

## **Punjabi Hip-Hop Music and Second-Generation Sikh Adolescents' Perceptions of the Caste System**

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In recent years, a new genre of Punjabi music has emerged, characterized by culturally hybridized undertones. Collectively, this genre is referred to as Punjabi hip-hop. Due to its divergence from typical Punjabi music, the genre has often been criticized for some of its themes, one of which includes casteism. It has noted in literature that there is a dissolution of caste-based identities among second-generation Sikh youth in the diaspora. Given that music has been highlighted as possessing the ability to influence value formation and transmit cultural values among youth, this paper explores how the duration of listening to Punjabi hip-hop on a daily basis impacts the perception of the caste system among second-generation Sikh adolescents. Using a quantitative correlational analysis via a Spearman's Rho and Chi-Square Test, the study found a weak but statistically significant relationship between exposure to Punjabi hip-hop and positive caste perception, highlighting the potential role of the genre in perpetuating caste among the second-generation. The study found a weak relationship between Punjabi hip-hop listening and caste knowledgeability, showcasing the role the genre may play in passing on cultural information pertaining to caste. The paper reaffirmed the available literature in relation to the presence of casteist themes in Punjabi hip-hop and the dissolution of caste-based ideologies among the second-generation.

*Keywords:* Punjabi hip-hop, Punjabi caste system, second-generation Sikh adolescents, Sikh diaspora, music and identity.

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### **Introduction**

Sikhism is a monotheistic religion originating from the Punjab region of India during the late 15th century, and followers of the religion are referred to as Sikhs (Chilana, 2005). Sikhism is the fifth largest religion in the world, having roughly 25 million followers, and while a majority of the Sikh population is constituted within the Punjab region, over 1.5

million Sikhs have migrated out of India and settled in diasporic communities ("Sikhism: A Reporter's Guide," 2019). Through migration, children are understandably born into diasporic communities to immigrant, foreign-born parents. These children are often referred to as the second-generation (Harris & Chen, 2023; Reka & Haisler, 2023; Tienda & Haskins, 2011). Second-generation youth are subjected to many challenges growing up in their respective communities, one of which is the trouble of balancing both an ethnic and national identity (Reka & Haisler, 2023). Most prominently, second-generation youth experience acculturation, which refers to the process of "cultural and psychological change that results following [the] meeting between [different] cultures" (Sam & Berry, 2010, p. 472). Oftentimes, second-generation adolescents experience higher levels of acculturation over other groups, resulting in a reduction of traditional values (Harris & Chen, 2023; Reka & Haisler, 2023) as they are more eager to embrace the culture of their receiving country (Zhou, 1997).

An example of a prominent aspect of Indian culture is the caste system. While Sikhism opposes its practice, it still exists within Punjabi culture (Jodhka, 2024) and is an important component of identity (Jaspal & Takhar, 2016). In diasporic communities, the caste system has lost some of its importance among Sikhs, primarily among adolescents, though some aspects of the system are still heavily enforced by parents and elders (Jaspal and Takhar, 2016; Kumar, 2012).

Additionally, in recent years, a new genre of Punjabi music has emerged, mixing traditional Punjabi music and lyrics with hip-hop and other western styles (Thusoo & Deshwal, 2022). The rise of this genre, which will be referred to as Punjabi hip-hop, has been criticized for some of its themes, one of which is in relation to the caste system. This is due to the music's promotion of upper-caste domination (Kaur, 2019; Thusoo & Deshwal, 2022; Singh 2021). In relation, music itself has been shown to possess the potential of influencing a person's identity, sense of self, and personal views (Loureiro et al., 2024; Miranda, 2013; Perić et al., 2021; Liu et al., 2024) and even help maintain the cultural values of immigrants (Liu, 2024; Şakalar, 2024). Given the ability of music to influence these factors, it poses the question: To what extent does the duration of listening to Punjabi hip-hop music impact the perceptions of the caste system among second-generation Sikh adolescents aged 12-18?

## Literature Review

### Search Strategies

Sources were found through the usage of Google Scholar, ProQuest, and JSTOR with the scholarly journal limiter applied while searching to guarantee credibility. Keywords used during the research process were “Punjabi music”, “Punjabi hip-hop”, “music and identity”, “second-generation adolescents”, and “Punjabi caste system”. For the section covering the bhangra phenomenon and Punjabi hip-hop, a broader selection of non-scholarly sources had to be utilized due to the topic’s scarcity in academic discourse.

### Second-Generation Adolescents

Sam and Berry (2010) argue that when individuals of differing backgrounds meet, they “may adopt each other’s behaviors, languages, beliefs, values, social institutions, and technologies” in a process commonly referred to as *acculturation* (p. 472). Adolescents of the second-generation typically acculturate more rapidly than those of the first-generation (foreign-born immigrants), for these youth are constantly exposed to different cultural values, leading to a reinterpretation and possible replacement of traditional practices (Harris & Chen, 2023). Additionally, acculturation among the second-generation is exacerbated by the attractiveness and benefits associated with adopting the culture of their receiving country. Within the context of second-generation American immigrants, Zhou (1997) argues that youth are often eager to embrace American culture, and in turn, may not be willing to accept immigrant norms. Corroborating with these findings, Tienda & Haskins (2011) add that there is extensive evidence of immigrants adapting culturally between the first and second-generations. However, it must be noted that although the second-generation acculturates more rapidly, they do not completely abandon tradition. Rather, most scholars argue that the cultural identities of second-generation immigrants is in constant vacillation between formation and reformation, with these individuals often melding cultural practices and forming hybrid identities while maintaining some characteristics of their background (Bhandari, 2020; Bhandari, 2021; Tienda & Haskins, 2011). Furthermore, Bhandari (2020) clarifies this phenomenon by noting that while the second-generation may be more prone or willing to adopt cultural practices of the host country, they are never totally assimilated or free from tradition, with their

identities bearing both “traces of the culture of origin and host country” (p. 88).

Indian immigrants are also subject to this model. Studies investigating acculturation among Indian-Americans similarly conclude that acculturation is higher among the second-generation (Sharma et al., 2014) and that American-born Indians have adopted aspects of American culture, while simultaneously facing challenges balancing an American and Indian culture (Reka & Haisler, 2023). These findings are supported by those of Ghuman (1997) and Brah (1978) determining that South Asian youth in Britain and the second-generation specifically were neither encapsulated in their cultures of origin or of Britain’s, with their identities containing elements of both Asian and English cultures.

Pertaining to second-generation Sikhs specifically, Sekhon & Szmigin (2005, 2011) deduced through a series of interviews that these individuals’ identities were similarly in constant negotiation, often straddling between two different, typically contradictory cultures, prompting a response through integration or amalgamation. Additional research further validates this. In a series of interviews conducted among youth Sikh women in Britain, Drury (1991) noted that respondents of the second-generation were neither assimilated into English culture nor encapsulated by their parental culture. Though some traditions were abandoned, these youths often modified them to apply in British space (Drury, 1991).

### **Punjabi Caste System: Overview and Diasporic Context**

With it being established that second-generation Sikh youth are more prone to acculturation and negotiate between opposing values, the impact these principles may pose on their perceptions of specific traditions are in serious consideration. This is especially potent for the case of the caste system.

In India, the caste system is one of dimensions where people are “socially differentiated through class, religion, region, tribe, gender, and language” (Swapnil, 2015, p. 80). Furthermore, caste is a closed system of stratification, meaning that “a person’s social status is obligated to which caste they were born into” (Swapnil, 2015, p. 80). Though Sikhism vehemently opposes the practice of caste within its theology, it continues to persist and maintain an integral part of followers’ identity and culture (Dhanda, 2017; Jaspal & Takhar, 2016; Jodhka, 2024; Kaur, 2024; Puri, 2003; Singh, 2024). Judge (2015) argues that the presence of caste among Sikhs is in part due to the strong influence of the Hindu practice, however, he

simultaneously reasons that the existence of caste among Sikhs should not be used to claim it is similar to that of Hindus.

To clarify, Hinduism signifies “the complex religious tradition which has evolved organically in the Indian subcontinent over several thousand years” (Weightman, 2017, p. 261) and the word Hindu refers to followers of Hinduism, also working as an adjective to describe religious or social structures of the creed.

Puri (2003) adds on by asserting that although a Sikh caste hierarchy is present, it developed distinctly and parallel to that of Hindus. He elaborates by explaining that in Sikhism, there are no scriptural sanctions of caste distinctions, whereas in Hinduism, caste is an inherent piece of the religion’s practice with a hierarchy being openly established within scripture (Puri, 2003). As such, the presence of caste among Sikhs is an issue of practice, not ideals. Additionally, *jati* (also referred to as *zat* or *jaat*) is the occupational-based hierarchy (Metcalf & Rolfe, 2010, as cited in Kaur, 2024) carrying the most meaning among Sikhs (Nesbitt, 1980, as cited in Kaur, 2024) whereas the Hindu caste practice is rooted in *varna*, a religious-based hierarchy (Metcalf & Rolfe, 2010, as cited in Kaur, 2024). Because Punjab’s primary industry is agriculture (Schreffler, 2012), positioned at the top of this occupational hierarchy are the land-owning castes, most prominently, the socially and economically dominating *Jatts* (Jodhka, 2024; Judge, 2015; Puri, 2003; Singh, 2024; Thusoo & Deshwal, 2022). In addition to being the highest caste, Jatts also hold a numerical majority within the overall Sikh population (Jodhka, 2024; Judge, 2015; Thusoo & Deshwal, 2022). As there are no scriptural sanctions of caste-hierarchies in Sikhism, the construction of Jatt status is purely socio-economic and traces back to British policy interventions during colonial rule (Jodhka, 2024; Judge, 2015; Puri, 2003; Singh, 2024; Thusoo & Deshwal, 2022).

In concurrence with the general consensus regarding caste in the diaspora, Kumar (2012) points out that “caste identities will gradually weaken with the succeeding generations” (p. 223). While caste in the diaspora continues to persist in some capacities, research has pointed towards a gradual dissipation of its significance among younger generations. Through interviewing second-generation British-Sikhs, Jaspal and Takhar (2016) conclude caste was primarily perceived as a non-issue among this demographic, with youth feeling largely indifferent towards the practice. However, the researchers note the expectations of the first-generation in maintaining endogamous caste relationships and

youths' recognition of the importance their parents and elders attribute to caste (Jaspal & Takhar, 2016). Similarly, in a study conducted by Kaur (2024) exploring the intergenerational differences of caste-based attitudes among Sikh women of low-caste backgrounds, respondents of younger generations were found to attribute little importance to caste in their daily lives, which is in stark contrast to their older counterparts. In fact, casteist ideologies among preceding generations encouraged many of these younger participants to actually advocate for an anti-caste consciousness (Kaur, 2024). In addition, attempts to disavow caste structures among immigrant Sikhs of caste privileged backgrounds further illustrates the increased dissolution of caste-identities in the diaspora (Singh, 2024).

### **Music and Identity**

The concept of identity can be understood as the unique characteristics possessed by individuals, but it can also imply a connection to a "broader social group, such as cultural identity, national identity, and other affiliations of shared interests and values" (Zemmels, 2012, p. 6). For adolescents, media can play a pivotal role in the development of cultural norms and the construction of identity (Pattaro, 2015; Zemmels, 2012). Music, a specific form of media, has been no exception to this notion.

Ruud (1997) suggests music serves as "raw material" during the process of formulating values, with listeners' psyches being influenced by the themes they hear. Likewise, Miranda (2013) and Hanzilia et al. (2024) hold music as an important resource for adolescents, influencing key aspects of development, including identity and value formation. Furthermore, coming from their study of music listening and identity construction during adolescence, Loureiro et al. (2024) contend music as "a tool for observing and thinking about the self" (p. 161), for youth reflect upon the meanings they hear, enabling exploration related to choosing or confirming specific values.

In addition, music also plays an essential role in constructing identity among immigrants. Perić et al. (2021) reasons that music assists in the formation of cultural concepts, going as far as helping synthesize one's entire lifestyle. Traditional music specifically can help shape and preserve cultural identity, serving as a medium of cultural transmission (Liu, 2024; Liu et al., 2024). For those of the second-generation, music helps maintain a connection with one's homeland and tradition (Lidskog, 2017). Additionally, it is not an uncommon practice for immigrant music to undergo the process of cultural hybridity, in which "different cultural

concepts come together to form new and complex cultural forms” (Şakalar, 2024, p. 94). Hybridized music helps immigrants preserve their cultural roots while concomitantly assisting social integration into their host societies (Şakalar, 2024).

### **The Bhangra Phenomenon and Subsequent Rise of Punjabi Hip-Hop**

While Punjabi music began implementing western elements during the 1980s, immigration and diasporic communities exacerbated this process, truly transforming and adapting musical traditions to apply under a western paradigm (Schreffler, 2012). This is best observed through the case of *bhangra*, the product of traditional Punjabi instruments being fused with reggae, rap, hip-hop, and other western elements by Punjabi youth in Britain during the 1990s (Bennett, 1997; Dudrah, 2011; Leante, 2004; Roy, 2013; Schreffler, 2012). Bhangra’s inception in the British-Punjabi diaspora stemmed from the genre of traditional folk music and dance originating from Punjab bearing the same name, as it played an essential role in formulating the hybridized version (Bennett, 1997; Leante, 2004; Schreffler, 2012; Warwick, 2000). With bhangra music being a form of cultural hybridity, it served a myriad of purposes for immigrants living in the diaspora, and especially those of the second-generation. Based on analyses of the genre and interviews with diasporic youth and bhangra practitioners, many researchers deduced this hybridized genre worked as a cultural resource for young Punjabis, allowing them to fit into their mainstream culture while also expressing and maintaining pride in their ethnic identity (Bennett, 1997; Leante, 2004; Warwick, 2000). During this period, Schreffler (2012) notes the divergent path between the music of the Punjabi diaspora and homeland. However, he postulates that the first decade of the twenty-first century saw the erosion of these variances characterized by the emergence of a uniform, global industry of Punjabi music (Schreffler, 2012). As such, the contemporary form of Punjabi hip-hop can be seen as a byproduct of the bhangra genre and hybridity as a result of immigration (Bhakoo, 2024; Khosla, 2023).

Bhakoo (2024) defines Punjabi hip-hop as the blending of Western music trends, particularly hip-hop sounds with Punjabi language and musical traditions. With its Western hip-hop influence, Punjabi hip-hop has inevitably warranted the inclusion of themes alien and often controversial to the Punjabi community (Bhakoo, 2024). However, it is crucial to highlight that this trend has been occurring in the broader Punjabi music industry for some time. Researchers have often pointed out

the transition from Punjabi music's themes reflective of Punjabi culture and ideals to those of glorifying guns, drugs, violence, and objectification of women, indicating the universal influence of Western pop music across the entire industry (Kaur, 2019; Kumar & Thakur, 2023; Singh, 2021; Walia, 2016; Thusoo & Deshwal, 2022). Among these controversial themes is casteism, which manifests in the form of Jatt glorification. Thusoo and Deshwal (2022) describe that in the majority of contemporary Punjabi songs, there is the presence of Jatt glorification and masculinity in the form of a Jatt protagonist, along with the flaunting of Jatts' wealth and status as an upper-caste. Jatt chauvinism conveying the group as superior to others is also prevalent (Singh, 2021). The valorization of Jatt identity in Punjabi music can be attributed to the control Jatts maintains over the industry, along with the cultural institutions of both Punjab and the diaspora (Judge, 2015; Khosla, 2023). Overall, the idolization of Jatts in Punjabi music seems to tie back to their status as the socially, economically, and numerically dominant upper-caste.

Given these transformations in Punjabi music, researchers have explored the impacts of listening among youth across a variety of facets, including the portrayal of consumerism (Kumar & Thakur, 2023), violence (Kaur, 2019), and alcohol and drug use (Kaur 2019; Kumar et al., 2024; Walia, 2016). Researchers observed that these themes possess the capacity to influence youth, and that a majority of respondents believe Punjabi music can negatively influence listeners' behavior, attitudes, or thinking (Kaur, 2019; Kumar & Thakur, 2023; Kumar et al., 2024; Walia, 2016).

### **Gap in the Research**

Much research has been done regarding the impact of contemporary Punjabi music's themes on youth (Kaur, 2019; Kumar & Thakur, 2023; Kumar et al., 2024; Walia, 2016). However, despite the glorification of Jatt identity in the majority of Punjabi music, researchers have not explored the impact of these portrayals on adolescents' perceptions of caste. Although Kaur (2019) makes quick reference to the representation of Jatt dominance in Punjabi music, specific impacts among youth are not explored. Moreover, while Kumar et al. (2024) observed that youth are aware of the casteist themes in Punjabi music, the researchers did not look into how these themes influenced youths' perception of caste. Furthermore, none of the current studies scrutinizing the impacts of contemporary Punjabi music have been conducted among diasporic, second-generation adolescents. My research will differentiate from what

has already been done by examining the impacts of casteist themes and Jatt glorification in Punjabi hip-hop music on second-generation Sikh adolescents' perceptions of caste. Further separating my research is the specified age group (12-18), for the present work has not concentrated on this demographic. Additionally, previous studies have explored the entire Punjabi music industry, whereas I will be focusing on Punjabi hip-hop specifically.

## **Methodology**

### **Study Design**

The purpose of this study is to investigate the relationship between two variables: the duration of listening to Punjabi hip-hop music and perceptions of the caste system. This warrants a correlational analysis, which will be achieved through the utilization of a non-experimental, quantitative approach via a Google Form questionnaire. The employment of a survey will enable for simple distribution and collection of responses, as well as ease the assessment and organization of data. This strategy will provide direct insight into the connection between listening to Punjabi hip-hop and perceptions of the caste system, for responses will be coming from second-generation Sikh adolescents themselves. Furthermore, previous studies assessing various impacts of Punjabi music have employed similar models to the one currently proposed (Kaur, 2019; Kumar & Thakur, 2023; Kumar et al., 2024; Walia, 2016). Through this, I hope to supplement the current literature by identifying the impacts of casteism in Punjabi hip-hop among the second-generation, an area which has been largely overlooked.

### **Subjects**

As previously mentioned, the participants of my survey will be limited to second-generation Sikh adolescents aged 12-18. I am focusing on this group based on the information presented regarding second-generation youth and cultural identity, as well as the dissipation of caste associated with succeeding generations in immigrant communities. Adolescents have also been chosen as a focus of my study due to the period being an integral segment during the process of identity formation (Erikson, 1968, as cited in Loureiro et al., 2024; Buckingham, 2008b, as cited in Zemmels, 2012) and to further differentiate my research from already existing work. To add further specificity to the participants, my survey will be

distributed in North America, as the region holds one of the largest Sikh communities outside of India ("Sikhism: A Reporter's Guide," 2019). Gender is not a requirement as it is not a focal point of the study, though a question regarding the topic is still present in the chance it may hold a correlation between the results.

### **Research Instruments**

The Google Form questionnaire (Appendix A), which was reviewed by the Internal Review Board (IRB) prior to its distribution, consists of five sections.

The first section of the survey opens with a single question advising the participant to open and read the Informed Consent Form (Appendix B) with a "Yes" option to confirm their voluntary participation and agreement to the terms specified.

The second section of the survey contains multiple-choice identifier questions. These confirm the participant as being a second-generation Sikh adolescent and collect their gender and age. If a participant is not a second-generation Sikh adolescent, they will be advised to close out of the survey. Also, a definition of second-generation is provided to the participants to clear any confusion of what the term entails.

The third section of this survey revolves around Punjabi hip-hop listening, acquiring the duration for which participants listen to Punjabi hip-hop on a daily basis given a multiple-choice scale. Because Punjabi hip-hop is a broad genre and its exact parameters may be unclear to some participants, the description of this section defines Punjabi hip-hop as the music of and similar to the following three artists: Karan Aujla, Shubh, and Sidhu Moosewala. These musicians have been chosen as a benchmark due to their standing as mainstream Punjabi hip-hop artists, indicated by their position within the top ten most listened to Punjabi hip-hop artists on Spotify ("Most popular punjabi hip hop artists on Spotify," 2025), large followings amassed on other platforms, primarily YouTube, and their relatively ubiquitous adherence to the Punjabi hip-hop genre (Bhakoo, 2024).

The fourth section of the survey is entirely in relation to perceptions of caste, with questions surrounding the participants' interpretation of caste's overall significance, the importance of caste in their daily lives, the role of caste in immigrant communities, personal relationships and their view of Jatts. Some of the questions regarding caste and relationships are pertinent to views of endogamy. These were selected due to the subject of

endogamy being a particularly pertinent piece of the caste system. Additionally, I chose to include questions on participants' views of higher-caste and Jatt status due to Punjabi hip-hop's casteist themes manifesting in the form of Jatt glorification. Lastly, to further tie into the position of caste dynamics within the diaspora, I inquire the participants' perceived perception of their own knowledgeability on the Punjabi caste system, and whether they are aware of their own caste identity. All of the questions within this section will be answered using a five-point Likert scale, except for the one assessing participants' cognizance of their own caste, instead judged via a binary, multiple-choice response.

The fifth and final section of the survey encompasses the participants' music perceptions, in explicit mention of caste and Punjabi hip-hop. Questions within this section are relevant to how the participants themselves view the existence of casteism in Punjabi hip-hop and the extent to which they believe Punjabi hip-hop has the capacity to influence perceptions of caste. These questions are being asked to gauge respondents' view of caste in relation to Punjabi hip-hop and will similarly be answered using a five-point Likert scale.

### **Procedures**

As previously mentioned, the survey will be conducted via Google Forms. It will be distributed by a link sent through email, social media, and online forums. The survey will not collect or ask for any personally identifiable information, such as an email, name, or phone number. The results of the survey will only be accessible to the researcher for data analysis. Furthermore, if participants are uncomfortable with answering any of the questions, they will be allowed to withdraw from the survey without any repercussions by closing out the browser.

### **Assumptions**

Firstly, it is postulated that the participants have a basic understanding of the caste system, including Jatts. Lacking this knowledge may lead to misjudgment of specific questions, and in turn, perceptions of caste may not be recorded properly. Secondly, it is expected that participants will respond to the survey with complete honesty and sincerity. This is essential to ensure the accuracy of the results. The anonymity of the survey is projected to encourage truthful responses.

**Hypothesis**

I hypothesize that adolescents who listen to Punjabi hip-hop music for greater durations will perceive the caste system more positively, given the ability of music to transmit cultural norms, practices, and impact value formation.

**Results**

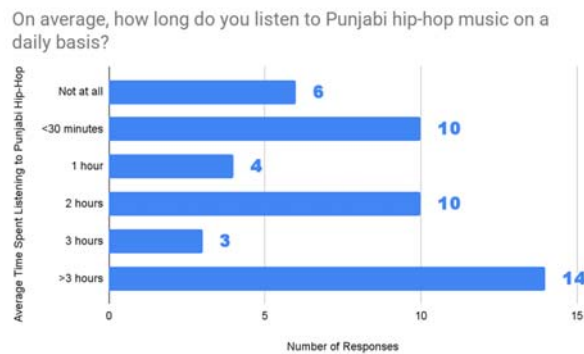
**Demographics**

After being open for four weeks, the survey (Appendix B) received a total of 47 responses. All responses were valid as each of the participants agreed to the Informed Consent Form and met the criteria of being second-generation Sikh adolescents. Table 1 below presents the distribution of responses by gender and age. Participants were all male and female, with males being the majority (55%). The majority of respondents were 16 and 17 years old (28% each), while 15 and 18 years trailed behind (19% and 11%, respectively).

**Punjabi Hip-Hop Listening**

14 participants, as seen in Figure 1, stated that their average spent listening to Punjabi hip-hop on a daily basis was over 3 hours, constituting 29.8% of total participants, while 6 participants stated they did not listen to Punjabi hip-hop music at all. 10 participants stated they listen to Punjabi hip-hop for less than 30 minutes on a daily basis, and another 10 stated they listen for 2 hours on a daily basis.

**Figure 1**  
**Bar graph representing participants' average time spent listening to Punjabi hip-hop music daily (n=47)**



**Table 1**  
**Demographic report of respondents (n=47)**

Responses	Frequency	Percentage (%)
<i>Gender</i>		
Male	26	55
Female	21	45
Non-Binary	0	0
Other	0	0
Prefer not to say	0	0
<i>Age</i>		
12 years	0	0
13 years	2	4
14 years	4	9
15 years	9	19
16 years	13	28
17 years	13	28
18 years	5	11
Prefer not to say	1	2

*Note: All percentages are rounded to the nearest whole number; hence, some of the sum of percentages might be greater than 100%.*

**Caste Perception**

Questions related to caste perception were divided into two categories: positive and negative. This division was based on whether a Likert-scale response of '4' or '5' is indicative of a positive or negative perception of caste. A separate knowledgeable category was also made for the questions assessing participants' self-perceived knowledge of caste.

**Positive Caste Perception Questions**

As shown in Table 2, perceptions of caste vary across cultural, individual, and social dimensions. 45% of participants agreed that caste is of importance, even in immigrant communities (Question 1) and 51% agreed that caste is still relevant today (Question 3). Similarly, 39% of participants agreed that caste is an essential component of identity and culture (Question 12). Despite this, when asked how important they themselves perceive caste to be (Question 14), and the extent to which caste constructs their personal identity (Question 15), 53% and 42% of respondents, respectively, answered in opposition. Furthermore, when asked if caste should continue playing an important role (Question 13), 58% respondents disagreed.

In regards to caste and relationships, 49% of participants disagreed with the continuation of endogamy (Question 4), and 66% disagreed with the notion that exogamy is wrong (Question 5). Moreover, 79% of respondents disagreed that Sikh friends should be within the same caste (Question 6). 68% of respondents expressed they were unlikely to inquire about the caste background of a fellow Sikh upon meeting (Question 7), and the same number stated caste played little to no role in their relationship formation (Question 8). Lastly, 77%, 79%, and 68% of participants disagree that being of a higher caste automatically makes someone of higher status (Question 9) or vice versa (Question 10), and that being of a Jatt background automatically makes one superior (Question 11), respectively.

**Table 2**  
**Responses to positive caste perception questions**

Responses	Frequency	Percentage (%)
<i>Question 1: The Punjabi caste system is very important, even in immigrant communities outside of India. (n=47)</i>		
1 (Strongly Disagree)	9	19
2	5	11
3	12	26
4	8	17
5 (Strongly Agree)	13	28
<i>Question 2: Caste plays a very important role in my life. (n=47)</i>		
1 (Strongly Disagree)	16	34
2	10	21
3	5	11
4	9	19
5 (Strongly Agree)	7	15
<i>Question 3: In the present day, the Punjabi caste system is very relevant. (n=47)</i>		
1 (Strongly Disagree)	8	17
2	6	13
3	9	19
4	11	23
5 (Strongly Agree)	13	28

Responses	Frequency	Percentage (%)
<i>Question 4: Endogamy (marriage within caste hierarchies) should continue. (n=47)</i>		
1 (Strongly Disagree)	18	38
2	5	11
3	4	9
4	7	15
5 (Strongly Agree)	13	28
<i>Question 5: Exogamy (marriage outside caste hierarchies) is wrong, even in immigrant communities outside of India. (n=47)</i>		
1 (Strongly Disagree)	24	51
2	7	15
3	6	13
4	2	4
5 (Strongly Agree)	8	17
<i>Question 6: Sikh friends should be from within the same caste. (n=47)</i>		
1 (Strongly Disagree)	28	60
2	9	19
3	4	9
4	1	2
5 (Strongly Agree)	5	11

Responses	Frequency	Percentage (%)
<i>Question 7: When you meet a new Sikh person, how likely are you to inquire about their caste background? (n=47)</i>		
1 (Not at all)	21	45
2	11	23
3	8	17
4	4	9
5 (Extremely)	3	6
<i>Question 8: To what extent does caste play a role in your formation of relationship with other Sikhs? (n=47)</i>		
1 (Not at all)	25	53
2	7	15
3	8	17
4	5	11
5 (Extremely)	2	4
<i>Question 9: Anyone of a higher caste is immediately of higher status. (n=47)</i>		
1 (Strongly Disagree)	29	62
2	7	15
3	5	11
4	3	6
5 (Strongly Agree)	3	6

Responses	Frequency	Percentage (%)
<i>Question 10: Anyone of a lower caste is immediately of lower status. (n=47)</i>		
1 (Strongly Disagree)	30	64
2	7	15
3	7	15
4	1	2
5 (Strongly Agree)	2	4
<i>Question 11: Does being of a Jatt background automatically make someone superior or of higher status? (n=47)</i>		
1 (Strongly Disagree)	27	57
2	5	11
3	7	15
4	2	4
5 (Strongly Agree)	6	13
<i>Question 12: Caste is an essential component of identity and culture. (n=44)</i>		
1 (Strongly Disagree)	12	27
2	4	9
3	11	25
4	9	21
5 (Strongly Agree)	8	18

Responses	Frequency	Percentage (%)
<i>Question 13: Caste must continue to play an important role, even in immigrant communities outside of India. (n=45)</i>		
1 (Strongly Disagree)	17	38
2	9	20
3	6	13
4	8	18
5 (Strongly Agree)	5	11
<i>Question 14: Overall, how important do you perceive the Punjabi caste system to be? (n=47)</i>		
1 (Not at all)	17	36
2	8	17
3	7	15
4	6	13
5 (Extremely)	9	19
<i>Question 15: Overall, to what extent does your caste play a role in the construction of your identity? (n=45)</i>		
1 (Not at all)	13	29
2	6	13
3	8	18
4	10	22
5 (Extremely)	8	18

*Note: All percentages are rounded to the nearest whole number; hence, some of the sum of percentages might be greater than 100%.*

### Negative Caste Perception Questions

Table 3 displays responses to the negative caste perception questions. 48% of respondents agreed that caste must not persist (Question 4) and the same number agreed that caste is inherently wrong (Question 3). In relation to the social role of caste, 55% of participants stated it was likely that they would be willing to marry a Sikh person outside of their caste in the future (Question 1), and 81% agreed that they are willing to make Sikh friends outside of their caste (Question 2).

**Table 3**  
**Responses to negative caste perception questions**

Responses	Frequency	Percentage (%)
<i>Question 1: In the future, how willing would you be to marry a Sikh person if they were outside of your caste (excluding parental expectations)? (n=47)</i>		
1 (Not at all)	7	15
2	5	11
3	9	19
4	11	23
5 (Extremely)	15	32
<i>Question 2: How willing are you to make Sikh friends outside of your own caste? (n=47)</i>		
1 (Not at all)	2	4
2	0	0
3	7	15
4	8	17
5 (Extremely)	30	64

Responses	Frequency	Percentage (%)
<i>Question 3: Caste is inherently wrong. (n=46)</i>		
1 (Strongly Disagree)	9	20
2	5	11
3	10	22
4	6	13
5 (Strongly Agree)	16	35
<i>Question 4: Caste must not persist, especially in immigrant communities outside of India. (n=45)</i>		
1 (Strongly Disagree)	6	13
2	1	2
3	17	38
4	4	9
5 (Strongly Agree)	17	38

*Note: All percentages are rounded to the nearest whole number; hence, some of the sum of percentages might be greater than 100%.*

#### **Caste Knowledgeability Questions**

Responses of '5' and '4' account for 63% of the total answers to the question "Overall, how knowledgeable would you consider yourself on the Punjabi caste system itself?" as shown in Table 4.

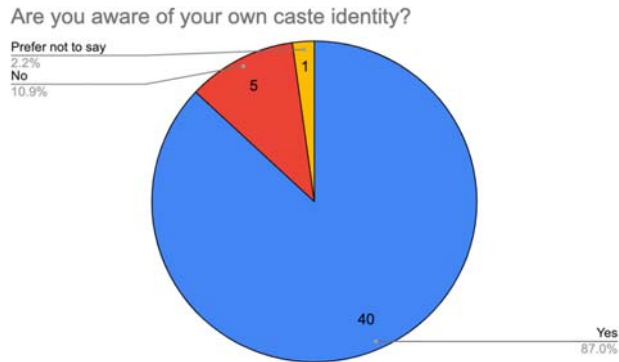
**Table 4**  
**Responses to “Overall, how knowledgeable would you consider yourself on the Punjabi caste system itself?” (n=46)**

Responses	Frequency	Percentage (%)
1 (Not at all)	2	4
2	6	13
3	9	20
4	13	28
5 (Extremely)	16	35

*Note: All percentages are rounded to the nearest whole number; hence, some of the sum of percentages might be greater than 100%.*

40 participants, as seen in Figure 2, stated that they are aware of their own caste identity, whereas 5 participants stated that they were not aware.

**Figure 2**  
**Pie chart of participants awareness of their own caste identities (n=46)**



**Music Perception**

According to Table 5, a majority of respondents agree that Punjabi hip-hop music contains casteist themes, concurrently possessing the ability to

influence perceptions of caste. 72% of participants indicated that Punjabi hip-hop promotes high-caste and Jatt glorification (Question 1). Moreover, 66% of participants stated Punjabi hip-hop influences youths' perception of the caste system (Question 2) and 44% expressed that listening to Punjabi hip-hop has influenced their own perceptions of the caste system (Question 3).

**Table 5**  
**Responses to music perception questions**

Responses	Frequency	Percentage (%)
<i>Question 1: In your opinion, to what extent does Punjabi hip-hop music promote high-caste dominance and glorification of Jatts? (n=47)</i>		
1 (Not at all)	1	2
2	3	6
3	9	19
4	11	23
5 (Extremely)	23	49
<i>Question 2: In your opinion, to what extent does Punjabi hip-hop music influence youths' perceptions of the Punjabi caste-system? (n=47)</i>		
1 (Not at all influential)	3	6
2	3	6
3	10	21
4	14	30
5 (Extremely influential)	17	36

Responses	Frequency	Percentage (%)
<i>Question 3: To what extent has listening to Punjabi hip-hop influenced your own perceptions of the Punjabi caste system? (n=47)</i>		
1 (Not at all)	15	32
2	3	6
3	8	17
4	11	23
5 (Extremely)	10	21

*Note: All percentages are rounded to the nearest whole number; hence, some of the sum of percentages might be greater than 100%.*

### **Statistical Analyses**

After data collection, music listening durations were ranked (0-5) in order of least time to most. Additionally, each participant was assigned a positive caste perception score, negative caste perception score, caste knowledgeability score, and music perception score by averaging their responses to all of the Likert-scale questions in each of the respective sections. In doing so, Spearman's Rho correlation analysis was deemed the most appropriate statistical test. The Spearman's Rho test was conducted using StatsKingdom, a web-based statistical analysis tool. This test measures the monotonic relationship between two ranked variables, producing a correlation coefficient ( $\rho$ -value) that ranges from -1 to 1. The closer a  $\rho$ -value is to  $\pm 1$ , the stronger the relationship between the variables, as illustrated in Table 6. Additionally, a P-value is also calculated by this test, assessing the statistical significance of the correlation. The P-value ranges from 0.00 to 1, with specific ranges representing different levels of relationship between the variables, as shown in Table 7.

**Table 6**  
**q-Value key that evaluates correlational strength (Spearman's Rho)**

q-Value ranges (positive or negative)	Representation of q-Value	Color Code
0.90 - 1.00	Very strong correlation	Pink
0.70 - 0.89	Strong correlation	Blue
0.40 - 0.69	Moderate correlation	Green
0.20 - 0.39	Weak correlation	Orange
0.00 - 0.19	Very weak correlation	Red

In addition to a Spearman's Rho, a Chi-Square Test of Independence was also performed to assess association between the categorical demographic variables (gender and age) and all of the aforementioned score types. To perform the Chi-Square test, values from each of the score types were categorized into two classifications, high and low, based on whether they were larger or smaller than the respective median score across all participants. Following this categorization, the number of high and low classifications between each of the demographics was derived. These values were then inputted into a Chi-Square calculator on Social Science Statistics, an online tool for conducting statistical analyses. Similar to the Spearman's Rho, the Chi-Square test produces a P-value for each variable, ranging from 0.00 to 1, indicating whether the relationship between two variables is statistically significant (Table 7).

**Table 7**  
**P-Value key that evaluates statistical significance**  
**(Spearman’s Rho and Chi-Square)**

P-Value ranges	Representation of P-Value	Color Code
<0.01	Extremely strong confidence in a relationship	Pink
0.01 - 0.049	Strong confidence in a relationship	Blue
0.05 - 0.099	Some confidence that a relationship may exist	Green
0.10 - 0.199	Some indication of a possible relationship	Orange
0.20 - 0.499	Little indication of a possible relationship	Red
0.50 - 1.00	No evidence of a relationship	Gray

As shown in Table 8, the average time spent listening to Punjabi hip-hop and the four different score types were put into the Spearman’s Rho test to assess their correlational relationship. As a result, a total of 4  $\rho$ -values were calculated. Two of the score types, positive caste perception and caste knowledgeability, had a weak positive correlation, indicating that as the time spent listening to Punjabi hip-hop increased, participants were somewhat likely to perceive caste more positively and be more knowledgeable about it. One of the score types, negative caste perception, had a weak negative correlation, showcasing that as the time spent listening to Punjabi hip-hop increased, participants were somewhat less likely to perceive caste negatively. Lastly, the music perception score had a moderate positive correlation, highlighting that as time spent listening to Punjabi hip-hop increased, participants were more likely to believe Punjabi hip-hop contains casteist themes concurrently possessing the potential to influence caste perceptions.

**Table 8**  
**Spearman's Rho  $\rho$ -Value calculations between score types**  
**and music listening duration**

<u><math>\rho</math>-Values</u>	
Score Type	Average Time Spent Listening to Punjabi
Positive Caste Perception	0.290
Negative Caste Perception	-0.211
Caste Knowledgeability	0.288
Music Perception	0.513

The calculated Spearman's Rho P-values between the variable of average time spent listening to Punjabi hip-hop daily and the four score types are shown below, Table 9. There was a strong confidence that the duration of Punjabi hip-hop listening has a relationship with the positive caste perception score, and some indication of it holding an effect on the negative caste perception score. There was some confidence of Punjabi hip-hop listening duration possessing a relationship with the caste knowledgeability score, and an extremely strong confidence that the variable influences the music perception score.

**Table 9**  
**Spearman's Rho P-Value calculations between score types**  
**and music listening duration**

<u>P-Values</u>	
Score Type	Average Time Spent Listening to Punjabi
Positive Caste Perception	0.048
Negative Caste Perception	0.155
Caste Knowledgeability	0.053
Music Perception	<0.001

Table 10 presents the results of the Chi-Square test, which analyzed two categorical groups: demographics (gender and age) and score type. In turn, a total of 8 P-values were generated. Regarding gender, 3 of the 4 score types indicated no evidence of a relationship, while only the negative caste perception score showed little indication of a relationship. For age, 2 of the 4 score types showed no evidence that there is a relationship, while the negative caste perception score and music perception score both showed little indication of a relationship.

**Table 10**  
**Chi-Square P-Value calculations with score types and demographics**

<u>P-Values</u>		
Score Type	Gender	Age
Positive Caste Perception	0.671	0.611
Negative Caste Perception	0.414	0.373
Caste Knowledgeability	0.641	0.990
Music Perception	0.626	0.497

**Discussion**

The present study possesses four central findings. Firstly, it reaffirms the popularity of Punjabi hip-hop among the second-generation as per the participants' average time spent listening to Punjabi hip-hop daily (Figure 1). Secondly, the results collected illustrate the continued relevance, albeit, dissolution of caste among the second-generation, especially in pertinence to relationship formation (Tables 2 & 3), aligning with previous research (Jaspal & Takhar, 2016; Kaur, 2024), and pointing towards the process of acculturation in relation to casteist attitudes within the diaspora. Thirdly, the results coincide with researchers' findings on the prevalence of casteism in contemporary Punjabi music (Singh, 2021; Thusoo & Deshwal, 2022), for a majority of participants expressed that casteist themes do manifest within Punjabi hip-hop (Table 5). Fourth, the results point

toward the duration of listening to Punjabi hip-hop having some relation to participants' perceptions of caste, as per the correlation coefficients produced by the Spearman's Rho, and especially those of the positive and negative caste perception scores, for they aligned with the predicted trend, albeit marginally (Table 8). 3 of the 4 score types possessing P-values representative of at least some confidence reinforces this notion (Table 9). The only score type withholding a P-value of some confidence was the negative caste perception score. However, being that the insignificant P-value is suggestive of an independent relationship between music listening and negative caste perception, the result may actually be reflective of a broader trend: second-generation dissociation with caste. To elaborate, the underlying dissolution of caste from the second-generation psyche is not resulting from lesser listening duration to Punjabi hip-hop. It has been established that immigration has resulted in an erosion of caste identities among the second-generation, as they become conditioned and influenced by the western archetype of society and social relations. Therefore, the P-value being insignificant for the negative caste perception score can be considered logical.

Furthermore, the positive, albeit weak correlation and confident association between Punjabi hip-hop listening duration and the caste knowledgeability score serves to illustrate another process, the ability of hybridized music to transmit cultural practices. It must be taken into account, however, that the P-value for this variable, though confident, was not as strong as the others also holding confidence. Nevertheless, this discrepancy is reasonable when considering how caste manifests within Punjabi hip-hop, which is through the glorification of Jatts. Therefore, it can be inferred that Punjabi hip-hop is unable to transmit overarching, more general information pertaining to caste on its own due to its emphasis on a single casteist theme. For this reason, it can be deduced that second-generation youth who listen to Punjabi hip-hop for greater duration could simply be more in tune with their culture, thus granting them greater predisposed knowledge of the caste system. Collectively, these results coincide with the concept of music playing a role in value formation and transmission of cultural concepts (Hanzilia, 2024; Loureiro et al., 2024; Miranda, 2013; Ruud, 1997; Şakalar, 2024). These findings also relate to those of other studies which have concluded that negative themes present in contemporary Punjabi music hold an impact over youths' psychology (Kaur, 2019; Kumar et al., 2024; Kumar & Thakur, 2023; Walia, 2016).

### **Limitations**

It is important to recognize that in the context of this research, the sample size of 47 is relatively small compared to similar studies, such as the one conducted by Kumar et al. (2024), which included 120 participants. Because of this, certain demographic categories, particularly age, had limited representation, leading to an imbalance in responses. Thus, the data lacked an equivalent account on the perceptions of those underrepresented within the study. As such, the results of this study may not be as generalizable to a larger population.

It is also worth mentioning that the questions regarding caste perception were independently developed by me and not derived from any established framework. As a result, there is a possibility that they may not effectively address the participants' perceptions of caste. Moreover, in regards to the questions, I did not include an equal amount within each section, which may have skewed the data. Also, during the data collection, a few questions within the caste perception section of the survey were not toggled as required to answer, thus bringing in a fewer number of responses for some of the queries.

### **Conclusion**

The purpose of this research is to investigate the relationship between second-generation Sikh adolescents' average time spent listening to Punjabi hip-hop on a daily basis and their perceptions of the caste system. While my hypothesis turned out to be correct, it must be noted that the observed relationship was weak; I predicted that youth who listened to Punjabi hip-hop music for greater duration would perceive the caste system more positively. Utilizing a quantitative research design effectively addressed my research question, and the findings, backed by statistical evidence, highlight the idea that the time spent listening to Punjabi hip-hop on a daily basis has a relationship with caste perception. Concerning measuring caste perception independently of music listening duration, it appeared that a majority of respondents were cognizant of caste's continued relevance, yet were dissuaded from the practice, reflective of the trend described within current literature. Additionally, a majority of participants also indicated that high-caste glorification is prevalent in Punjabi hip-hop music, again aligning with the scholarly consensus.

### Implications and Future Directions

The primary significance of this study is that it affirms the pre-existing literature, by showcasing the gradual dissolution of caste among the second-generation, music's role in value formation, hybridized music's potential to transmit cultural concepts, and the presence of caste in Punjabi hip-hop. Additionally, this study adds another element to the current literature by identifying an additional parameter in which Punjabi hip-hop impacts youth, and more specifically, youth living in the diaspora, a previously obscure demographic.

I recommend that future research revolve around comparative analyses excluding duration ranges and simply comparing the caste perceptions of second-generation adolescents who listen to Punjabi hip-hop versus those who do not, as to provide a clearer contrast. Additionally, I encourage future research incorporate mixed-methods qualitative designs, in order to provide richer insights into the relationship between Punjabi hip-hop and caste, while also controlling for participants' pre-established caste perceptions resulting from their own caste identity, time spent in the diaspora, and parental teachings, as to ensure the observed impacts are resulting strictly from Punjabi hip-hop listening. Lastly, I urge for future research to utilize a reliable caste perception scale.

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APPENDIX  
Appendix A: Survey



## Punjabi Hip-Hop Music and Second-Generation Sikh Adolescents' Perceptions of the Caste System

This study is being done to explore whether casteist themes in Punjabi hip-hop music have the capacity to influence second-generation Sikh adolescents' perceptions of the Punjabi caste system.

Switch account

Not shared

\* Indicates required question

1. Please read the following consent form: <https://docs.google.com/document/d/1CeJQP1XAB-vvSu0sn8kOvQa9YDDa1nA7bz2shr6U3K0/edit>

By clicking "Yes", you affirm that you have read and accepted the information above and consent to participating in this study. If you do not consent to taking part in this study, you may close out of this survey.

Yes

Next

Clear form

**Identifier Questions**

Please mark all that apply.

2. The second-generation refers to children born in a country to immigrant, foreign-born \*  
parents (Harris & Chen, 2023; Reka & Haisler, 2023; Tienda & Haskins, 2011).

Are you a second-generation (born in North America) Sikh adolescent aged 12-18?  
If not, please exit out of the survey.

- Yes
- No

3. Gender \*

- Male
- Female
- Non-Binary
- Other
- Prefer not to say

4. Age \*

12 years

13 years

14 years

15 years

16 years

17 years

18 years

Prefer not to say

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**Punjabi Hip-Hop Listening**

For the case of this study, Punjabi hip-hop is being used to refer to the music of and similar to the following three artists: Karan Aujla, Shubh, and Sidhu Moosewala

Please read and answer the following questions. Your answers are anonymous, so please respond truthfully.

5. On average, how long do you listen to Punjabi hip-hop music on a daily basis? \*

I don't listen to Punjabi hip-hop music at all

<30 minutes

1 hour

2 hours

3 hours

>3 hours

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**Perceptions of the Caste System**

Please read and answer the following questions. Your answers are anonymous, so please respond truthfully.

6. The Punjabi caste system is very important, even in immigrant communities outside of \*  
India.

1      2      3      4      5  
Strongly Disagree                  Strongly Agree

7. Caste plays a very important role in my life. \*

1      2      3      4      5  
Strongly Disagree                  Strongly Agree

8. In the present day, the Punjabi caste system is very relevant. \*

1      2      3      4      5  
Strongly Disagree                  Strongly Agree

9. Endogamy (marriage within caste hierarchies) should continue. \*

1      2      3      4      5  
Strongly Disagree                  Strongly Agree

10. Exogamy (marriage outside of caste hierarchies) is wrong, even in immigrant communities outside of India. \*

1      2      3      4      5

Strongly Disagree                  Strongly Agree

---

11. In the future, how willing would you be to marry a Sikh person if they were outside of your caste (excluding parental expectations)? \*

1      2      3      4      5

Not at all                  Extremely

---

12. Sikh friends should be from within the same caste. \*

1      2      3      4      5

Strongly Disagree                  Strongly Agree

---

13. How willing are you to make Sikh friends outside of your own caste? \*

1      2      3      4      5

Not at all                  Extremely

---

14. When you meet a new Sikh person, how likely are you to inquire about their caste background? \*

1      2      3      4      5

Not at all                  Extremely



20. Caste must not persist, especially in immigrant communities outside of India.

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

21. Caste is an essential component of identity and culture.

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

22. Caste must continue to play an important role, even in immigrant communities outside of India.

	1	2	3	4	5	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

23. Overall, how important do you perceive the Punjabi caste system to be? \*

	1	2	3	4	5	
Not at all important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely important

24. Overall, to what extent does your caste play a role in the construction of your identity?

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely

25. Overall, how knowledgeable would you consider yourself on the Punjabi caste system itself?

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely

26. Are you aware of your own caste identity?

- Yes
- No
- Prefer not to say

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**Music Perception**

Please read and answer the following questions. Your answers are anonymous, so please respond truthfully.

27. In your opinion, to what extent does Punjabi hip-hop music promote high-caste dominance and glorification of Jatts? \*

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely

28. In your opinion, to what extent does Punjabi hip-hop music influence youths' perceptions of the Punjabi caste-system? \*

	1	2	3	4	5	
Not at all influential	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely influential

29. To what extent has listening to Punjabi hip-hop influenced your own perceptions of the Punjabi caste system? \*

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely

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## Appendix B: Informed Consent Form

### **Informed Consent Form**

**Student Researcher:** [REDACTED]

Title: "Punjabi Hip-Hop Music and Second-Generation Sikh Adolescents' Perceptions of the Caste System"

You are being asked to participate in this study, directed towards second-generation Sikh adolescents. Please read the following information in order to decide whether or not you would like to participate.

#### ***Purpose:***

The purpose of this study is to explore the extent to which listening to popular Punjabi hip-hop music impacts second-generation Sikh adolescents' (aged 12-18) perceptions of the caste system.

#### ***Benefits:***

Participation in this study will help to create a better understanding of and gain insight into how Punjabi hip-hop is impacting second-generation Sikh adolescents' perceptions of caste.

#### ***Procedure:***

Your participation will require completing the entirety of a 29 question survey, taking approximately 6-8 minutes to complete. The survey consists of five sections: the first confirms your voluntary participation in the study, the second validates your belonging in the study's demographic and collects basic identifiers such as gender/age, and the remaining three are fully pertinent to Punjabi hip-hop and your perceptions of the caste system.

#### ***Risks or Concerns:***

There are no known risks associated with choosing to partake in this study. If for any reason you feel uncomfortable with answering any of the questions, you may close out of the survey at any time and will not face any penalties for doing so. Additionally, your participation in this study is fully confidential and voluntary. Your identity will remain completely anonymous to the student researcher who will be the only person with access to your response. Your response will not be shared with any outside parties and will be used only for strict research purposes.

#### ***Questions:***

If you still have any questions, concerns, or would like to gain greater understanding of any part of this study prior to your decision, you may contact me via email at [REDACTED] or my advisor at [REDACTED]

Thank you for your time. Your participation in this study would be greatly appreciated.