Nature Environment and Pollution Technology
An International Quarterly Scientific Journal

p-ISSN: 0972-6268
(Print copies up to 2016)
e-ISSN: 2395-3454

Vol. 23 | No. 1 | pp. 545-552 | 2024

Original Research Paper

https://doi.org/10.46488/NEPT.2024.v23i01.051

Open Access Journal

The Global Clothing Oversupply: An Emerging Environmental Crisis

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Nat. Env. & Poll. Tech.
Website: www.neptjournal.com

Received: 07-07-2023
Revised: 08-08-2023
Accepted: 21-08-2023

Key Words:
Fast fashion
Nature
Ecology
Ecological sustainability
Green economy
Sustaincentrism
Pollution

ABSTRACT

Fashion is a potent visual indicator of our times, almost a language that speaks for us and something popular or in style, a zeitgeist. Fashion, specifically fast fashion, has gained prominence in discussions about fashion, sustainability, and environmental awareness. The speed of the hedonic treadmills continues to increase exponentially, and the so-called fast fashion has won legions of young fans who can snap up relatively cheap clothes online, but the trend masks darker environmental problems. Concerns about the fashion industry's environmental impact have increased in recent years. This realization was prompted by accumulated evidence of a rise in clothing consumption due to greater availability and affordability. This shift has fostered not only heedless and hasty clothing consumption but also heedless and hasty clothing disposal. This article attempts to elucidate the relationship between humans and the environment. It also tries to incorporate the concepts of sustaincentrism and traceability to pave the way for sustainable development. This study employs an experimental survey method to ascertain consumers' perceptions of sustainable fashion and to assess the implications of their current purchasing behavior. The SPSS software is used to analyze the data's reliability, and regression analysis was employed to determine the fashion industry's environmental impact. The survey results indicate optimism for a rise in ethical business strategies and the adoption of sustainable approaches within the fashion industry, thereby establishing a green economy.

INTRODUCTION

In recent years, the fashion industry has received severe criticism for its lack of concern for social and environmental problems, which has heightened the issue of fashion's non-economic consequences to the forefront of public consciousness. Fashion, nested in a broader system, has been at odds with sustainability. Consciously or unconsciously, industrialization has intensified its octopus-like stranglehold on nature for human purposes. Gadamer postulates, "If we continue to pursue industrialization, to think of work only in terms of profit, and to turn our earth into one vast factory as we are doing at the moment, then we threaten the conditions of human life in both the biological sense and in the sense of specific human ideals [love, justice, charity, peace] even to the extremes of self-destruction" (Gadamer 2013).

Fashion is no longer a privileged realm accessible only to the wealthy. Today, 'fast fashion' is widely available, rapidly produced, globally promoted, and universally embraced. This brand-new fashion reality is centered on affordability, made possible by using inexpensive fabrics. The underpinning of the fashion market hinges on deception. It was fuelled by the fallacy that consumers demand fashion, whose fickle preferences force clothing manufacturers to respond swiftly to these changes. Once upon a time, worn-out, repaired, and mended garments were repurposed as dishcloths and oil rags. In nations with a high standard of living, it is increasingly common to purchase, discard, and replace upholstered furniture, footwear, and clothing with the most recent fashions.

We are currently clamoring to combat climate change and pondering sustainable fashion. Sustainable fashion emphasizes a holistic approach that encompasses the entire lifecycle of fashion products, from design and production to use and disposal, to minimize harm and maximize positive social and environmental results. Therefore, sustainable fashion is fashion that is produced, used, and consumed in a responsible, socially ethical, and economically viable manner.

When analyzing The Indian textile industry has a long history of textile production embarking antiquity. India is one of the largest garment producers in the globe. The clothing industry significantly contributes to the Indian economy and employs millions. Since 2000, the fast fashion industry has been rooted in the Indian textile industry. Until then,

the Indian mindset was characterized by few purchasing excursions. In the 2000s, global fashion firms devised a business strategy that created 52 'micro seasons' per year, meaning a new collection is instigated weekly. Since then, the term 'fast fashion' has been used, especially for these global brands, to refer to the quick pace of fashion consumption spurred by the volume of new garments introduced to the market. According to the Indian Textile Journal, "In India, more than 1 million tonnes of textiles are thrown away every year, most of this coming from household sources. Textiles make up about 3% of the weight of a household bin. Textile waste is also the third largest source of municipal solid waste in India." (quoted in Lopes 2021)

The fashion industry thus contributes to environmental devastation to a certain extent; therefore, it is essential to investigate the fashion industry's problems and possible solutions. This article attempts to elaborate on the entanglements between humans and the environment and presents two opposing concepts: greenwashing and green economy. The article further investigates the viability of the term's traceability and sustaincentric in accelerating sustainable development. There is no getting away from dressing up because it has become a necessary element of daily life and is seen as an expression of one's personality.

The Glut of Fast Fashion: An Overview

The fashion industry has existed for centuries, fostering individuality and allowing people to express themselves and convey cultural stories through their attire. However, the industry, particularly fast fashion, contributes to numerous environmental, social, and economic issues. Due to its production and marketing strategies, it has been accused of not taking sufficient responsibility for its actions toward resolving environmental problems and issues of overconsumption of natural resources. A great deal of evidence has accumulated over the years to demonstrate the industry's catastrophic effects on the environment. There have been discussions in the fashion community about adopting new materials and economic models to reduce the environmental impact of fashion production, operations, utilization, and disposal (Brooks et al. 2017).

According to Rosenthal (2007), clothing can be distinctly divided into low-end, mass-market, and high-end items based on price, brand, and quality; however, the distinction between a skirt that costs $10 and one that costs $200 is now nearly indistinguishable. Items that appear upscale in design, brand, and quality can be purchased for less than the cost of a sandwich. As a result, in many locations, inexpensive, readily disposable clothing has replaced hand-me-downs and more durable garments as the primary source of clothing. Fashion traders are enticing customers to visit their stores frequently by marketing the idea of limited goods collections by nurturing the idea of "Here Today, Gone Tomorrow." This indicates a shortened life cycle and higher profit margins from the sale of merchandise that sells quickly, avoiding the markdown process (Sydney 2008).

In the article titled "Environmental Prospects for Mixed Textile Recycling in Sweden," global per capita apparel production increased from 5.9 kg to 13 kg per year between 1975 and 2018. Similarly, the estimated annual global consumption of apparel has increased to 62 million tonnes and is expected to reach 102 million tonnes by 2030. As a result, fashion firms now generate about twice as many clothes as they did before the year 2000 (Peters et al. 2019). Fast fashion is a business strategy based on giving consumers frequent novelty in the form of reasonably priced, trend-driven products. It has emerged as a result of the drastically rising textile production and fashion consumption. Instilling a sense of urgency when purchasing, fast fashion relies on frequent buying and impulsive purchases. Due to its consistent growth, higher profits than more conventional fashion retail, and the arrival of novel competitors like internet retailers, who can provide better agility and more regular delivery of new products, this business model has proven to be incredibly successful. (Anguelov 2015). The fast-fashion model is facilitated by the phenomenon of purchasing more items and donning them less frequently, which is exacerbated by low prices. The average American consumer purchases a new set of apparel every 5.5 days (MacArthur 2019).

According to Weinzettel and Pfister, cotton cultivation accounts for 87% and 93% of the total water consumption in the production of a T-shirt and a pair of jeans, respectively. Of all the fashion fibers, cotton has the biggest water footprint. Since 44% of cotton is cultivated for export, Cotton cultivation has an impact on local water use that is fuelled in part by worldwide demand. Using trade relations as a mirage, the EU consumes water from the Aral Sea for cotton production, which results in 20% water loss (Weinzettel & Pfister 2019)

When viewed in the context of the Indian fashion industry, the situation is strikingly similar. In India, 7800 kilotons of textile waste are accumulated annually. The majority of India's textile waste, approximately 51%, comes from Indian consumers - post-consumer waste - followed by factory waste and offcuts - pre-consumer waste - and imported waste, which contributes the remaining 7%. India's textile waste accounts for 8.5% of the global whole; only 59% of India's textile waste is reintroduced into the garment industry through reuse and recycling, and only a small portion returns to the global supply chain (Quest Impact Design Studio 2022).

MATERIALS AND METHODS

This article employs both Descriptive Research Design and Experimental Survey Research. The survey uses a snowball sampling technique. The reliability of the data is analyzed using Statistical Package of Social Sciences (SPSS) version 20. In SPSS, correlation and regression are two of the most frequently employed tests for data analysis. This article analyzed data using a regression test to find the relationship between fast fashion and its repercussions on the environment. The primary objective is to collect voluminous survey data to characterise how a representative sample of individuals perceive and interact with the fashion industry and determine what promotes sustainability in the industry. To pave the way for sustainable development, the research attempts to incorporate the concepts of sustaincentrism and traceability. This paper also attempts to argue that negative externalities at each stage of the fast fashion supply chain have imposed enormous ecological stress and created a global environmental justice dilemma. As we stand at the crossroads of ecocide, this paper also aims to revitalize the fashion surplus through the lens of ecological sustainability and rekindle the concept of a green economy.

Fashion and Environment

Fashion is a powerful visual indicator of our times, almost a language that speaks for us, or something popular or in style, a zeitgeist. Style is distinct from fashion in that what is prevalent today may no longer be so tomorrow. When a critical mass of the market reflects on what is fashionable and current in a time-sensitive manner, that product becomes fashionable. Everything depends on differing preferences. However, consumers do not change their initial opinions regarding what is fashionable. The fashion trendsetters, who have always been industry insiders, sustain the changing cycle. The fashion industry, not its consumers, determines the prevailing style. Therefore, fashion sales are driven by retailers rather than by consumers. Fast fashion has been a popular market segment with enviable growth. Fast fashion refers to "cheaply produced and priced garments that copy the latest catwalk styles and get pumped quickly through stores to maximize on current trends" (Maiti 2022). The COVID-19 pandemic completely halted the fashion industry. Now that the world is expanding, we want to dress up again for socializing and traveling. However, now is an excellent time to consider the repercussions of our apparel decisions, having lived a constrained and simpler lifestyle during COVID-19.

Today, 80 billion apparel items are produced annually, nearly 400% more than twenty years ago. The speed of hedonic treadmills continues to increase exponentially, and so-called fast fashion has gained legions of young fans who can purchase inexpensive clothing online. However, the trend conceals deeper environmental issues. According to the State fashion report, one in three young women considers once-or-twice-worn apparel outdated. In addition to the logistical issue of ineffective environmental practices regarding land use, water contamination, and carbon ejections, there is a genuine systemic attitude of 'want' to be reflected in consumer markets. This may result in a decline in the perceived value of clothing in the eyes of consumers, as affordable clothing and new fashion trends entice and persuade consumers to seek out more. The standard practice of fast fashion retailers is to adopt celebrity fashion trends to mass-produce and sell significantly less expensive fast fashion clothing, which is produced at unprecedented speed to meet consumer demand. This type of embezzlement occurs frequently among independent designers.

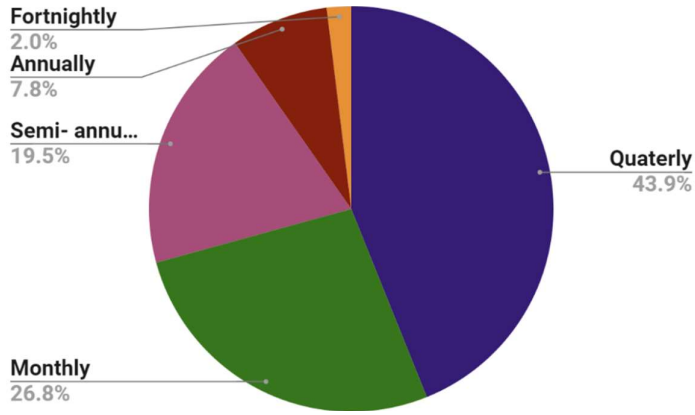
Today's fashion market is highly competitive, and the constant need to 'refresh' product ranges means that there is an inevitable move by many retailers to extend the number of 'seasons,' that is, the frequency with which the entire merchandise within the store is changed. With the emergence of small collections of merchandise, fashion retailers are encouraging consumers to visit their stores more frequently with the idea of 'Here Today, Gone Tomorrow.' This indicates a shorter life cycle and higher profit margins from the sale of fast-selling merchandise, skipping the markdown process altogether (Sydney 2008).

Environmental Impacts

To assess the environmental effects of fast fashion, a survey was conducted as part of the research. The sample considered for participation in this survey comprised 205 respondents between the ages of 18 and 65, with samples selected based on convenience. The geographic scope of the investigation is limited to customers and brands in South India. An infinite population was drawn from the population pool for a basic random cross-sectional sample. The responses were collected regardless of gender or profession. To make the survey more compatible, it was conducted via Google Forms. The respondents include college students, researchers, and professionals from various fields.

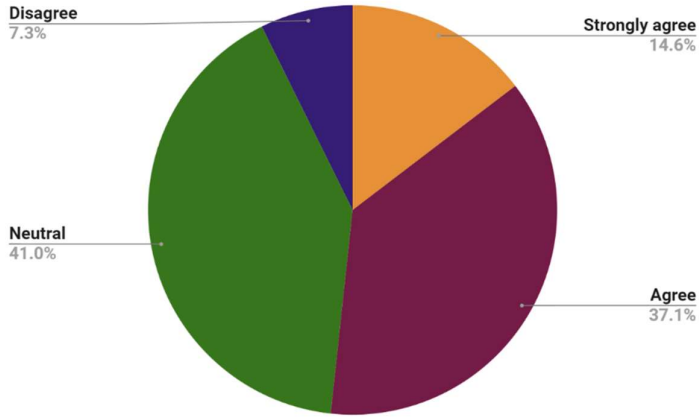
The graph below (Fig. 1) depicts the purchasing frequency of consumers throughout the year. Reviewing the pie chart reveals that more than 50% of individuals typically purchase apparel within a six-month window, and more than 40% do so within a three-month window. This statistic also demonstrates the frequency with which we engage in compulsive purchasing, and this behavior causes environmental damage.

To determine whether respondents favor eco-friendly clothing brands, we received various responses indicating



Source: Author

Fig. 1: Frequency of buying clothes.



Source: Author

Fig. 2: Preference for eco-friendly clothing brands.

that over 51% of respondents prefer eco-friendly clothing brands. The other half of the population is entirely apathetic toward eco-friendly brands (Fig. 2).

While throwing light on the repercussions of fast fashion on our nature the most perennial among them was its reverberations in polluting the water sources. The garment industry is the second-largest consumer of water and polluter of water globally. "It consumes one-tenth of the water used industrially to run factories and clean products. It takes 10,000 liters of water to produce 1 kg of cotton or approximately 3,000 liters of water for one cotton shirt" (Le 2020).

This procedure generates approximately 20% of the wastewater, ultimately ending up in our oceans. Unfortunately, this untreated wastewater is exceptionally hazardous, and in many cases, it cannot be made secure. In addition to exacerbating water scarcity, the garment industry affects local water supplies by generating effluents. As some industrial chemicals are toxic, improperly treated wastewater penetrating the local groundwater may deteriorate the ecosystem. While taking into account Cambodia's case, "the fashion industry, which is responsible for 88% of all industrial manufacturing (as of 2008), has caused an estimated 60% of water pollution and 34% of chemical pollution" (Anguelov 2015).

Synthetic materials are the primary culprits that cause plastic microfibers to enter our oceans. To be exact, approximately 35% of all microplastics are from these synthetic materials. To further lower the price, producers turn to materials that may be of low quality. For example, many of the fibers are made of polyester, consisting of plastic, and tend to release far more carbon emissions than cotton (Le 2020).

As we consider, the introduction of viscose rayon as an alternative to cotton production in the 1890s accelerated carbon emissions and the use of chemicals in its production.

The high carbon footprint of the fashion industry results from its high energy consumption, which is affected by the energy source. For instance, "in China, textile manufacturing depends on coal-based energy and, as a result, 40% more carbon footprint than textiles made in Turkey or Europe. High energy demands and CO_2 emissions are associated with textile manufacturing and consumer use (namely, laundering), as well as shipping when air freight is used" (Peters et al. 2019). "However, in the garment life cycle, energy use and CO_2 emission are highest during initial fiber extraction, especially for synthetic fibers, such as acrylics, as they originate from fossil fuels" (Munasinghe et al. 2016). As there is a consumer temperament that well-known apparels are produced in foreign countries. As a result of the processing and transportation of raw materials from one country to another using various methods, more non-recyclable plastics and cardboard boxes are produced.

While contemplating ecological sustainability in the fashion industry, we must identify the circumstances that impede sustainable development. To promote sustainable development in the fashion industry, we must consider second-hand stores or thrift shops in our current environment. The opinion of consumers regarding thrift stores is displayed in Table 1.

The table illustrates the association between the preference for thrift stores and other independent variables. This table makes it abundantly evident that the values are statistically significant (<0.05) or that the dependent variable is related to the independent variables. The significance of the values demonstrates that current fashion trends and celebrity models influence consumers to purchase a more significant proportion of novel products and are hesitant to purchase used clothing.

According to the data in Table 2, celebrity fashion and the newest fashion industry trends prompted consumers to make more purchases without considering the environmental impact. According to them, fast fashion is environmentally damaging. Ironically, more than half of consumers are unconcerned about the environmental impact of the apparel they purchase despite being aware that it hurts the environment.

The effects of fast fashion on the environment are illustrated in Table 3. As demonstrated, a value of less than 0.05 indicates that one's attire influences how others perceive them and contributes to environmental degradation. The way we dress and the variety we add to our wardrobes to appear fashionable and alluring to others contribute to environmental degradation.

In recent decades, there has been a meteoric rise in textile consumption. Even though it may benefit the economy, more waste is being disposed of in landfills. As low-quality clothing deteriorates after just a few launderings, the demand for new clothing increases. According to Frost, the globe consumes approximately 80 quadrillion new apparel items annually, fourfold the amount consumed just two decades ago (Frost 2019). This indicates that humans are producing

Table 1: Regression variable for DV1 and IVs

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std. Error	Beta		
(Constant)	1.556	0.536		2.902	0.004
What is your preferred shopping mode for clothing?	0.304	0.135	0.176	2.252	0.026
I keep up with the latest fashion trends in clothing	0.270	0.118	0.198	2.287	0.024
Celebrities' and models' fashion sense influences your choice of apparel.	0.232	0.101	0.208	2.301	0.023

a. Dependent Variable: I prefer thrift stores for clothing (Second-hand clothing).

Table 2: Regression variable for DV2 and IVs.

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	2.201	0.530		4.154	0.000
I keep up with the latest fashion trends in clothing.	0.212	0.117	0.164	1.814	0.072
Celebrities' and models' fashion sense influences your choice of apparel.	0.136	0.100	0.130	1.368	0.174

a. Dependent Variable: When you shop, do you contemplate the effects of your actions on the environment?

Table 3: Regression variable for DV3 and IVs.

`	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	1.731	.410		4.224	0.000
The way you dress influences how other people perceive you	0.108	0.077	0.125	1.403	0.163

a. Dependent Variable: Fast fashion affects the environment.

more textile debris than ever before. Savannah Rags, one of the recycling industries in Nottingham, England, noted that only 25% of the garments brought to the facility are recycled.

In comparison, the remaining 75% are sent to landfills in Africa, Finland, and other developing nations. When we travel through third-world countries, particularly Africa, the industrialized West, which has garnered the benefits of modernization, is compelled to pause or reflect. Every year, developed countries dump 300,000 tonnes of post-consumer waste in these nations, leading to landfills and making it the fastest-growing waste category worldwide. It is appraised that by 2050, global clothing will end up more than triple.

In addition to producing waste, the fashion industry also misleads consumers through greenwashing. Greenwashing has increased green skepticism and would mislead consumers about the environmental strategies followed by a company or the environmental benefits of a product or service. Greenwashing convinces consumers that a company's products are environmentally friendly and deceives customers who favor sustainable fashion brands into purchasing the company's products. The most prevalent form of greenwashing is the use of environmental imagery, deceptive labels, language, and concealed trade-offs, in which a company emphasizes any one sustainable aspect of a product while engaging in environmentally destructive actions.

Sustainability and Fast Fashion

Sustainability, as defined by the Brundtland World Commission on Environment and Development (UN 1987), is a development that "(meets) the needs of the present without compromising the ability of future generations to meet their own needs" (Sustainability). According to the 'Triple Bottom Line (TBL)' of sustainability, sustainable practices are evaluated from three perspectives, namely environmental, economic, and social. According to Gladwin's technocentric perspective, as mentioned in the article "Shifting paradigms for sustainable development: Implications for management theory and research," the economy is a confined, nature-isolated system in which only industrial and familial exchanges of value occur. Human desires are limitless, and as a result, the ideal of a happy existence is prevalent. As anticipated by the optimal economic framework of laissez-faire capitalism, individuals, therefore, act to maximize their utility. According to the ethics of ethnocentrism, more growth is not merely desirable but the ideal of all conceivable worlds. Sustaincentrism emphasizes the coexistence of humans and nature, the importance of satisfying non-material demands through non-material means, and a reduction in materialistic attitudes. In sustaincentrism, where ethics, economics, and ecology are all intertwined, ecological and social externalities are internalized. Sustaincentrism, which combines ecocentrism with practical socio-economic considerations, emphasizes the interconnectedness of cause and effect and holds that all human values are contingent on a sustainable ecological, economic, and social environment (Gladwin et al. 1995).

In recent years, consumer ethics has played a substantial role in addressing the "throwaway culture." Ethical consumers take into account the effects of a product's consumption on the environment, humans, and animals (Barnett et al. 2005). Although ethical customers are concerned with environmentally friendly products and practices, many customers have yet to execute these methods for certain commodities, according to research (Harrison et al. 2005, Carrigan & Attalla 2005). Herein arose the need for a new set of problem-solving strategies, one of which is sustaincentrism. In the fashion industry, we analyze fast and slow fashion through their respective conceptual frameworks and outline the key elements of a sustaincentric perspective. According to an anthropocentric hierarchy with human beings at the apex, humans believe in the right to subjugate nature for their own needs. This viewpoint assumes that there is no need to concern future generations and resource availability and that nature is only an instrumental and economically quantifiable one —a resource to be exploited. Green production is another concept that aligns with the sustaincentrism philosophy. Vachon & Klassen (2008) noted that green production exercises can assist businesses in achieving the economic benefits of a more extensive consumer base and gaining a competitive advantage.

Traceability is an equally important concept in the fashion industry alongside sustainability. In reference to the fashion industry, traceability facilitates transparency. In the 1980s,

the food industry witnessed the introduction of traceability. This technique can also be applied to the textile industry to create a greener environment and a more sustainable future. Traceability in relation to the fashion industry paves the way for transparency, which informs customers about the environmental ramifications of clothing and manufacturing as well as the working conditions in various units of garment industries. The entire clothing production process needs to be traceable by the public for better clarity, which could increase demand for ethically produced goods while diminishing the appeal of those produced under questionable conditions.

From the perspective of Indian fashion, there is a clear connection between natural fibers and ethical, ecological textile production. Natural fibers are prevalent in India and were regarded as the foundation of the Indian textile industry despite competition from synthetic alternatives. Natural fiber composites have numerous applications in the building, construction, packaging, textile, and furniture industries. Cotton, silk, jute, wool, and linen are among the numerous natural fibers that hold enormous potential for Indian agriculture.

In recent years, the terms 'sustainable' and 'organic' have gained popularity in India's fashion industry. Consequently, many companies have pledged to be entirely organic and use only natural fibers. Growing environmental concerns, which India's increasingly dangerous COVID-19 outbreak has aggravated, are encouraging veteran Indian designers like Rohit Bal, Rajesh Prasad Singh, and Ritu Kumar to revive forgotten regional weaves, support artisan communities, and utilize eco-friendly materials. The natural hand-spun fabrics used by Delhi-based designer Gautam Gupta are made from bananas, bamboo, coffee beans, and natural silks. Pero Recycle and Pero Upcycle, two new labels by the designer Aneeth Arora, are devoted to environmental protection. In addition to the Handloom and Handicrafts Development Programme and the Sustainable Fashion and Indian Textiles (SUIT) initiative, the Indian government has devised several programs to promote sustainable fashion. These programs aim to promote the production of eco-friendly textiles and the development of sustainable fashion enterprises. By embracing natural fibers, India's fashion is progressively becoming more egalitarian and environmentally responsible. These novel ideas unwrap the idea of a green economy, which endeavors to mitigate environmental risks and ecological scarcities. UNEP has defined the green economy as "one that improves human well-being and social equity while significantly reducing environmental risks and ecological scarcities. It is low carbon, resource efficient, and socially inclusive" (UNEP 2011).

Also, at the consumer level, we can prevent infringement by altering our perception of overproduced clothing and clothing brands. If you can afford to go on frequent shopping sprees, rather than purchasing large quantities of clothing from fashion brands, purchase your clothing from reputable retailers. Sewing is another way to combat fast fashion. Sewing was an ordinary skill our generation no longer seems to possess. Our ancestors sewed holes and buttons rather than discarding their clothing, which is not a novel concept. There are viable alternatives to viscose, such as cellulosic fibers, that are more environmentally friendly. In Finland, a company known as Spinnova has converted fibers from wood into recyclable fibers without involving chemical components such as caustic soda, carbon disulfide, and sodium hydroxide, which are typically detected in viscose (Le 2020). Spiders' web weaving inspired the application of this technique to wood fiber material. It consumes relatively little amount of water compared to the production of cotton fabrics. This strategy would ensure non-toxic because it employs reusable fibers and provides evidence that procuring sustainability is feasible for many other businesses. A second option for this is a second-hand store. There are second-hand retailers all over the world. Many websites and apps also offer a vast selection of pre-owned apparel, ranging from inexpensive to branded items.

CONCLUSION

The fashion industry has a long way to go regarding sustainable fashion. However, it progresses as more businesses and consumers adopt environmentally responsible products and purchasing practices. Numerous new strategies are being presented, and support is being provided for sustainable fashion, ranging from small fair-trade businesses to industry leaders. The collected data indicate optimism for a rise in ethical business strategies and the adoption of sustainable approaches and practices in the industry, as indicated by the results of the survey. It is possible to discern a company's direction and priorities by investigating where and how sustainability fits into the larger corporate structure. It is essential to remember that there is no one-size-fits-all structure; each company must tailor its strategies to what makes the most sense given its business model, organizational structure, available resources, and level of sustainability integration.

The most effective method for combating fast fashion is discouraging these fashion companies from overproducing. For this reason, consumers must reconsider the impact of their growing clothing demand. Therefore, we cannot merely blame the fashion industry for its disregard for the environment; it is also the customers' responsibility to promote sustainability and protect the environment. Customers must view fashion as a utilitarian product

rather than an amusement, and they must be willing to pay higher costs that reflect the environmental reverberation of fashion. As with this soiled linen, we may not immediately observe the effects, but they will eventually suffocate us. By emphasizing a greener wardrobe and purchasing fewer, more cost-effective classics that endure the test of time and fashion, it is possible to impact society significantly. As our planet continues to deteriorate, we are learning to purchase, use, and discard items with greater care merely because Planet B does not exist. We must consider the diversity of our wardrobes, and our instant gratification is at the expense of the environment. A sustainable lifestyle is not an option; it is a requirement.

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