

## Punjabi pop music videos as an effective tool of Cultural Communication

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### **Abstract:**

*Punjabi pop music has become increasingly popular in recent years, not just among the Punjabi community, but also among young people from other cultural backgrounds. The catchy tunes and energetic beats of these songs have contributed to their widespread appeal, but the accompanying music videos often play a significant role in their success as well. With their vibrant colors, flashy sets, and visually appealing storylines, Punjabi pop music videos have the ability to draw in and engage their audience. Given this influence, it is worth considering whether these videos can also be utilized as a tool for cultural promotion.*

*To examine this question, a study was conducted with a sample size of 1000 participants from various parts of the country. Data was collected through both online and offline modes in order to provide a comprehensive understanding of the issue. The study aimed to determine the effectiveness of Punjabi pop music videos as a means of promoting cultural traditions and values.*

### **Introduction:**

The use of music as a means of cultural communication has been prevalent for centuries. Music, in its various forms, has the power to unite people across different cultures and languages. Punjabi pop music videos are no exception. These videos often depict the vibrant culture and traditions of the Punjabi community, providing a glimpse into the daily lives and customs of people from the Punjab region.

The visual elements in Punjabi pop music videos, such as traditional clothing, dances, and food, help to educate viewers about the culture, customs, and values of the community. These videos also showcase the diversity within the region and the influence of modern culture on the traditional way of life. This, in turn, helps to break down stereotypes and promote cross-cultural understanding, making Punjabi pop music videos an important means of cultural communication.

Furthermore, the language of the lyrics in Punjabi pop music, which is Punjabi, effectively passes cultural messages and elements to those who speak the language. The lyrics often reflect the daily experiences, emotions, and beliefs of the Punjabi community, thereby adding depth and richness to the cultural exchange.

With the advent of the internet and its global reach, Punjabi pop music videos have become a powerful medium for promoting cross-cultural understanding and appreciation of the Punjabi culture. In recent years, Punjabi pop music videos have gained immense popularity, especially among the Punjabi diaspora, with millions of views on popular video-sharing platforms such as YouTube and Vimeo.

This research paper aims to explore the effectiveness of Punjabi pop music videos as a tool for cultural communication. Through a qualitative analysis of Punjabi pop music videos, the paper seeks to understand how these videos communicate the Punjabi culture and how they contribute to cross-cultural understanding. The paper also examines the role of visual and linguistic elements in Punjabi pop music videos and their impact on cultural communication.

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## **Cultural Communication:**

Cultural communication is the way people from different cultural backgrounds interact with each other, sharing ideas and exchanging information. It involves not only language but also understanding and respecting the values, beliefs, and practices of other cultures. Cultural communication is an essential aspect of human interaction in today's globalized world, where people from diverse backgrounds come into contact with each other more frequently than ever before.

Cultural communication is about recognizing and respecting the impact that culture can have on communication. Every culture has its unique ways of communicating, and being aware of these differences can help to avoid misunderstandings and conflicts. Cultural communication involves learning about different communication styles, body language, tone of voice, and even the use of humor in different cultures.

Effective cultural communication is crucial in today's globalized world, where people from different backgrounds regularly interact in business, education, and other settings. For example, in business, cultural communication can help to establish trust and build strong relationships with clients and partners from different cultures. In education, it can help to create a more inclusive and welcoming environment for students from diverse backgrounds.

Cultural communication can also facilitate cross-cultural learning and understanding. By learning about other cultures, individuals and organizations can broaden their perspectives and gain new insights. They can also develop more empathy and appreciation for other people's experiences and values.

However, cultural communication can also be challenging, as it requires a high level of awareness, sensitivity, and adaptability. It can be easy to make assumptions about other cultures or to unknowingly offend others by using language or gestures that are inappropriate or offensive in another culture.

To overcome these challenges, it is essential to approach cultural communication with an open mind and a willingness to learn. This means being curious and respectful of other cultures, asking questions when necessary, and being receptive to feedback. It also means being adaptable and flexible in one's communication style, taking into account the cultural context and the preferences of the person or group being communicated with.

Cultural communication is an essential skill for anyone who wants to interact effectively with people from different cultural backgrounds. By understanding and respecting other cultures, individuals and organizations can build stronger, more meaningful relationships with people from diverse backgrounds. This can lead to more opportunities for cross-cultural learning and understanding, as well as greater success in business, education, and other areas of life.

## **Punjabi music videos:**

Music has always been an integral part of human culture, and Punjabi pop music is no exception. Originating in the Punjab region of India and Pakistan, Punjabi pop music has evolved over the years and has become a popular genre of music worldwide. It is a unique blend of traditional Punjabi folk music and modern pop, rock, and hip hop, and it is known for its energetic and upbeat sound that can get people on their feet.

One of the best ways to experience Punjabi pop music is through its music videos. These videos provide a visual element that can help to bring the music to life and showcase the rich culture and traditions of the Punjabi community. Punjabi pop music videos often feature elaborate production values, with extravagant sets and costumes that add to the overall experience of watching them.

Apart from the music itself, Punjabi pop music videos provide a glimpse into the daily lives and customs of people from the Punjab region. The videos often feature traditional clothing, dances, and food, which help to educate viewers about the culture, customs, and values of the community. Additionally, they showcase the diversity within the region and the influence of modern culture on the traditional way of

life. This helps to break down stereotypes and promote cross-cultural understanding, making them an important means of cultural communication.

Another aspect that makes Punjabi pop music videos unique is the language of the lyrics. The lyrics are usually in Punjabi, the language spoken in the Punjab region, and this helps in passing the message and cultural elements in an effective way, especially to those who speak the language. Moreover, as Punjabi pop music videos have gained popularity worldwide, they have become a powerful medium for promoting cross-cultural understanding and appreciation of the Punjabi culture.

### **Review of Literature:**

In the first paper, Gibb Stuart Schreffler explores the complex relationship between contemporary Punjabi music practices and the ways in which people imagine Punjabi music. To gain a better understanding of the state of vernacular music in Punjab, Schreffler develops a classificatory schema of musically subtypes that are objectively determined yet liberally conceived. The paper investigates how Punjabi musical activities manifest within each category, and how the development of Punjabi music has been affected by the ideas held about it. Schreffler's paper provides a valuable contribution to the literature on Punjabi music by illuminating the intricate relationship between musical practices, cultural identity, and the ways in which people imagine music.

In his second paper, Schreffler traces the evolution of Punjabi popular music over a period of 75 years, highlighting the changing nature of the relationship between the individual and their home culture. The paper argues that the function of Punjabi music has evolved from entertainment to forming a concise idea of Punjab with which its cosmopolitan audience can easily identify. Schreffler contends that, by the 1990s, Punjabi identity as espoused in its music industry was marked by the idea that being Punjabi was inherently global. This paper provides a useful overview of the historical development of Punjabi popular music, and its role in shaping cultural identity in Punjab and beyond.

Overall, Schreffler's two papers offer valuable insights into the multifaceted nature of Punjabi music and its relationship with culture and identity. Both papers demonstrate the author's deep knowledge and nuanced understanding of Punjabi music and its role in shaping the cultural landscape of Punjab. The papers are highly recommended to scholars and students interested in the study of music, culture, and identity.

In another paper MacDonald, Miell, and Hargreaves (2008) asserted that every human being has a biological, social, and cultural guarantee of musicianship. This concept is not new and has been present in educational and medical practices dating back to ancient Greek civilization and beyond (Horden, 2001). The idea of being musical is not a vague utopian ideal, but rather a conclusion drawn by an increasing number of academic researchers studying the foundations of musical behavior. The earliest form of communication between a parent and child is essentially musical and improvisational, indicating that responding emotionally to music may be a defining feature of our humanity (Trevanthen, 2002). As a result, music plays a fundamental communicative role in the most significant relationship we form in our lives, the one with our parents. We are all musical and possess a musical identity because we communicate musically and improvise with our parents at this critical stage of our lives.

### **Objectives of the study:**

To study Punjabi music videos as tool of cultural communication

To study the popularity of Punjabi pop music videos

To study the effectiveness of Punjabi pop music videos as tool of cultural communication

### **Research Methodology:**

The current study utilized a descriptive research design to examine the phenomenon of interest. Descriptive research is a quantitative research method used to describe the characteristics of a population or phenomenon. The research design was chosen as it allowed for a detailed and accurate depiction of the participants' experiences and opinions.

Convenient sampling, a non-probability sampling technique, was used to recruit participants for the study. This sampling technique was chosen as it allowed for easy access to the target population and enabled the researcher to collect data quickly and efficiently. However, it is important to note that the results of the study may not be generalizable to the larger population due to the sampling method used.

The planned sample framework for the study was 1000 valid responses. To achieve this goal, the researcher circulated 1128 questionnaires to potential participants. The use of a larger number of questionnaires allowed for a higher likelihood of achieving the desired sample size.

Data were collected using a self-administered questionnaire that included a range of closed-ended questions. The questionnaire was developed by the researcher and pilot-tested prior to distribution to ensure its validity and reliability.

The present study was conducted using a mixed-methods approach, utilizing both online and offline surveys. The study was conducted across multiple regions of the country to ensure a diverse sample that is representative of the population. The data collection period spanned from 13th April 2021 to 13th May 2022, providing ample time to collect a substantial amount of data from a variety of sources. The use of both online and offline surveys allowed for a greater reach and ensured that individuals who may not have access to the internet could still participate in the study. The data collected through this study is reliable and representative of the population under investigation, providing valuable insights into the topic of interest.

In conclusion, the current study utilized a descriptive research design and convenient sampling technique to collect data from participants. The study's inclusion criteria were used to select eligible participants, and a larger number of questionnaires were circulated to achieve the desired sample size. The use of a self-administered questionnaire allowed for a standardized data collection process.

### Data Interpretation:

In Chart 1, the age distribution of the respondents is displayed. The majority of respondents, representing 92%, fall within the 18-40 age bracket. The second largest group, comprising 4.2% of respondents, is aged over 40. Only a small percentage of respondents, 3.8%, belong to the under 18 age group.

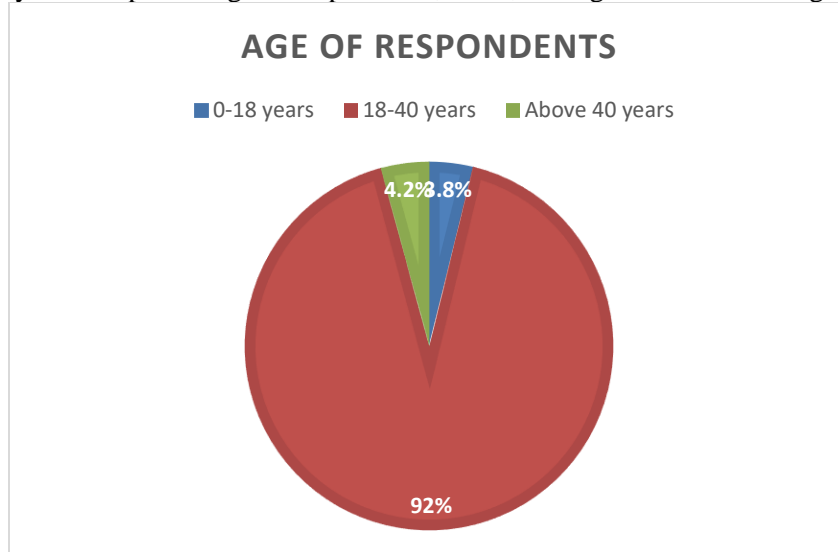
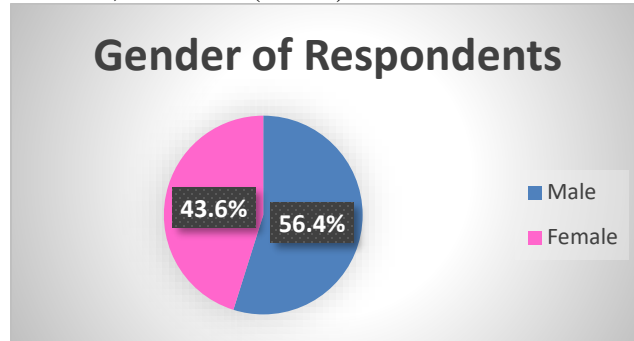


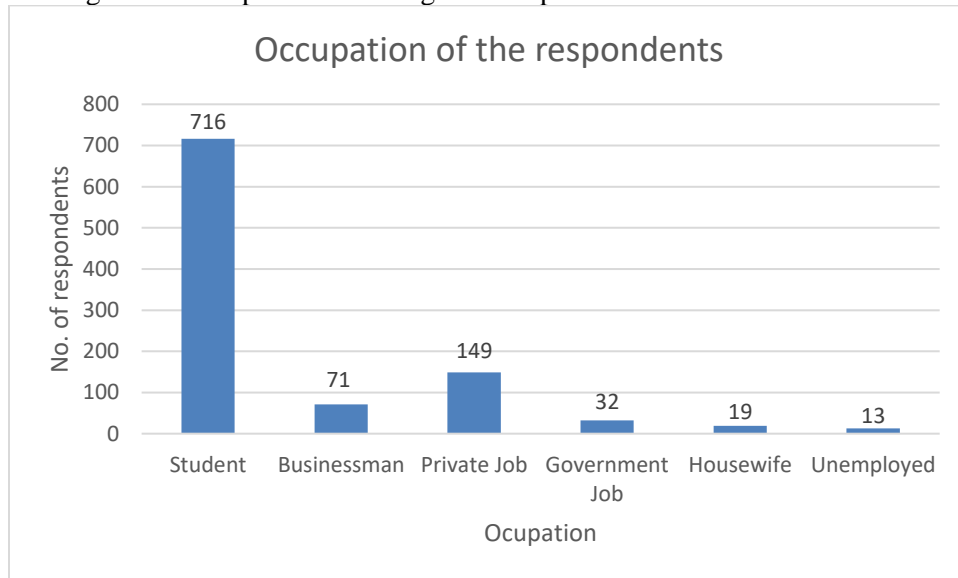
Chart 1: showing age of the respondents

In Chart 2 displays a gender-wise distribution of respondents, revealing that the number of male respondents is higher than that of female respondents. Specifically, out of the total number of respondents, 564 (56.4%) are male, while 436 (43.6%) are female.



**Chart 2: showing gender of the respondents**

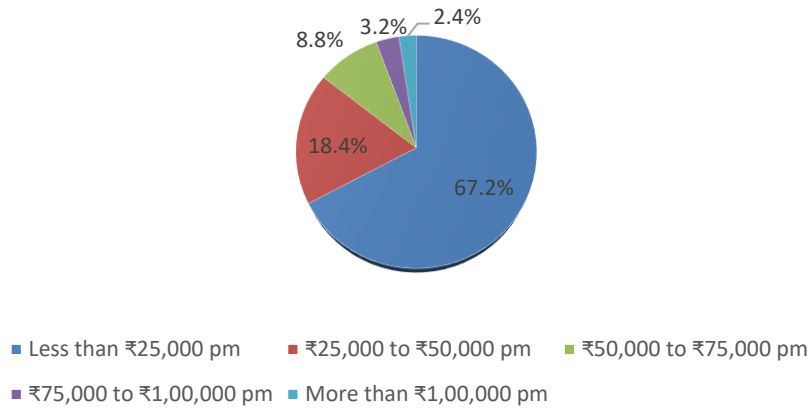
Chart 3 illustrates the distribution of respondents by their occupations. The majority of respondents, comprising 71.6%, are students. The second largest group, representing 14.9% of respondents, are engaged in private jobs, followed by 7.1% who are self-employed, and 3.2% who work in government jobs. The remaining 3.2% of respondents belong to other professions.



**Chart 3: showing occupation of the respondents**

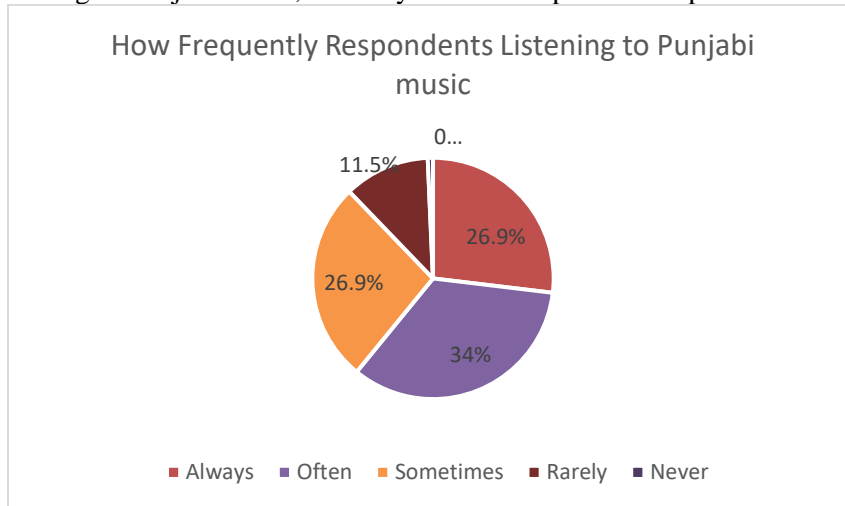
According to Chart 4, 67.2% of respondents reported a monthly income of less than ₹25,000. Additionally, 18.4% reported earning between ₹25,000 to ₹50,000 per month, 8.8% reported earning between ₹50,000 to ₹75,000 per month, 3.2% reported earning between ₹75,000 to ₹1,00,000 per month, and 2.4% of respondents belonged to other professions.

Income of Respondents



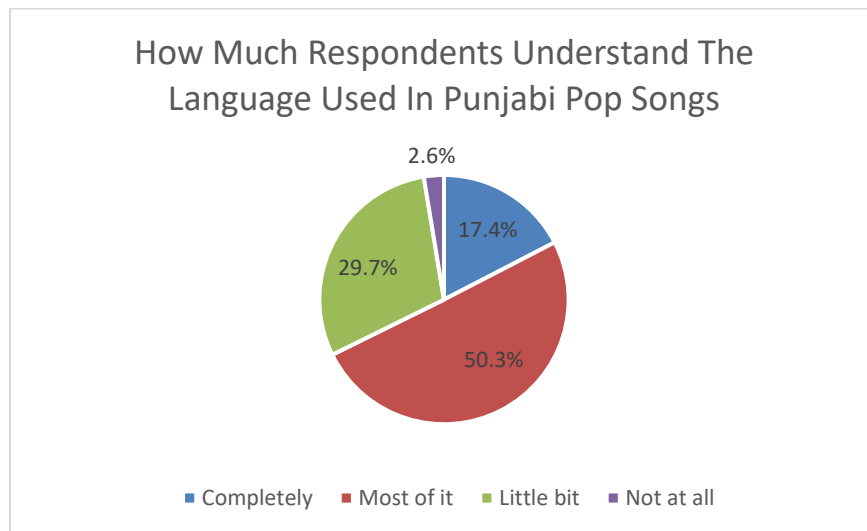
**Chart 4: showing income of the respondents**

Chart 5 shows that 34% of respondents reported often listening to Punjabi music, while 26.9% reported always and 26.9% reported sometimes listening to Punjabi music. In contrast, 11.5% of respondents reported rarely listening to Punjabi music, and only 0.7% of respondents reported never listening to it.



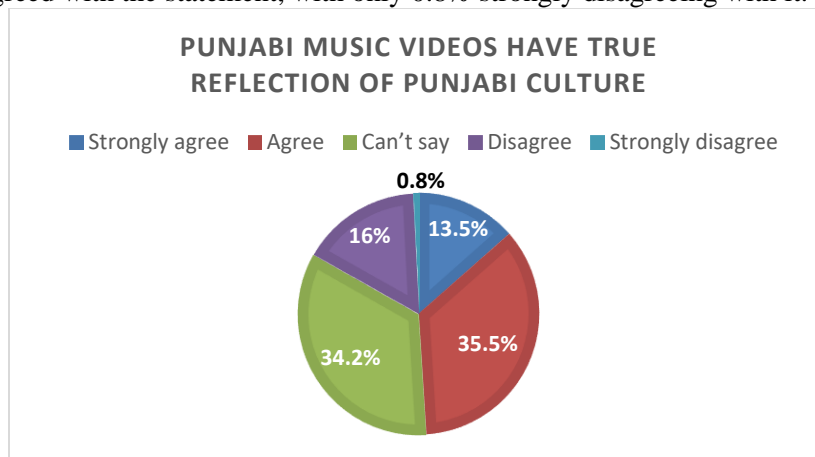
**Chart 5: showing how frequently respondents listening to Punjabi music**

According to Chart 6, 50.3% of respondents reported understanding most of the language used in Punjabi pop songs, while 29.7% reported understanding a little bit of the language. Additionally, 17.4% of respondents reported completely understanding the language used in Punjabi pop songs, while only 2.6% of respondents reported not understanding the language of Punjabi pop music videos.



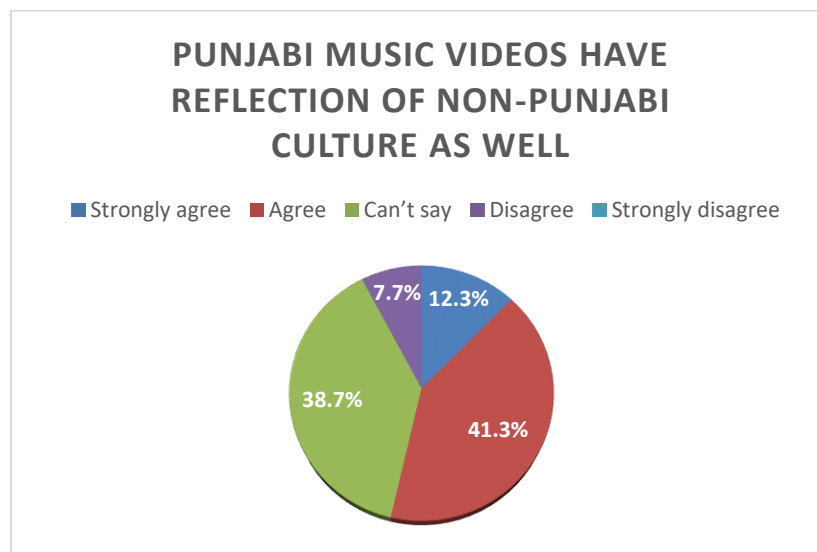
**Chart 6: showing how much respondent understand the language used in Punjabi pop songs**

Chart 7 shows that 49% of respondents agree with the statement that Punjabi music videos have a true reflection of Punjabi culture, with 13.5% strongly agreeing with this statement. However, 34.2% of respondents were unsure and could not provide an opinion on this statement. On the other hand, 16.8% of respondents disagreed with the statement, with only 0.8% strongly disagreeing with it.



**Chart 7: showing how many respondents believe Punjabi music videos have true reflection of Punjabi culture**

According to Chart 8, a majority of respondents (53.6%) agree with the statement that Punjabi music videos reflect non-Punjabi culture accurately. Among them, 12.3% strongly agree with this statement. However, 38.7% of respondents did not express an opinion on this matter. On the other hand, 7.7% of respondents disagree with the statement that Punjabi music videos reflect non-Punjabi culture accurately.



**Chart 8: showing how many respondents believe Punjabi music videos have reflection of Non-Punjabi culture as well**

**Findings of the study:**

92% respondents belong to the age group of 18-40.

56.4% respondents are male whereas 43.6% respondents are female.

71.6% respondents are students by profession.

67.2% respondents have income less than Rs. 25,000 per month whereas only 2.4% respondents have income more than Rs. 1,00,000 per month.

26.9% respondents always listen to Punjabi music & 26.9% respondents sometime listen to Punjabi music.

Only 17.4% respondents completely understand the language used in Punjabi pop songs whereas 2.6% not at all understand it.

49% of the respondents agree with the statement “Punjabi music videos have true reflection of Punjabi culture”, whereas 16.8% of the respondents disagree with the same.

53.6% of the respondents agree with this statement “Punjabi music videos also have true reflection of non-Punjabi culture”, whereas 7.7% of the respondents disagree with the same.

**Conclusion:**

In summary, the research conducted on "Punjabi pop music videos as an effective tool of Cultural Communication" demonstrates that these videos play a significant role in promoting cross-cultural understanding and appreciation of the Punjabi culture.

The study revealed that a substantial percentage of respondents, 17.4%, have a limited understanding of the language used in Punjabi pop songs, while 2.6% do not understand it at all. Consequently, the study underscores the need for subtitles or translations in these videos to increase their accessibility and broaden their reach.

Moreover, nearly half of the respondents, 49%, agreed that Punjabi music videos accurately depict the culture of the region, while 16.8% disagreed. This finding implies that most people believe that Punjabi music videos provide an authentic representation of Punjabi culture.



Additionally, over half of the respondents, 53.6%, agreed that Punjabi music videos also showcase a genuine reflection of non-Punjabi cultures, while only 7.7% disagreed. This finding suggests that Punjabi music videos can offer a means of understanding other cultures through the fusion of genres. Overall, the research confirms that Punjabi pop music videos can be an effective tool for cultural communication when they are inclusive, accessible, and accurately represent the culture.

**Reference:**

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