

PUNJABI RAP MUSIC AND CULTURAL ETHICS: EXPOSURE OF INNUENDO AND IMPLICIT SEXUAL VISUALS IN SONGS

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ABSTRACT

The popular images in current music visuals tell viewers stories about what is normal in terms of gender, race, and sexuality. Ethnic measurements of visuals in songs (rapping culture) are important to address for avoiding unnecessary penetration of sexual and erotic images in the content. This research is conducted to discover the visual ethics in Punjabi songs produced in time frame from 2015 to 2018. The content analysis is made of 3 songs of each 3 popular artists, i.e., Bohemia, Honey Singh, and Raftaar. Symbolic interactionism and knowledge gap hypothesis is tested on all 9 songs through content analysis. The results point out that in the current music visuals artists used sexual imagery more frequently and repeatedly in such way that attracted the mind of the listeners and viewers. The visuals are bold and sexually intense without any restrictions which leave bad impact on teenagers and adolescents. The research further identified the detail portion of frequent and familiar sexuality visuals in the music and its effects and impact on young generation. The limitation of this research is not focusing on detailed analysis of sexual objectification, misogyny, violence and gender stereotypical role produced by such content. The research suggests the parents, guardians and approach creators ought to think about the appropriateness and ramifications of teenagers' presentation of vulgarity in the media.

Keywords: music, sexuality, innuendo, sexual suggestion, adolescents, behavior

INTRODUCTION

Media plays a vital role in portrays an image and provide knowledge and information about what, how, and who to show. Music which is an effective tool of media plays a vital role as a stress reliever in societies. Humans are exposed through the kind of music they listen determined the balance of their spirits. Music is like a source of information which an individual can listen without sight but with their ears (Kubrin, 2005). The representation of music videos are those platforms which present morals and principles, however, prevalent images presented in modern song recordings conveying messages about what is ordinary as far as caste, gender along with sexuality (Vandyke & Vandyke, 2011).

There are different kinds of music genres with different languages and videos to attract the listener and viewer is incongruously offering every day. Including other forms, rap music is a musical form of vocal delivery that incorporates "rhyme, rhythmic speech, and street vernacular. Rap music came into being in mid 1970s. In the beginning, rap was just like the story telling practice of urban streets initially popular in black communities in the United States of America. The practice was initially of telling the hardships and minority status of black communities in the society, however, later it became familiar and renowned as a unique music genre in the United States and around the world (Monk-Turner & Sylvertooth, 2008).

Filling music with sexual and erotic visuals are growing around the world which greatly affect the behaviors of adolescents. Previous research says that increasing utilization of sexual visuals or sexuality in particular music contain appealing dresses or absence of cloths of particular female artists

performing or seductively dancing in the songs, innuendo gestures like sexually hand movement on particular body parts, suggestive facial gestures and body postures (Andsager & Roe, 2003). In the present music, a dominant part of tunes contains a type of sexual reference. The music industry today nearly blossoms with sexuality as it is saying frequently "*alluring sexuality*" exactly spreading all around. From music recordings to web surfing, it's difficult to get away from the impact of explicitly unequivocal melodies of music (Nowotny, 2016). Bryant (2008), adds in this regard, in most of the music videos, females are especially depicted as an object or a product through their bodies which shape the foundation view of the music and for rap artists. The sexual and erotic visuals are common in western music, for instance, music like "*Too Close*" by Next, "*Shut up and Drive*" and "*Rude Boy*" by Rihanna, "*If You Seek Amy*" by Britney Spears and "*Love Game*" by Lady Gaga contains intense level of sexual visuals, nudity, close shots on body parts, showing cleavage, sexual dance moves and innuendo in their whole videos (Vandyke & Vandyke, 2011). A growing body of literature says that, when voluptuous related content and sexual videos are presented to youth they observe, adopted, and embedded in the mindset, make familiar themselves with profane words and sexual imagery and start supporting these contents with the implementation in real life (Coyne, Stockdale, Nelson, & Fraser, 2011). Music videos usually involve sexual shots like alluring clothes, implicit sex, and innuendo also violence and destructive videos with shocking appearances that kept in the mind of the viewers which than practice in society. Sexual films specifically are utilized to pass on messages through signs, symbols, and stereotypical depictions. When teenagers and females view sexual recordings and images, they conceive a message about females should act like charming yet detached, attractive yet in addition compliant. Vandyke & Vandyke (2011), calls it the standard of business achievement in the music business, the music culture advanced as a "Social Darwinism", gradually making "Survival of the Sexiest". The depiction of sexual and erotic content through music or any pop cultural tool is varied culture to culture. In some cultures, and societies it might not be an issue of obscenity or violation of ethical values, in others, however, it could be a sensitive issue for violating ethics, norms, and values. Researchers have different opinions about norms and culture of what makes a specific act, sexual action, but sometimes they are liable to inconstancy, which makes setting hard to decide. The societies follow religious practices usually oppose the seductive contents equipped with sexual and erotic visuals or language. For instance, Music and dance is prohibited in Islam and Christianity, however, in the 2nd century, Christians considered dance as the impression of blessed and honorable wish for entrance in heaven (Hanna, 2010). Existing research describes that the depiction of female sexuality in American rap music are produced to satisfy men desire and almost 34% music videos show visible sex substances in which 67% are disgracing (Wright & Rubin, 2017). In a country like Pakistan, where Islamic values are practices such content are objectionable, however, its exposure to western culture from the past fifteen years have changed the phenomena, both in Pakistani and Indian Punjab.

The motivation behind this research is to break down an increasing exposure using innuendo and bold imagery through songs of Punjabi Rappers causing changing attitude and behavior of adolescents and making them familiar with sexual content. The previous studies recommended about style, fashion, and glamourized images by celebrities in music videos, however, was not comprehensible and clear about the Punjabi rap music both in Pakistan and India. In this context, following the ethnic measurements of visuals of songs (rapping culture), this study focuses on the Punjabi rap music by addressing the innuendo and sexual content frequently used in visuals, mostly popular in Punjab region across the border in Pakistan and India.

REVIEW OF LITERATURE

Music has become the part and parcel of human life; young generation consume most of the time listening to their favorite songs. This trend, however, may leave impact on the behaviors of adolescents as the video songs started depicting sexual and erotic visuals, particularly for last two decades. Previous research argues that music videos expose nearly a vague and unrealistic form of romantic stories with unrequited sexuality tendencies. Filled with such content music leads to feel worries and responsibilities to the viewers for their adolescents who continuously watching and observing implicit sexuality and gender roles are developing and maturing a stereotypical cognition dilemma; like, a female should have sexiness looks and provocative as well as for a male, sexual fixation is typical, and sexual ability an advantage (Bogt, Engels, Bogers, & Kloosterman, 2010). Music videos conveying messages about sexuality by using sexual suggestions, lack of clothing, insinuation, appealing garments, and

stereotypical techniques. Sex has for some time been a focal point of shake and prevalent music (Andsager & Roe, 2003). According to previous studies, music, particularly rap songs develop continuously with themes like explicit creative imagination which mainly focus on female character to be highly sexualized with potential to quench any dream that a man could desire. Additionally, social and industrial system desires a women character to influence through their potential and objectified body parts (Aubrey, Hopper, & Mbure, 2011).

A growing body of literature says that media production system urge female artists for self-externalization through sexual alluring actions and behavior by their body parts which is the main purpose of media to present women as valuable and enchanting (Aubrey, Henson, Hopper, & Smith, 2009). Moreover, Sexual desire or sexuality can be communicated or acknowledged in the form of dreams, desire, opinions, ethics, and careers as well as it can be incorporate these measurements, but each of them cannot be determined. Sexual scope could be affected through connection of organic, rational, communal, financial, governmental, legal, recorded, holy along with insightful components (Aubrey et al., 2011).

What we have witnessed, however, with growing familiarity of rap music, the deleterious effect of this music also raised and opened its ways to the spotlight. Punjabi rap music, for instance, currently contains all kinds of expressing tools including sexual visuals. Punjabi rap artists use seductive suggestions and innuendo method to appeal an audience and make familiar with the content for further use in the future. With themes related to swear or intense profane words towards humanity, society and rule of laws, violence (suicide, homicide, sexual aggression), objectifying the women, harmful acts, using drugs and devilish behavior in the songs have attracted the attention of scholars toward the issue. The community leaders, parents, and religious preachers also have shown concern on the changing behavior of a coming generation, and raising unethical behaviors in society (Ballard & Coates, 1995). Research says that music videos attract audience and viewers by showing different signs, symbols, implicit sexuality and innuendo and a significant part of the examination of mainstream culture has concentrated on the customary pictures of sex and sexuality in music recordings, which is the most famous type of entertainment among youth (Kalof, 1999). When it comes to the gender depiction, usually, males in the songs are the dominant character and women wearing fewer clothes are used as an object or prop in the music video. What we have realized in the selected data with camera rolls, female use innuendo and suggestive features with their body parts to seek attention of the viewers and make a video more attractive and seductive. The movement of body parts along with gestures and postures in songs is emblematic articulation which indicates numerous thoughts (Hanna, 2010). The word innuendo referred to as suggestion or insight regarding any individual or an object, particularly use for criticizing or an unfavorable thing. When it comes to the notion of sexual allusion and innuendo which procured an explicit connotation, contain double hidden meanings like sexually alluring gestures, nudity or having guiltless expression. This notion can be described as in one of most rated sexual music videos like "*Drunk in Love*" by Beyonce, "*Fade*" by Kanye West and "*Anaconda*" by Nicky Minaj be viewed either to accomplished success by trying hard or can be used to familiar with sexuality with society. Keeping in view the notion of sexual objectification, researchers describe this by body disclosure, as on account of a gender of without or less garments on them (Aubrey & Frisby, 2011). This might be an argument that sexual objectification can be involved as a portrayal of female in revealing them as a desire person. One indicator can be extract from sexual objectification is the female separate body parts like chest, butt, thighs, an abdominal area, back and legs. It is coded that whether the abdominal area is fully covered or slightly exposed, how exposed are legs, the back area is fully revealing or not, and how the bust area is exposing. To determine which body parts were more frequently framed and which one got the close-up shot. To see whether the shot was quick or take time to show the body. This investigation accommodates the visual analysis about sexual objectification on revealing body parts like an exposed bust, revealing back and bare legs of an individual (Seidman, 1992). Some researchers ,however, argue that explicit bold visuals could have different measurements, because everyone has a different style, idea and mentality to conceive and experience according to their personal interest, selective exposure, and prevalent culture, values and norms (Chakraborty et al., 2017). Earlier research based on content analysis found that in the rock music videos 57% of women presented as scantily clad, sexual objects and vulnerable creature while 8% showed male savagery against ladies. Just 14% introduced ladies are completely equals to men (Weitzer & Kubrin, 2009).

Content is also an important part of these music visuals which given some help to the thought that most famous hip hop/rap music seems to contain offensive words, increments forceful conduct, and mentalities and propagates misogyny (Ballard & Coates, 1995). Many hypotheses and researches claimed and cleared up connection among a song, action also quite a few examinations had shown which pop up the connection among melodies and attraction, despite of age (Hogan & Bar-on, 2009). Johnson et al. (1995) stated that most analyzers (who study about) rapping culture in music claim that the rap texts helps to shape perspective, style and practices with respect to the propriety of viciousness against ladies, and also a lot of excitement persuasion for sexual visuals in a rapping genre slowly but frequently inserting inside the society and system (Monk, Turner & Sylvertooth, 2008).

Theoretical Framework

Following a growing body of the previous literature, a base has been provided to this study by applying social learning theory and the theory of objectification. According to social learning theory, what sort of data around occasions are probably going to happen in a specific situation. For instance, how a man ought to carry on in that situation, and what the feasible results of their conduct will be and just as music may give youngsters bits of knowledge into specific sexual contents, forming their states of mind and suspicions about sexual connections. This notion creates a thought of what is normal and regulating (Martino et al., 2006). Moreover, cultivation attributional vagueness theory wind up applicable as a female influence by music recordings may trust at the end that they considered themselves lustful and accessible compared with those ladies who appear on the scenes. Masculine discovers and anticipate that genuine ladies will act like the ones on screens (Vandyke & Vandyke, 2011). Social cognition further elaborates that individual figure out how to act and behave new practices by watching others and will emulate the practices they have noticed considering that those practices are seen to have functional esteem. This theory would foresee that watching performers engaging in sexual relations with no horrible outcomes will lead teenagers to see this conduct as suitable and alluring (Martino et al., 2006). The previous literature work reported about sexual misuse, objectification as well as debasement regarding females considered an ordinary in music recordings, like studies proved that women who appeared more frequently in videos were reliably depicted in high explicitly agreeable situation as compared to men (Aubrey et al., 2011). So practically, it was found that various females with moving provocatively, frequently wearing exposed apparel, and dance meekly with male characters in particular songs, though men relate with an assortment of subjects and women were independently objectify as a product (Aubrey & Frisby, 2011).

To investigate the study of sexually objectifying female artists, objectification theory is applied to this study as a theoretical framework. The theory of Objectification claim about media exaggeration and bold externalization about female explicit body parts. It instructs ladies to disguise themselves as sexual for an outsider's point of view with the end goal, the female should consider them as items which assessed others, an inclination known as self-personification (Aubrey & Frisby, 2011). The theory further suggests about sexually target or objectification women's body parts, instruct ladies to mesmerize the point of view of the viewers about them with the end goal of considering themselves as the items assessed by the third party this prosperity known as objectification (Aubrey & Frisby, 2011). Even though this theory focus on sexuality portrayal, innuendo, attractive gestures and sexual suggestions also accommodate a valuable framework for studying the ongoing scenario on the grounds that an initial phase in deciding how females might be associated about themselves by depictions of their body parts in music videos (Frisby & Aubrey, 2012). Objectification of women in rap music is the advancement, glamorization, humanization, legitimization, or standardization of abusive thoughts regarding ladies. They produce dispute that songs with rapping genre demonizes dim women through externalizing and appealing, and only useful as sexual inquiries of abuse (Adams & Fuller, 2006). Theory of objectification further explains about how females portrayed in music videos as by product to objectify them in a sexualize manner to achieve goals and desires. The other aspect of the theory is that female essential esteem is viewed as originating through bodies as well as their outer presentation (Roberts & Fredrickson, 1997). Continuing with this contention, previous content examination on music videos proposed about a female who are esteemed and signified for their capacity through utilizing their body parts for sexually appealing. For instance, a female as compared to male artists were more likely to exhibit an attitude of seducing or sexual attention by using signs from body parts, lip licking, and hands position etc. (Seidman, 1992). In this research, however, an ample amount of portion has been studied by semiotic analysis on the portrayals of innuendo, sexual signs and implicit sexual imagery

regarding gender appeared in Punjabi rap songs. The study is conducted on a specific genre of selected rap music videos containing frequent use of bold content of selected most popular rap artists.

METHODOLOGY

Following the qualitative research technique, visual analysis through semiotics is used in this study. Through visual analysis the demonstration of the visual content in the Punjabi rap songs and the portrayal of sexual imagery is examined. This method suits the data collection and analysis of close investigation, depiction, and examination of the growing bold imagery in songs with the passage of time. In order to select adequate and unbiased popular Punjabi rap music, a sample drawn of the top three songs released in the time frame from 2015 to 2018 of most popular Punjabi rappers. The selected sample (rap songs) of top three artists Badshah, Yo Yo Honey Singh, and Raftaar were the unit of analysis. Based on rating points the selection of the songs were made after reviewing their popularity on different sites such as YouTube, Dailymotion, MTV, and Vimeo, etc. The data shows that almost every video has above 40 to 80 million viewership almost on each site. Based on highly viewership the following (see table no.1) songs are extracted from the selected time frame (2015 to 2018).

Table No. 1 List of songs (sample) chosen for analysis

S. No	Song Name	Year
1	Mercy	2017
2	She Move It Like	2018
3	Proper Patola	2018
4	One Bottle Down	2015
5	Gal Ban Gayi	2016
6	Urvashi Video	2018
7	Al Black	2015
8	Instagram Love	2016
9	Baby Marva Ke Maregi	2018

The videos samples were analyzed on the bases of an artist level of depiction in the songs. All music videos are analyzed as per clip to conduct sexualized visual content. The data contains music videos of male artists; main female lead with as well as scantily clad women were also taken into investigation.

Data Analysis

To analyze and describe the data effectively, the visuals of songs were coded based on a female's level of exposure. The main purpose of coding was to focus the presence of sexual objectification showing in music videos by female characters. The basic purpose of choosing this genre was to unveil the system of practicing innuendo, implicit sexuality, and bold contents frequently and repeatedly as compared to the other genre. To accumulate the overall innuendo, bold visuals, and sexual objectification of female in selected male Punjabi rap artist's music videos, three indicators were categorized for the portrayal of a thorough sexual objectification present in particular music videos. For body parts disclosure of females, it was determined how much a particular music video covers time on female body parts. As of a seductive dance movement, it was determined how provocative the dance moves are in particular music videos. Lastly, as for alluring clothing, how appealing and suggestive the clothing level of a female is in particular music videos. A disclosure of female body parts were analyzed, of whether the females are half naked or fully exposed with partially one time or more camera roll on them during a music video, cleavage view, half exposed bust and butt, abdomen with an exposed belly button, bare legs up to upper thighs and open back (Frisby & Aubrey, 2012). Each of the body parts were examined per clip according to the exposure of body parts. Furthermore, body parts were statistically examined by frequency procedure to conduct the exposure of body parts.

Furthermore, the dress of the artist wore in the songs were judged, evaluating about the alluring idea of a female through her clothing style. Alluring clothes were judged as apparel which is designed to be explicitly appealing. The clothing style should be measured on the basis of specific sexual stereotype like a female in one piece clothes with provocative designs; shoulder-less tops with super miniskirts can be referred as alluring, netted outfit and tight fitted clothes would be marked as provocative (Frisby & Aubrey, 2012). The attire was judged same as body parts per clip. If a female

wore explicitly suggestive attire, she could be counted in percentage and considered as provocative clothing.

Taking into account the dancing movement as well as sexuality considered as a tool for pleasure, were analyzed through collected data. Dance moves contain intimate with a curvy extended butt, facial expressions are seductive as well as hands and body give alluring suggestions (Hanna, 2010). It was analyzed whether a female make a dance move in an explicitly bold manner in all videos. Noticing the repetition in dance steps, it was analyzed that how many times a particular dance steps were used provocatively like swinging movement of hands-on lower body parts, shimmying bust and butt, moving of hands around hair and neck. All these actions could be suggestively considered as a seductive dance move, which was measured same as other indicators using following as per clip in music video.

When it comes to semiotics, the data were analyzed carefully to explore all the hidden signs having different meanings and messages. A sign has various different meanings related to realities. A person observes and interprets the concept according to his mentality and social background; hence, the phenomena of the matter can be exact, anamorphic, or can be seen for special prospective. By the model of Peircean, a symbol is that kind of material which is hidden behind some perspective of some discourse and through that context sign can be classified in to three different components: an object, representation, and interpretation. There are some complexities or subtleties regarding phonetic and viewing symbols which sometimes cannot be captured by connotation process until it captures all the meanings and perspectives around it. The examination of identity communication isn't entirely any strategy still a system and sequence body about studies, logic, a hypothesis, an arrangement about ideas as well as a technique for investigation (Jewitt, 1998). What we know, however, music videos have a great number of semiotics present in them in the form of signs, symbols, suggestions, and connotations by reason of the high amount of visible and perceivable content. The content production and exhibition means giving a clue by capturing, hold, influence, embed a thought along with the familiarity of a particular message (El-Nawawy & Elmasry, 2016). Our data shows that most of the music especially rap contains sexual imagery along with shocking explicit visuals. Despite the impetus that makes it, songs are used to invigorate thinking ability, stimulate the ability of cognition as well as evoke and induce feelings. As research says that melody can change or influence the idea and an impression of the social condition (Adams & Fuller, 2006). It has been argued that how the media give opportunities with ripe platforms and depict males and females in a sexual manner in music recordings, in light of the fact that affection and sexuality are not the main source of the subject yet the idea of sexual visibility in music recording are the alternate route as well as bold generalizations typical (Andsager & Roe, 2003). After the emergence of digital media platforms, the music videos are not remained limited to TV screens but plenty of social media platforms , such as, You-tube, iTunes, Flickr, Reddit and SoundCloud etc. exponentially intensified its consumption. Also, the digital media platforms empowered the end-users by giving the rights to not only consume the content but made them able to share them on social networking sites, such as, Facebook, Instagram, Twitter, Snapchat, and WhatsApp etc. This notion not only intensified the number of viewers but encouraged the audience to get easily access to the content of their choices. This is also one of the reasons for increasing the impact of these seductive content on young generation for the last decade.

FINDINGS AND DISCUSSION

Following a growing body of the literature, and visual content analysis, this paper has highlighted the portrayal of women in music videos contain an increasing amount of sexual objectification. The findings of our research explores that this trend depicts women as a sexual tool for high popularity of particular songs and influence different perspectives like maturity towards sexual role, and a building of vague imagination. The process to examine a particular data, visual semiotic analysis has taken in account to investigate indicators (female body parts disclosure, alluring clothes and seductive dance moves) with subdivided dimensions or categories for accurate and authentic measurement of specified variables. In this context, innuendo and implicit sexual visuals were thoroughly analyzed by semiotics. The total measurement of 6 categories of body parts indicator, 4 categories of alluring clothes and 3 categories of dancing moves were thoroughly examined per clip as shown in the tables. A specific chart has created containing variables to determine how much innuendo and sexuality level have shown in particular music videos from pre-described range.

Descriptive statistical measurements and cross examination was done to investigate each indicator. Specified indicators were highly present in every song having sexual visuals in an increasing rate. The research analyzed body parts exposure in every artist’s music videos as per clip, the sample yield (72.6%) of clips contains body parts exposure in song 1, 2 and 3 of artist 1, (73.3%) of artist 2 along with (76.07%) of artist 3 as shown in the table 2. The alluring clothing system was exposed in song 1, 2 and 3 of each artist contain (17.8%), (22.87%) and (14.7%) respectively in the table 3. As each clip were closely investigated for authenticity and accuracy. The whole 4 to 5 approximate minutes music video female characters were more sexualized and provocatively visible, then main artists. The dancing moves of female characters in each song of artists 1, 2 and 3 contain (34.5%), (35.11%) and (37.82%) of exposed moves respectively in the table 4, which contain more space as compared to storyline contain (17.2%), male artist part (23.4%) and other objects (13.77%) of whole music videos. Each artist has their own exposure level, when compare Artist 3 have more exposure of female body depiction about (361.33) of an average scale then, Artist 2 about (286.3) of average scale and lastly Artist 1 have (281.3) of average scale. When measured the alluring clothing categories Artist 2 contain more exposure of about (89.67) of average scale as compared to the others. Artist 3 has more alluring clothes exposure of (156.67) then others two.

Table No. 2 Body Parts with Six Categorical Dimensions

Indicators	Dimensions	Artist 1					Artist 2					Artist 3				
		Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg
Body Parts	Camera Roll	77	61	104	242	80.67	67	81	31	179	59.67	66	59	114	239	79.67
	Cleavage Veiw	36	45	68	149	49.67	62	76	24	162	54.00	57	46	93	196	65.33
	Exposed Butt & Bust	28	48	75	151	50.33	66	77	16	159	53.00	55	43	82	180	60.00
	Exposed Abdomin & Belly Button	26	42	83	151	50.33	29	74	14	117	39.00	57	29	71	157	52.33
	Bare Legs With Upper Thighs	14	22	57	93	31.00	34	71	23	128	42.67	49	53	63	165	55.00
	Open Back	16	20	22	58	19.33	26	69	19	114	38.00	53	36	58	147	49.00
Total		197	238	409	844	281.33	284	448	127	859	286.33	337	266	481	1084	361.33

Note: The total is the sum of all dimensions present in videos. Avg = average mean of each dimension of particular songs in rap music videos.

Table No. 3 Alluring Clothes with Four Categorical Dimensions

Indicators	Dimensions	Artist 1					Artist 2					Artist 3				
		Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg
Alluring Clothes	One Piece Alluring Cloth	0	4	14	18	6.00	34	3	5	42	14.00	0	9	0	9	3.00
	Shoulderless Top with Miniskirt	30	29	31	90	30.00	21	36	0	57	19.00	17	32	13	62	20.67
	See Through Clothes	0	1	0	1	0.33	23	32	0	55	18.33	0	0	38	38	12.67
	Tight Fitted Clothes	21	5	49	75	25.00	46	49	20	115	38.33	28	21	52	101	33.67
Total		51	39	94	184	61.33	124	120	25	269	89.67	45	62	103	210	70.00

Table No. 4 Seductive Dance Moves with Three Categorical Dimensions

Indicators	Dimensions	Artist 1					Artist 2					Artist 3				
		Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg	Song 1	Song 2	Song 3	Total	Avg
Seductive Dance Moves	Hand Movement on Body Parts	53	34	48	135	45.00	64	49	21	134	44.67	42	39	53	134	44.67
	Shimmying Bust and Butt	61	42	47	150	50.00	67	54	23	144	48.00	51	47	84	182	60.67
	Suggestive Hands on Hair and Neck	34	10	27	71	23.67	69	51	15	135	45.00	36	52	66	154	51.33
Total		148	86	122	356	118.67	200	154	59	413	137.67	129	138	203	470	156.67

Taking the matter into theoretical consideration, the objectification theory put an effort to represent the portrayal of women’s body captivation in music video. This theory provides a fractional system to sorting out along with the consideration and arrangement of knowledge which happens uniquely on women. The rapping culture is achieving an ample amount of a global recognition through global audience. This increasing exposure, however, are making this sexual content through women representation in a sexualized form as well as making sexuality familiar through music by all means which is ultimately changing the perceptions and cognition of viewers.

Our conducted research has mainly focused on the major areas of sexual objectification. It should be worth noticed that two variables along with their indicators were thoroughly investigated throughout the whole music video. The particular variables examined in the study contain a high intention and portrayed a worldwide image related to subjects identified with sexual objectification which was conveyed in the whole video. This study used a manual visual coding system along with the statistical evaluation method for authentic and accurate results. The samples size, however, collected for this research was limited due to time and resources limitations. The goal of the study was to investigate the sexual objectification on other music genres along with rap genre, however, due to brief timeframe we have focused only on rap music genre. Moreover, this study could not conduct psychological factors regarding women who were sexualized in music videos. For future research projects, we suggest examining other music genres, including the psychological and behavioral factors of females who were portrayed in music videos with a broader sample size for authentic results. Additionally, further research should detect a comprehensive examination related to themes and surroundings of music videos for alluring or suggesting sexism.

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