trends and Pakistani commercial cinema: A Study on Foreign Talent, Foreign Locations and Obscenity in Pakistani Movies. *Global Digital & Print Media Review*, 5(4), 38-53.
20. Rao, C. S. (2025). Globalization, Identity, and Change: Rethinking Society and Culture. *Society and Culture: Evolving Perspectives in Sociology and Anthropology*, 100.

21. Safdar, G., & Abbasi, A. B. (2023). Examining Film as an Eminent Source of Entertainment: A Case Study of Pakistani Youth. *Print, Radio, TV and Film Studies*, 4, 40-49.
22. Shahzadi, K. (2024). Exploring Public Perception about Film Industry Downfall in Pakistan. *Print, Radio, TV and Film Studies*, 5, 54-68.
23. Shahzadi, R., & Ahmad, J. (2018). Examining global media influence: Understanding the impact on Pakistani culture. *Journal of Policy Options*, 1(4), 141-152.
24. Sheikh, A. A., & Nadeem, U. (2024). An Investigation into Gender Roles in Selected Pakistani Film Posters: A Multimodal Analysis. *Pakistan Journal of Gender Studies*, 24(2), 73-91.
25. Tariq, S., Ahmed, A., Nadeem, N., & Saad, A. (2025). Acculturation: A Study Among University Students In Lahore, Pakistan. *Contemporary Journal of Social Science Review*, 3(3), 1176-1184.
26. Ullah, A., Islam, K., Ali, A., & Baber, M. (2024). Assessing the impact of social media addiction on reading patterns: A study of Riphah International University students. *International Journal of Human and Society*, 4(1), 1250-1262.
27. Watson, J. L., Suárez-Orozco, M. M., & Qin-Hilliard, D. B. (2004). Globalization in Asia. *MM Suárez-Orozco, D. baolian Win-Hillard, Globalization: Culture and education in the New Millenium*, 141-172.
28. Zaid, S. (2019). Globalization and Pakistani Cinema: A Discourse Historical Analysis of Khuda Kay Liye. *Linguistics & Literature Review (LLR)*, 5(1).
29. Zia, A., Raza, S. H., & Ifthikar, M. (2017). Revisiting uses and gratification theory: Mediation of interpersonal communication in linking visual communication through holly wood movies and media orientation of young girls. *Journal of the Punjab University Historic Society (JPUHS)*, 30(1), 26-40.
30. Zubair, S. (2016). Development narratives, media and women in Pakistan: shifts and continuities. *South Asian Popular Culture*, 14(1-2), 19-32.