CULTURAL REFLECTIONS IN PAKISTANI RAP MUSIC: A STUDY OF *'THE SIBBI SONG'* AND *'KARACHI CHAL'*

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Abstract

This study probes into a comparative multimodal discourse analysis (MDA) of two influential Pakistani rap music videos 'The Sibbi Song' by Abid Brohi and 'Karachi Chal' performed by Young Stunners, a rap duo consisting of Talha Anjum and Talhah Yunus to explore their portrayal of societal hierarchies and individual identity. Drawing upon the theoretical framework of MDA the analysis has discovered the linguistic, visual, aural, spatial, and gestural elements of each video. The first video portrays the protagonist's journey from innocence to success, while the other highlights urban working-class struggles through nuanced examination. Major findings reveal themes of resilience, social change, and identity negotiation of urban life and cultural expression in Pakistan's diverse societal fabric which individuals from distinct cultural backgrounds often use to express their norms and values through various forms of visual arts and entertainment. Furthermore, the global phenomenon of rap music has gained significant traction, offering a platform for contemporary rap music artists in Pakistan to articulate their unique identities, confrontations, and triumphs as a cultural shift towards self-expression.

***Keywords*:** Multimodal analysis, Pakistani rap music, social class representation, identity portrayal, visual semiotics, cultural discourse

Introduction

The provenance of music is deeply rooted in human history and culture, spanning back thousands of years as the exact origins are speculative due to the lack of written records from prehistoric times but still believed that it likely began as a form of vocal communication and expression among early humans. The etymology of music comes from the Greek word "Mousike" which originally refers to the goddesses (Muses) of art in Greek mythology including music, poetry, dance, and other forms of artistic expression. The Latin term "Musica" denotes the art of music both local and instrumental compositions (Freeman, et al., 2000).

The origin of music begins with the creation of early vocalized sounds to create rhythms through basic percussion instruments like stones, sticks, or bones to bond with certain

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rituals, ceremonies, and communal activities for practical and spiritual purposes. Transmogrified ancient civilizations like Mesopotamia, Egypt, Greece, and Rome introduced many sophisticated musical systems and instruments as a foundation of today's musical theory and composition crafting, making it a more structured and diversified version of different cultures, norms, and values (Majno, 2023). Historical glances are proof of the autonomous evolution of music in various regions of the world; from the rhythmic complexity of African drumming to the interconnected Indian classical melodies contributing unique elements to the global tapestry of music (Kanhov, 2023). Moreover, the invention of musical notation in ancient Greece and medieval Europe served music to be preserved and transmitted over generations as nowadays we create, perform, and consume music in a lot more modern ways and styles (Hulme, 2023).

Being a universal language to transcend cultural, linguistic, and social barriers music has a profound connection with the human soul in terms of psychological, emotional, and social well-being ranging from catharsis, mood enhancement, mnemonics, therapeutic use, communion, Post-Traumatic Stress Disorder (PTSD), cultural expressions, spiritual connections, and transcendence (Patel, 2012; Schiavio & Benedek, 2020; Musgrave, et al., 2024). Similarly, music genres: Classical (Indian, Western), Popular (Pop, Rock, Hip-Hop/Rap), Electronic (Electronic Dance Music "EDM", Ambient), Jazz, & Blues, Folk &Traditional (World) Music, Reggae & Ska, Country & Americana, R & B "Rhythm and Blues" & Soul, Heavy Metal & Hard Rock, Latin & Caribbean (Salsa, Reggaeton) and Alternative & Indie contributing in the rich landscape of global music industry (Randel, 2003; Cook, 2021).

In societies like Pakistan where socioeconomic status profoundly influences individuals' thoughts, feelings, and behaviors, shaping their personal and social identities the representation of social class in cultural artifacts such as music videos reflects the material conditions and societal norms prevalent within a given community. In today's Post-Post-truth age, communication patterns have evolved with the rapid dissemination of cultural expressions through various media forms (Schachtner, 2020; Teo, 2020). Among these, music videos serve as a significant platform for representing social identities and experiences like counter-storytelling that incorporate peoples' own experiences (Manstead, 2018; Burton & Van Viegen, 2021; Hansen, Wald-Fuhrmann & Davidson, 2022). Pakistani rap music, in particular, has garnered attention for its ability to articulate the struggles, aspirations, and cultural heritage of individuals across different socioeconomic strata (Pirzadeh & Pirzada, 2019; Lewis, Rodgers & Woolcock, 2021) even on the political ground (Malik, 2023; Saleem, Ali & Hussain, 2023).

Literature Review

When music comes to mind, the soul searches its *تاثیر; Swaying; Aroma* that cannot be expressed or shared in words of a single language if one tries. It is often referred to as 'emotional resonance' (Mehrabian & Wiener, 1967; Balkwill & Thompson, 1999; Fritz, et al., 2009; Schäfer et al., 2013; Garrido & Schubert, 2011; Bigand & Poulin-Charronnat, 2006; Juslin & Laukka, 2003; Grewe et al., 2007; Proverbio et al., 2020; Masataka, 2006; Dalla Bella et al., 2001) or 'emotional connection' (Ladinig & Schellenberg, 2012;

Clifton, 2022 and Miller, 2022) to the music. referring to societal hierarchies, there are various factors such as socioeconomic status, education, occupation, and access to resources. In the context of Pakistani rap music, the portrayal of societal hierarchies in selected video songs encompasses themes of economic disparities (Heryanto, 1999; Asghar, 2016; Maqsood, 2017; Ozer, et al., 2017), cultural and ethnic divisions (Qadeer, 2006; Hodgson, 2012; Maier, 2020), power dynamics (Bajwa & Ansari, 2018; Redhead & Power, 2022), and urban vs. rural contrasts especially surrounding social stratification (Jan, 2017; Bennett, et al., 2020).

Pakistani rap music has emerged as a potent medium for artists to convey their struggles, aspirations, and cultural heritage. The genre incorporates elements of rhythm, rhyme, and spoken word to articulate narratives that resonate with audiences across diverse socioeconomic backgrounds (Banda, 2019). This study analyzes the multimodal discourse elements present in two rap music videos from hundreds of aspiring top-level Pakistani rappers (LeVine, 2022, p. 246) with a particular emphasis on how these videos represent social class dynamics (Hou, 2021).

The notion of 'Rap Music' emerged from the 1970s hip-hop culture in the United States and became quite an influential genre around the world integrating with other music types like 'Popular' in depicting mainstream success and cultural influences (Bolden, 2008); 'Electronic' by producing numerous club hits, energetic beats of EDM with the artists like Kanye West, Drake, and Travis Scott and creating an innovative subgenre of 'Trap & Drill' (Shapiro, 2015). Groups like the Quest and the Roots introduced improvisational and rhythmic similarities of Jazz-Rap Fusion (Gioia, 2011) with a sophisticated and introspective sound touch around rap lyrics on themes of struggle and resilience with 'Blues' impressions; cultural adaptation like Abid Brohi in Pakistan to tell stories of rural life and cultural identity along with storytelling to document social realities from folk & traditional music (Manuel, 1993); Reggae-Rap Fusion with African roots to create 'laid-back' sound, dancehall influence that artist like Sean Paul and Shaggy popularized connecting Reggae and Rap (Bradley, 2001). Lil Nas X in his "Old Town Road" fusion has experimented with 'country rap' and 'hip-hop' (Malone & Laird, 2018) as both genres often focus on the themes of hardship, rural life, and personal experiences with narrative similarities. Moreover, the seamless integration of rap and R&B has produced numerous chart-topping songs of Drake with a more raw and unfiltered perspective (George, 2003); Rap-metal that bands like 'Rage Against the Machine' and 'Linkin Park' as an intense hybrid genre (Weinstein, 2000) produced; Bad Bunny and J Balvin combined Latin rhythms with rap and hip-hop through 'Reggaeton & Latin Trap' and Caribbean music international prominence (Sublette, 2004) with experimental approaches of unconventional sounds and cross-genre collaboration of Indie bands and alternative artists (Hesmondhalgh & Negus, 2002).

In Pakistan Roger David a.k.a. Bohemia is generally recognized and credited as being the first music rapper with a pioneering Punjabi rap career and a trailblazer in the country's hip-hop and rap music scene (Moore, 2011). His prominence gained popularity in the early 2000s not only in Pakistan but also internationally, especially among South Asian diaspora communities (Goldsmith & Fonseca, 2018). Bohemia's distinctive style creates

a unique sound blending Punjabi lyrics with hip-hop beats on the themes of personal struggle, cultural identity, and the immigrant experience that resonate with audiences both in Pakistan and abroad especially, helping other Pakistani rap artists to popularize rap music.

In the rap music world contribution of other singers is also very popular; Ali Gul Pir, known for his satirical and humorous rap approach in his debut song "Waderai ka Beta" is considered an instant hit for his witty criticism of feudalism and political corruption in Pakistan (Kumar, et al., 2021). His rap has addressed various issues of social inequality and elite class absurdities with an infused humor (Pirzadeh & Pirzada, 2019) that gained broader acceptance in Pakistani mainstream media and among diverse audiences. Known for his provoking lyrics Faris Shafi has an innovative approach to music. His experimental rap based on existentialism, social norms, and mental health pushes the boundaries of Pakistani rap culture (Sturman, 2019; LeVine, 2022).

On the other hand, local Pakistani artists like Young Stunners "YT" (Talha Anjum and Talha Yunus) have tried to promote a sense of community, urban youth representation, linguistic prowess, and collaborative spirit by addressing issues like unemployment, social injustice, and the aspirations of the middle class (Farid, et al., 2023) while Abid Brohi's music represents rural life and Indigenous pride highlighting the stories of empowerment, resilience, and struggles (De Maria, 2023) of rural Pakistani communities. Moreover, prominent female rappers in Pakistan Eva B, Queen Rida, Nazia Zuberi, Lyari Underground, QB (Qurat-ul-Ain Balouch, Anarchy, and Aima Baig are challenging gender norms, cultural identity, visibility, and representation within a predominantly male-dominated genre (Gasnier, 2018; Baloch, 2022).

Problem Statement

Undoubtedly, in Pakistan, the rap music industry is gaining popularity nationally and internationally but, there is still a lack of scholarly analysis on how this genre portrays societal hierarchies and individual identities through multiple modes, channels, platforms, and elements in music videos. Existing studies primarily focus on the lyrical content of rap music, often overlooking the combined impact of linguistic, visual, aural, spatial, and gestural elements that contribute to the overall narrative and message building. This research aims to explore how Pakistani rap music artists reflect and influence social dynamics and identity negotiation within the country's diverse cultural landscape.

Rationale of the Study

The purpose of this study is to conduct a comparative multimodal discourse analysis (MDA) of two influential Pakistani rap music videos: "*The Sibbi Song*" by Abid Brohi and "*Karachi Chal*" by analyzing their linguistic context, the nomenclature of urban and rural areas, graphical richness of cultural civilization, and acoustic preferences to create colorful imagination of destined spaces with bodily expressions. Moreover, the study seeks to reveal the broader themes of flexibility, social struggles, and aspirations

negotiation within the context of urban and rural life and cultural expression in Pakistan that selected songs have presented uniquely through relevant social commentary.

Theoretical Framework

Semiotic resources play a crucial role in shaping communication practices (Leeds-Hurwitz, 1993), reflecting historical, cultural, and institutional contexts (Kress, 2009; Ravelli, et al., 2023). Multimodal approaches to social semiotics explore how meaning is constructed through the interaction of different modes, including linguistic, visual, aural, spatial, and gestural elements (Rocca et al., 2023). Scholars such as Van Leeuwen (2005) emphasize the importance of systematically documenting and analyzing semiotic resources to understand their role in meaning-making processes.

In the realm of critical discourse analysis, previous studies employ various approaches to unpack the complexities of discourse elements present in popular media (Rheindorf, 2019). From classroom discourse (Rex, & Schiller, 2010) to therapeutic interactions (Måseide, 1987; Avdi, 2008; Sutherland, et al., 2013), critical discourse analysis offers insights into power dynamics, control mechanisms, and language patterns employed in communication (Fairclough, 1993:1995: 2001; Van Dijk, 1993; Wodak, 1996; Catalano & Waugh, 2020). Similarly, noncritical approaches to discourse analysis focus on structural aspects and linguistic patterns to uncover underlying meanings (Taylor & Marchi, 2018; Gotti, et al., 2021).

Moreover, the concept of multimodal literacy, introduced by Jewitt (2008; 2013), highlights the interconnectedness of different modes of communication, including linguistics of culture, aesthetics, soundscapes, physical context, and non-verbosity of communication. By examining how these modes interact within rap music videos, a deeper understanding of social class represented and negotiated in contemporary Pakistani society can be secured.

Furthermore, both songs share common themes of identity, resilience, and societal commentary, albeit through different lenses (Ungar, 2018). In terms of multimodal elements, both music videos utilize linguistic, visual, aural, spatial, and gestural modes to convey their narratives. *'The Sibbi Song'* employs a blend of Balochi and Sindhi languages, coupled with visuals depicting traditional culture and modern aspirations (Pervez, Naseer & Khan, 2022). In contrast, *'Karachi Chal'* incorporates Urdu and English lyrics, accompanied by visuals that capture the bustling streets and underground rap scene of Karachi. While each song effectively utilizes these modes to engage the audience, the specific cultural nuances and socio-political commentary differ based on the regional context portrayed (Knights, 2016).

Differences in cultural themes and societal contexts shape the reception and impact of *'The Sibbi Song'* and *'Karachi Chal'* within the Pakistani rap music community. The first song video resonates with audiences familiar with the Balochi culture and the challenges faced by individuals in rural areas, while the other one appeals to urban audiences grappling with issues of poverty, crime, and social inequality. Both songs have garnered

attention within the Pakistani rap music community, but their reception differs based on the target audience and cultural relevance. When analyzing rap music videos in the Pakistani context, the visual and auditory elements contribute to the construction of contemporary collective consciousness. The fusion of rhythmic speech, visual imagery, and symbolic representations in rap song videos reflects the shared cultural values, norms, and experiences of the society, contributing to the expression and reinforcement of collective consciousness.

Émile Durkheim, a prominent French sociologist, introduced the theory of collective consciousness in his seminal work, *'The Division of Labor in Society',* published in 1893 (Jones, 1987). He proposed that in societies, a shared set of beliefs, values, norms, and moral attitudes forms the collective consciousness, binding individuals together while shaping their behaviors, and fostering social cohesion. In the context of multimodal discourse analysis (MDA), there is a connection between Durkheim's theory and the exploration of collective representations in various forms of communication (Chouliaraki, 2006; Von Scheve & Ismer, 2013; Boxenbaum, et al., 2018). Multimodal discourse analysis examines how different modes of communication, such as visual and verbal elements, contribute to the construction of meaning and shared understanding in a given social context (Luke, 2002; Sindoni, 2014; Roderick, 2018).

At the core of this theoretical framework lies multimodal social semiotics, as expounded by Gunther Kress and Theo Van Leeuwen. This foundational theory emphasizes the interplay of linguistic, visual, aural, spatial, and gestural modes in the construction and interpretation of meaning within cultural texts (Van Leeuwen, 1999; Kress & van Leeuwen, 2001). By employing multimodal social semiotics, we aim to delve into the sociocultural context that shapes the multimodal discourse of *'The Sibbi Song'* and *'Karachi Chal'.* Visual grammar, as articulated by Kress and van Leeuwen, provides a lens through which the visual elements of the music video are analyzed, to dissect how images, colors, layout, style, size, and perspective contribute to the overall narrative and cultural representation portrayed in both songs (Kress & van Leeuwen, 2006).

Sound studies, drawing from the works of Jonathan Sterne and R. Murray Schafer, enrich analysis of the aural mode within the selected music videos to examine the significance of rhythm, accent, and auditory experience, exploring their contribution to the emotional and cultural resonance of the music (Sterne, 2003; Schafer, 1977). Proxemics, as conceptualized by Edward T. Hall, aids in understanding the spatial organization of music videos to analyze how the physical arrangement of elements, organizational structures, and proximity contributes to the cultural narrative presented in songs (Hall, 1966). Moreover, embodied interaction guides further examination of the gestural mode within the music videos. It encompasses physical arrangement, facial expressions, hand movements, and body language, offering insights into how non-verbal communication enhances the song's narrative (Heath & Luff, 1992). Furthermore, Norman Fairclough's critical discourse analysis (CDA) has been adopted to design rubrics for Urdu lyrics in both songs.

The selected YouTube music videos for analysis, *The Sibbi Boy* ft. Abid Brohi (SomeWhatSuper Official, 2017) and *Karachi Chal* - Talha Anjum ft. YAS Prod. Momin (Fantix, 2022), offers compelling insights into the experiences of individuals from different socioeconomic backgrounds. Both songs are chosen for analysis due to their popularity and cultural significance within the Pakistani rap music scene, offering distinct perspectives on social class dynamics, with *'The Sibbi Boy'* highlighting the struggles of individuals from rural backgrounds along with its attachment to the phenomenon of enjoying songs in languages that listeners may not understand or pronounce (Ejeng, Hashim & Duan, 2020).

The case of the '*Sibbi song'* which is a rendition or adaptation of the Sindhi folk song *'Kadahin Milanda Seen'* originally performed by Alan Faqeer (Talha be Takhallus, 2022) has been attributed to the captivating melody, rhythm, and vocal delivery, evoking strong emotional responses regardless of linguistic comprehension (Abbas, 2007; Ahmad, et al., 1998). This experience further reveals the universal appeal of music as a form of expression that transcends language barriers (Chambala, 2023; JIE, 2023) and resonates with listeners on a deeper emotional level as eighty percent of viewers' reception has echoed collectively that lyrics are unreachable but the song is great. Even the lyrics videos or website are unfortunately unable to catch the true essence of Brahvi/Baloch tribal nomenclature in Urdu and English versions of Lyrics (ALI x OZAIR - EDITz, 2021; *The Sibbi Song by SomeWhatSuper*, n.d.). On the other hand, *'Karachi Chal'* delves into the urban experiences of marginalized communities in Karachi. Through multimodal discourse analysis (Cope & Kalantzis, 2020; Asseel, 2020; Serafini, 2022), this study seeks to unravel the complex layers of meaning embedded within these music videos, shedding light on the representation of societal hierarchies and personal sense of belonging.

'The Sibbi Boy' penned by Abid Brohi, chronicles the journey of a young man from rural Sibbi who dreams of making it big in the rap scene. Brohi's lyrics poignantly depict the challenges of navigating the music industry as an outsider, highlighting the systemic barriers faced by individuals from marginalized communities. Through vivid imagery and evocative storytelling, Brohi paints a vivid portrait of resilience, determination, and cultural pride (Cole, 2020).

In contrast, *'Karachi Chal'* by Talha Anjum offers a gritty portrayal of life in Karachi's urban sprawl, delving into the struggles of working-class communities in the city. Anjum's lyrics capture the harsh realities of urban life, from poverty and unemployment to violence and social fragmentation. Through rap verses and cinematic visuals (Nielson, 2019), the music video offers a raw and unfiltered glimpse into the socioeconomic divides that define Karachi's landscape. By analyzing these two songs, this study aims to elucidate how rap music videos construct and negotiate social class identities, contributing to broader discussions on cultural representation and identity politics in Pakistani society.

Research questions

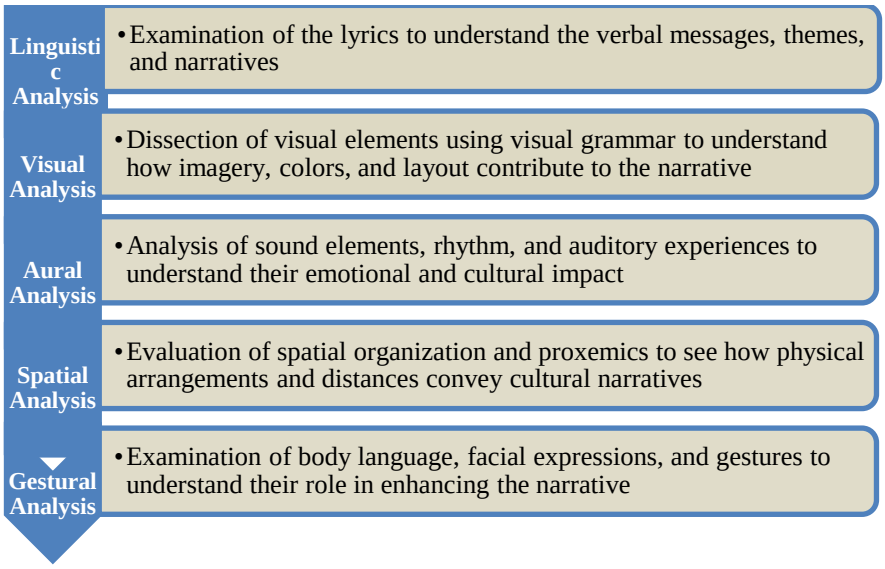
1. How do Pakistani rap music videos utilize multimodal elements to represent social class identities?
2. How are dominant themes and narratives surrounding social class portrayed in Pakistani rap music videos with broader socio-political contexts?
3. How do Pakistani rap music videos challenge or reinforce existing power structures and cultural norms through multimodal representations of social class?

Hypothesis

- Multimodal elements in Pakistani rap music videos are employed to depict and shape social class identities.
- Dominant themes and narratives surrounding social class in Pakistani rap music videos are portrayed in alignment with broader socio-political contexts.
- Pakistani rap music videos either contest or uphold established power structures and cultural norms through their multimodal depictions of social class.

Methodology
Research Design

This study employs a qualitative research design (Denzin & Lincoln, 2011), utilizing multimodal discourse analysis (MDA) to examine the linguistic, visual, aural, spatial, and gestural components (Camiciottoli & Fortanet-Gómez, 2015). The data comprises two rappers Abid Brohi and Young Stunners' music videos: '*The Sibbi Song'* and '*Karachi Chal'* were selected not only for their popularity and cultural significance but also for their unique ability to encapsulate the evolving landscape of Pakistani youth identity and urbanization (Jaffe, 2016). Brohi offers an unprecedented look into rural empowerment and the reclamation of Indigenous pride through modern musical expression, while Stunners presents a gritty, unfiltered narrative of urban resilience and the complexities of metropolitan life. The population for this study (Creswell & Creswell, 2017) includes all Pakistani rap music videos available on popular platforms such as YouTube and social media. However, the focus is narrowed to the two selected videos for an in-depth analysis. A purposive sampling technique is used (Mason, 2010) to select 'The Sibbi Song' and 'Karachi Chal' based on their representative diversity, cultural impact, and thematic richness, making them ideal for comparative analysis as described in Figure A.



Multimodal Discourse Analysis (MDA) Figure A

Integration of Fairclough's CDA with MDA

Norman Fairclough's Critical Discourse Analysis (CDA) has been blended with Multimodal Discourse Analysis (MDA) for a comprehensive analysis of text that includes linguistic and non-linguistic modes. The CDA Model focuses on three dimensions: the text, discursive practice, and social practice (Fairclough, 1993:1995:2001) while MDA allows us to analyze the interplay between language and other modes: visual, aural, gestural, and spatial (Jaworski & Thurlow, 2010; Kress & Van Leeuwen, 2001: 2006; Sterne, 2003; Schafer, 1977; Hall, 1966).

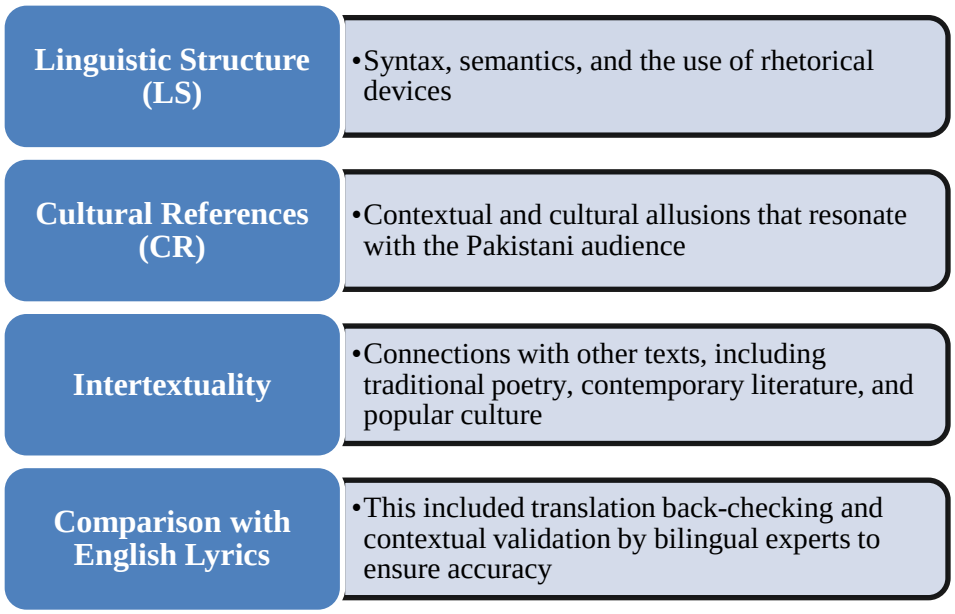
Adaptation of CDA for Urdu Lyrics

For Urdu lyrics, the analysis involves identifying key linguistic features such as metaphors, syntax, semantics, and cultural references that are central to the text's meaning as 'textual analysis' along with 'contextual relevance' guided by the principles of discourse theory in respect of linguistic nuances and cultural connotations as a tool to decode these elements in selected rap songs.

Rubrics Design

Rubrics for analyzing Urdu lyrics are built around the following aspects in Figure B along with validation and consensus among researchers through Inter-Subjective Agreement. The agreement on linguistic modes was reached through a structured discussion and consensus-building among the research team after a one-day training session on CDA and MDA, proficient in both English and Urdu languages. This process ensured that the

analysis was not only rigorous but also culturally and linguistically coherent with provided detail on each rubric in Appendix 1.



Critical Discourse Analysis CDA Figure B

Operationalization of Key Terms

- **Societal Hierarchies:** Depiction of urban and rural class structures, distinctions, and power dynamics within the videos.
- **Individual Identities:** Representation of personal experiences, cultural backgrounds, and self-expression of the rap artists.
- **Collective Sentience:** The shared beliefs, values, and norms depicted through the rap music videos on collective reflection of the cultural identity of Pakistani society.
- **Multimodal Elements:** The combination of linguistic, visual, aural, spatial, and gestural modes that create a comprehensive narrative in selected videos.

Results and Discussion
The Sibbi Song
Visual Mode

A descriptive analysis of the visual elements has been observed in selected songs to uncover the visual narrative and its implications for understanding cultural representation and social class dynamics within five modes.



Figure 1 (a): Sequence 1 and 2:

The first 0:13 to 0:29 seconds are the introduction of the ordinary boy as it introduces the protagonist, portrayed with a demeanor of purity and innocence. Drawing from multimodal social semiotics, this visual depiction sets the stage for the narrative, positioning the character as someone naive to the complexities of the outer world (Jodhka & Naudet, 2023).

Sequence 2: 0:30 to 1:00 is the presentation of a local culture festival. Transitioning into showcasing various elements such as swings, motorbike stunts, traditional dances, and street food stalls. These visuals, analyzed through visual grammar, symbolize the rich cultural heritage (Norton & Matsumoto, 2018) of the protagonist's area and depict social classes within society.



Figure 1 (b): Sequence 3:

At the 1:38 mark, a poignant visual metaphor portrays the suppressed state of the lower working class. Through sound studies and proxemics, the comparison drawn between a chained monkey and individuals of lower socioeconomic status conveys themes of oppression and social inequality (Conrad, Dixon & Zhang, 2009).



Figure 1 (c): Sequence 4

Finally, at 2:02, the video portrays the protagonist's achievement as he gains recognition in the music industry. Visuals of international concerts and admiration from audiences signify his success and acceptance as a rapper, highlighting themes of aspiration and social mobility (Diallo, 2019).

Overall, the visual mode plays a pivotal role in constructing a multi-layered narrative that resonates with audiences and conveys broader themes of resilience and social change.

Aural Mode (Sound)

The song opens with dynamic hip-hop instrumentals that convey a powerful beat, creating a vibrant atmosphere throughout the track. Additionally, a subtle melody is interspersed to provide variation in certain parts of the song. Notably, the rap lyrics are delivered in a Balochi and Sindhi language accent, reflecting the cultural aspects and social classes of the society. This linguistic choice adds depth to the narrative, highlighting the protagonist's cultural identity and journey (Krims, 2000).



Figure 2:

Starting at 33 seconds onwards and continuing at 1:19 minutes, the rap lyrics with hip-hop beats signify the protagonist's struggle and journey. The use of Balochi and Sindhi nomenclature accents further emphasizes the authenticity of the narrative, shedding light on the challenges faced by the protagonist in pursuing his dreams within the music industry (Mürer, 2021).

Gestural Mode (Facial Expression, Hand Posture, and Body Language)

Non-verbal cues in the song provide insights into the emotional and symbolic dimensions of the narrative, as well as the protagonist's interaction with the audience and environment.



Figure 3 (a): Calm and Peaceful Facial Expressions

At 15 seconds into the video, the rapper's facial expressions convey a sense of calmness and peace, indicating a moment of achievement. These facial cues offer glimpses into the protagonist's emotional state and the significance of his accomplishments.



Figure 3 (b):

At 20 seconds, the rapper raises his arm and points a finger toward the camera, symbolizing the love and respect bestowed upon him by society. This gesture underscores the protagonist's connection with his audience and the appreciation he receives for his music and struggles ((Eicke, 2019).



Figure 3 (c):

At 27 seconds, the rapper's haircut style reflects an affiliation with international rappers, showcasing his inspiration and admiration for foreign style adaptation aligning himself with global trends and influences within the music industry (Harris, 2022).



Figure 3 (d):

Finally, at 2:30 minutes, the rapper raises his hands and fingers alongside other international rappers, symbolizing acceptance within the international music industry and marking a significant milestone in his career.



Figure 3 (d):

Overall, the analysis of the aural and gestural modes in *'The Sibbi Song'* offers valuable insights into the cultural representation, social class dynamics, and emotional dimensions of the narrative.

Linguistic Mode

The lyrics of the song prominently feature a Balochi accent, intertwined with numerous words borrowed from the Sindhi language. Phrases such as *"Jaisa Sukkur waisa Makhar"* (Like Sukkur, there are Makhars as a tribe), *"Jahan Jhatpatt wahan vaar putt*" (barbers), *"Larkaano, wahan maakano"* (In Larkana, there are Maakaans), and *"Hyderabadi, na aurat na mard"* (Hyderabadis are neither women nor men like a mere count) exemplify this linguistic fusion. Through linguistic analysis, we unravel the intricate layers of meaning embedded within these phrases, elucidating messages about societal norms, cultural affiliations, and gender dynamics (Banda, 2019).

Upon translating these phrases into English, a thematic message about the complexities of relationships emerges. Despite the innate desire to forge connections with loved ones, external factors such as violence, social class norms, and cultural and religious affiliations pose significant challenges (Hussain, 2022). This linguistic examination sheds light on the socio-cultural context depicted in the song, providing insights into the struggles individuals face in navigating interpersonal dynamics within their communities (Huang, 2022).

Spatial Mode



Figure 4:

"The Sibbi Song" intricately weaves together various geographical and cultural elements, providing a rich tapestry of context to the narrative. Through spatial analysis, the setting of the music video serves as a backdrop that reflects the protagonist's cultural heritage and roots as the Sibbi city of the Balochistan province, Pakistan, situated in the northeast of Balochistan, near the Sindh province border. It is known for its cultural significance, particularly for its traditional music and folk festivals. The incorporation of specific locales and landmarks offers insights into the significance of place in shaping identity and influencing societal dynamics (Osborne, 2001).
Moreover, the music video employs a myriad of camera angles strategically to underscore the meaning of social class differences and the protagonist's triumphs by heightening the visual storytelling, accentuating pivotal moments of struggle, success, and acceptance within the narrative.

Second Song: Karachi Chal

Visual Mode Analysis

In this section, an expressive analysis of the visual elements is observed in *'Karachi Chal'* by Talha Anjum, focusing on the portrayal of pain and struggle experienced by the working class in different segments of society (Young Stunners, 2020).

Sequence 1



Figure 5:

At 0.5 and 0.9 Seconds the song presents striking visuals that depict the lower class and the underground music industry in Karachi. Through visual grammar observes the portrayal of dilapidated surroundings, cramped living spaces, and individuals engaged in laborious tasks highlighting the harsh realities faced by the working class in Karachi's socio-economic landscape.

Dialogue 1: *"ABOUT YOUR PAIN"* encapsulates a profound sense of introspection and empathy towards the struggles endured by individuals in the lower class. The use of uppercase letters emphasizes the urgency and importance of confronting societal inequities, urging viewers to reflect on the challenges faced by the working class in Karachi.

Furthermore, the placement of the dialogue within the visual narrative underscores its significance, serving as a thematic anchor that guides the viewer's interpretation of subsequent imagery depicting hardship and resilience (Kress & van Leeuwen, 2006).

Dialogue 2: *"STILL RUNNING"* evokes a sense of perseverance and determination amidst adversity, as a reflection of the resilience exhibited by individuals navigating socio-economic challenges. The use of the present participle *"RUNNING"* conveys an ongoing struggle, suggesting that despite facing obstacles, individuals continue to persevere and strive for a better future.

Positioned within the visual narrative, this dialogue serves to reinforce themes of endurance and resilience, encouraging viewers to empathize with the perseverance of marginalized communities in Karachi (Hall, 1966).

Dialogue 3: *"AKAY DEKH KISKA ZOR HAI"* conveys a sense of defiance and assertion of identity as a challenge to power structures and societal norms. The use of colloquial language and vernacular expression *"AKAY DEKH"* imbues the dialogue with a sense of authenticity and assertiveness, signaling a refusal to be marginalized or overlooked.

Furthermore, the phrase *"KISKA ZOR HAI"* highlights the importance of recognizing one's own strength and agency in the face of adversity. Positioned within the visual narrative, this dialogue serves as a rallying cry for empowerment and self-assertion, urging viewers to acknowledge and celebrate the resilience of marginalized communities in Karachi (Fairclough, 1995).

Aural Mode (Sound)

The auditory elements of *'Karachi Chal'* contribute significantly to the overall experience and thematic resonance of the music video. The sound begins with a low hip-hop beat, reminiscent of English rap culture, which sets the tone for the narrative. The incorporation of English phrases at the outset serves to captivate the audience's attention and establish a connection with broader rap influences.

As the song progresses, a melody is seamlessly integrated into the rap lyrics, adding depth and emotional resonance to the composition. The background beat remains consistent throughout, providing a steady rhythm that complements the flow of the lyrics.



Figure 6:

At 0:34 seconds into the song, the rap lyrics commence, accompanied by a slight increase in the tempo of the beat. This subtle shift in pacing adds dynamism to the composition,

enhancing the intensity of the lyrical delivery. The auditory journey of *'Karachi Chal'* is characterized by a fusion of hip-hop elements with Urdu lyrics, reflecting the cultural synthesis inherent in Karachi's diverse urban landscape.

The image featuring the dialogue *"AKAY DEKH KISKA ZOR HAI"* serves as a visual representation of the assertive and defiant tone conveyed in the lyrics underscoring its significance as a rallying cry for empowerment and self-assertion in conveying thematic depth and socio-cultural commentary.

Gestural Mode (Facial Expression, Hand Posture, and Body Language)



Figure 7 (a):

At 0:24 seconds into the song, the rapper showcases elements of rap culture by donning a bandana on his forehead and chains around his neck. These visual cues serve to establish the rapper's identity within the hip hop genre and convey a sense of authenticity and street credibility.



Figure 7 (b):

Furthermore, at 0:38 seconds, the rapper is depicted standing atop a mountain, facing downhill toward the cityscape. This powerful imagery symbolizes the rapper's conquest of the urban landscape through his music and struggle. His stance exudes confidence and determination, as he asserts his presence and influence over the city of Karachi.



Figure 7 (c):

At 0:48 seconds, a compelling image is presented wherein a man's face is partially covered with a cloth mask, while a chain hangs around his neck. The intensity of his gaze through the cloth mask communicates a profound sense of frustration and desperation prevalent among the masses of Karachi. This gesture serves as a poignant reflection of the socio-economic challenges and societal tensions depicted in the music video.

"MERE AGAY KARACHI KARACHI NA KAR", this dialogue, depicted in the accompanying image, captures the rapper's assertion of his identity and connection to the city of Karachi, through conveying a sense of ownership and pride in his roots.

"SWIPE HOTY MASTER CARDS", showcases the rapper's critique of consumerism and materialism prevalent in society through his gestural expression and posture, which challenges the notion of wealth and success defined by material possessions, advocating for a deeper understanding of value and identity.

"TOU PHIR JAA KE NOTE JURRAY CHAAR" conveys a sense of defiance and rebellion against societal norms and expectations. The rapper's confident posture and assertive gaze signify his refusal to conform to conventional standards, urging others to embrace individuality and authenticity in pursuit of their dreams.

Linguistic Mode

The linguistic analysis of "Karachi Chal" reveals a strategic blend of English and Urdu lyrics (*Young Stunners (Ft. Yas the Underdog) – Karachi Chal*, n.d.), reflecting the cultural diversity and linguistic richness of Karachi's urban landscape. The incorporation of English lyrics at the beginning of the song serves to captivate listeners' attention and establish a connection with broader rap influences, aligning with principles of multimodal discourse analysis. Subsequently, the shift to Urdu poetry, characterized by simple and understandable words rooted in Karachi's linguistic vernacular, adds depth and authenticity to the lyrical narrative. Additionally, the presence of abusive language underscores the gritty realism and raw expression prevalent in the rap genre, contributing to the overall thematic depth of the song. Through linguistic choices, the lyrics convey themes of societal struggle, dominance, and control, reflecting the nuanced interplay of linguistic elements within the multimodal discourse of *'Karachi Chal'*.

Spatial Mode

The visuals depict scenes from various locations within Karachi, offering insights into the local rap culture and the struggles faced by emerging artists. The camera angles predominantly adopt a front-long shot orientation, allowing for a comprehensive view of the rapper's surroundings and background.

For instance, the music video captures the vibrant streets of Karachi, showcasing the hustle and bustle of everyday life amidst the city's diverse neighborhoods. Additionally, scenes depicting the underground rap music industry shed light on the challenges and aspirations of local rappers, providing viewers with a deeper understanding of Karachi's cultural dynamics.



Figure 8:

Dialogue 1: "*DUMB MOTHE*******",* exhibits strong language, reflecting the raw and gritty nature, conveying a sense of frustration or disdain towards a particular group or situation. Such language can be interpreted as an assertion of dominance or superiority, positioning the speaker as confident and unapologetic.

Dialogue 2: *"KAUN BEEF SHURU KARAY?"* translates to "Who will start the beef?" The term "beef" in this context refers to conflict or rivalry. By posing this question, the speaker challenges existing power structures or social expectations, prompting reflection on who instigates conflict and why. Moreover, this dialogue may also encourage dialogue or discussion about societal issues, inviting listeners to reflect on the dynamics of conflict and resolution.

Dialogue 3: *"2008 URDU RAP START"* underscores the cultural significance of Urdu rap as a form of artistic expression and social commentary, recognizing its impact on contemporary music and youth culture. The dialogue provides historical context for the evolution of Pakistani rap music, highlighting its growth and development over time (Jackson, 2023).

Dialogue 4: *"TOU PHIR JAA KE NOTE JURRAY CHAAR"* acknowledges the economic realities faced by many individuals, highlighting the pursuit of financial stability or success as a primary goal. Despite the emphasis on financial gain, the dialogue may also convey themes of motivation and resilience, suggesting a determination to overcome financial challenges or achieve financial independence.

Results Summary

Overall the findings of the study have explored the specific ways in which different modes of communication (linguistic, visual, aural, spatial, and gestural) are employed in rap music videos to convey social class identities comprehending how these videos communicate and narrate complex social messages and reflect the nuanced realities of Pakistani society (Q1). The thematic content of the music videos has uncovered the recurring narratives related to social class examining how these themes intersect with broader socio-political contexts through artistic expressions needed to understand the discourse of rap music ideology (Q2). Moreover, the focus on the artists' perspective describes the representation of their hurdles and challenges through their voices, narratives, localities, and honest gestures grasping the role of media and the power of their space and instrumentality of music, highlighting the dialogic relationship between media producers and consumers (Q3).

Conclusion

The message delivered from rap songs identifies the relationship between social classes, struggle, and achievement. The videos show the sources of entertainment and the journey of laymen from various perspectives and how they combine multiple patterns of communication in everyday life. Moreover, every mode of communication supports the message and its meaning and they represent the signs as the struggle from zero to hundred and the hurdle faced by the rappers to create their identities through the music and lyrics to contribute and explain their real-life events entertainingly.

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Appendix 1

Researchers	1	2	3	4
Inter-Subjective Agreement	Good	Good	Good	Good
Visual Mode	Agree with the visual representations, emphasizing the depiction of cultural nuances.	Agree with the visual narrative, emphasizing the portrayal of rural life and tradition.	Agree with the visual analysis, emphasizing the representation of traditional Balochi culture.	Agree with the visual representations, highlighting the authenticity of cultural depictions.
Aural Mode	Agree with the aural elements, highlighting the use of traditional Balochi instruments.	Agree with the aural analysis, highlighting the incorporation of folk music elements.	Agree with the analysis of the aural mode, highlighting the use of folk instruments and melodies.	Agree with the aural analysis, emphasizing the fusion of traditional and contemporary music elements.
Gestural Mode	Agree with the gestural expressions, noting their contribution to storytelling.	Agree with the gestural mode, noting its role in conveying emotions and cultural context.	Agree with the gestural expressions, noting their contribution to conveying cultural identity.	Agree with the gestural mode, noting its role in conveying cultural pride and emotion.
Linguistic Mode	Agree with the linguistic choices, recognizing the blend of Sindhi and Balochi languages.	Agree with the linguistic mode, recognizing the significance of language choices in cultural representation.	Agree with the linguistic choices, recognizing the authenticity of Sindhi and Balochi language usage.	Agree with the linguistic mode, recognizing the importance of language choices in cultural representation.
Spatial Mode	Agree with the spatial representations, capturing the essence of Sibbi's geographical and cultural landscape.	Agree with the spatial representations, contextualizing the narrative within Sibbi's rural environment.	Agree with the depiction of geographical and cultural elements, capturing the essence of Sibbi's rural landscape.	Agree with the spatial representations, contextualizing the narrative within the rural backdrop of Sibbi.

Researchers	1	2	3	4
Inter-Subjective Agreement	Good	Good	Good	Good
Visual Mode	Agree with the visual representations, highlighting the portrayal of urban life and struggle.	Agree with the visual narrative, emphasizing the depiction of the underground rap scene in Karachi.	Agree with the visual analysis, emphasizing the portrayal of pain and struggle in Karachi.	Agree with the visual representations, highlighting the portrayal of urban life and struggle.
Aural Mode	Agree with the aural elements, emphasizing the fusion of hip-hop with local Karachi music.	Agree with the aural analysis, highlighting the use of hip-hop beats and Urdu lyrics.	Agree with the analysis of the aural mode, emphasizing the role of hip-hop instrumentals and Balochi language accent.	Agree with the aural analysis, emphasizing the fusion of hip-hop elements with Urdu lyrics.
Gestural Mode	Agree with the gestural expressions, noting their contribution to conveying emotions and themes.	Agree with the gestural mode, noting its role in conveying identity and societal dynamics.	Agree with the gestural expressions, noting their contribution to conveying emotions and themes.	Concurred with the gestural mode, noting its role in conveying identity and societal dynamics.
Linguistic Mode	Agree with the linguistic choices, recognizing the blend of English and Urdu lyrics.	Agree with the linguistic mode, recognizing the thematic depth conveyed through language choices.	Agree with the linguistic choices, recognizing the blend of English and Urdu lyrics.	Agree with the linguistic mode, recognizing the thematic depth conveyed through language choices.
Spatial Mode	Agree with the spatial representations, contextualizing the narrative within Karachi's urban landscape.	Agree with the spatial representations, capturing the essence of Karachi's urban environment.	Agree with the depiction of geographical and cultural elements, capturing Karachi's urban landscape.	Agree with the spatial representations, contextualizing the narrative within Karachi's urban environment.