

DOI(Journal): 10.31703/gssr
DOI(Volume): 10.31703/gssr.2025(X)
DOI(Issue): 10.31703/gssr.2025(X.I)

p-ISSN: 2520-0348

e-ISSN: 2616-793X



GSSR

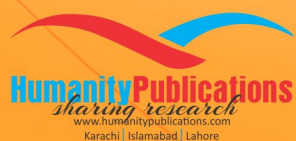
GLOBAL SOCIAL SCIENCES REVIEW

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www.gssrjournal.com

Global
Social Sciences Review
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Volum X, ISSUE I WINTER (MARCH-2025)



Double-blind Peer-review Journal
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Article Title

Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions

Abstract

As the most modern and dynamic digital media genre, animation has transformed the storytelling method by blowing new life into static images and text printed in black ink on sheets of paper. This research study attempts to unfold the viewers' perceptions and assessments about the animated adaptations of Pakistani literature that are aired on the YouTube channel Daastaan Saraye created under the NRPU Project. The data has been gathered through a structured questionnaire, and the responses were elicited from a random sample of students and a general population bearing different demographic characteristics, from Peshawar. Using a descriptive analysis method, the results have been drawn from the collected data. The findings demonstrate that most of the respondents liked and preferred to watch the animated videos over reading printed texts and strongly agreed that these animated adaptations can be very helpful in the promotion and preservation of the literature of Pakistan.

Keywords: Animation, Pakistani Literature, Daastaan Saraye, Storytelling, YouTube Channel, Young Generation

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Pages: 27-42

DOI:10.31703/gssr.2025(X-1).03

DOI link: [https://dx.doi.org/10.31703/gssr.2025\(X-1\).03](https://dx.doi.org/10.31703/gssr.2025(X-1).03)

Article link: <http://www.gssrjournal.com/article/A-b-c>

Full-text Link: <https://gssrjournal.com/fulltext/>

Pdf link: <https://www.gssrjournal.com/jadmin/Author/31rvl0A2.pdf>

Global Social Sciences Review

p-ISSN: 2520-0348 e-ISSN: 2616-793X

DOI(journal):10.31703/gssr

Volume: X (2025)

DOI (volume):10.31703/gssr.2025(X)

Issue: I Winter (March 2025)

DOI(Issue):10.31703/gssr.2024(X-1)

Home Page

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Issue: I-Winter (March-2025)

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03	Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions		
Authors	Anbarin Fatima Shumaila Ashee	DOI	10.31703/gssr.2025(X-1).03
		Pages	27-42
		Year	2025
		Volume	X
		Issue	I

Referencing & Citing Styles

APA	Fatima, A., & Ashee, S. (2025). Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions. <i>Global Social Sciences Review</i> , X(1), 27-42. https://doi.org/10.31703/gssr.2025(X-1).03
CHICAGO	Fatima, Anbarin, and Shumaila Ashee. 2025. "Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions." <i>Global Social Sciences Review</i> X (I):27-42. doi: 10.31703/gssr.2025(X-1).03.
HARVARD	FATIMA, A. & ASHEE, S. 2025. Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions. <i>Global Social Sciences Review</i> , X, 27-42.
MHRA	Fatima, Anbarin, and Shumaila Ashee. 2025. 'Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions', <i>Global Social Sciences Review</i> , X: 27-42.
MLA	Fatima, Anbarin, and Shumaila Ashee. "Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions." <i>Global Social Sciences Review</i> X.I (2025): 27-42. Print.
OXFORD	Fatima, Anbarin and Ashee, Shumaila (2025), 'Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions', <i>Global Social Sciences Review</i> , X (I), 27-42.
TURABIAN	Fatima, Anbarin and Shumaila Ashee. "Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions." <i>Global Social Sciences Review</i> X, no. I (2025): 27-42. https://dx.doi.org/10.31703/gssr.2025(X-1).03 .



Global Social Sciences Review

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DOI:<http://dx.doi.org/10.31703/gssr>



Pages: 27-42

URL: [https://doi.org/10.31703/gssr.2025\(X-I\).03](https://doi.org/10.31703/gssr.2025(X-I).03)

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Title

Animated Adaptations of Pakistani Literature: A Study of Viewers' Perceptions and Opinions

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Contents

- [Introduction](#)
- [Research Objectives](#)
- [Literature review](#)
- [Methodology](#)
- [Participants](#)
- [Data Collection Tool](#)
- [Data Analysis](#)
- [Demographic Information](#)
- [Discussion](#)
- [Conclusion](#)
- [References](#)

Abstract

As the most modern and dynamic digital media genre, animation has transformed the storytelling method by blowing new life into static images and text printed in black ink on sheets of paper. This research study attempts to unfold the viewers' perceptions and assessments about the animated adaptations of Pakistani literature that are aired on the YouTube channel Daastaan Saraye created under the NRPDU Project. The data has been gathered through a structured questionnaire, and the responses were elicited from a random sample of students and a general population bearing different demographic characteristics, from Peshawar. Using a descriptive analysis method, the results have been drawn from the collected data. The findings demonstrate that most of the respondents liked and preferred to watch the animated videos over reading printed texts and strongly agreed that these animated adaptations can be very helpful in the promotion and preservation of the literature of Pakistan.

Keywords:

Animation, Pakistani Literature, Daastaan Saraye, Storytelling, YouTube Channel, Young Generation

Introduction

Animation is a dynamic digital genre that extends across computer-generated imagery (CGI), cartoons, and films. Animation, at its core, can be considered the process of bringing lifeless objects to life, permeating them with expressions and motion that entice audiences across the globe (Wells, 2013). It offers a powerful tool in modern media, converting static visuals into vibrant

narratives that cater to both educational and entertainment purposes.

According to Praveen et al. (2022), animation has substantially evolved over time and transcends from conventional 2D drawings to advanced 3D modeling, clay animation, stop motion, and motion graphics (Sun, 2022). This development has turned animation into a more influential and reliable platform across multiple fields, predominantly in media, education, and digital



storytelling. With the ability to captivate viewers' attention through engaging and immersive visual techniques (Patete & Marquez, 2022), animation has established its role as a crucial medium in modern communication. Furthermore, animation does not require a full-length film to captivate viewers; even short animated clips, comprised of just a few frames, can efficiently transmit meaning and evoke emotional responses. Bhutto et al. (2018) explain animation as a form of portrayal that depends on motion, pictures, and images, making it a vital part of technology-driven learning environments. With its growing utility in advertising, education, and entertainment, animation has emerged as a major storytelling medium that enhances comprehension, engagement, and retention (Siarohinet al 2021).

Literature has long been considered a dominant medium for telling tales, influencing cultural narratives, and transforming and transmitting human experiences. With the advent of technology, new forms of storytelling emerged. Animation is one such tool that reimagines and reconstructs literary texts, providing active visual interpretations that enhance comprehension and engagement (Kress & Van Leeuwen, 2020). The digital representation in the form of animation not only brings literature to life but also presents a new perspective of meaning through visual techniques, stylistic choices, and symbolism (Wells, 2008). According to Ryan (2015) animation functions as a bridge between modern storytelling and conventional ways, making literature more interactive, immersive, and engaging.

As literature is a rich source of imparting local history, socio-cultural awareness, and educational messages to the people in a society, it has also been observed that our youth is away from their own native literature. According to Jamil (2017), the young generation is taking more interest in Western literature, poems, stories, folk tales, animated films, and cartoons as presented by production companies like Hollywood, Pixar, Disney, and DreamWorks, etc. such as *Sleeping Beauty*, *Lorax*, *Snow White*, *Tintin*, *Cinderella*, etc. The popularity of such content among our youth is due to the mass production, aggressive distribution, and rigorous promotional strategies of their artworks (Suprpto et al., 2024). Through animation, they disseminate their cultural and

social themes. Consequently, to promote local Pakistani literature, more attractive digital narratives need to be created and distributed on various platforms. (Beautemps et al., 2024) Furthermore, there is also limited content available, that can represent Pakistani literature through animation. To fill this gap the current study unfolds the intersection of animation and literature, investigating how animated adaptations represent Pakistani literature for contemporary audiences. Furthermore, it examines the impact of such adaptations on audience perception. The study also aims to explore the point of view of the audience on whether animation is a suitable medium to preserve Pakistani literature.

Research Objectives

This study explores the integration of animated video with literary storytelling, analyzing how animation can be used to visualize and reinterpret literary texts. By linking literature with animation, this research examines the extent to which animated adaptations enhance audience perception, narrative engagement, and textual interpretation in the digital era. The main objectives of the study are:

1. To examine the interest of the young generation in animated videos based on Pakistani literature
2. To analyze the audience's perceptions of such a medium of representation (animation)
3. To investigate the preferences of youth between animation and textual literature
4. To examine the significance of animated videos for promoting and preserving Pakistani literature

Literature review

Animation is considered an exceptional medium to associate with the viewers in an entertaining and innovative manner. In recent years, a surge has been observed in the use of animation in various fields including education, entertainment, advertisement, and marketing, covering viewers from diverse age groups ranging from infants to adults. (Praveen, C. K., & Srinivasan, K., 2022). Animation is considered significant for educational purposes. Literature lessons enhance students' intellectual, social, and emotional experiences.

Integrating literary faculty with animation may have the potential to improve their creativity and knowledge in cooperation with each other in the value-oriented learning process (Ausekle, & Šteinberga, 2011). The effectiveness of using illustrations and dynamic visuals in learning programs enhances accurate knowledge gaining, improves comprehension, and facilitates problem-solving (Lewalter, 2003). Vijayakrishnan et al. (2018) investigate the significance of animated characters in advertisements for product marketing. The children's inclination towards products with cartoon characters was examined. The approaches used in the global market for selling the products using animated characters were also discussed (Naik et al., 2023). They also endorse the fact that animation, in the modern world, has become a marketing strategy for companies to increase their sales. Wen-shin notes that animated characters do influence a consumer's buying habit. Even though brand values and products are essential reasons to be considered (Huang Wen-shin, 2011). Ajay also considers that brands introducing cartoon characters for promotion are more attractive to kids. Consequently, there is observed a rise in the sales of such particular products (Jose, 2014). As these studies highlight the relation between youth and their inclination towards admiration of animation, the study in hand, keeping in consideration the same level of interest, experimented to use animation to reconnect our young generation to their native literature and culture (Azadi et al., 2023).

Zin et al., (2010) note that animation is not just a marketing strategy but an effective means for the dissemination of knowledge about culture and literature, acting as a bridge between conventional learning and modern digital engagement. As a vibrant and visually attractive medium, animation doesn't just grab children's attention moreover it also encourages the transfer of, historical narratives, cultural values, and literary traditions and fosters a memorable experience in a playful manner (Saputra et al., 2021). Animation plays a vital role in in molding and nurturing the young learners' identities, encouraging critical thinking, and improving their understanding of cognitive as well as social skills, while at the same time providing entertainment. (Mortimer, et al., 2024).

Digital narrative is also called digital literature, created by a merging of literary art and virtual technology. Digital narrative exploits virtual media to craft tales that transcend the printed pages, integrating multimedia factors with video, audio, and, animations. *Patchwork Girl* (1995) by Shelley Jackson, and *Afternoon: A Story* (1987) by Michael Joyce are early instances of hypertext fiction that prepared the ground for contemporary digital narratives (Hayles, 2008). There are studies that investigated the animated representation of literature and storytelling. Through a multimodal and interdisciplinary approach, Cartmell & Whelehan (2014) examine the aesthetic, linguistic, and narrative changes that occur in the transfer from text to animation. Eventually, it pursues to add to the broader discussion on the role of digital media in literary representation and its insinuations for media studies, education, and literary appreciation. Zong et al. (2020) discussed the importance of characters' expressions in animated films. A case analysis of animation facial expression shaping, with respect to every character portrayed in the "Kung Fu Panda" film was carried out in great depth. The study concludes that the rhythm of animated films has the potential to affect the audience's psychological and visual feelings. (Praveen et al., 2023). Jacobson et al. (2016) investigated the use of animation in journalism. To evaluate whether this emerging genre represents a new era of literary journalism and to what extent it incorporates new techniques of journalistic storytelling, the study analyzed fifty long-form multimedia journalism packages published online from August 2012 to December 2013. It is argued that this new wave of literary journalism is characterized by executing literary techniques through multiple media and represents a gateway to nonlinear storytelling in the hypertextual environment of the Web (Singh et al., 2023).

Research has demonstrated that culture-based animated content significantly improves students' motivation, learning outcomes, and character development. For instance, Yasmin et al. (2023) found that primary school students exposed to culturally rich animated videos exhibited higher levels of engagement and a deeper understanding of cultural and literary concepts. The use of animation as a pedagogical tool not only enhances students' retention of knowledge but also nurtures

their appreciation for local traditions and storytelling techniques.

Fitria, (2022) underscores the potential of animation in fostering cultural knowledge by referring to the Indonesian animated series *Si Aa*. According to the study, this series artfully incorporated indigenous cultural elements, including local languages, traditional arts, historical figures, and folklore to promote cultural heritage and identity among young audiences. By entrenching these elements into animation, *Si Aa* establishes how storytelling can be a method to preserve and revive cultural values in the digital age. As the new generation is disconnected from their rich literary heritage, animation offers an innovative solution to this issue by blending education with entertainment, thereby making cultural knowledge more appealing to the younger "Net" generation. By leveraging animation, educators and content creators can generate immersive learning experiences that inspire curiosity, nurture a love for literature, and cultivate a deeper appreciation for cultural heritage in a rapidly evolving world (Zin et al., 2010).

Keeping in consideration the effectiveness of animation in literary education, the current study brought to the discussion animated videos based on Pakistani literature. The study examines the videos of the YouTube channel "*Daastaan Saraye*" and unfolds the perception of the audience about animated videos based on well-known Pakistani literary works including poetry, drama, and short stories (Moe et al., 2022).

Methodology

This study uses the quantitative approach to examine audience perceptions and attitudes towards animated videos based on Pakistani literature and showcased through YouTube channel 6" The research observes an exploratory and descriptive design, aiming to unveil how viewers perceive and interpret animated adaptations of Pakistani literature.

Participants

The researchers reached out to a diverse group of viewers, ranging from undergraduate students to a general audience living in or around Peshawar. Through a random sample, the data is gathered to ensure the diversity of participants and their

familiarity with the digital literary sources. The participants also represented various groups in terms of age, gender, and educational background.

Data Collection Tool

A structured questionnaire was distributed to the participants after they watched the selected animated videos created by the research team under the HEC NRPV project. The questionnaire consisted of Likert-scale questions, and multiple-choice items to assess audience perception regarding:

- Emotional engagement
- Visual and aesthetic appeal
- Cultural and contextual relevance
- Comparative preference between animation and textual literature
- Promotion and preservation of literature

Responses collected from the questionnaire are analyzed using descriptive statistics. By employing a comprehensive quantitative analytical approach, this study aims to provide a nuanced understanding of how animated adaptations of literature are perceived and experienced by diverse audiences.

Data Analysis

The results/responses obtained from the questions in the questionnaire are analyzed through frequency analysis, which allows for an examination of the responses in alignment with the objectives of the research. The responses give a detailed insight into the perception of people regarding their attitude towards animated videos based on Pakistani literature.

Demographic Information

The questionnaire was shared with people belonging to various demographic groups. Out of 172 respondents, the results show the highest percentage of respondents in the Age Group between 18-24 that is 128 respondents, and 26 respondents in the Age group 25-34, while the smallest number i.e. 2 participants are from the Age group 35-44 and other. 166 of the total respondents are female while the rest of them are male. This great number demonstrates the greater participation of the young female population in literary pursuits. The educational level of most

participants is Bachelor, followed by Intermediate and Master. Preferred Language for Literary Content gives the highest percentage of Urdu, Pashto, and English. The frequency analysis exhibits that the biggest chunk of respondents was the young generation which is a very positive result as we had this objective to popularize animated Pakistani literary content, particularly among the

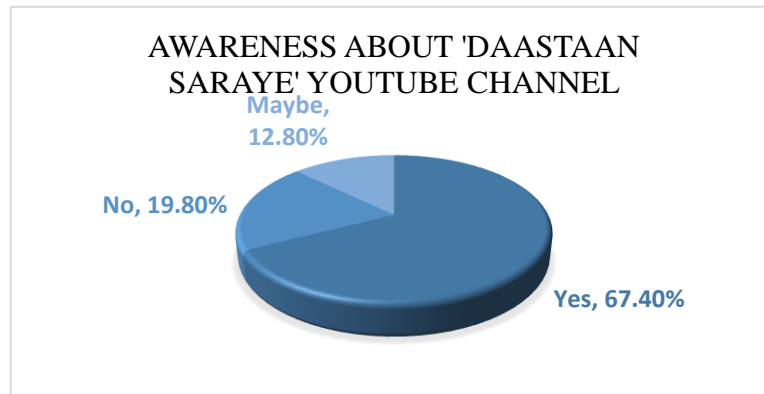
young generation of Pakistan so that they should appreciate their own Pakistani literature.

Following is the frequency analysis of the responses to various questions included in the questionnaire. Every question is dealt with one-by-one and responses are shown in charts.

The very first pie chart (see figure 01. below) shows that 67% of respondents were well aware of this channel and appreciated it.

Figure 1

Awareness about 'Daastaan Saraye' YouTube Channel



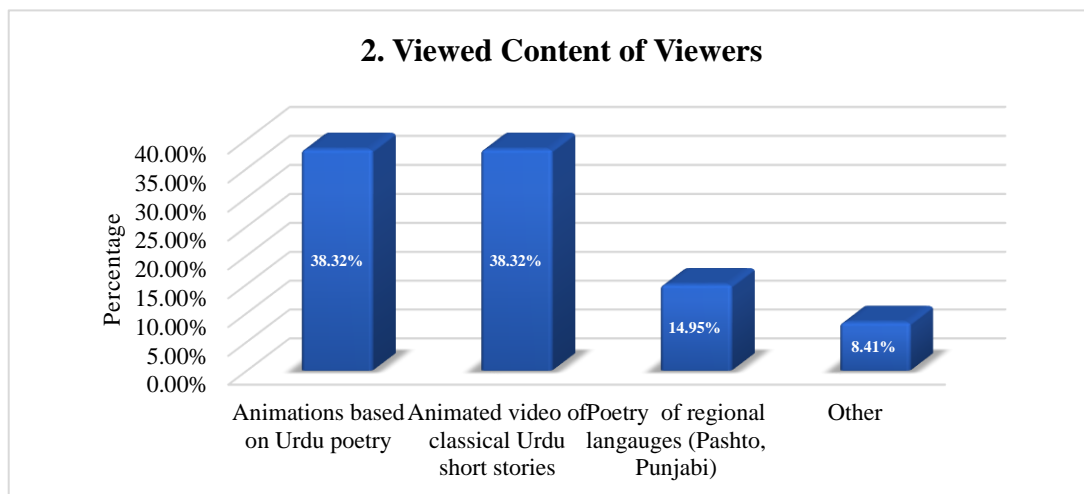
This is the analysis of content viewed by respondents on *Daastaan Saraye*.

Table 1

Viewed Content of Viewers

Series	Frequency	Percentage %
Animations Based on Urdu Poetry	62	38.32
Animated Videos of Classical Urdu Short Stories	62	38.32
Poetry of regional languages (Pashto, Punjabi)	34	14.95
Other	14	8.41

Figure 2



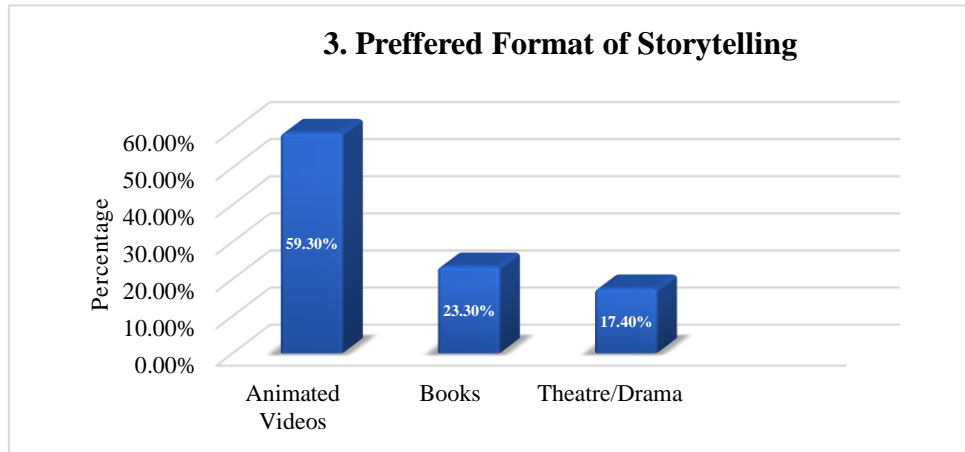
This is the analysis of literary content formats preferred by respondents.

Table 2

Preferred Formats of Storytelling

Format	Frequency	Percentage (%)	Cumulative Percentage (%)
Animated Videos	102	59.3	59.3
Books	40	23.3	82.6
Theatre/Drama	30	17.4	100.0

Figure 3



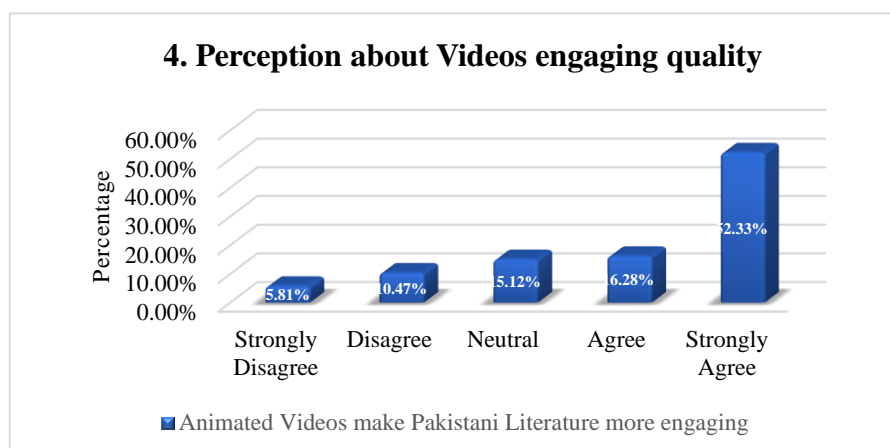
This is the analysis of the engaging quality of animated content.

Table 3

Animated videos make Pakistani literature more engaging

Rating (1 = Strongly Disagree, 5 = Strongly Agree)	Frequency	Percentage (%)	Cumulative Percentage (%)
1 (Strongly Disagree)	10	5.81	5.81
2 (Disagree)	18	10.47	16.28
3 (Neutral)	26	15.12	31.40
4 (Agree)	28	16.28	47.67
5 (Strongly Agree)	90	52.33	100.00

Figure 4



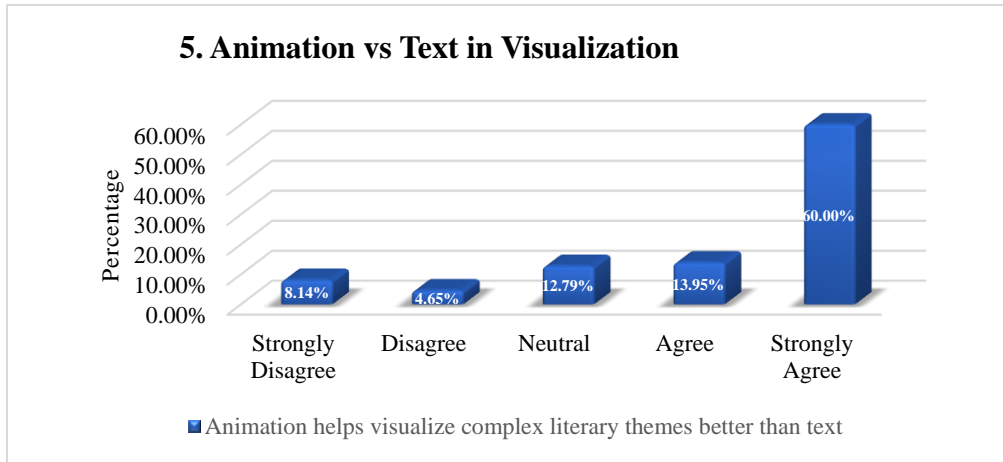
This is the analysis of the comparative strength of animated videos versus bookish/textual content.

Table 4

Animation helps visualize complex literary themes better than text.

Response	Frequency	Percentage (%)	Cumulative Percentage (%)
1 (Strongly Disagree)	14	8.14	8.14
2 (Disagree)	8	4.65	12.79
3 (Neutral)	22	12.79	25.58
4 (Agree)	24	13.95	39.53
5 (Strongly Agree)	104	60.47	100.00

Figure 5



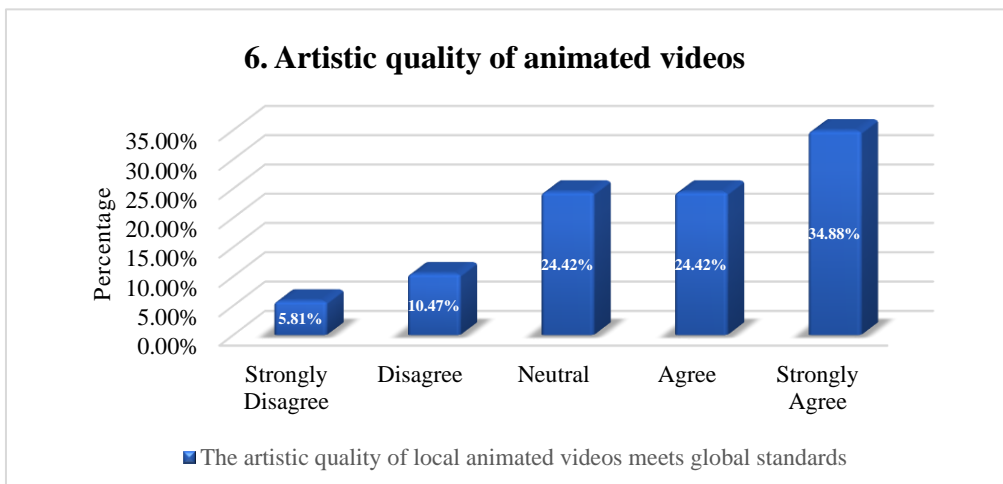
This is the analysis of the quality of locally made animated videos as compared to international animated content.

Table 5

The artistic quality of local animated videos meets global standards."

Response	Frequency	Percentage (%)	Cumulative Percentage (%)
1 (Strongly Disagree)	10	5.81	5.81
2 (Disagree)	18	10.47	16.28
3 (Neutral)	42	24.42	40.70
4 (Agree)	42	24.42	65.12
5 (Strongly Agree)	60	34.88	100.00

Figure 6



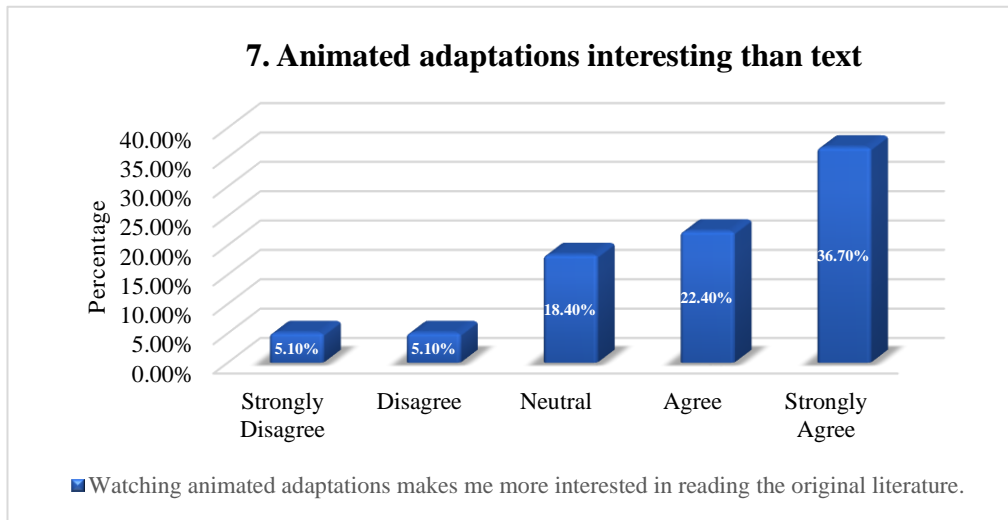
This is the analysis of the impact of animated videos on viewers that enhances their interest in reading original literary content.

Table 6

Watching animated adaptations makes me more interested in reading the original literature.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	10	5.1%
2 (Disagree)	10	5.1%
3 (Neutral)	36	18.4%
4 (Agree)	44	22.4%
5 (Strongly Agree)	72	36.7%

Figure 7



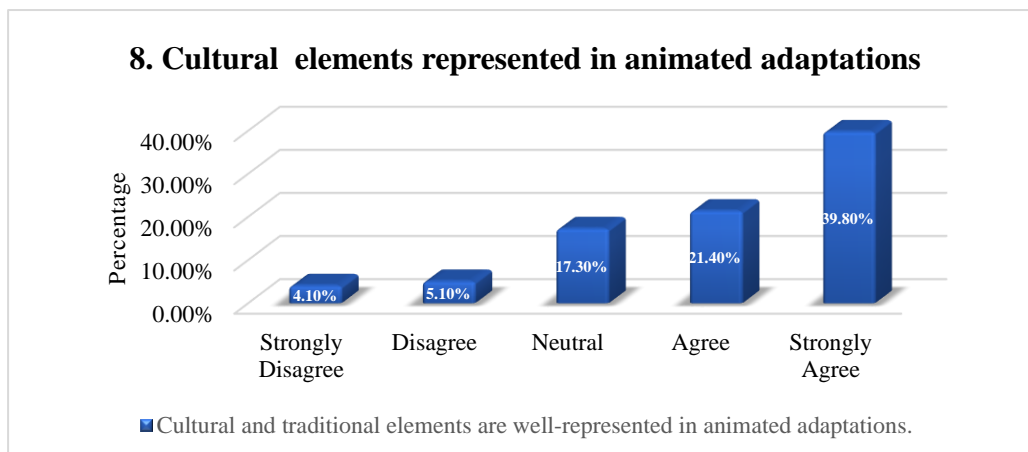
This is the analysis of the representation of cultural and traditional elements in animated videos.

Table 7

Cultural and traditional elements are well-represented in animated adaptations.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	8	4.1%
2 (Disagree)	10	5.1%
3 (Neutral)	34	17.3%
4 (Agree)	42	21.4%
5 (Strongly Agree)	78	39.8%

Figure 8



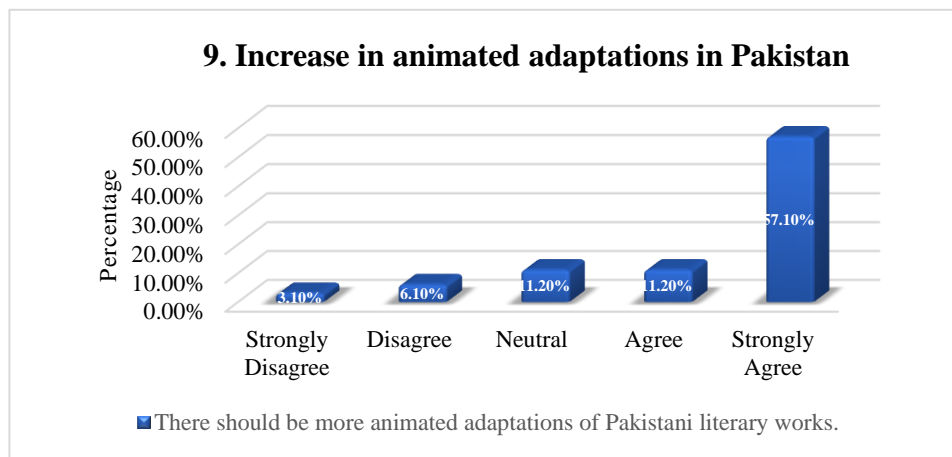
This is the analysis of public opinion regarding the creation of more animated adaptations of Pakistani literary content.

Table 8

There should be more animated adaptations of Pakistani literary works.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	6	3.1%
2 (Disagree)	12	6.1%
3 (Neutral)	22	11.2%
4 (Agree)	22	11.2%
5 (Strongly Agree)	112	57.1%

Figure 9



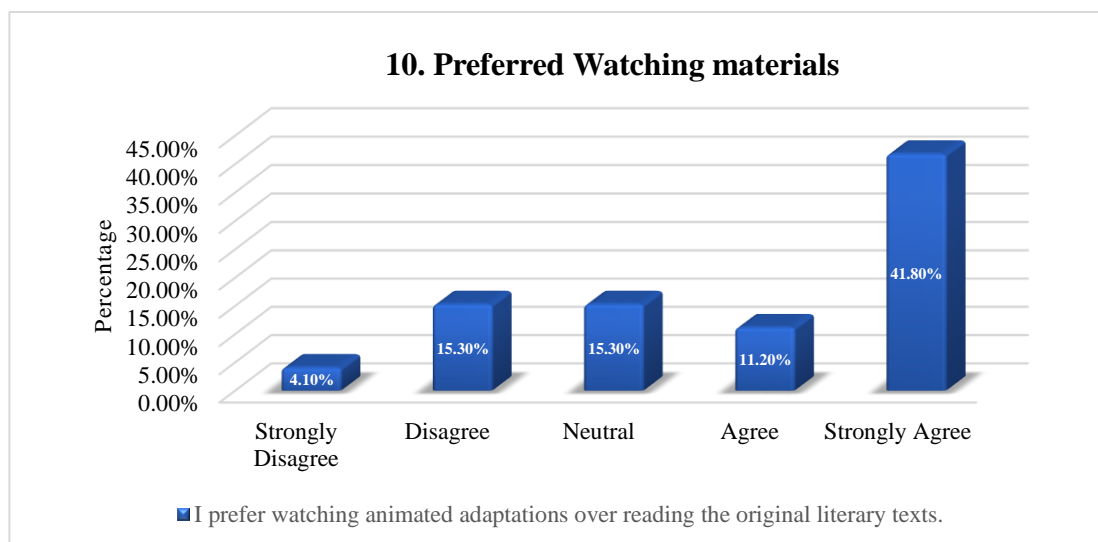
This is the analysis of public preference for watching animated adaptations over reading text.

Table 9

I prefer watching animated adaptations over reading the original literary texts.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	8	4.1%
2 (Disagree)	30	15.3%
3 (Neutral)	30	15.3%
4 (Agree)	22	11.2%
5 (Strongly Agree)	82	41.8%

Figure 10



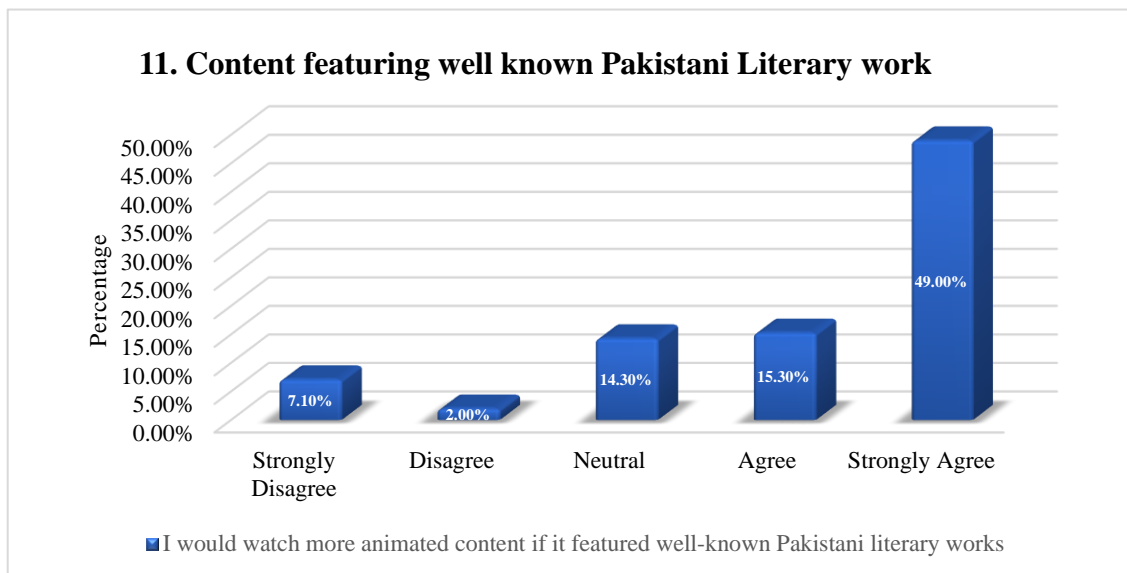
This is the analysis of respondents' liking of watching more animated adaptations of renowned Pakistani literary content.

Table 10

I would watch more animated content if it featured well-known Pakistani literary works.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	14	7.1%
2 (Disagree)	4	2.0%
3 (Neutral)	28	14.3%
4 (Agree)	30	15.3%
5 (Strongly Agree)	96	49.0%

Figure 11



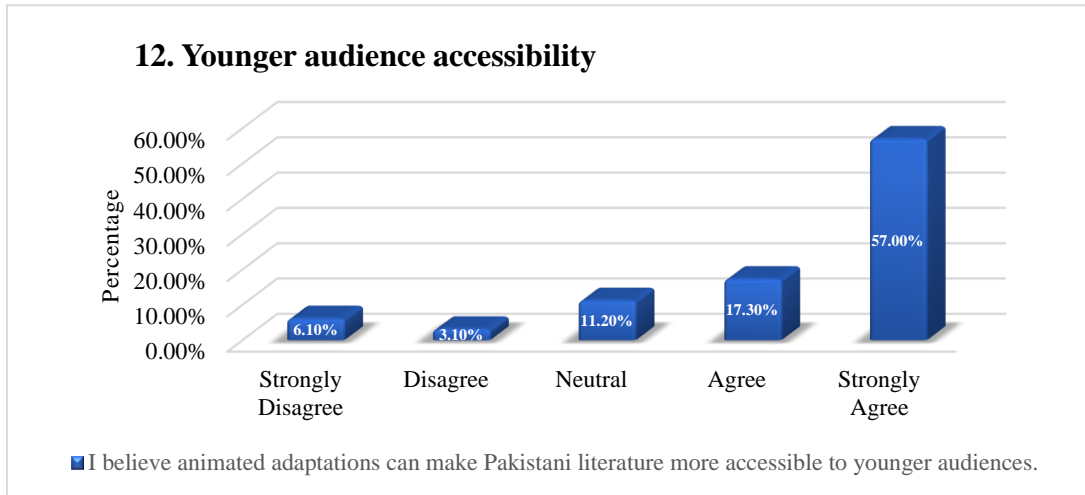
This is the analysis of the confidence level of respondents in the accessibility of Pakistani literature in animated video format.

Table 11

I believe animated adaptations can make Pakistani literature more accessible to younger audiences.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	12	6.1%
2 (Disagree)	6	3.1%
3 (Neutral)	22	11.2%
4 (Agree)	34	17.3%
5 (Strongly Agree)	98	57.0%

Figure 12



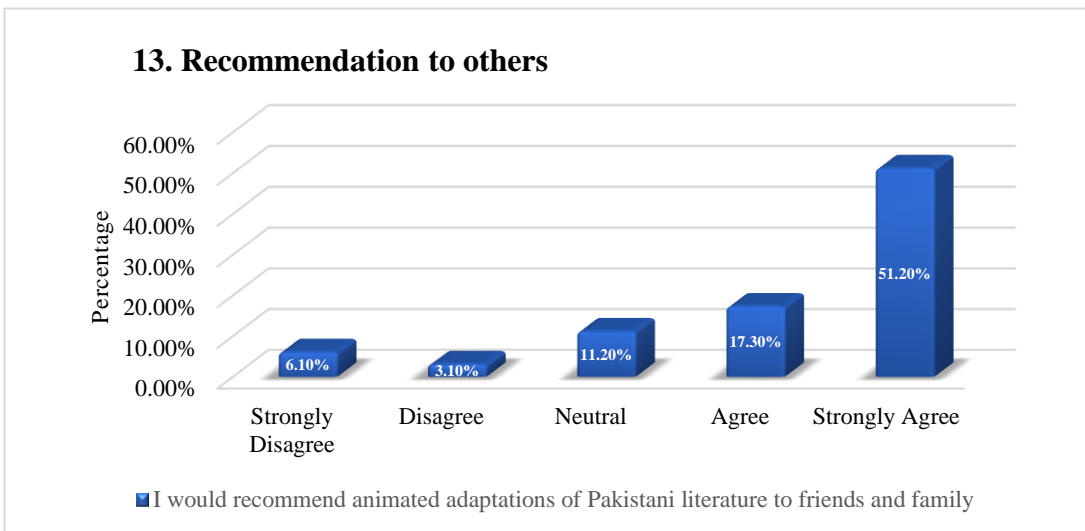
This is the analysis of the recommendation of Pakistani literary animated adaptations to friends and family.

Table 12

I would recommend animated adaptations of Pakistani literature to friends and family

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	12	6.1%
2 (Disagree)	6	3.1%
3 (Neutral)	22	11.2%
4 (Agree)	29	17.3%
5 (Strongly Agree)	88	51.2%

Figure 13



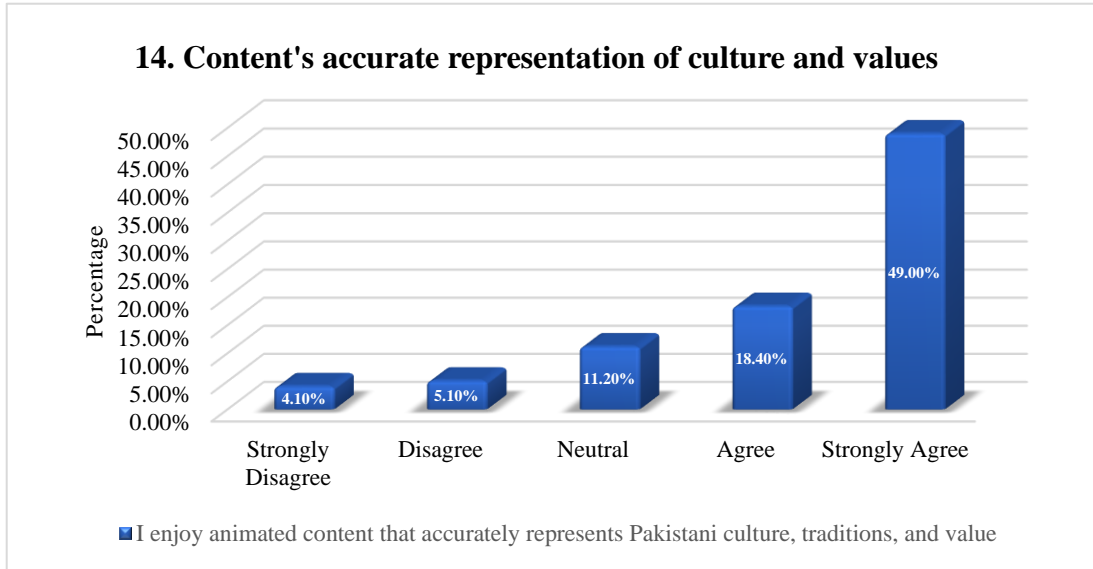
This is the analysis of the degree of enjoyment of Pakistani culture and values is done in animated videos.

Table 13

I enjoy animated content that accurately represents Pakistani culture, traditions, and values

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	8	4.1%
2 (Disagree)	10	5.1%
3 (Neutral)	22	11.2%
4 (Agree)	32	18.4%
5 (Strongly Agree)	84	49.0%

Figure 14



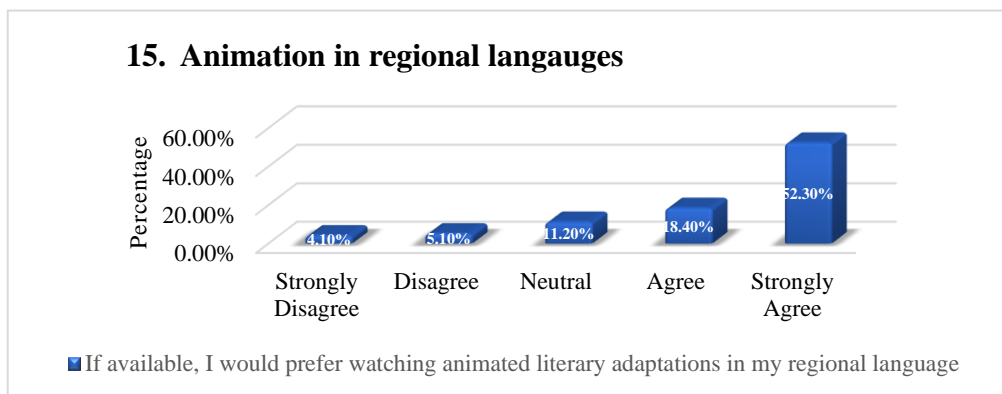
This is the analysis of the preference of respondents in watching animated videos in their regional language.

Table 14

If available, I would prefer watching animated literary adaptations in my regional language

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	6	4.1%
2 (Disagree)	9	5.1%
3 (Neutral)	16	11.2%
4 (Agree)	40	22.4%
5 (Strongly Agree)	89	52.3%

Figure 15



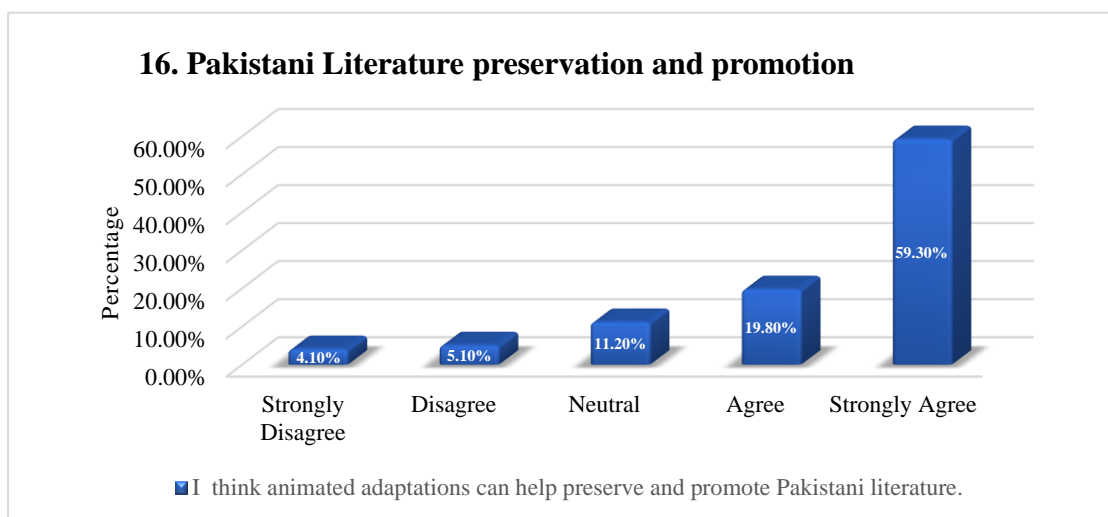
This is the analysis of the respondent's opinions regarding the preservation and promotion of Pakistani literature in animated format.

Table 15

I think animated adaptations can help preserve and promote Pakistani literature.

Response	Frequency	Percentage (%)
1 (Strongly Disagree)	8	4.1%
2 (Disagree)	10	5.1%
3 (Neutral)	22	11.6%
4 (Agree)	36	19.8%
5 (Strongly Agree)	102	59.3%

Figure 16



Discussion

The first question was about people’s awareness regarding the YouTube channel *Daastaan Saraye* and a very positive response, i.e. 67% was gathered, which means many people knew about it and viewed it. The second question elicited information about the content of videos. The responses show that 38% of the participants liked to view videos on Urdu poetry and Urdu short stories while few preferred other/regional languages. This likeness is a positive indication that Urdu Pakistani literary content is truly interesting and engaging for viewers. The third question was about the preferred format of storytelling and again it was heartening that 59% of respondents liked animated adaptations of Pakistani literary content as compared to reading books or viewing at theatres. The fourth question unfolds respondents’ views about the engaging quality of animated adaptations and again the responses were positive. 52% of respondents

strongly agreed with the engaging quality of videos and appreciated them. The fifth element regards animation’s ability to make complex literary themes easily understandable by the viewers, and 60% of the respondents acknowledged that it makes literature or literary theories easy and interesting.

The sixth question asked about the locally made animated video quality and roughly 60% of the respondents agreed about the good quality of videos that can easily compete with international animated videos. The seventh question was about viewers' interest in reading original literature after watching animated videos. 36% strongly agreed while 22% agreed to the fact that animated videos developed their interest in reading original Pakistani literature. The eighth question dealt with representation of culture and tradition in videos, and 39% strongly agreed while 21% agreed to better representation through videos. The ninth question asked about the views of people

regarding the creation of more animated adaptations of Pakistani literary content. 57% strongly agreed while 11% agreed which is again a very positive result. The tenth question was about people's preference for animated video content over textual content (reading of books). 41% strongly agreed and 11% agreed to watch animated adaptations of Pakistani literary content as compared to reading from books. The eleventh question elicited participants' opinions regarding more animated videos on well-known Pakistani literary masterpieces. 49% of the respondents strongly agreed and 15% agreed with viewing more animated videos on works of renowned Pakistani authors. So, all the responses are very positive and show the public's interest in animated video content.

The twelfth question showed the opinions of respondents about the accessibility of Pakistani literature to the young generation through the format of animated videos. The responses exhibit that 57% of participants strongly believed animation to be the right medium for making Pakistani literature more accessible to the young generation. The thirteenth question suggested the participants recommend/share animated videos based on Pakistani content to family and friends, upon which 51% strongly agreed to recommend and 17% agreed to recommend/share with family and acquaintances. The fourteenth question asked if participants enjoyed the animated content and the response was positive. 49% strongly agreed and 18% agreed that they enjoyed these videos that accurately represented Pakistani literary and cultural content. The fifteenth question relates to the idea if animated versions of literary content are available in viewers' regional language then would they like to view such videos, and the response was positive. 52.3% strongly agreed, while 22% agreed to watch animated adaptations in their local dialects or regional languages. The last question was about the participants' views about the preservation and promotion of Pakistani literature through animated adaptations. 59% of the respondents strongly agreed while 19% agreed that this format can help preserve and promote Pakistani literature.

The above analysis of the responses of participants has demonstrated that 172

respondents were mostly pleased to watch these adaptations and showed a very positive attitude towards the videos. They particularly liked Urdu short stories and poetry in animated form and even wanted to see such adaptations in their own regional languages. Their responses also testify to the fact that the young generation of Pakistan will easily access Pakistani literature through these videos and will become more aware of the literary gems of Pakistan. The participants believed that locally made videos can beautifully compete with international videos that are available on media channels. Most of the participants agreed that Pakistan's culture, literature, and traditions can be well represented, promoted, and preserved by creating animated adaptations.

Conclusion

This research study aimed to dig out the significance of animated adaptations of Pakistani literature, their popularity among viewers, viewers' perceptions of animated content, and their role in promoting and preserving Pakistan's literature. The results of the study have been really favorable and participants showed a very positive attitude towards these videos. The respondents not only liked and endorsed animated videos but strongly agreed to create more animated adaptations of Pakistani literary works. It has also become evident that young audiences take more interest in their native literature if it is available in animated format. From the responses, it can be safely inferred that the animation medium is gradually booming in Pakistan and people like to watch animated content. In the Western world, animation is a billion-dollar industry creating newer, richer, and fascinating content every year, but in Pakistan, little attention and finances are expended for this media genre. However, this study has shown that this media genre has great potential in Pakistan and it can easily gather a big audience, and good ratings by the people. The positive results of our study pave the way for more vehement endeavors in the future to push forward this medium, training more young hands to create videos and setting it up as a multi-million industry that creates enticing content, produces revenues, and preserves the literature and culture of Pakistan in a much striking, sophisticated, and refined way.

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