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FROM BEATS TO BULLETS: A CORPUS BASED STUDY OF EXPLORING GUN CULTURE IN INDIAN PUNJABI MUSIC AND ITS SOCIETAL CONSEQUENCES

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ABSTRACT

This study delves into the thematic exploration of gun culture as portrayed in Indian Punjabi music, aiming to ascertain its prevalence and discuss its socio-cultural implications. Guided by Schreier's (2012) Qualitative Content Analysis Model, the study scrutinized a corpus of Punjabi songs, identifying a significant prevalence of violent themes, predominantly gun-related expressions. The results indicated a potential trend towards the normalization and acceptance of violence in this music genre, with the works of artists like Sidhu Moose Wala and Mankirt Aulakh presenting the highest frequency of violent expressions. Through a socio-cultural lens, this study connects these findings with the historical martial tradition of Punjabi culture and the influence of the Punjabi diaspora. The possible societal implications of this violence normalization, particularly among the youth, have been discussed, invoking a need for self-regulation in the Punjabi music industry and the promotion of non-violent themes. Furthermore, the paper suggests the implementation of educational initiatives to foster media literacy and awareness about potential media violence consequences. The study underlines the critical role of music as a societal influence and stresses the need for joint efforts from the music industry and society towards fostering non-violence and peace.

INTRODUCTION

The gun culture in Indian Punjabi music has become an intriguing area of concern for society and researchers alike. An increasing number of Punjabi songs are being peppered with references to firearms, often romanticizing and glorifying gun usage. This has led to the rise of what we term as 'gun culture', signifying the representation of guns, violence, and related themes in music and other cultural products.

The motivation behind this research study stems from the potentially harmful societal consequences that can arise from such normalized representation of violence and weaponry. With the reach and influence of Punjabi music extending beyond the local communities to the global diaspora, the societal impact of this gun culture cannot be overlooked. Given this, it is of pressing importance to understand the extent and implications of gun culture representation in Indian Punjabi music.

Methodologically, our study employs a comprehensive approach combining language ideology theory, corpus linguistics, and sociocultural analysis. A corpus of the 50 most popular Indian Punjabi songs from the 10 most popular Indian Punjabi singers was compiled, forming the data for our study. Lyrics were analyzed using corpus linguistics software to identify and quantify gun-related keywords and themes.

Further contextual analysis helps understand the broader sociocultural implications of the identified themes. All data, both quantitative and qualitative, were interpreted in light of the theoretical framework to assess the extent of the normalization of gun culture in Punjabi music and its potential societal impacts.

This study expects to find a significant presence of gun culture in Indian Punjabi music, with specific linguistic features contributing to its portrayal. Furthermore, it anticipates identifying societal impacts arising from the representation of this culture, providing insight into the effects of music on social norms and values within the Punjabi community.

RESEARCH PURPOSE

The purpose of this research is to delve deeply into the realm of Indian Punjabi music, particularly focusing on its portrayal and glamorization of gun culture. This study primarily aims to quantify the representation of gun culture in Indian Punjabi songs to ascertain its prevalence. By utilizing a corpus-based approach, the research will be able to rigorously analyze and identify linguistic features and patterns that contribute to this representation, thus enabling a thorough comprehension of how gun culture is communicated and perpetuated through this music genre.

Overall, this study intends to shed light on the complex interplay between popular culture, in this case, music, and societal norms and values, contributing to the broader discourse on the power of music as a social influencer and the potential consequences of its content.

RESEARCH OBJECTIVES
The main objectives of this research are to:

a) Determine the extent of gun culture representation in Indian Punjabi songs.

b) Analyze the linguistic features and patterns that contribute to the portrayal of gun culture.

RESEARCH QUESTIONS
The study will address the following research questions:

a) What is the frequency of gun-related terms and expressions in Indian Punjabi songs?

b) What linguistic features contribute to the portrayal of gun culture in the lyrics?

c) How does the representation of gun culture in Indian Punjabi songs influence social norms and values within the community?

LITERATURE REVIEW
The impact of media on society has been widely studied, particularly in relation to violent content and its potential consequences (Anderson & Bushman, 2002; Huesmann, 2007). While much of this research has focused on western media, there is growing interest in examining regional music, such as Indian Punjabi songs, and their influence on sociocultural norms. This literature review aims to synthesize existing research on the representation of guns and violence in Punjabi music and the potential sociocultural effects of this phenomenon.

Media and Violence

The relationship between media exposure to violent content and aggressive behavior has been established through numerous studies (Anderson & Bushman, 2002; Huesmann, 2007). Research has shown that exposure to violent media can lead to increased aggression, desensitization to violence, and the development of fear (Anderson et al., 2003; Huesmann, 2007). Although these studies primarily focus on western media, they provide a theoretical foundation for understanding the potential consequences of violent content in Indian Punjabi music.

Indian Punjabi Music: Guns and Violence

Punjabi music is known for its vibrant beats and energetic performances, but it has also gained notoriety for its glorification of guns and violence (Khurana, 2020a). In a study conducted by Khurana (2020a), it was found that gun culture and aggressive behavior were recurrent themes in Punjabi songs, indicating a normalization of violence in this musical genre. The survey research discovered that popular Punjabi music videos deal with the portrayal of guns and violence as a common element in audio-visual representations.

Corpus-based Studies in Music and Society

Corpus-based studies have been employed to explore the relationship between music and society. For example, the study conducted by Weitzer and Kubrin (2009) primarily focused on the prevalence of misogyny in rap music, it also touched on the issue of gun culture. The authors analyze the lyrical content of 403 rap songs and found that references to guns and gun violence are common. The study argued that the normalization of gun culture in rap music may contribute to the broader acceptance of firearms and gun violence in American society. Study demonstrated the utility of corpus-based methods in examining the sociocultural implications of musical genres.

Sociocultural Context of Gun Culture in Punjabi Music

The glorification of gun culture in Punjabi music can be understood within its historical and sociocultural context. Punjabi culture has a long-standing tradition of valorizing martial skills and weaponry, partly due to its history of invasions and conflicts (Purewal, 2010). Additionally, the influence of Western culture and the Punjabi diaspora has contributed to the emergence of gun culture in Punjabi music (Singh & Purewal, 2018). Singh and Purewal (2018) argue that the Punjabi diaspora, particularly in countries with a strong gun culture like the United States, has played a role in shaping the content of Punjabi music, including the celebration of firearms and violence.

Sociocultural Effects of Guns and Violence in Punjabi Music

The potential sociocultural effects of the glorification of guns and violence in Punjabi music have not been widely studied. However, research on other musical genres suggests that exposure to violent content in music may contribute to the normalization of aggression and perpetuation of negative stereotypes (Binder, 1993; Miranda & Claes, 2004). In the context of Punjabi music, Sharma (2018) posits that the portrayal of guns and violence may contribute to the reinforcement of traditional gender roles, as men are often depicted as powerful and dominant through the use of firearms.

Moreover, studies on the influence of media on adolescents' values and behaviors have found that exposure to violent content may lead to an increase in aggressive behavior, particularly among young males (Huesmann, 2007; Coyne & Archer, 2005). Although these studies primarily focus on western media, they raise concerns about the potential impact of violent content in Indian Punjabi music on young listeners.

Counteracting the Negative Effects of Gun Culture in Punjabi Music

In response to concerns about the negative effects of gun culture in Punjabi music, some scholars and activists have called for increased regulation and self-censorship within the industry. They argue that promoting non-violent themes and positive messages could help counteract the potential harmful effects of violent content in Punjabi music. Furthermore, several educational

initiatives have been proposed to raise awareness about the potential consequences of media violence and promote critical media literacy skills among young people (Potter, 2004a).

Gaps in the Literature and Future Research Directions

Despite the growing interest in the representation of guns and violence in Indian Punjabi music, there are several gaps in the existing literature. First, there is a need for more extensive corpus-based studies that examine the prevalence and nature of gun-related themes in Punjabi songs over time. This could help researchers better understand the historical and sociocultural factors that have contributed to the emergence of gun culture in Punjabi music. Second, further research is needed to explore the potential sociocultural effects of the glorification of guns and violence in Punjabi music, particularly on young listeners. Longitudinal studies could be conducted to examine whether exposure to violent content in Punjabi music is associated with changes in attitudes, values, and behaviors over time.

Lastly, more research is needed to assess the effectiveness of interventions aimed at counteracting the negative effects of gun culture in Punjabi music. This could include evaluations of educational initiatives that promote critical media literacy skills and the impact of industry self-regulation on the prevalence of violent content in Punjabi songs.

In conclusion, this literature review has highlighted the growing concern about the representation of guns and violence in Indian Punjabi music and its potential sociocultural effects. While existing research provides a foundation for understanding the phenomenon, there is a need for more extensive corpus-based studies, investigations of the potential consequences on listeners, and assessments of interventions to counteract the negative effects of gun culture in Punjabi music.

METHODOLOGY
This section of the study provides incite about the research methodology including following subsections: research model and data for the study from corpus selection and description, source of data collection, corpus collection to content analysis.

RESEARCH MODEL
For the content analysis research study focused on sociocultural aspects, "Qualitative Content Analysis Model" proposed by Schreier (2012) has been considered. This method is widely utilized in social science research and could easily be adapted to focus on the sociocultural aspects in your study. Schreier's 'Qualitative Content Analysis' is an approach to analyzing documents and textual data.

DATA FOR THE STUDY
This section of the study provides about the data of the study: corpus selection and description, source of data collection, corpus collection and content analysis.

Corpus Selection and Description

The corpus for this study consists of the 50 most popular Indian Punjabi songs from the 10 most popular Punjabi singers, forming a robust and representative data set for this research. The selection criteria for this corpus were designed to capture the most influential and widely heard Punjabi songs, thus maximizing the potential societal impact and relevance to our research questions.

The popularity of the songs was determined based on the number of views on popular music streaming platforms, ensuring a broad audience for the chosen songs. This approach facilitated an inclusive analysis of the songs that have the most significant reach and potential influence on listeners. Additionally, the relevance of the song lyrics to the research questions on gun culture representation was another key selection criterion. Only those songs that contain references, either explicit or implicit, to guns, violence, or related themes were included in the corpus.

Sources of Data Collection

The representative corpus for Punjabi songs has been retrieved from the online sources:

▪ Link: https://www.jiosaavn.com/artist/sidhu-moose-wala-songs/ylevcL-ZuH8_
▪ Link: https://www.jiosaavn.com/artist/harrdy-sandhu-songs/rO,WF5NKKsQ_
▪ Link: https://www.jiosaavn.com/artist/karan-aujla-songs/frMkfb2B4E8_
▪ Link: https://www.jiosaavn.com/artist/ammy-virk-songs/U15Scxb9,Rg_
▪ Link: https://www.jiosaavn.com/artist/diljit-dosanjh-songs/oIVHdWIO5F8_
▪ Link: https://www.jiosaavn.com/artist/guru-randhawa-songs/zMPBu01k9ZI_
▪ Link: https://www.jiosaavn.com/artist/mankirt-aulakh-songs/EeUBQzIJWa4_
▪ Link: https://www.jiosaavn.com/artist/gurlej-akhtar-songs/H4Q6WCrVc3k_
▪ Link: https://www.jiosaavn.com/artist/jassie-gill-songs/yIKT1I0z97E_
▪ Link: https://www.jiosaavn.com/artist/sharry-mann-songs/lFsWWbYm1Yo_

Corpus Collection

The list of most popular Indian Punjabi singers was compiled using the music streaming platform Jiosaavn. The selected singers, each having a significant impact on the Punjabi music scene, are as follows:

1. Sidhu Moose Wala
2. Harrdy Sandhu
3. Karan Aujla
4. Ammy Virk
5. Diljit Dosanjh
6. Guru Randhawa
7. Mankirt Aulakh
8. Gurlej Akhtar
9. Jassie Gill
10. Raftaar

The corpus is substantial in terms of linguistic data, containing 3,410 word types and 15,332 word tokens. Word types refer to the different words used in the corpus, while word tokens refer to the total number of words. This high volume of data helps ensure the robustness of the analysis and the reliability of the findings.

To gather the lyrics of the songs from these artists, a variety of reliable lyrics databases were consulted. These include Gaana.com, Lyricsmint.com, lyricsily.com, ilyricshub.com, Lyricsbell.com, rockol.com, indicine.com, and lyricsia.com. These websites collectively provided an extensive resource to retrieve accurate and complete lyrics of the selected songs. By adopting this rigorous approach to corpus selection and collection, the study ensures a reliable and representative data set to analyze the representation of gun culture in Indian Punjabi music.

Content Analysis

The lyrics of the selected songs have been analyzed using tool of corpus linguistics that focuses on the presence of guns, violence, and the portrayal of gun culture. The analysis has been conducted using corpus linguistics software, such as AntConc, to identify and quantify the frequency of keywords, and patterns related to gun culture.

DATA ANALYSIS
Quantitative data from the content analysis was analyzed using descriptive and inferential statistics. The results have been interpreted in the light of the theoretical framework.

Ethical Considerations

This study has been conducted in accordance with ethical guidelines for research involving human subjects. Since the research focuses on the analysis of publicly available song lyrics, informed consent from individual singers will not be required. However, the researchers will ensure that the song lyrics and their translations are presented without bias and with cultural sensitivity.

Corpus Expressions

The following section presents the proposed list of corpus expressions to explore the presence of guns, violence, and the portrayal of gun culture in the corpus.

Thalle launa | 295 | goli | marde | maarde | dalla | kanjar | chapata | Saale | gaalan | fasaad | Fuck off | go to hell | Janaza | Hathyar | Badmashi | Gundeyan | AK-47 | Dunaliyan | Vaar | Bandook | gun | bullet | Khoon | blood | Vairi | Maut | Maar | beat | kill | Banda | Dhamki | Gangster | Dada | Chakkar | Chor | thief | Jang | war | Dang | Virodh | Dushmani | Gaal | Chori | Asla | thane | Report | Kutt | Sheesha | Bhan | Thokan | Court | Kacheri | Case | Vailpuna | Fire | Raflaan | Khati Peeti | Maal | Raunda | Majhail | Raflan | Feem-Foom | Thoke | Gunna | Rafal | Khatarnak | Weapon | 302 | hathiyaar | top | bandekhani | gundagardiyan | chonki | 32 Bore | Thaan Thaan | Lade | ladayiyan | agg | Dang'an

RESULTS AND DISCUSSION

This section is dedicated to present the results of the study and their functional interpretation through the discussion.

RESULTS

Following segment of this study discussed the findings through tables and visual representation in detail.

Table 1: Frequency Distribution of Gun-Related Terms and Expressions in Indian Punjabi Songs

Expressions	Frequencies	Expressions	Frequencies
Thalle launa	1	Bandook	5
295	6	Gun	3
Goli	6	bullet	6
Marde	2	Khoon	1
Maarde	9	blood	7
Dalla	1	Vairi	8
Kanjar	1	Maut	4
Chapata	1	Maar	7
Saale	3	beat	3
Gaalan	2	kill	1
Fasaad	1	Banda	4
Fuck off	1	Dhamki	1
go to hell	1	Gangster	1
Janaza	14	Dada	1
Hathyar	1	Chakkar	1
Badmashi	2	Chor	3
Gundeyan	1	thief	1
AK-47	1	Jang	1
Dunaliyan	2	war	1
Vaar	3	Dang	14
Dushmani	1	Feem-Foom	1
Gaal	2	Thoke	5
Chori	6	Gunna	1

Asla	1	Rafal	1
Thane	2	Khatarnak	1
Report	4	Weapon	1
Kutt	2	302	2
Sheesha	2	hathiyaar	1
Bhan	2	top	2
Thokan	2	bandekhani	1
Court	1	gundagardiyan	1
Kacheri	1	chonki	1
Case	6	32 Bore	1
Vailpuna	2	Thaan Thaan	2
Fire	13	Lade	2
Raflaan	9	ladayiyan	1
Khati Peeti	4	agg	2
Maal	1	Dang'an	2
Raunda	1	Raflan	2
Majhail	1	Virodh	1
Total Frequency	**226**		

Upon examination of the compiled data, it is evident that the portrayal of gun culture in Indian Punjabi music is highly prominent, with a total frequency count of 226 gun-related terms and expressions found across a selected corpus of songs. The term "Janaza" (funeral procession), implying violence and death, was identified as the most frequently used term, with a count of 14. The expressions "Dang" (riot) and "Fire", correlating to aggressive or violent behaviors, were found 14 and 13 times respectively. Terms explicitly referring to firearms such as "295", "Goli" (bullet), and "Raflaan" (rifles) were identified six to nine times, reaffirming the vivid portrayal of firearms in the lyrics. Terms that denote aggression and violence such as "Maarde" (killing), "Vairi" (enemy), and "blood" were also found frequently, ranging from seven to nine occurrences.

Expressions like "Bandook" (gun), "AK-47", "Dunaliyan" (double-barreled gun), "Asla" (weapon), and "Rafal" (rifle), which directly relate to firearms, further enhance the image of gun culture. "Khoon" (blood), "Maut" (death), and "Maar" (kill) symbolize the potential consequences of gun violence, while "Chor" (thief), "Dada" (gang leader), and "Gangster" suggest the prevalence of criminal personas in these songs. Phrases such as "Thalle launa" (to put underneath), "Thoke" (to shoot), and "Dushmani" (enmity) subtly indicate violent action or conflict, thus insinuating the gun culture indirectly.

Expressions like "Case", "Court", and "Report", found multiple times, imply the legal implications of such violent behaviors. Interestingly, the use of explicit English expressions such as "Fuck off" and "go to hell" suggest an adoption of global youth slang to express defiance or aggression, adding another dimension to the representation of gun culture.

The finding showcases a pervasive glamorization and normalization of gun culture within Indian Punjabi music, demonstrating its potential influence on social norms and values within the community.

Table 2: Frequency of Gun-Related Terms in Songs by Various Indian Punjabi Singers

Singers	Frequency
Sidhu Moose Wala	58
Harrdy Sandhu	10
Karan Aujla	7
Ammy Virk	0
Diljit Dosanjh	3
Guru Randhawa	5
Mankirt Aulakh	103
Gurlej Akhtar	13
Jassie Gill	11
Sharry Mann	16

Upon analyzing the dataset, the findings underline the involvement of different singers in promoting gun culture through their music. As illustrated in Table 2, Mankirt Aujla, with a frequency of 103, is identified as the most significant contributor to the glamorization of gun culture within the Indian Punjabi music industry. Sidhu Moose Wala, known for his 'gangster' style music, also holds a significant frequency of 58. It's interesting to note that Harrdy Sandhu, Karan Aujla, Gurlej Akhtar, Jassie Gill, and Sharry Mann also make notable contributions, with their frequencies ranging from 7 to 16. In contrast, Ammy Virk does not incorporate gun-related terms or expressions in his music, while popular artists such as Diljit Dosanjh and Guru Randhawa show minimal usage, with only 3 and 5 frequencies respectively. This spectrum of involvement suggests a varying degree of endorsement of gun culture among Punjabi singers, potentially influencing their fans and listeners differently.

Figure 1: Percentage Distribution of Gun-Related Terms in Songs by Various Indian Punjabi Singers
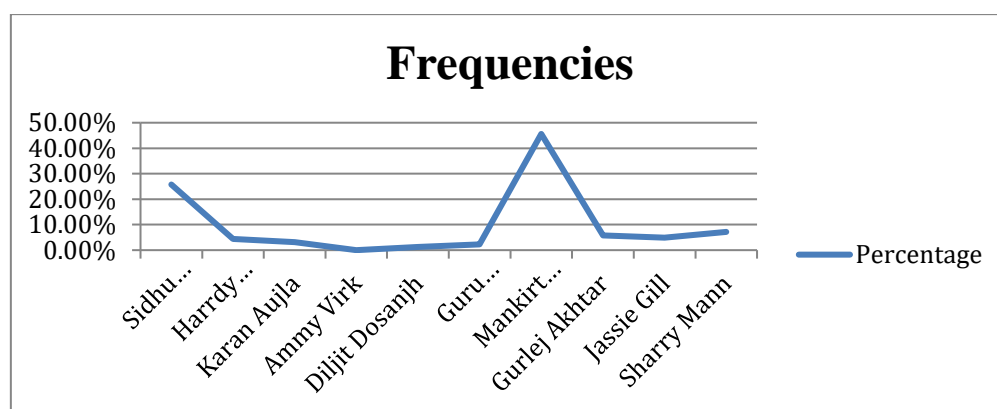
Upon visualizing the data in the form of a line graph, patterns in the singers' endorsement of gun culture through their lyrics become clearer. The line graph shows Mankirt Aulakh as the highest contributor to gun-related terms with 45.6% of the total mentions, marking a substantial peak in the graph. Following him is Sidhu Moose Wala, who accounts for 25.7% of the gun-related terms, creating another significant rise in the graph.

The graph also shows a substantial decline for other singers, with Sharry Mann at 7.1%, Gurlej Akhtar at 5.8%, Jassie Gill at 4.9%, and Harrdy Sandhu at 4.4%, while Karan Aujla is only at 3.1%. The graph hits its lowest point with Ammy Virk, who shows no usage of gun-related terms. Diljit Dosanjh and Guru Randhawa also lie close to the baseline with a minimal usage of 1.3% and 2.2% respectively. This graphical representation effectively illustrates the relative extent to which these singers contribute to the portrayal of gun culture in Punjabi music.

DISCUSSION
This research focused on analyzing the frequency and content of gun and violence-related expressions in the lyrics of popular Indian Punjabi songs. By doing so, the researchers were able to quantitatively study the glorification and normalization of gun culture and violence in this genre.

Table 3: Songs by Sidhu Moose Wala

Song	Extracts
295	Sach bolega taan milu **295**
Same Beef	Tin-Chaar De Ni **Doone Hathyar** Ne Ni,

Sidhu Moose Wala's lyrics from "295" and "Same Beef" explicitly include weapons-related terms like "295" (a reference to an Indian Penal Code section relating to crimes of violence) and "Hathyar" (weapon). This finding aligns with previous studies indicating the presence of violence and gun-related themes in Moose Wala's music (Khurana, 2020b).

Table 4: Songs by Karan Aujla

Song	Extracts
White Brown Black	**7 dunaliyan** ni
52 Ars	Assi peeth te ni hiq utte **vaar** kari da

Similarly, Karan Aujla's songs "White Brown Black" and "52 Ars" also show a proclivity for violent themes, indicated by the usage of terms like "7 Dunaliyan" (seven double-barreled guns) and the line "Assi peeth te ni hiq utte vaar kari da" (we don't stab in the back, we attack from the front). These expressions point to a cultural acceptance and valorization of violence and aggression, as highlighted by Singh and Purewal (2018).

Table 5: Songs by Mankirt Aulakh

Song	Extracts
Badnam	**Thane** Vich Jaake Bhaven **Report** Likha Di Naale **Kutt Gaye** Te Naale **Sheesha Bhan** Gaye
2 Raflaan	Ve Rakhe Made In Italy **Drum Raunda Da** Oh **Kauda** Daban Te Painda Vekhi **Kehar** Balliye

Mankirt Aulakh's songs "Badnam" and "2 Raflaan" similarly contain references to legal consequences of violence ("Thane Vich Jaake Bhaven Report Likha Di") and to firearms ("Raunda Da Oh Kauda Daban Te Painda"). The use of explicit, direct references to violent actions and their consequences may contribute to the normalization of aggression and violent behavior, a concern previously raised by Huesmann (2007).

Table 6: Songs by Gurlej Akhtar

Song	Extracts
Defaulter	Mere piche ne **khaki vardiyan** ni Kinjh shad deyan **gundagardiyan** ni

Table 7: Songs by Jassie Gill

Song	Extracts
Jatt Tere Shehar	Jhanjar Ton Wadh Ke Khadaka **32 Bore** Ch Aa Chali **Goli** Jaanke Oh Bani Payi Aa Jaan Te

Table 8: Songs by Sharry Mann

Song	Extracts
Yar Anmule	Oho duniya vakhri si ni **lade ladayiyan** Na hon padhayiyan sara din ghar ni
End Bande	American **Gun** Rakhi Taur Poori Done Rakhi

Examples from songs by Gurlej Akhtar, Jassie Gill, and Sharry Mann further validate these findings, with recurring references to police action, gun use, and direct violence. For instance, the lyrics "Oho duniya vakhri si ni lade ladayiyan" (This different world where we fought wars) from Mann's "Yar Anmule" depicts the acceptance of violence as a part of life, reflecting Sharma's (2018) concerns about the reinforcement of traditional gender roles and power dynamics through the portrayal of men as dominant and aggressive. Our study's findings align with previous research, but they also highlight the pressing need for increased scrutiny of violent content in Punjabi music. It underscores the urgency to promote critical media literacy and the importance of recognizing the potential sociocultural impact of such content, as recommended by Potter (2004b). Further research could delve into the visual elements accompanying these lyrics in music videos, giving a more comprehensive understanding of this issue.

CONCLUSION

In the concluding remarks of our research study 'From Beats to Bullets: A Corpus Based Study of Exploring Gun Culture in Indian Punjabi Music and its Societal Consequences', we have navigated through the labyrinth of Punjabi music culture and its socio-cultural impacts on society. The purpose of the study was to analyze the portrayal and frequency of gun-related expressions in Indian Punjabi music, to contextualize these findings in the wider socio-cultural environment, and to discuss their potential societal implications.

Guided by Schreier's (2012) Qualitative Content Analysis Model, we critically analyzed a corpus of Indian Punjabi songs, unveiling a significant prevalence of violent themes, specifically gun-related expressions. Notably, the songs of Sidhu Moose Wala and Mankirt Aulakh demonstrated the highest frequency of these violent expressions, underlining a possible trend towards the normalization and acceptance of violence and gun culture within this genre.

From a broader perspective, the research sought to illuminate the relationship between the normalization of guns and violence in Punjabi music and the cultural history and diasporic influences of Punjabi society. This socio-cultural understanding aids in explaining why such themes are accepted and resonate with audiences.

However, our findings also ring alarm bells concerning the potential societal consequences of such normalization, especially among the youth who are vulnerable to the influences of media content. As previous research suggests (Huesmann, 2007; Coyne & Archer, 2005), the portrayal of violent content in media may be associated with increased aggression and desensitization to violence. This insight underscores the necessity to scrutinize and counteract the violence in Punjabi music.

Considering these findings, the study concludes that the Punjabi music industry needs to exercise greater self-regulation and strive towards the promotion of non-violent and constructive themes. Moreover, educational initiatives that foster media literacy and awareness of the potential consequences of media violence could serve as a mitigating tool against possible negative impacts.

In a nutshell, this research emphasizes the significant role music, as a form of media, plays in shaping societal norms and behaviors, and highlights the pressing need for the music industry and society to jointly work towards fostering a culture of peace and non-violence.

LIMITATIONS

As with any study, there are limitations to the research. The sample of songs may not be fully representative of the entire Indian Punjabi music industry. Additionally, the findings from the content analysis may be subject to interpretation bias. Despite these limitations, the study will provide valuable insights into the impact of gun culture in Indian Punjabi music on society at large.

FUTURE RESEARCH DIRECTIONS

This study serves as a starting point for exploring gun culture in Indian Punjabi music and its societal consequences. Future research could extend the scope of the analysis by examining a larger sample of songs, including different genres and regional variations within Punjabi music. Additionally, researchers could investigate the role of music videos and visual elements in reinforcing or challenging gun culture.

Another possible direction for future research is to explore the impact of Indian Punjabi music on its audience, particularly the younger generation. Studies could employ surveys, interviews, or focus groups to assess the listeners' attitudes and behaviors regarding gun culture and violence. Furthermore, comparative studies could be conducted to examine the portrayal of gun culture in other music genres or cultural contexts and to identify potential similarities or differences in their societal consequences.

Finally, future research could focus on potential interventions or policy recommendations to address the normalization of gun culture in Indian Punjabi music. This could include examining the role of media literacy programs, public awareness campaigns, and regulatory policies in mitigating the potential negative effects of such portrayals on society.

By addressing these future research directions, scholars can contribute to a more comprehensive understanding of the complex relationship between music, culture, and society, and help identify effective strategies for promoting positive social change.

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