

CONSTRUCTION OF WOMEN IN POPULAR PUNJABI MUSIC

Dr. Vaishali Kapoor*

Associate Professor, Department of Journalism and Mass Communication, Manipal University Jaipur, Rajasthan, India, vaishali.kapoor@jaipur.manipal.edu

Abstract

The depiction of women in popular Punjabi music has undergone tremendous change throughout the years, which is reflective of greater socioeconomic shifts and the ongoing dynamics of culture. The purpose of this research is to investigate the portrayal of women in modern Punjabi music by studying lyrics, music videos, and the reactions of the general audience. Objectification, empowerment, and the contrast between old and contemporary ideals are some of the topics that are investigated. The most important findings suggest that although there are songs that maintain old gender stereotypes by depicting women predominantly in roles of subservience or as objects of male desire, there is a growing trend of songs that praise female freedom, strength, and originality. This dichotomy brings to light a cultural change in which contemporary influences question the patriarchal standards that have been in place for a long time. The research follows a mixed-method approach, which consists of conducting qualitative interviews with industry professionals and customers in addition to doing quantitative content analysis of popular songs. In addition to this, it examines the role that social media plays in the formation and reinforcement of these narratives. In general, the findings of the research highlight the complexity of female representation in Punjabi music, pointing to features that are both progressive and regressive. Within the context of Punjabi society, it is necessary to have a more nuanced knowledge of the ways in which popular culture impacts and reflects gender views.

Keywords: Gender Construction, Punjabi Music, Lyrics, YouTube, objectification.

Introduction

From depicting women from male perspectives (the "male gaze") to glorifying the virtue and decency of Sita-like heroines, the Indian media has long been held responsible for perpetuating harmful gender stereotypes. Films and television have prominently featured women from a patriarchal standpoint.

Popular portrayals of genders and their function in reinforcing prevailing gender beliefs have been areas of particular focus for feminist theorists since the 1970s as they have endeavored to comprehend the phenomenon of women's devaluation in patriarchal society.

The question of whether media characters have an impact on society and if viewers strive to emulate them has been a hot topic since the debut of films like *Animal* and *Kabir Singh*. How women should be shown is a huge challenge in a world when the general public views material on digital platforms like YouTube and over-the-top (OTT) with tremendous curiosity. Punjabi music videos that have gained popularity often feature the exploitation and enslavement of women. With an emphasis on modernism, urbanization, and individualism, Punjabi music has developed beyond its traditional folk origins to incorporate elements of modern and worldwide music. Changes in the portrayal and treatment of women within the genre have resulted from these transitions. Because of the importance of gender, identity, and

cultural change within the Punjabi community, it is both culturally and socially pertinent and urgent to conduct a thorough study of the representation of women in popular Punjabi music. Scholars have poured over music and other forms of media's portrayal of women. Visual media often present women in an objectifying light, as highlighted by Mulvey's (1975) idea of the "male gaze" in cinematic theory. The analysis of women in Punjabi music videos and lyrics requires these frameworks since the visual and lyrical content frequently blends to form strong gendered narratives.

A society's values, beliefs, and very identity may be molded by its popular music. Punjabi music has a huge impact on the lives of women all over the world, because to its tremendous popularity in India and the large Punjabi diaspora. Punjabi music, with its infectious melodies and pulsating rhythms, frequently mirrors and reinforces larger social and cultural themes through the portrayal of female characters. Examining the themes, storylines, and representations that arise in popular Punjabi music, this essay explores the portrayal of women and its consequences for gender attitudes in Punjabi culture.

Objectives

- Analyze the lyrical content of popular Punjabi songs to identify common themes and narratives related to women.
- Investigate the visual representations of women in Punjabi music videos, identifying recurring imagery and physical characteristics of female models.
- To compare the songs by men and women artists to explore the differences.
- To explore the role and agency of women present in the videos as well as any other notable trends.
- To Propose Recommendations for Positive Change: Based on the findings, develop a set of recommendations that can encourage a more diverse and empowering portrayal of women in Punjabi music.

Methodology

For the purpose of this study, the Punjabi music videos that had the most views on YouTube in 2023 will be analyzed, and codes will be assigned to both the gender of the vocalists and the topics that are included in the final product. Analyzing the material will be the approach taken. For the purpose of this study, the keyword "most viewed Punjabi songs" will be searched for on the online publishing platform YouTube in the year 2023. We will do an analysis of the top ten Punjabi songs that have had the most views over the course of the year in order to determine and code the gender of the singer, songwriter, and director of the music video. The coding for the various depictions of women in the videos will be done with regard to their physical characteristics and look. The narrative will investigate such topics as whether or not there are women there, the physical qualities of those ladies, and the roles that they play in the film.

Description

‘Mass media has been regarded as “effective and powerful ideological institutions” that is capable of establishing consent amongst the people by means of “internalized assumptions, self-censorship and without overt coercion’ (Chomsky, 1988).

It is via the inclusion and removal of details that pop culture makes a contribution to social construction. Pop culture reveals to us what is considered to be normal and what is considered

to be abnormal, as well as what is desirable and what is unwanted (Trier- bieniek& leavy, 2014). It is via the inclusion and removal of details that pop culture makes a contribution to social construction. Pop culture reveals to us what is considered to be normal and what is considered to be abnormal, as well as what is desirable and what is unwanted (Airoldi, Beraldo & Gandini, 2016).

Simone de Beauvoir (1949) examined the concept of a woman who is little more than a womb and an ovary. She asserts that "she is a female," and that this one phrase is sufficient to characterize her. However, the word "female" in the tongue of a guy "sounds like an insult," which is a source of despondency. Because of this, it is clear that there is antagonism, which results in hatred toward females.

Women have long desired to have a role in society that is equal to that of males, and in order to achieve this goal, the feminist movement has put in a lot of effort and constantly battled. In the context of India, women have worked hard to earn respect and dignity for their roles as mothers and members of the family who care for their children. However, when it comes to equality, our patriarchal society only fails to meet the expectations of women. It was disappointing for women to see that the mainstream media did not live up to their expectations of gender equality and representation, regardless of whether they were watching films or television.

Victorian writer Oscar Wilde (1891) when he made the contentious comment that life imitates art rather than the other way around, he was not far from the realization of the reality. As a kind of representation, art has the power to shape the attitudes, perceptions, behaviors, and values of a society. In order to shed light on the intricate relationship that exists between culture, music, and gender dynamics, the purpose of this research is to give a full knowledge of the creation of women in popular Punjabi music. We will be able to contribute to a depiction of women in Punjabi music that is more inclusive, respectful, and powerful if we are successful in reaching these objectives. In addition, we will be able to provide insightful information to various musicians, academics, and members of the whole community.

It has been discovered that Bollywood music commonly portrays women in a manner that is materialistic, manipulative, and sexually promiscuous, and that they exist purely for the intent of the male gaze. In many cases, these dehumanizing stereotypes are coupled by the glorification of toxic masculinity, which includes the use of weapons and acts of violence (Adhagale 2023).

It has been a long-standing argument among feminist researchers that popular culture plays a significant part in the process of establishing prevailing gender beliefs within a community. Misogynistic attitudes that are perpetuated in Punjabi music have the ability to mainstream and perpetuate gender-based discrimination and violence within the Punjabi community and beyond. This is a problem that has to be addressed promptly. Furthermore, the research sheds light on the intricate dynamics that are at play, wherein women themselves may internalize and even engage in the performance of these limited feminine identities. This is demonstrated by the author's own personal experience. This demonstrates the pervasiveness of patriarchal ideals and draws attention to the necessity of adopting a diverse strategy in order to solve the problem. Honey Singh, Hardy Sandhu, and Mankirt Aulakh are among the top singers who have contributed to the creation of a large number of songs in which women are praised for their physical characteristics, such as their long hair and their small waist. These kinds of songs

establish beauty ideals in society that are not realistic. The successful portrayal of femininity offers masculine acceptance and reinforcement to women, but it also places them in a submissive position within a hierarchy of gender. On the other hand, it results in the objectification of women and the dominance of males. Artists have attempted to justify these problematic depictions by stating that they are merely catering to the preferences of their audience. According to reports, listeners are resistant to songs that do not comply to these sexist clichés. On the other hand, the findings of this research call into question the idea that these portrayals are either harmless or unimportant. It is impossible to overlook the impact that popular culture and the media have on the attitudes and behaviors of members of society. Protests have been voiced on occasion against the use of obscene language and the devaluation of women in Punjabi music. Additionally, the necessity of holding the top performers accountable for this has been emphasized. (Kumar, 2012).

Punjabi music, which has its origins in traditional folk music, has seen substantial development over the course of several decades, incorporating aspects of traditional music with influences from the modern era (Manuel, 1993). As a result of this evolution, not only has its worldwide reach increased, but it has also introduced a wide variety of subject material, including the inclusion of depictions of women. Through the course of history, Punjabi folk songs have portrayed women in a variety of positions, ranging from the idealized beloved to the loving mother. These depictions are a reflection of the cultural environment common in rural Punjab (Gill, 1997). On the other hand, the contemporary Punjabi music scene, which is controlled by the commercial music business, frequently presents women through a lens that places an emphasis on their physical attractiveness and romantic desirability, which is in line with the tendencies that are prevalent in global pop culture (Kaur, 2015).

The patriarchal system that exists in our culture is pervasive, and it establishes distinct moral standards for men and women. At all times, it is expected of women that they would adhere to morals and ethics. Since the Nirbhaya case in 2012, there have been several instances of violence against women; yet, it is a widespread practice that women are held responsible for circumstances of this nature. Take, for example, the Nirbhaya case, in which a great many of people believed that the girl should have known better than to be out till such a late hour in the night. The rules that apply to men and women in our society are distinct from one another. Because it is the perpetrator of victim-blaming, the media is sometimes equally to fault as the ordinary people and politicians. This is because the media is the most common source of blame. Through an examination of a variety of music videos and lyrics from renowned Punjabi musicians, the purpose of this article is to conduct a critical analysis of the many ways in which women are constructed in popular Punjabi music. By doing this study, the purpose is to discover the underlying narratives and themes that are responsible for shaping these representations, as well as to investigate the wider cultural and societal ramifications of it. The purpose of this research is to contribute to a more in-depth knowledge of how popular music may impact and reflect society views about women. This is accomplished by setting this analysis within the wider framework of media and gender studies.

At the same time as it overlaps with wider debates on media representation, gender norms, and cultural identity, the portrayal of women in Punjabi music is a complicated topic. Moreover, this study argues for a reassessment of the ways in which popular music may be a factor for either supporting or questioning societal norms connected to gender. Not only does it bring to

light the necessity of doing a critical review of these representations, but it also advocates for conducting such an inquiry.

Analysis and themes

The music videos that are being studied here had each been seen individually at least one hundred million times at the time of the analysis; the researcher thinks that this indicates that the audience interacted with the videos by seeing them as well as streaming them for the audio. One of the most significant findings that emerged from the investigation was the lack of female participants. There was a remarkably low number of female performers in the roles of singers, lyricists, and directors. In terms of the substance, there were a few recurring topics that were discussed in relation to the portrayal of women. There was not a single young, thin, or fair-skinned female performer that was included in any of the videos. The males in the films communicate with women in the context of their romantic relationships, and not in any other context. As a result of their non-romantic hobbies, the male models and singers mainly interacted with other males; they did not have any connections with female contemporaries. Not only did the masculine dominance permeate the end result, but it also permeated the process of producing the movies. Each of the songs that were analyzed for this study has been listened to by the public on YouTube a total of more than 1493 million times. In general, practically every song celebrates patriarchy through the lyrics and pictures of whatever they are. It was found that out of ten videos, only two songs had female vocalists, while eight songs featured female models or protagonists. There was not a single female director that was involved in the production of such videos.

Objectification and obscenity

Through the videos, women and their bodies are shown as things that may be observed and acquired. Within the context of such videos, they virtually ever demonstrate any agency as people. In addition, the movies display various portions of their bodies and will occasionally display semi-nudity and vulgarity. When it comes to other videos, ladies are seen dancing and modeling in the songs. As far as the songs are concerned, the ladies are only present and do not have any agency of their own. Many songs, like "Shape" (Kaka 2023) and "Obsessed" (Riar Saab, 2023) depict various aspects of women's bodies in a very close-up manner. By utilizing several camera angles, their legs, thighs, waist, and breasts are brought into focus. Sexual imagery is a form of depiction that portrays women as objects rather than as human beings.

Shape (Kaka 2023) lines such as "Tere collar nu tak-takke sab di laartapakdi ae" (which translates to "everyone is drooling over looking at your collar bone") and "Teri history vich mera interest nahi koi, Teri geography vich Kake ne PHD karni ae" are some of the lyrics that are included in this song. I am required to graduate with a doctoral degree in geography, and I have no interest in your history. Not only are these songs sexual, but they also objectify women.

There is a disturbing tendency of hypersexualization and objectification in modern Punjabi music videos, according to recent studies (Sidhu, 2016). In these movies, women are typically shown as merely ornamental objects. In lyrical themes, women are frequently portrayed as commodities or symbols of masculine success and desire (Kaur & Garg, 2017). This representation is not restricted to visual material; rather, it extends to lyrical ideas as well. A

society that marginalizes women's roles and voices can be contributed to by such depictions, which can also contribute to the perpetuation of damaging stereotypes.

Stereotyping of gender roles

India is ranked 127th on the global gender gap index for the year 2023, according to the World Economic Forum. As mothers, wives, and caretakers, women in India are expected to perform the conventional gender roles that have been assigned to them. Reports indicate that Asian women have setbacks in their professional development as a result of the duties associated with motherhood and domestic chores (Shao & Lee 2023).

Obsessed (Sidhu 2023) depicts women following guys and including scenes in which they are seen chopping and serving fruits as well as preparing beverages for the masculine characters. For the most part, music videos are used to establish the traditional gender roles that are expected of men and women. Punjabi music videos, on the other hand, are among the most popular among younger audiences; nonetheless, they depict a conventional image of society and tell stories that are based on outdated gender roles. In the majority of films, the females are depicted with long hair and lovely looks, all of which are designed to draw the attention of the men. On the other hand, the men are shown to be obsessed with their expensive automobiles and their wealth.

In another song called Softly (Aujla 2023) the words are presented as "chunni meri rang de lalariya, mere yaar di gaddi de nal di" which translates to "please color my scarf in the color of my lover's Ferrari." The woman is interested in having her scarf dyed in the same color as the automobile that her lover drives. As the song continues, it describes a girl who is eager to seem lovely in order to gain the attention of her boyfriend. This demonstrates, in a symbolic sense, that the woman is dependent on the guy for his financial support and that she desires to satisfy the man.

Tendency to promote material culture and show off.

A common criticism leveled against Punjabi songs is that they openly promote luxurious lifestyles, as well as major brands of apparel and automobiles. It is the opinion of Kapoor, 2023 that luxury brands are known all over the world. Punjabi music has the potential to resonate with the interest that people all around the world have with wealth and beauty if it allows them to be featured in songs. It is as if one were speaking a language of richness that is global. The song "9:45" (Prabh 2023) depicts the narrative of a young woman who is obsessed with using high-end products like as Apple phones and Louis Vuitton watches.

On the other hand, the women are seen attending to the needs of the males in their life, while the men are portrayed with their respective male gangs and violently demanding their area. The singer is depicted bragging about his vehicles and money in the song Obsessed (Riar Saab 2023), and the lyrics of the song say, "naran bahut jatt de piche aa" (which translates to "many women are attracted to me and chasing me"), as if women had nothing else to do than follow males.

No agency and in need to be saved.

In the videos, women are depicted in a posture of powerlessness. Kalastaar, who is YoYo Honey Singh's character from the year 2023, tells the narrative of a criminal who escapes from jail. He also displays the gun as a symbol of his bravery. In the song, the woman is shown as being incapable of demonstrating non-consent. Together with a criminal, she joyfully flees, leaving

her husband behind in the aftermath. In the song "Koka" (Aulakh 2023) the female vocalist expresses her contentment with being in a relationship with a criminal, and she also endorses the criminal actions of the criminal. The words of the female vocalist are as "shukr manna ki meradilmangya ae, mangdeyavairijitomafi phone te" [I am delighted that he loves me, who is a source for dread among his adversaries and they seek for his pardon on phone].

Normalizing violence and toxic masculinity

It is noteworthy to note that just two of the videos did not feature any females, and the songs featured extreme examples of toxic masculinity and violent behavior. In the song "Arjun Valley" (Babbal 2023), the main character, Ranbir Kapoor, is depicted participating in a murderous rampage, during which he uses an axe to kill his adversaries. When there is a lot of blood on the screen, it is obvious that violence is being glorified. The artist is seen in the song "Cheques" (Shubh 2023) with his "boys gang," which appears to be a group of violent territory marking guys. The song "Biba jatt aa chalesardari" (which translates to "girl I am so influential") from the album Cheques (Shubh 2023) reinforces the concept of masculine superiority.

The song "California Love" (Sidhu 2023) shows the singer engaging in activities like as gambling, selling alcohol, and dealing drugs. Throughout the video, the ladies are shown as bartenders, and their body position is extremely sexualized. Furthermore, their presence does not contribute anything to the narrative. The phrases "brother, there is more to the world than anklets" (which translates to "brother, there is more to the world than anklets") are offensive to individuals who are female.

Popular songs like "Cheques" (Shubh 2023), "Arjan Velley" (Babbal 2023), "Kalastaar" (Yoyo Honey Singh 2023) and "California Love" (Sidhu 2023) contribute to the normalization of violent behavior and the culture of gun ownership in the society. There is a clear demonstration of patriarchy and male dominance in both the words and the imagery of the videos. A social organization that is characterized by the dominance of the father within the clan or family, the legal dependency of wives and children, and the calculation of descent and inheritance in the male line is referred to as patriarchy, as described by the Merriam-Webster dictionary.

Additionally, the worldwide reach of Punjabi music, which is made possible by platforms such as YouTube and social media, amplifies these gendered themes, which in turn influences not just the local audience but also the global Punjabi diaspora. This worldwide diffusion raises worries about the persistence of gender inequities across a variety of cultural contexts (Brar, 2018). Specifically, it raises issues about the reinforcing of patriarchal standards.

Discussion and conclusion

This research aimed to identify common threads by analysing the content of ten of the most popular Punjabi music videos uploaded to YouTube in 2023. A breakdown of the top ten most-viewed Punjabi songs by year-end was made based on the gender of the song's lead vocalist, songwriter, and video director. The coding for the appearance and physical traits of the females in the video has been finished. There was almost little representation of female characters in the videos used for the study. Women had little to no say in the making of the videos and were conspicuously absent from them in every way, even as performers or writers. The videos' female protagonists set an example of beauty and self-acceptance for females with fair skin and trim figures. In these music videos, the men portrayed the female leads from their own unique point of view.

There have been over 1,493,000,000,000 public listens to each of the songs included in this analysis on YouTube. As a rule, patriarchy is glorified in the lyrics and visuals of almost every song. It would appear that women are powerless beings who do nothing but follow men and are only valued for the connections they have with men. Men are asserting their dominance by telling their story, while women are shown as helpless victims. In her book "No Country for Women" (2010), Taslima Nasreen asserts that "Women are identified in the society not based on even her gender, not by her name, not by education, not by her accomplishments, not by her talents, but based on her relationship with a male" (Nasreen 2010).

Innovations in the realms of communication and information have been more pervasive in recent years. It is an integral component of Punjabi households and a prominent feature of the daily lives of the Punjabi people. The immense global reach of YouTube allows music videos to touch people's lives in ways that were before impossible. Women who were open to being sexualized in music videos were less likely to be upset by POSB (nonphysical potentially offensive sexual behaviors) and by physical touching or grabbing, according to research by Rodgers and Hust in 2017. As the songs' objectification of women becomes the norm, it might lead to more sexist attitudes and behaviors directed against women in society. According to research, rape culture may be fostered in communities through television series (Kahlor & Eastin, 2011).

In every area of a person's life, their gender role is directly related. Only by existing does it establish the foundation upon which the many other rules that the person plays and is required to play are based. Although they are often thought of as synonyms, gender and sex actually mean different things. The biological trait of sex is distinct from the socially constructed trait of gender, which is learned through socialization and the adoption of the norms, values, and practices of one's social group (Trier- Bieniek & Leavy, 2014). A woman does not emerge from birth a woman but rather evolves into her identity, argues Simone de Beauvoir (1949). According to study, adolescent girls and women may be greatly impacted by the sexualization and objectification that happens in media texts (Karsay et al., 2017).

Currently, there's talk that these kinds of songs are going viral on YouTube, with over 100 million views. The viewers and listeners of these songs are diverse, and women are no exception; so, the singing community cannot be held 100% responsible. Punjabi artists earn millions of dollars off of these stories, but women still have to deal with harmful and false portrayals of themselves. Males in Punjabi society define womanhood before women ever get the chance to experience it, leaving women to bear the weight of losing their femininity.

We must have a conscious audience that chooses its entertainment wisely and pays no attention to its members' complaints about the exploitation of women. If people want their voices heard, they must speak out against sexism in the media. Active audience interaction may lead to the production of better content, according to study by Porter 2020.

When more women take part in making Punjabi music and a more democratic media landscape is put in place, pluralistic viewpoints will naturally arise. Researchers Sobande (2017) found that Black women in the digital diaspora use YouTube and other similar platforms to oppose oppression and share their stories. Among the songs that were considered for the study was "Hass Hass" (Diljit & Sia 2023), which included a female vocalist and lyricist in its music video. This film is a great example of how to express gender in an impartial and balanced way.

A love story unfolds between two individuals in this occasion. In addition to being entertaining from a male and female perspective, the text and artwork are gender inclusive.

The women and girls of Punjab and the Punjabi diaspora have political power, says Ball 2020, and they can reclaim their narratives by utilizing the same online platforms as this industry. Given these results, it's vital to examine how the music industry contributes to harmful gender stereotypes and advocate for stronger and more inclusive representations of women in Punjabi popular culture.

Bibliography

Adhagale, U. S. (2023). Unmasking Toxic Masculinity: Deconstructing Gender Narratives in Bollywood Songs.

Airoldi, M., Beraldo, D., & Gandini, A. (2016). Follow the algorithm: An exploratory investigation of music on YouTube. *Poetics*, 57, 1–13. <https://doi.org/10.1016/j.poetic.2016.05.001>.

Brar, J. (2018). Globalization and the Punjabi Music Industry: Production, Circulation, and Consumption. *Journal of Cultural Studies*, 12(2), 134-150.

De Beauvoir, S. (1949). *The Second Sex*. Vintage Classics.

Gill, H. S. (1997). Folk Songs of Punjab. *Asian Folklore Studies*, 56(2), 299-314.

Goffman, E. (1979). *Gender Advertisements*. New York: Harper & Row.

Herman, E. S., & Chomsky, N. (1988). Manufacturing Consent: The Political Economy of the Mass Media. *Contemporary Sociology*, 18(6), 937. <https://doi.org/10.2307/2074220>

Kahlor, L., & Eastin, M. S. (2011). Television's Role in the Culture of Violence Toward Women: A Study of Television Viewing and the Cultivation of Rape Myth Acceptance in the United States. *Journal of Broadcasting & Electronic Media*, 55(2), 215–231. <https://doi.org/10.1080/08838151.2011.566085>

Kapoor, O. (2023, October 5). *Decoding Punjabi Music's Obsession With Luxury Brands*. Loudest. <https://loudest.in/punjabi/decoding-punjabi-musics-obsession-with-luxury-brands-16731.html>

Karsay, K., Knoll, J., & Matthes, J. (2017). Sexualizing Media Use and Self-Objectification. *Psychology of Women Quarterly*, 42(1), 9–28. <https://doi.org/10.1177/0361684317743019>

Kaur, R. (2015). Contemporary Punjabi Music and Its Global Impact. *International Journal of Cultural Studies*, 8(3), 245-260.

Kaur, R., & Garg, S. (2017). Women in Punjabi Music Videos: A Study of Objectification. *Media Watch*, 8(1), 60-72.

Kumar, D. (2012, June 26). *Ferraris, dope and misogyny in global village of Punjabi music*. The Indian Express. <https://indianexpress.com/article/cities/chandigarh/ferraris-dope-and-misogyny-in-global-village-of-punjabi-music/>

Kumar, Y., & Jamwal, A. (2016). Gender Construction in Patriarchal Punjabi Society: A Critical Appraisal of Contemporary Popular Music.

Leavy, P., Trier-Bieniek, A. (2014). Introduction to Gender & Pop Culture. In: Trier-Bieniek, A., Leavy, P. (eds) *Gender & Pop Culture*. Teaching Gender. Sense Publishers, Rotterdam.

Manuel, P. (1993). *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago Press.

Merriam-Webster. (2019). *Definition of PATRIARCHY*. Merriam-Webster.com. <https://www.merriam-webster.com/dictionary/patriarchy>

- Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen*, 16(3), 6–18. <https://ia802801.us.archive.org/4/items/visual-pleasure-and-narrative-cinema/Laura-mulvey-visual-pleasure-and-narrative-cinema.pdf>
- Porter, Tony. (2020, May 25). *Becoming Conscious Consumers: How to Talk about Misogyny and Objectification in Music, Movies, and Culture*. www.acalltomen.org. <https://www.acalltomen.org/becoming-conscious-consumers-how-to-talk-about-misogyny-and-objectification-in-music-movies-and-culture/>
- Rodgers, K. B., & Hust, S. T. (2017). Sexual objectification in music videos and acceptance of potentially offensive sexual behaviors. *Psychology of Popular Media Culture*.
- Shao, J., & Lee, Y. (2023, November 29). *Gender Norms and Women's Double Burden in East Asia*. [TheDiplomat.com](http://thediplomat.com). <https://thediplomat.com/2023/11/gender-norms-and-womens-double-burden-in-east-asia/#:~:text=East%20Asian%20conceptions%20of%20women>
- Sidhu, G. (2016). Hypersexualization in Punjabi Music Videos: An Analytical Study. *Journal of Media and Gender Studies*, 5(1), 45-58.
- Sobande, F. (2017). Watching me watching you: Black women in Britain on YouTube. *European Journal of Cultural Studies*, 20(6), 655–671. <https://doi.org/10.1177/1367549417733001>.
- TaslimāNāsreen. (2010). *No Country for Women*. Vista Publishing Pvt Ltd.
- Wilde, O. (1891). THE DECAY OF LYING.
- World Economic Forum. (2023, June 20). *Global Gender Gap Report 2023*. World Economic Forum. <https://www.weforum.org/publications/global-gender-gap-report-2023/full/benchmarking-gender-gaps-2023/>

Appendix A: Full List of Videos Analyzed

- Aujla, K. (2023, August 18). *SOFTLY (Official Music Video) KARAN AUJLA | IKKY | LATEST PUNJABISONGS* 2023. www.youtube.com. <https://www.youtube.com/watch?v=cWMxCE2HTag>
- Babbal, B. (2023, November 18). *ANIMAL: ARJAN VAILLY | Ranbir Kapoor | Sandeep Vanga | Bhupinder B, Manan B | Bhushan K*. YouTube. https://www.youtube.com/watch?v=zqGW6x_5N0k
- Diljit Dosanjh. (2023, October 26). *Hass Hass (Official Video) Diljit X Sia*. YouTube. <https://www.youtube.com/watch?v=jADTdg-o8i0>
- Gur Sidhu. (2023, March 9). *CALIFORNIA LOVE (Official Video) Cheema Y | Gur Sidhu | Punjabi Song 2023*. YouTube. <https://www.youtube.com/watch?v=rSxTumD4kew>
- Kaka. (2023, February 23). *KAKA Shape (Full Music Video) - kaka new song - Kaka all Song - Badi katilhasena - New Punjabi Song*. YouTube. <https://www.youtube.com/watch?v=pvW6HBEoIAI>
- Mankirat Aulakh. (2023, December 2). *KOKA (Official Video) Mankirt Aulakh | Simar Kaur | Pranjal Dahiya | New Punjabi Song 2023*. YouTube. https://www.youtube.com/watch?v=uPl_jL9mCKc
- Prabh. (2023, July 8). *Prabh - 9:45 (Official Music Video) feat. Jay Trak*. YouTube. <https://www.youtube.com/watch?v=bzSn6AKLkMI>
- Saab, R. (2023, May). *Obsessed - Riar Saab, @AbhijaySharma | Official Music Video*. www.youtube.com. <https://www.youtube.com/watch?v=ZAp3xJ7GsY8>

SHUBH. (2023, July 21). *Shubh - Cheques (Official Music Video)*. YouTube.
<https://www.youtube.com/watch?v=4tywp83zkmk>

Zee Music Company, & singh, yoyohoney . (2023, October 14). *KALAASTAR - Full Video | Honey 3.0 | YoYo Honey Singh & Sonakshi Sinha | Zee Music Originals*. YouTube.
<https://www.youtube.com/watch?v=5oExKMYIE9U>