

CONSTRUCTION OF BALOCH ETHNIC IDENTITY IN MUSIC ON SOCIAL MEDIA PLATFORM YOUTUBE

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<p>Abstract</p> <p>This study investigates the construction of Baloch ethnic identity through the social media platform YouTube. The topic of ethnic minorities and their suppression has been extensively researched but there is little research on the issue of ethnic minorities in Pakistan. Secondly, suppressed ethnic minorities also use music as a medium to represent their issues (e.g. Fadel, 2022; Clough, 2018), however, there is no research available on the use of the social media platform YouTube to represent Baloch ethnic groups. The present study probes the question of how Baloch musicians use music to construct their ethnic identity and ethnic conflict through the social media platform YouTube. The data set consists of eight music videos, which are available on YouTube. The data was collected through a purposive sampling technique. To analyze the data, the thematic analysis method was used. The data produced two main themes along with sub-themes. The analysis of data showed that YouTube provides a medium for Baloch artists to present the cultural, political, and economic situation of Baluchistan. The results of state suppression against minority groups are the cultivation of rebellious sentiments and voicing against the enforced disappearance. Music is playing a peaceful way and catalyst to convey the grievances of the Baloch people and remind their people about the atrocities and courage. Moreover, cultural identity components like the Baloch code of conduct are emphasized in the songs. Music helps musicians to navigate their cultural laws. This study will help to understand the significance of cultural creativity in promoting unity, creating awareness, and addressing systematic inequalities</p>	
Keywords Ethnicity, YouTube, Social Media, Minorities, Suppression, identity, Baloch ethnicity,	
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Additional information	

FIGURES

FIGURE 01 Ethnic Map of Pakistan.....	10
FIGURE 5.1 A visual image from song Pada Pada Warna.....	31
FIGURE 5.2 A visual image from song Pada Pada Warna.....	32
FIGURE 5.3 A visual image from song Pada Pada Warna.....	33
FIGURE 5.4 A visual image from song Inqlaab.....	35
FIGURE 5.5 A visual image from song Inqlaab.....	36

TABLES

Table 4.1 Sampled number of songs, singers' names, year and duration of music videos.....	26
Table 4.2 Categories and Codes.....	28

Table of content

1	INTRODUCTION.....	1
2	ETHNIC IDENTITY AND MINORITY SUPPRESSION.....	3
	2. Conceptualization of Ethnic Identity.....	3
	2.1. Ethnic conflict and minority Suppression.....	5
	2.2. Historical Background and Ethnic map of Pakistan.....	8
3	ROLE OF SOCIAL MEDIA IN IDENTITY CONSTRUCTION AND SUPPRESSION.....	16
	3. Conceptualization of Social Media.....	16
	3.1. YouTube as Social media tool.....	17
	3.2. Music and Ethnic Identities.....	20
	3.3. Representation of minorities in Music.....	21
	3.4. Research Gap.....	22
4	RESEARCH METHODOLOGY.....	24
	4. Research Design.....	24
	4.1. Research method and Philosophy.....	24
	4.2. Data Collection.....	25
	4.3. Data Analysis Procure.....	26
	4.4. Trustworthiness.....	28
	4.5. Limitations and Positionality.....	28
5	DATA ANALYSIS.....	30
	5.1. Theme One.....	30
	5.2. Theme Two.....	38
	5.3. Conclusion.....	42
	REFERENCES.....	46
	APPENDICES.....	52

1 INTRODUCTION

Pakistan is located in South Asia, and it is a country of diverse cultures and languages. Many of Pakistan's ethno-national conflicts stem from an imbalance among the country's diversity and democratic institutions (Bashir et al., 2023). Pakistan has struggled to build a transparent and sustainable political structure among all the provinces since its inception in 1947. Although, efforts have been made time to time toward provincial autonomy and decentralization. Despite the fact, that the previous and current constitutions of Pakistan 1956, 1961, and 1973 implemented a federal form of government, but Pakistan's political system continued to be authoritarian throughout both democratic and military administrations (Ali, 2019). For example, the federal form of government allows all four provinces of Pakistan to divide powers. However, in practice, there is an unequal distribution of resources and political instability in three provinces namely, Punjab, Balochistan, and Sindh. This is one of the reasons, that has led to grievances among some ethnic minorities in Pakistan who inhabit in different parts of the country like Hazara, Siraiki community, Muhajirain in Sindh province, and the Baloch ethnic group in Baluchistan province (Ali, 2019).

In the case of Baluchistan, the sense of extreme discrimination and grievances of Baluchistan regarding the distribution of power and their rights to natural resources has been the most crucial factor in generating and organizing their demands, which range from provincial autonomy to complete liberation from Pakistan (Kukreja, 2020). Its distinct sociopolitical and geostrategic dimensions have long been a source of global and now recently academic research interests (Redzuan & Yunus, 2019). For example, in the academic field, the research on ethnic identity has increased for many decades (Umana-Taylor et al., 2014; Lidskog, 2017). There are number of reasons for ethnic suppression and earlier researchers found that ethnic identities can develop conflicts (Michalopoulos & Papaionnou, 2015), whereas, low economic development can also cause ethnic conflicts (Yuki, 2019). However, there is the gap in understanding ethnic conflicts like Baluchistan to understand with the lenses of social media.

Social media is a key medium to express and highlight not only entertainment but also it can be used as way to express the issues faced by the ethnic minorities. For example, YouTube is one of the platforms of social media where there is accumulation of vast numbers of information, entertainment and musical videos. It is widely used app due to its easy access to user. By keeping its wider range to the users, it is significant to study the role of YouTube musical videos in presenting ethnic groups. Music is one of the main components of cultures and it carries social meaning and mobilizes people (Fram, 2023). The aim of the present research is to examine how Baloch musicians use music to construct their ethnic identity through social media platform YouTube. The other supplementary questions are

- a) How Baloch musicians represent ethnic minority group and ethnic conflict in music?
- b) What Baloch cultural components are presented in music videos on YouTube?

The issue of Baluchistan is studied and researched in political, economical and social contexts (Khan et al., 2020; Tabssum et al., 2023; Baloch et al., 2018). However, there is a scarcity of scholarly research to study the conflict of Baluchistan through music. This topic helps to understand the ethnic conflict, which is marginalized through the perspective of music. Different forms of arts like literature, painting, dances, etc. are used all around the world to express cultures (Fram, 2023). For example, folk protest music provides knowledge regarding the genre of music which focuses on war and resistance music (Clough, 2018), Hip-hop protest music was used as a disguised form to project the civil rights movement in the USA (Fadel, 2022), and Reggae protest music as a way to represent the economic problem and civil war issues in Africa (Schumann, 2015).

The present research has used Qualitative research design to find answers. The data was collected from YouTube and by using purposive sampling around eight music videos in the Balochi language have been selected. To analyze the data, thematic analysis was used to understand covert and overt meanings.

The proceeding chapters include Chapter 2 which focuses on literature on ethnic identities and how ethnic identities all around the world face discrimination and injustice. Moreover, it focuses later on Baloch suppression in Pakistan and then presents the historic and current situation of Baluchistan. Chapter 3 explains about social media and how it is now evolved. It also explains about the YouTube music video and ethnic identities have been presented are discussed. Chapter 4 illustrates the whole layout of the research design. It discusses the sampling method, data collection process, and data analysis. The last chapter presents the data, its analysis, and its conclusion.

2 ETHNIC IDENTITY AND MINORITY SUPPRESSION

2.1 Conceptualization of Ethnic Identity

As the world is continuously being globalized, the awareness of cultural identity and ethnic identity is rising. Similarly, the concept of ethnicity is becoming more contextual and relational and yet continually evolving making it multifaceted and complex to define. The word ethnicity became increasingly popular in the late 1970s. Thomson and Tawell (2017) observe that quite unexpectedly, with little comment or the event, ethnicity is a widespread existence." Even a cursory look through the titles of several books and publications over the last few years suggests a progressively increasing adoption and usage of the terms "ethnicity" and "ethnic" to describe to what was formerly commonly placed as "culture," "cultural," or "tribal". It has been looked into multiple ways seemingly with similar contextual comprehension on definition scope. However, it can also be understood how a certain group perceives their identity in a majority group or how they identify in a certain group, and it can also be measured using certain indicators such as religion, culture, language, etc. (Thompson & Tawell, 2017). Though this term is widely used among many social scientists, the definition of ethnic identity (that forms an 'ethnic group') lacks an objective understanding, rather a subjective view of researchers is reflected in studies. It has also been noted that people from different countries relate to the concept in their ways (Hamer et al., 2020).

The term "ethnic" was derived from the word *ethnos* (Greek: people or nation). From this one way to understand *Ethnic Identity* can be that it is "a distinctive identity felt, shared, and claimed by individuals or a group (the ethnic), or ascribed to them, based on shared

characteristics associated with a definition in terms of ethnicity and forming the basis for their subcultural and/or political differentiation from other groups in a society” (Oxford English Dictionary, 2011). The notion of *ethnic* has a historic (Post Middle Ages) background and is associated with the notion of "us versus them" where resistance might come to take form of racism (Fredrickson, 2003). Horowitz (1985) defined ethnicity as an umbrella notion that distinguishes groups based on religion, language, color, and nationality (Rothchild, 1989). According to Joireman (2007), it is a subjective creation of culture, memories, and a sense of unity. Furthermore, there is a feeling of belonging and emotional attachments linked to the politics of ethnicity, and they seize up arms against one another and, when necessary, the state.

Joireman (2007) explains ethnicity as a combination of inborn features and societal input, and ethnic representations are not necessarily opportunistic. According to Bernal et al. (1990), ethnic identity is a collection of ideals, values, actions, and beliefs that one holds about one's identity as a part of a recognizable social group. It is a method for determining if and to what extent people have examined the significance of their ethnicity and formed a sense of devotion to their heritage (French et al., 2000). Ethnic Identity can also be a measure in some researchers' view, i.e., the measurement of the feeling of belonging to a particular group, and hence it can be measured in multiple ways. In research conducted, they measured ethnic identity from a perspective on how people perceive the term ethnic or 'the term' quite differently from different countries and found that respondents bearing a certain identity hold identifications quite subjectively along multiple indicators (race, common culture, shared history, religion, etc.) analyzed (Hamer et al., 2020). According to Hutchinson and Smith (1996), ethnicity is comprised of six characteristics. It consists of an appropriate name, an ancestor story, similar past recollections and heroes, a collective culture centered around religion and language, a feeling of togetherness between members, and a feeling of belonging.

However it is noted that the concept of ethnic identity is not just only a separate term, it is sometimes mixed with cultural identity and race (Blakemore, 2019) In a more classic sense, the idea of ethnicity implies that individuals' identities are often a continuation of their ancestors or parents cultural norms, beliefs, and language and skin colors (Rysst, 2022; Umaña-Taylor et al., 2013). According to some it also evolves or changes (strengthens or weakens) and recreates as individuals experience a culture other than they already identify with i.e., when immigrants reside in other countries their cultural identification evolves into a mix of the origin country and the residing country. Likewise, the majority of people have mixed ancestries and

pick the identity that best fits them. In a more contemporary understanding of ethnicity, which is, currently evolving in many developed countries is that ethnic identity is now taken as a perception of one's viewpoint on how they view their identity. Secondly, this evolution is facing a scientific dilemma as DNA testing (genetic ancestry tests) has made people identify into multiple identities and even changing their previously held identities (Berger,2022). For some a global culture will emerge through this multi-dimensional understanding of ethnicity but for some researchers the argument is this so-called modernization has also strengthened the ethnic boundaries among multiple ethnic groups creating conflicts to reinforce ethnic identity (Gunasekara, 2023).

The proponents of globalization argues that the nexus of the ethnic identity in developed and under developed countries is quite complex to delineate (Ariely, 2019). In many under developed countries, it has been noted that globalization has caused hybridization among different cultures. One reason for such polarization can be associated (in ethnic perspective) to Ethnocentrism (Machida, 2012). It is a theory that a person's own ancestors and cultural ways of being are superior to others, which leads to prejudice and bias for other ethnic groups.

2.2 Ethnic Conflict and Minority Suppression

It was noted in the late 1990s that ethnicity is closely related to nationalism since it is based on ethnic ties people identify with (Cornell & Hartmann, 2007). Such a nationalistic view also gives rise to political tension in a nation that has multiple ethnic groups. This form of ethnic disparities can lead to ethnicism i.e. one ethnic group starts to overpower another group by disadvantaging them of the resources, inclusion, freedom to life, and other necessities. This ethnicism can be based on different reasons e.g., language, skin color, race, education, economic status, and other such factors contribute to the development of this prejudice (Yeghiazaryan, 2018). Due to such reasons, either of the groups heighten the tensions causing ethnic conflicts. They have also caused societal economic, political, and environmental consequences which is a concern to the societies' normal function. Such conflicts are difficult to stop from occurring since society's needs, goals, and resources are disproportionately divided (Sharma et al., 2017).

Cordell and Wolff (2011) defined ethnic conflicts as situations in which two or more actors contend for irreconcilable aims. Preferably, one party's objectives are thoroughly articulated along ethnic lines, while one of the ethnic differences is the main point of disagreement. Reasons and interpretations may be numerous, but actual problems on which conflicts erupt explain ethnic dissatisfaction. It has been well established in many studies that the minority racial or ethnic groups are treated unequally or feel (experience) discrimination on day to day basis (United Nations, 2018).

The dynamics of the causes of each oppression is different but it gives the layout to understand the nature of suppression. The social barriers caused by institutional level are easier to detect while the informal social discrimination caused within a society are difficult to identify. Nonetheless, if governments examine the conditions under which these conflicts occur, a capacity to intervene and manage can be established that can promote sustainable development and minimize conflicts (Azam et al., 2023). There is a vast body of research available on ethnic conflict oppression, social exclusion, and racial injustices of ethnic minorities all around the world based on multiple factors like color, religion, language, race, gender, origin, sexual orientation, etc.

While language brings people together, the same language creates barriers between groups, dividing individuals into certain groups. Thus, linguistic disparities between ethnicities might give rise to ethnic conflicts (Samsonov, 2022). One researcher investigated the sociopolitical factors that contribute to the exclusion and oppression of Tibet's minority languages which in his viewpoint are caused by two factors i.e. the continual colonial erasure of the Tibetan Language and the resistance to avoid this from the Tibet Independence Movement (Roche, 2019). In recent history, another violent ethnolinguistic conflict can be taken as an example; after Pakistan became independent after British Rule in 1947, the diversities of languages caused a deciduous struggle for the lingua franca of Pakistan giving rise to the Bengali Language Movement in 1952. This movement became the catalyst for Bengal Nationalism on account of the West Pakistan not heeding to their needs, causing the country to split in half in 1971 (Das, 2014).

Religion and cultural differences that are intrinsic to creating ethnic identity, as explained earlier, can also give rise to numerous conflicts based on ethnicity. Such conflicts arise due to the exclusion or unequal treatment of a group for their rights to have religious

freedom, education, and social status etc. It was also found that the failure to recognize people's religion and their cultural standing could lead to conflicts that are then pivoted around political tools. Such exacerbation of conflicting attitudes and rise of political tensions then can create space for perpetual conflicts and even lead to civil wars. Ethnic groups have occasionally had competing objectives and ideas, which has resulted in social and political confrontations causing ethnic conflicts (Saroglou, 2016). In a study that was compiled for the years 1945-2001 based on the Minorities at Risk and State Failure Datasets it was found that religion played an important role in the conflicts and even in modern times it seemed like the secularism promoted by the modernization seem to not cope with the religious nationalism (Fox, 2004). Religious conflicts can also be found in the Pre and Post-colonial period of the Indian Subcontinent through the Muslim and Hindu conflict that was predominant throughout the history and is still one of the major conflicts in this region (Verghese & Foa, 2018).

Confrontations are frequently fueled by anger and grudges that are primarily socioeconomic in nature. Economic prejudice and marginalization, disparities in education and health, and an absence of fairness of opportunity are examples of socioeconomic challenges (Williams et al., 2016; World Bank, 2019). Gurr (1994) also emphasized economic inequality and rivalry. Posen (1993) emphasized political and security considerations. According to him, the regional threat concept is debatable, because ethnic groupings rarely function as sovereign units. They typically exist as component elements of bigger governmental units. As essential citizens of the state, their protection is effectively the sole obligation of the state. As a result, ethnic groups are more unlikely to engage in self-securitization, unless they are resisting internal colonialism¹. Even when ethnic groups in governments turn to militarization, there is a significant gap between state and ethnic capabilities (Posen, 1993).

Schiele (2005) analyzes the relationship between cultural injustice and African Americans' heightened risk status. Schiele (2005) investigates the systemic elements that contribute to this ethnicity's risk by studying how cultural oppression affects health and socio-economic implications. Whilst African Americans have demonstrated their perseverance in fighting the obstacles of ongoing, generational oppression, the accomplishments made via civil rights and Black power movements have expanded African American encounters with

¹ Internal colonialism is the uneven effects of economic development on a regional basis, otherwise known as "uneven development" as a result of the exploitation of minority groups within a wider society which leads to political and economic inequalities between regions within a state.

Eurocentric culture. Eurocentric cultural oppression can be seen as a hindrance to the vital pursuit of global human freedom by inhibiting the free manifestation of African American specificity since African Americans are integral to the global community.

According to Kaufman (2011), ethnic conflicts can develop low-impact, non-violent conflicts as well as highly violent conflicts such as "civil wars." The issues that ethnic conflicts pose to society necessitate in-depth investigation since successful conflict resolution is challenging without a thorough comprehension of the phenomenon. Gilbert and Keane (2017) critically examined the relationship between the concepts of equality and fraternity in the French environment, especially concerning minority communities. The author investigated the legal and sociopolitical components of how these concepts are implemented and understood by minority populations in France. He proposed a rethinking of their effect on minority rights and inclusion. One of the greatest impediments to the formation of a legal framework in France to acknowledge and safeguard minority rights stems from a restricted interpretation of the constitutional concept of equality, which permits only distinctions only in accordance with the "French model."

Terzyan (2021) investigates the status of minority rights in three Central Asian countries: Kazakhstan, Kyrgyzstan, and Uzbekistan. These countries share many characteristics, including a post-Soviet authoritarian heritage and a lack of democratic mechanisms. The Central Asian republics' restrictive political environments have significantly impacted minority populations, rendering them discriminated against, abused, and badly disadvantaged. Even though leadership shifts have improved the condition of human rights in each of these countries, reforms are still moving slowly. In general, domestic improvements in these countries have not generated significant gains in terms of relieving the suffering of their minority groups.

2.3 Historical Background and Ethnic Map of Pakistan

South Asia has a long history of fragmentation along religious, social class, gender, and ethnic boundaries. The region has a long history of being ruled by multiple ruling groups that belonged to different religions, spoke different languages, had different racial features were of different geographical regions and of course, had competing interests from the part of the land

they ruled over or wanted to rule over through invasion or other means. The subcontinent region has been ruled by the Rajput (which had several clans such as ‘Rathore’) the Arabs (Umayyad Dynasty), the Turks (Ghaznavid Empire), the Tajiks, the Pashtuns, and sometimes even Turko-Mongolic leaders (Babur). The last Empire before the colonialization of the Indian Subcontinent was the Mughal Empire, which had a Sunni Islam² but had other minority religions too such as Jainism, Hinduism, and Buddhist and also people who spoke different languages, Persian, Arabic, Sanskrit, Urdu etc. These empires or dynasties had some influence in reinforcing the ethnic boundaries and social classes of the people they ruled over. In the times when the Muslims invasion was being brought through Muhammad bin Qasim or later by Mahmud of Ghazni in India, the religious friction between Hindus and Muslims was heightened. To this day, leaders use these narratives to incite ethnic violence among the people (Verghese & Foa, 2018). According to some researchers, such animosities among the groups were not as prevalent in the pre-colonial era but grew when the British started categorizing people into classes through censuses for their own interests, to create a society that could be easily governed (Chakravorty, 2019).

However, this categorization of people and the unjust treatment of the masses caused an unsettling situation for the inhabitants and the Subcontinent underwent one of the most catastrophic and violent splits at the end of British rule in 1947, which resulted in the formation of two separate countries based on religion, India and Pakistan and later three countries including Bangladesh in 1970s. Approximately a million people were killed in genocidal violence, but even though Pakistan was founded as an almost entirely Muslim country, it lacked a shared culture, history, and especially language (Bhattacharya, 2015). Pakistan being a multi-ethnic country has four provinces and each province has its dominant ethnic group: Punjab (Punjabis), Sindh (Sindhis), Balochistan (Balochis), and Khyber Pakhtunkhwa (Pashtuns). Although each province has its respective ethnic population, the power structure of all these provinces is different. Regarding socioeconomic fabric of Pakistani society, the Balochis have a tribal culture, the Sindhis are predominantly rural, the Mohajir population is predominantly urban, and displaced Sindhis reside primarily in Karachi and many other cities in Sindh (Cohen, 2011). Some minority ethnic groups residing in these provinces include Mohajirs, Saraikis,

² Sunni Islam is the most dominantly followed version of Islam and the word is derived from the word Sunnah which means to follow in the footsteps of traditions of the Prophet Muhammad (P.B.U.H)

Brahui, Hindko, and Sindhis. The overall population of Punjabis in Pakistan is 44.68%, Pashtuns 15.42%, Sindhis 14.1%, Saraikis 8.38%, Muhajirs 7.57%, Balochis 3.57%, and others 6.28%. Turwalis, Kafiristanis, Burusho, Hindko, Brahui, Kashmiris, Khovar, Shina, and the Kalash are among the lesser ethnic groups (Chaudary, 2022).



Figure 01: Ethnic Map of Pakistan (Mustafa & Brown, 2010)

Pakistan's ethnic dilemma is intertwined with the country's ambiguous Federal identity. The Muslim League³ asserted “the federating entities of Pakistan will be independent and sovereign” in the Lahore Resolution of March 23, 1940. As a result, during the history of independent Pakistan, supporters of federating unit autonomy have almost invariably cited this component of the Resolution ((Mushtaq, 2009). According to the Resolution, the central government will have restricted powers like defense, foreign affairs, foreign trade, communications, and money (Mustaq, 2009). Furthermore, there is dispersion in the historic ‘allegiance’ in Pakistan, indicating a discrepancy in ‘ethnie’⁴.

Pakistan’s politics struggles for one nation identity development irked resentment in the minority groups, among which a major blow was the loss of East Pakistan in 1971 after Bengali Nationalist rebellion against unjust treatment from the West Pakistan. This was sparked also due to the One Unit Policies implemented in the 1950s that asked for the four provinces and East Pakistan to be solely led as a Unit, whereas Lahore was proposed as the capital of this one unit. The introduction of One Unit was allegedly motivated by national unity, but it resulted in furious opposition in the shape of ethno-nationalist groups in Sindh, Balochistan, and KP. This created tensions among the ethnic groups from the other provinces due to lack of autonomy, representation, and assimilation in the state structure (Mushtaq, 2009). And then the event of relocation of Pakistan’s capital from Karachi to Islamabad, also in Punjab, in 1960.

Other ethnic groups saw these federalist arrangements as evidence of Pakistan’s so-called Punjabification. Later due to the resistance among different groups, the country went through its first militarization action enacting martial law in 1958 and then later in 1970 one unit was dissolved under military leadership (Hussain, 2022). Throughout Pakistan, it is widely assumed that the state is not racially neutral since the Punjabis are the main language group and it was also postulated that the Punjabis elites were behind the creation of the “One Unit” to take control of resources, policies, and state structure. The army and bureaucracy, especially at the highest levels, are the major institutions where this predominance is most visible (Samad

³ Muslim League was political party which was formed during British colonial rule and it aimed to serve the propose of Indian Sub-Continent’s Muslims. It was main Muslim political party which fought for the independence of Pakistan. After independence of Pakistan in 1947, it continued working in Pakistan.

⁴ British Ethnographer Anthony D. Smith defined the term Ethnies as designated units of population having common ancestral myths and historical memories, components of a common culture, a few connect with a historic territory, and some amount of solidarity, at least among their elites

2013). The Punjabis are relatively satisfied because they have been vastly overemphasized in the state machinery and non-representative institutions such as the military and civil bureaucracy, as well as sectors such as business, commerce, and technology. Furthermore, upon East Pakistan's separation in 1971, they constituted an enormous majority, further solidifying their influence on the government apparatus (Zahoor, 2013).

2.3.1 The geographical and ethnic landscape of Balochistan

It is a historic region in Western and South Asia, situated in the far southeast of the Iranian plateau and bordered by the Arabian Sea coastline and the Indian Plate. The ethnic Baloch people make up the majority of the population in this arid region comprising of mountains and desert. Three nations make up the Balochistan region: Pakistan, Afghanistan, and Iran. Administratively, the region is subdivided into the province in Pakistan (called Balochistan), Sistan and Baluchestan (also referred as Asli Baluchestan) in Iran, and the southern regions of Afghanistan, which include the provinces of Nimruz, Helmand, and Kandahar. It shares borders with parts of Iran to the west, Sindh and Punjab to the east, and Khyber Pakhtunkhwa to the north. The Gulf of Oman, which is located in the Arabian Sea, specifically washes the southern shore, which includes the Makran Coast (Pillalamarri, 2016). In Pakistan, managing ethnic diversity has proven to be difficult. Baloch conflicts (1948-1955, 1973-1977, 2002-present), Pashtun separatist (1970s-1980s), Sindhi regionalism (1980s-1990s), and Mohajir's ethnically divided mobilization (1990s) have all occurred in Pakistan after its independence. However, for this study, we will refer to the *Balochistan* (also spelled Baluchistan) province of Pakistan and analyze the ethnic identity and ethnic conflicts in regions from history to the present situation (Javed & Hussain, 2022)..

During the late 1830s and onwards, colonial governance patterns and policies regarding Balochistan (also spelled Baluchistan) provided the basis for many of the province's current challenges. Historically, Baloch society is divided into tribes, each of which is ruled by tribal leaders known as Sardars (Javed & Hussain, 2022). When British ascended to take control of the then Baloch region in 1839, installing a leader that would support the British Empire, later in 1854 Kalat became an associated state of the British, which was not much favored by the local people and later the development of Baluchistan Agency instilled the British Rule in the northern part (Pillalamarri, 2016). When British colonial involvement in the region first increased in the late 1830s, Balochistan was administered by the Khanate of Kalat, which was

situated in the southeastern area of today's Pakistani Balochistan. The Khan's political authority stemmed from his relationship with the Sardars, who were generally free to pursue their tribal affairs while pledging loyalty to the Khan (Kukrija, 2020). This unstructured organization resulted in recurrent splits among the Sardars and among the Sardars and the Khan. By the early nineteenth century, the area that is now Pakistani Balochistan was a loosely cohesive but dispersed political space (Zahoor, 2013).

2.3.2 Suppression and Oppression of Baloch Identity

Balochistan is Pakistan's longest province area wise and has been devastated by ethnic strife since the country's establishment. Conflicts pose severe dangers to social cohesiveness and life. Nonetheless, as Wirsing (2008) elaborates, the Baloch ethnic movement is not a unified entity, and its leadership and methods are different. Some (nationalists) aim to have greater province autonomy and seek federalism under the 1973 Constitution. Some (insurgents) seek independence and have embraced anti-state warfare as an approach. However, the members of the same group have high unity, so political leaders convince them that their lives are under threat and motivate them to conduct violence (Grare, 2013).

A number of reasons have been identified to cause ethnic conflicts in Balochistan. For example, Pakistan's ethnic conflicts are actually an illustration of economic inequities. The main source of ethnic tensions is the highly unfair management of minority provinces in the misuse of their natural resources. Sindh and KP, including Balochistan, intend provincial participation in determining the parameters for the utilization of their enormous energy resources and protest to central government agreements that do not include such considerations (Baloch & Malik, 2018). The Baloch and Sindhis are far more estranged from the Punjabi-Muhajir leadership than the Pashtuns are. Contrary to a favorable attitude toward the Pashtun nobility, the Baloch perspective is that the Punjabis see them with disdain and scorn as 'primitive' (Harrison, 2009). As pointed out in a research that the key ethnic difficulties in Pakistan are independence of a certain group, distribution of resources among the population, inter-province migration, and language and culture (Mushtaq, 2009).

Balochistan continues to be the poorest province of Pakistan, contributing only 3.5% of the national GDP. It has a poor population of 50%, compared to 22% nationally. Its human development index is the lowest in South Asia. Socioeconomic education, health,

infrastructure, and public amenities are all severely deficient (Ali & Paracha, 2019). The plundering of natural resources is also a cause of discontent. It is a resourceful area, but unfair laws and an absence of royalties from significant sources like natural gas have pushed the province backward. Balochistan consumes 17% of its resources, while the remaining 80% is delivered to other parts of the country (Ahmed & Baloch, 2017). However, decades-long oppression in the form of economic exploitation, prejudice, and unequal treatment have caused a sense of deprivation and anger among the ethnic group that gives rise to resistance against state and majority dominant groups.

Baloch insurgents regard Balochistan as the "land of Baloch" and place a premium on language purity. Furthermore, some rebels asserted that the Baloch are an independent nation with an entitlement to an independent state under Baloch's authority. According to this rationale, the exclusion of other groups is justifiable, as is the estrangement of Pashtuns, Hazaris, Punjabis, and others (Noraiee, 2020). Baloch people are concerned about mega-projects, as they believe they would destroy their language and identity. They are concerned that the migration of Pashtuns and Punjabis associated with megaprojects may alter the region's historical demography. This ethnic conflict is also linked to the powerful Punjabi ethnic group's post-colonial political and economic dominance. Punjabi-Muhajir commitment in the 1950s and 1960s, and Punjabi-Pashtun affiliation after the 1970s, created an unfavorable climate for the Baloch. Elites attempted to combine political, economic, and geostrategic objectives into a unified modern notion of national identity. Baloch nationalist leaders established notions of inequality and restriction of access to natural wealth and economic growth. Baloch leaders expressed that they had traditionally been ruled by a central administration headed by Punjabis. They also indicated that elites did not enable regional governments to finish their tenure (Gattani, 2021).

The root cause of destabilization and ethnic tension in Balochistan is the government's ambition for a single nationalism centered on (dual faceted identity based on religion and language) Islam and Urdu, maintaining federalism on the colonial structure of central inclinations and negative distributing of empowering and supporting Islamists, Pashtuns, and Punjabis. External migration is regarded as an ethnic cleansing strategy. When ethnic communities in Balochistan expressed their dissatisfaction, the state, rather than compromising and solving their issue, initiated military operations and labeled them terrorists (Noraiee, 2020).

These incidents caused terror in the Baloch. This compels people to unify along ethnic grounds in order to remain together and protected in the face of the state's campaign of separation. As the circumstances necessitated, social, economic, and political structures such as disrespect, rhetoric, colonial rule, and prejudice were established (Grare, 2013). On the basis of the same rhetorical symbols, it developed certain symbols and rejected others.

All the multiple factors have paved way for deepening grievances among Baloch people and resulted in long warfare in the province against state oppression in the form of ongoing military operations. This has also led to enforced missing persons of Baloch ethnic identity by the intelligence agency of Pakistan. For example, over 2000 people have been forcibly disappeared in Balochistan from the year 2019 and continued until August 31, 2022. The majority of cases go unidentified due to the lack of eyewitnesses who afraid for their own lives and the rigorous policy of government who do not file FIRs. According to HRCB data, 568 people were forcibly taken in 2019, another 480 in 2020, over 442 in 2021, and over 350 in 2022 (HRCB, 2023).

3 ROLE OF SOCIAL MEDIA IN IDENTITY CONSTRUCTION AND SUPPRESSION

3.1 Conceptualization of Social Media

Twitter, Facebook, YouTube, and LinkedIn are major social media platforms used by various users throughout the world to engage with one another (Kitsios et al., 2022; Obembe et al., 2021). Bechmann and Lomborg (2013) and Park et al. (2018) described social media as both a means of interaction and interconnected. Every individual is urged to participate in virtual communities in return for incentives in the manner of friendship, gratitude, knowledge, and involvement. This results in collective wisdom, financial assistance, collective development, and numerous other benefits.

Social media provides a significant means of communication. For example, according to the Pew Research Center (2019), at least 20% of people discover breaking news through social media. Furthermore, Guenther (2021) found that 67% of local, state, and police departments feel social media allows them to investigate more crimes faster. In addition, 80% of US college and university instructors utilize social media platforms (Chmura, 2021). Furthermore, 89% of employment recruiters utilize LinkedIn to hire new employees, and social media might provide at least \$900 billion to the economy by creating jobs and offering customer service evaluations for a range of firms.

With the rise of social media, users now have access to additional or different ways of satisfying their entertainment needs. Brown (2017) asserts that the audience has benefited more from their usage of social media for amusement than for sharing knowledge

and communication. Social media has been studied in multiple dynamics. For example, in the context of entertainment, a study tried to examine the mediating role of social media on producing social knowledge and performance during COVID-19 time period. The study found that social media mediates the entertainment and performance of its users as social media entertainment is absolutely essential in developing social media content to obtain the best performance among youngsters (Dzogbenuku & Doe, 2021). The amount of social media interaction has grown into an everyday essential routine (Sheth & Kim, 2017), to the point that perceived pragmatic and hedonic benefits have been found to influence psychological wellbeing (Cao et al., 2019).

Furthermore, social media is also an advanced medium to project cultural music. Music, which is labelled as universal language (Campbell, 2017), has shifted to more focus on music's specific characteristics, followed by universal similarities. Latest study has proven that music has a collection of distinctive patterns and characteristics that are globally comprehended, regardless of the language, culture, or circumstances in which it is employed (Baez et al., 2018). The similarities shown in the finding that music includes comparable processes, frameworks, and meanings throughout cultures, but they can be easily comprehended by beginners, cultural outsiders, and initial audiences. Mehr et al. (2019) showed that music arises in comparable social circumstances and that recognizable aspects may anticipate linked actions, establishing the foundation of human behaviors, particularly how we connect with others.

Music is a major motivator of social media communications, with nine out of ten regular social media users participating in music-related activities on popular social media platforms (Crupnick, 2018). Another aspect of social media is that it acts as a bridge between musicians and audiences as social media has rendered a musician's location less relevant because music tends to be easily accessed and advertised across boundaries. In regards to musicians and their listeners, social media has reduced the obstacles for getting into the music industry by boosting a musician's exposure and involvement and additionally permitting listeners to communicate and interact personally with the musicians (Haynes & Marshall, 2018). The attraction of social media originates from the engagement it provides, as knowledge is not just passed among users, but rather controlled settings are produced and encountered by social media viewers (Mulligan, 2020).

Social media is an umbrella term that includes several relating platforms in terms of music, every one with a unique set of functions that offer an abundance of alternatives for artistes and users (Haynes & Marshall, 2018). It includes for social interactions Instagram,

Twitter, Reddit, and Facebook are used. While, YouTube and TikTok for user-generated material; and AudioMack, Apple Music, Spotify, and Soundcloud are good mediums for music or audio streaming assistance that also comprise social media elements. Developments in social media technology and analytics have led to the accelerated growth of audio streaming services such as Spotify, Apple Music, and YouTube Music (Cole, 2019). Due to the fact that various forms of social media have particular advantages and features, the choice of social media to be used is usually based on an individual's choice and societal impact (Wang & Sun, 2016)

3.2 YouTube as social media tool

There are number of social media platforms like Twitter, Facebook, YouTube and so on. YouTube is one of the main social media platforms, which has a benefit in terms of worldwide reach and popularity. Google-owned YouTube and it is the world's most popular video-hosting site, with 2 billion users (almost one-third of all internet users), more than 500 hours of material submitted every minute, and over 1 billion hours of videos streamed each day (Sui et al., 2022). YouTube was utilized in addition to Spotify for music sharing. Another key example investigated how users access videos. It revealed that YouTube was the leading source for video searches, with music being the most popular content genre. Typically, viewers search first, and then browse similar videos (Cunningham & Nichols, 2008).

It has been previously proven, utilizing both disclosed (Liikkanen et al., 2015) and confidential information (Broxton et al., 2013), that individuals mostly view music videos via YouTube Search. Previous study indicates another aspects that the majority of music videos can be found in multiple copies, perhaps in thousands (Prellwitz & Nelson, 2011). The copies assist to avoid considering that, videos typically expire after 9-18 months. The most common grounds for cancellation are copyright breaches (49%) and canceled user accounts (23%) (Prellwitz & Nelson, 2011).

Fortunately, social media can assist in mitigating regional inequities in popular music (Verboord & van Noord, 2016), and historically excluded or underrepresented groups may acquire a voice and reach a wider audience online than offline. The instance of Korean and Korean American musicians on YouTube is symbolic in this regard (Jin & Yoon, 2016). The folk art music community has not adopted social media as passionately or as swiftly as the

world of pop music, which could be an illustration of the popular/art music duality (Fryberger, 2022).

The majority of YouTube research places little attention on its role as medium to disperse cultural notions. A study found that evaluated music engagement patterns amongst Finnish youth discovered that YouTube is the most popular music provider, with many people using it on a daily basis (Liikkanen & Aman, 2015). The sole music consumption study to incorporate YouTube (Liikkanen & Aman, 2016) found that audio and video streaming are complementary. It demonstrates that YouTube outperforms Spotify in terms of share ability and availability, while Spotify excels in terms of accuracy and quality of sound. In general, YouTube seems as a go-to tool for swiftly playing music in any situation and transmitting it to another person.

Rosenbusch et al. (2019) stated that YouTube's video structure might have a greater effect on psychological content than message-based sites like Facebook and Twitter. They also discovered that televised kinds of exhibiting are particularly beneficial for social learning. Thus, YouTube may have a bigger effect on social learning about diverse cultures as compared to message-based channels, especially using the empathetic medium of music. There is evidence that listening to culturally appropriate music, which is affected by emotional compassion, and participating in culturally appropriate thoughts can improve connection with a cultural group. While, earlier research suggests that integrating cultural music and pictures on YouTube can help people feel more connected to different cultures. It also suggests that people with high attribute empathy may be more sensitive to the impact. Those with high trait empathy have also been demonstrated to be more vulnerable to the emotional spreading caused by music (Vuoskoski & Eerola, 2012).

Moreover, YouTube provides vast treasure of music which helps to recollections and nostalgia which a person can feel during music listening. This is actually type of “social surrogacy” which have been linked to social cognition and connectivity by reliving memories of persons or cultural events (Schäfer & Eerola, 2020). Apart from these different perspectives of YouTube and how its users use it for music and its impact, there is also another study conducted on Nigerian musicians. The study tried to find that how emerging new musicians use YouTube to search for wider audiences. Moreover, they utilized social media to establish impressions and eliminate uncertainty about their personalities by participating in viral social media, reproducing popular and trendy songs, and creating other video content pertaining to their many fields of interest. Partnership with social media influencer accounts and social

media publications has also been identified as a social media user technique (Nwagwu & Akintoye, 2023).

In a research of local musicians on YouTube in Toronto, Canada, Miller (2018) discovered that the advancement of performance might result in more possibilities, especially for female musicians. This is also challenging to establish performance in certain fields—for instance, folk music has possibilities for women to acquire knowledge and network among themselves in a manner that heavy metal does not, due to the dominant masculinity that is inherent in metal culture. In another study conducted on India revealed that due to social media platforms posing challenges and advantages to non-film musicians and less known music artists. On one hand, it helps musicians to challenge hegemony of Bollywood film industry; on the other hand, it has also increasing copyright issue for local emergent singers (Lal et al., 2023). Additional research on YouTube's musical content have discussed how Bulgarian prominent music Chalga has been spread through various media, such as YouTube and its affiliated service, ChalgaTube (Kukreja, 2013), as well as how YouTube could affect the professions of young musicians.

3.3 Music and ethnic identities

Music may play an important role in opposing injustice by means of identity politics. It has historically played an important role in activist movements and ethnic identity politics (Hess, 2019). For example, musical traditions derived from the Civil Rights Movement and opposition to South African apartheid played an important role in organizing. Art specifically, music, may engage in activity as a beginning, globally widened, multiply defined, fundamentally multicultural, and critically counter-culture. Musicking (Small, 1998 In Hess, 2019) can be an excellent way for both performers/creators and audiences to explore their identities.

Hess's (2019) perspective on identity establishment and music is based on two presumptions: first, that identity is adaptable, an action rather than a thing, an evolving rather than a being; and second, that our experiences of music—music creating and listening is most effectively comprehended as a representation of this self-in-process. Musicians may engage in musicking to establish and/or investigate their musical identities (O'Neill, 2002), positioning (MacDonald et al., 2002), ethnic, cultural, and/or national identities (Folkestad, 2002), and/or record their life encounters (Baker et al., 2009).

Music is a universal form of art and how it is interpreted and understood varies from culture to culture. It happens in a variety of circumstances and encompasses a wide range of actions and methods for organizing sound into meaning. According to researchers, the basic meaning of music is found in behaviors, not in objects (such as a musical work). Musicology is the study of the various meanings that musical practices convey (Lidskog, 2017).

Making music is to participate in a musical presentation in any ability, either by performing, listening, rehearsing or practicing, contributing performance material (known as composition), or dancing (Small 1998 In Lidskog, 2017). Small (1998) used the word "musicking" to describe all of the meaning-making techniques that go into a musical performance. This activity is not one-way, from performer to audience. Rather, an ongoing procedure incorporates context and culture to create, sustain, and change meanings.

The association among music and identity is becoming increasingly important in music studies, particularly in the subject of ethnomusicology (Rice, 2013). Music is an integral aspect of culture, therefore it plays a vital role in the construction of individual and social identities. It can function as a venue and activity that brings group members together, such that they see oneself as a part of one another and possibly having a specific job or mission to do. Emotional, social, and cognitive relationships can be formed through music, meaning the creation and execution of a social identity and a social memory in which the individual and the society are linked (Sheleman, 2006).

The drawing of borders between groups is an integral aspect of all identity creation; music can be utilized to shape and strengthen social identities (Rice, 2013). Music can be utilized to symbolically identify a social group through its members and its surroundings. Music not only expresses and maintains pre-existing identities, but it also offers resources for challenging, negotiating, and creating new ones (Jung, 2014).

Hybridizations among cultural identities, customs, and belongings are constantly emerging because of globalization procedures, which involve the movement of ideas, people, and things. Individuals and communities must continually adapt to and react to new events and practices, making the concept of separate and fixed cultures progressively hard to define. This also pertains to music, where the global expansion of musical genres allows for musical hybridity, which may have an impact on identity development. Music allows people to express themselves and can help to reproduce and modify existing social identities. Music gives tools for a group to develop and redefine its identity, but it can also be employed to dominate space and drive groups to the perimeter.

3.4 Representation of minorities in Music

A number of scholarly articles have defined about the representation of minorities in music. For example, Karimi (2017) investigates the mediatization of folk music within the Hazaras. It shows how the Hazara community, an ethnic and religious minority in Afghanistan, employs folk music as a substitute media source to challenge official and restrictive discourses. It asserts that folk music amongst socially marginalized minority groups provides more than just entertainment—it is a tactical tool. Based on the song lyrics of Hazara folk music, especially the compositions of the Sarkhosh brothers, this study investigates how oppression and forced migration changed the way this culture creates music. Although, this research article provides a greater insight regarding using folk music as a way of resistance shedding light on the impact of folk music is still missing.

Another research by Aji et al., (2022) looked into critique or resistance to increasing religious extremism in Indonesian current indie songs. The investigation of indie music is often overlooked in media and communication studies, despite the fact that music is a strong medium for conveying sociopolitical ideas. Indie music is becoming significantly prominent on the cultural product landscape in Indonesia, owing to its importance in delivering messages and providing solution to media to younger Indonesian youth. Indie singers address controversial subjects in their lyrics, such as religious discrimination inflicted by orthodox Muslim groups in Indonesia.

This research identified three types of resistance narratives in Indonesian indie music by using Teun Van Dijk's discourse analysis method: an assessment of middle-class Muslim dishonesty, opposition to the enactment of Sharia law, and outrage over the demise of humanity in the practice of religion. The research results revealed that indie music become a tool of resistance to a less religious, youth confronting numerous problems, which are rarely reported in mainstream media. This article fails to present the political spectrum of Indonesia. It is important to explain the role of the state that to what extant state and political entities provide the space for critique in the form of music. Secondly, an analysis of Indonesian audiences could also provide another dimension of the study.

Farzana (2011) has researched how Rohingya immigrants in Bangladesh use music and art to express their cultural resistance and identity. Ethnographic research on the Rohingyas' utilization of music and art indicates that these unconventional ways are important in communicating their unified identity and conveying their resistance to disparity and

prejudice in both their home country and their refuge in Bangladesh. This unofficial resistance serves to preserve their memories, transfer that history to future generations via verbal and visual representations, and communicate information regarding themselves to others. It further stated that these modes of communication, while indicative of their identity and daily resistance, operate primarily informally and passively, rather than through frontal confrontation and demonstration. These informal methods also represent the Rohingyas' pragmatism and coping skills for living on the borderlands (Farzana, 2011). This article provides a good insight that music is being used as an informal resisting way rather than using violence. However, the research did not provide the details that resistance songs from Rohingya are sung in their language so it would be better if the response of the Bangladeshi audiences could be mentioned in terms of understanding the language.

3.5 Research Gap

There is plethora of researches available which define about the use of social media namely, YouTube to express different dimensions of music and cultures. Moreover, literature review has also shown the use of music to express the oppression of minority groups. However, in the context of Pakistan, firstly, there is no research conducted on use of social media to construct ethnic identities via music. Secondly, there is no research available in the context of the Baluchistan province of Pakistan on how this ethnic group uses music as a medium to express and represent their ethnic identity on YouTube. This present study tries to fill this gap by researching the Baloch music available on YouTube. This study probes the question of how Baloch musicians represent their ethnic identity in music on YouTube. To investigate this problem, a thematic analysis of Baloch music videos is conducted to understand the representation of ethnic identity.

4 RESEARCH METHODOLOGY

4.1 RESEARCH DESIGN

This chapter discusses the research design, including the research method, research philosophy, data collection method process, and analysis. Lastly, it defines the positionality and reliability of the study.

4.2 Research method and Philosophy

Research design is a process and layout, which guides research selections determined by strategies and assumptions (Creswell, 2014). When research questions have been developed, the research design need to be guided on these research questions depending upon the problem of the research. Considering what the researcher seeks to understand will help identify how to obtain the data (Cypress, 2019). Qualitative research is a form of investigation that uses the concept that people shape their reality depending on how they perceive a problem or phenomenon (Creswell & Poth, 2018). Additionally, qualitative data relies on meanings stated using words, and findings are collected in non-standardized data that must be classified, and analysis is carried out using conceptualization. The qualitative research design is suitable for the current thesis, as the focus is to interpret the expression of resistance and suppression of the Baloch ethnic identity through music available on the social media platform, YouTube.

Furthermore, this present study is exploratory, since non-numerical data was analyzed to better comprehend and interpret thoughts and ideas. Exploratory research is useful for gaining insights and understanding a phenomenon (Saunders & al., 2007). It is appropriate for my research because it does not establish hypotheses but instead uses data to derive deductions concerning human feelings about ethnic oppression through music as a tool.

This thesis follows interpretivist philosophy. Furthermore, an interpretive philosophy contends that the challenge is to get inside our study participants' social world and understand it from their perspective (Saunders et al, 2007). It helps epistemologically to guide this research by indicating that the aim is to understand and interpret the social reality instead of generalization. In order to answer the research question, thematic analysis is being used to analysis eight Baloch music YouTube videos.

4.3 Data Collection

Data collection defines where the study data will come from, as well as how it will be handled and maintained for use though the whole research process (Bhandari, 2020). Data collection of this study involves selection of sample music videos and developing codes with the help of thematic analysis.

4.3.1 Sampling

Music has been a way of human communication since ages and consciously or unconsciously, listeners internalize the meaning or messages through music (Mkhombo, 2019). As the focus of this study is to analysis the ethnic identity construction of Baloch in music on YouTube, the purposive sampling technique was used. According to Morse and Niehaus (2009), sampling procedures are designed to enhance effectiveness and validity, regardless of the methodology used.

Purposeful sampling is a technique extensively used in qualitative research to identify and select data to make the most usage of limited sources. This is done by finding and choosing individuals or groups of individuals who are particularly skilled or experienced with a topic of interest (Cresswell & Plano, 2011). Similarly, Baloch music videos are selected as primary source of data so official YouTube site is being used to search Baloch songs. With the help of

the purposive sampling technique, the aim was to select Baloch music video, which are in either *Brahvi* or *Balochi* languages.

Although, Baloch music is much enriched and covers all the genres carefully those music videos have been selected that are relevant for this study. The reason to select purposive sampling is that it does not intend for statistical representation, it may present multiple opinions and ideas by selecting participants from various origins, roles, or experiences in the field of Baloch music. This can broaden comprehension of how Baloch identity is built through music from diverse perspectives. Secondly, it is often better in terms of time and resources than other sample strategies, particularly when research involves a specific cultural context such as Baloch music.

In order to understand the complex connection between music and the development of Baloch ethnic identity for this study, my limited Baloch language proficiency was a barrier. Recognizing the necessity of real and culturally appropriate Baloch music for the research, I sought help from a close Baloch acquaintance who has an excellent knowledge of both the language and Baloch music. Furthermore, during the process of selecting music, an initial help was taken from Baloch friend and led to further recommendations from people who belong to Baloch culture. A sample size of ten music videos has been selected for analysis. Table no 4.1 defines all the sampled songs selected from YouTube

TABLE 4.1 Sampled number of songs, singers' names, year and duration of music videos

	Song	Singers	Year	Duration of videos
1	Pada Pada Warna (Go, Go colors)	Shokat Murad	2010	5.36
2	Man Yagi (I will come)	Arif Baloch	2007	10.20
3	Inqalab (Revolution)	Azeem Baloch	2000	6.52
4	Nazna (Beloved)	Baramsh Baloch	2002	5.06
5	Arze Kana'n (The plea)	Naeem Dilpul	2019	4.16
6	Maa Ta Balochun (We are Baloch)	Chaakar Khosa	2023	2.49
7	Ma Chokken Balochani	Haider Saif	2022	3.12

	Song	Singers	Year	Duration of videos
	(I am son of Baloch)			
8	Nan Kak parast	Mir ahmed baloch	2019	3.40

4.4 Data Analysis Procedure

This study used thematic analysis to investigate the construction of Baloch ethnic identity in music videos on YouTube. Considering the visual presentation of the data in the form of video and the complex relationship between music and cultural representation, qualitative thematic analysis offered a solid methodological foundation for understanding the intricate layers of Baloch identity in this digital context. This approach is a manner of methodically finding patterns that manifest coherent data related to the study issue and then analyzing the collected qualitative data (Maguire & Delahunt, 2017). Moreover, it is suitable method as it helps to establish replicable and accurate assumptions from text (or other significant material) to the settings of their use (Krippendorff, 2019).

Thematic analysis was utilized to find and analyze meanings contained in the texts at the latent and manifest stages (Bryman, 2016). The benefits of choosing a thematic analysis include that it is adaptable, it is a relatively easy and quick approach to acquire and utilize, and it can provide unexpected discoveries, among additional benefits (Braun & Clarke, 2019). A significant disadvantage of employing a thematic analysis is that the idea of a 'theme' might be perplexing to certain people, as it has similarities to that of 'contents' in content analysis. As a result, many researchers are unsure whether to apply theme or content analysis (Braun & Clarke, 2019).

During this procedure, the codes were collected and subsequently classified into appropriate thematic patterns. The data gathered from the texts provided evidence for the codes and their meanings. Coding (and theme creation) is a flexible and organic process that frequently evolves during the analytical procedure (Braun & Clarke, 2019). Advancement through the analysis tends to facilitate increasing engagement with the data, which can lead to the identification of new structures of meaning. The reflexive technique does not use predefined themes to 'find' codes. Themes are created by organizing codes around an associated

core similarity, or 'central organizing notion', which the researcher evaluates from the data (Braun & Clarke, 2019).

The language of collected data is *Balochi*, so first it was translated into English language with the help of a Baloch language-proficient friend. Moreover, due to less proficiency in English, some of the songs were translated into Urdu and translated to English. In order to maintain the accuracy of English translation, ChatGPT was used to double-check translation from Urdu to English. The written text was read many times to generate codes and categories. The relevant codes in the text were marked and checked again in order to ensure the possibility of maintaining the relevance to the research question.

During the process of the coding method, several codes have been generated from the lyrics of the sampled music videos along with the visuals. During the coding process, videos were also watched three times so few screenshots were taken from the videos, as they can be important to interpret. In the table, 4.2 codes are mentioned into two categories: the first category defines the codes, which depict the Baloch ethnic identity, whereas, the second category defines the grievances of the Baloch ethnic group who are fighting for their basic rights.

TABLE 4.2 Categories and Codes

Sense of Belonging	Resistance
Bravery	Liberation
Love for homeland	Revolution
Sovereignty	Forced missing personnel,
Defenders of helpless and poor	Freedom
Honor	Priority to education
	Defying guns

After the coding process, themes were generated to interpret the underlying meaning of the collected data, which are discussed in the forthcoming chapter.

4.5 Trustworthiness

Trustworthiness was an important consideration in this investigation. The accurate description of the research process is a significant factor in determining trustworthiness (Neuendorf, 2017). As this study aims to analyze the construction of Baloch ethnic identity through music in a specific cultural context, attempts were made to guarantee that the findings might be applied to other locations or people. A comprehensive overview of the research methods, containing, and data collection process and analytical approaches, was provided to aid in the relevance of findings in related contexts and explicitly described to provide readers with transparency. Furthermore, extensive and contextualized descriptions of the data allow the readers to evaluate the findings' relevance and applicability to their particular settings. To enhance the transparency of qualitative research, it is critical to recognize the potential influence of the researcher's background, experiences, and perspectives on the study. With my reflexivity, of which I was always aware, I have communicated my comprehension of the potential impact these influences could have on this research.

4.6 Positionality and limitation:

Reflexive research needs an ability to examine how one's origins, beliefs, and experiences influence what he or she can observe and analyze; thus, the researcher's positionality is associated with the concept of reflexivity in field research (D'Silva, et al., 2016). I am mindful that my place in society, cultural background, and experiences might affect the results or interpretations but I tried to be stay unbiased and let data speak. My positionality is as insider and at the same time outsider as well. I belong to Baloch family and I have not personally experienced this phenomenon but my grandparents had to forcefully displaced from Balochistan due to its worst unstable situation and migrated to another province. It has affected the cultural heritage of my family where we have to adopt the local culture including the language of the current settling province. However, having ancestral roots from Baluchistan, I am well aware of the decades' long sensitive situation in Baluchistan and it, somehow, affected my perspective to analyze this topic.

One of the limitations of this study is that since Balochi language is one of the languages, which I can understand but I am not very proficient in it. This is why help was taken from language-proficient friends who are also living in Baluchistan.

5 DATA ANALYSIS

5.1 Introduction

After carefully analyzing the data, two main themes and sub-themes were generated. For example, first theme defines sentiments of revolt and the second main theme is about a sense of belonging. The first theme discusses how songs depict resistance, the urge for independence, and suppression. Whereas, second theme explains about cultural notion of a code of conduct which is essential for Baloch culture and the territorial perspective of attachment to the homeland.

5.1.1 Theme one: Revolution:

This theme overall describes about the sentiments of revolution in the sample songs as main theme but it is further defined in sub-themes. The decades long, warfare have ignited the feelings of Baloch for rebellion against the government. For example,

“Give me fire, I am thirsty. I have sworn to wrap the shroud on my head

I will give blood to the mountains, and this battle will not end with you

I am a rebel, I am a rebel

My head is sacrificed for the honor of the homeland” (Maan Yagi)

Although, music is a medium for entertainment but it helps to convey human emotions. The above-mentioned phrases represent the strong desire to resist Baloch grievances. The concept of “wrapping shroud” in Pakistani society represents one’s bravery to fight until death. Shroud is a piece of cloth that specifically Pakistani Muslims adorn the dyed person. Refereeing

to this metaphor used in the song, it further co-relates it with mountains. Baluchistan is a land of enormous mountain range, which has abundant natural resources. Mountains are one of the symbols of the Balochi ethnic identity which they feel attached to themselves. The words “*give blood to the mountains*” represent that for their pride (homeland) they want to sacrifice their blood. Furthermore, use of word “*rebels*” identifies their own declaration to be an element of resistance. This whole idea indicates the condition, that pushes people to retaliate.

Similar sentiments are also evident from another sample song, which states the creation of courage to fight against inequality and injustice. For example, the song says long lasting warfare situation has made long chain of resistance, which is transmitted from generation to generation. Ethnic minority identity can be utilized to justify violence, but in this case, cultural songs are perceived as a secondary form of culture, which creates a space away from the mainstream culture of Pakistan and practicing resistance.

We rise in the battle, shouting loudly

I sacrifice every last drop of blood of my heart and soul (Nan Khak Parast)

Repression is used by the government to control political resistance. It is suggested that oppression further enhances encouragement for anti-government sentiments. The occurrence of violence is determined by a variety of other factors, some of which are influenced by repression (Bartusevičius et al., 2023). Moreover, despite the dangers involved, music provides a way to resist dominant power (McLean & Syed, 2015; Rogers & Way, 2016). It can be argued that music is a non-violent and non-political medium for resistance and oppression.

The data also showed that sampled songs’ lyrics have used covert ways to convey messages. For example, lyrics have words like “battle”, “rebel”, and “sacrifice”. These words do not identify any enemy country for Pakistan whereas; they are referring towards the covert approach to identify their enemy, in this case, the government of Pakistan. Another interesting aspect regarding revolt can be observed from the video of the “*Pada Pada warna*” song where they show the picture of a famous revolutionist from Cuba, Che Guevara as shown in picture 5.1. This image signifies the symbol of rebellion, resistance, and oppression. It suggests that the people of Baluchistan draw their way of resistance from him



Figure 5.1 A visual image taken from video song Pada pada warna

*Step by step, let's come together,
It's a battle, it's a battle.
Step by step, let's move forward,
It's a battle, it's a battle.
This is a battle in the name of honor,
This is a battle for the sake of right,
And this is a battle for the sake of the country* (Pada pada warna, 2010)

The above-mentioned lyrics again signify the encouragement to use violence as means to resist oppression. The words “*this is battle for the sake of the country*” here are very significant as it does not mention about Pakistani national identity. Due to decades-long political turmoil in Pakistan, ethnic groups like Baluchistan have suffered as Maintaining political legitimacy throughout the country is one of the most difficult issues in ethnically diverse cultures, and an absence of political credibility may cause citizens to abandon or rebel against the government (Flesken & Hartl, 2020). Moreover, below mentioned picture 5.2 from the video shows a flag for Baluchistan, which indicates that it's a separatist movement. Pakistan is a multi-ethnic country, but referring to Baluchistan, which is a province, as a country defines the urge to have a separate country or national identity. This also represents the underlying problem of the political power structure in the country.

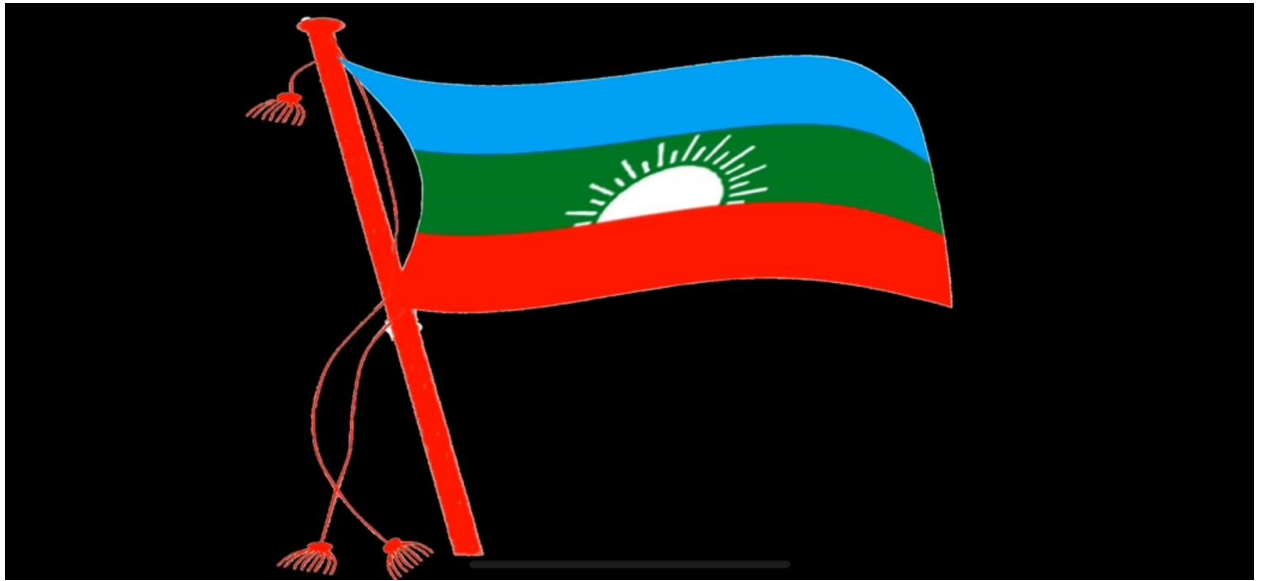


Figure 5.2. A visual image taken from song *Pada pada warna*

The video of song “*Pada Pada warna*” throughout shows the multiple issues that Balochistan is facing. Secondly, it also shows people carrying guns like in the picture 5.3 mentioned below. Similar pictures are shown in the video where individuals are clad in traditional dress and carrying guns. This reflects the use of violence.



Figure 5.3. A visual image taken from song *Pada pada warna*

Political position or the degree to which an ethnic group is recognized in national-level governance significantly affects who relates more positively with their national identity (Wimmer, 2017). At the national level, the greater the proportion of the population that is denied participation in government will affect the ethnic minority groups to affiliate themselves with nationalism. Similarly, in the case of Baluchistan, the centralist structure of Pakistan's government makes it hard for smaller provinces such as Baluchistan to fit within it. That is due to the distribution of resources and representations to both elected bodies and government structures depends on population, and Baluchistan, despite having 44% of Pakistan's territory, inhabits only 5% of Pakistan's overall population (Ahmed & Baloch, 2017), so the province is not presented proportionally in the central government.

Moreover, although Pakistan follows multi-party system, but there has been two parties (PML-N and PPP⁵) who are ruling the countries since inception of the country⁶. This actually indicates the political grievance of Baluchistan because those countries who share power among two parties or political elites are more prone to destabilizing and create inequality to minority groups and hence lower their sentiments towards nationalism. The collected data showed that the video songs related to the resistance have no virtual representation except showing pictures of previous revolutionists whereas, songs related to ethnic identity have visual presentation of the territory of Balochistan.

5.1.2 Independence and freedom

All the sampled songs clearly mention regarding the strong desire for freedom and independence, but the song “Inqlaab” specifically shows about freedom. For instance, the lyrics of the song says

*We Baloch desire freedom and want an independent Balochistan.
With our heads held high on the throne, dream for the sake of freedom,
Free Balochistan, Long live revolution!
We Baloch desire freedom and want an independent Balochistan.
We are the sacrificing Baloch, we believe we will achieve freedom
We are freedom fighters and fight till our last breath
We have given birth to numerous Noroz,
We all desire freedom, (Inqlaab)*

These phrases overtly indicate the freedom of Balochistan and the words “we are sacrificing Baloch” indicate that many Baloch people have lost their lives for this cause for decades. The example of Noroz is also given who was martyred by the Pakistan army during the 2005 operation. It is interesting to observe the narrative, which government and Pakistan army built on media against Baloch people. They are being labeled as terrorists whereas, in the above song they refer to themselves “*freedom fighters*”. This contestation between two different narratives are very sensitive but at the same time, how they are propagated and dispersed is another aspect to unwind.

⁵ PML-N is one of the leading political parties of Pakistan and represents dominance of Punjab province. Whereas, PPP is also powerful political party and represents Sindh province.

⁶ Since 2008 third political party Tehreek-E-Insaf led by Imran Khan has emerged strongest party in the political arena of Pakistan

The study conducted on government news media outlets and privately owned news media outlets in Pakistan suggested that government news media labeled resisting people of Baluchistan as terrorists and supported the military actions against them. Whereas, the private news media stated the involvement of the Pakistan Army and secret agency ISI in the disappearance of locals and torture (Ali & Paracha, 2019). The level of media usage of government and Pakistan and Baloch people can be gauged from the fact that while collecting the data limited amount of music and media coverage was found. Most of the material is censored. On the other hand, the other party has a systematic network to develop discourse against Baluchistan.

5.1.3 Enforced Disappearance

Enforced disappearance is considered an especially unacceptable breach of human rights and is a very heinous crime against humanity. The process of enforced disappearance usually includes the abduction of a person, who is revolting against the government. The song indicates the names of the persons who are now illegally abducted by the Pakistani Army backed by the government of Pakistan. The persons Khalid and Javaid were part of the banned political part BLA. They are prime examples of enforced disappearance who were alleged terrorists. The lyrics indicate that now mothers are raising their sons to be like these freedom fighters and this process will be continued until the purpose is achieved. It also emphasizes the pain that the families of Khalid and Javaid endured when they were forcefully abducted from their homes.

*Mother gave birth to me like Doda, one Khalid, one Javaid,
Like the Allah Nazar, you gave everyone a noose
I am alive, and we will give birth to thousands:
Akbar Bugti thousand,
Zahid thousand, Rise, Baloch,
Rise, Baloch (Inqlaab, 2006)*

In the video of this song, pictures of disappeared persons are shown. For example below picture 5.4 is taken from the video, which shows the political leader of Baluchistan along with pictures of others. The background color of picture is red which they use as a symbol of resistance. Moreover, the red colored area is map of Pakistan. This indicates that Baloch people although have migrated to other areas of Pakistan but they all are part of resistance.



Figure 5.4. A visual image is taken from the song *Inqilaab*

Enforced disappearance is frequently followed by coercion and threats, indicated here by the noose, which signifies the potential threat imposed on people who fight against injustice. Furthermore, enforced disappearance is a tactical way for the government to spread fear to suppress a targeted section of the population (Sarkin & Baranowska, 2018). This fear is indicated in the song, which reflects the counter approach to deal in a way that no matter how many Baloch people are abducted or killed by the state. The same strategy has been applied in many countries like “systematic disappearances in Latin America” (Sadat, 2013) and Chile (Anguilar & Kovras, 2018).



Figure 5.5. A visual image is taken from the song *Inqlaab*

In the video of this song, peaceful way of protest is also shown. For instance, the above picture 5.5 shows that a small group of people is protesting in a non-violent way carrying placards of missing persons. This can be referred as “protest music” (Vandagriff, 2016). The song is more narrative, which can motivate people to protest. There is no bloodshed or any violent scenes shown throughout the video, which allows its viewers to showcase the struggle of the people of Baluchistan. The tone of the music is very calm yet inspiring and appealing.

The socio-political and economic dynamics of the province and how different governments have been handling the destabilization in Baluchistan indicate the colonial rule of the British, which is also shown in the songs. For example, any form of resistance is suppressed by killing or enforced disappearance of the persons. Moreover, making the province economically poor and extracting all the natural resources. Revolutionary sampled songs are not old and a new resistance wave emerged right after the killing of Akbar Bugti⁷. This song about revolution can be taken as an emerging force.

It also symbolizes an emergent force that is currently contesting the conventional, powerful, and common narrative of Pakistani nationalism. According to postcolonial scholars, in order to truly get freedom from the colonized, colonial institutions' philosophical, theoretical and everyday practices must be dismantled (Freire, 1993). The similar exploitative system by British ruler is still in practice. Murrey (2023) also asserts that de-colonial studies encourages

⁷ Akbar Bugti was former Governor of Balochistan and main leader of separatist’s movement. He was killed in 2005 during Army operations against him.

a critical method for uncovering colonial principles and methods that are materially and spatially rooted in (post)colonial institutions and systems. In Baluchistan, the continuation of colonial regimes in the post-imperial period unwinds the debates about the political history of Pakistan.

The enforced disappearance of the people of Baluchistan can be understood in the context of the political form of governance prevalent in Pakistan. The three constitutions 1956, 1962, and 1973 declared Pakistan a democratic country, and every citizen is given basic human rights. Nevertheless, violation of the human rights in Baluchistan is evident and indicating the authoritarian characteristics of power structure.

5.2 Theme 2: Sense of Belonging:

A large number of people have migrated from Baluchistan due to instability and longing to reunite with their homes is depicted in one of the songs. The song quoted below is titled as “*Nazna Balochi*” which uses women as a metaphor for the homeland. It shows that people miss their land where there are gardens.

Approach gracefully, oh arrogant lady, the lunar blossom,

The beautiful sparrow of gardens.

(With) beautiful eyes adorned with splendid mascara,

The beautiful sparrow of gardens.

She, akin to an elegant partridge, roams around

Similarly, another song shows the feelings of Baloch people who have migrated. The lyrics of whole lyrics show the romantic relationship but actually, it is used as a metaphor to show love and longing. The words “*you are very distant from me*” gives an idea of a person’s desire and inability to move back to his home and here “world” means that the use of force by the government cannot finish their love for the homeland. The visual representation in the video of the song shows the sandy beach of Baluchistan and one of the scenes shows the singer recalling his childhood memories on the beach and playing. Furthermore, the memories also show that he is running in the streets but now when he visited the same place where houses are demolished and barren. The beautiful landscape has been used in one scene from Baluchistan, which reflect the intension to show natural beauty.

I plead my love please.

Come and see me

*Come and see that I am overwhelmed by your memories
I fancy you, I await you
And look forward to your affection
You are very distant from me
The world cannot stop the passionate,
So, I also keep the spirit alive
I seek help from God and pray to Him
That please make her rellove me and rethink of me (Aaraza kana)*

It is interesting to note that the lyrics and instruments used in this song are very calming and attractive but at the same time convey the miseries of the Baloch people. This piece sample indicates the feelings of Internal Displaced Individuals (IDPs) of Baloch. Through this lens, here they are using music as non-violent medium to show their miseries. This song has more than 11 million views and received 1200 comments. Despite its softer approach, this song did not get recognition because power politics controls and suppresses any form of resistance.

It is challenging to Baloch displaced families to return as it is very complex but music is helping them to show these emotions as it shown from the data. As Cela et al., (2022) explained that music helped to express longing and provoke hope to migrants and fellow citizens. Similarly, cultural artifacts including music plays a crucial role in creating sense of belonging in the IDPs (Thompson et al., 2023). Most of the Baloch population has been displaced to other provinces due to unstable situations and these provinces have multiple different languages and fewer cultural differences. Adapting to a new language and culture even within the same country, which is multi-lingual, is challenging. In this scenario, music acts as a psychological medium, which can facilitate people to adjust to a new environment by creating their sense of belonging and cultural identity (Thompson & Tawell, 2017).

5.2.1 Baloch Code of Conduct

Baloch ethnic society is tribal and ruled by “*Balochmayar*” meaning code of conduct. It basically acts as a guideline for the society and people follow it very strictly. It consists of following rules like Bravery, honor, Vows, Masculinity, Revenge, Respect for women and elders, *Wahee* (call for help during an emergency), *Haal* (News), and *Bahot* (giving protect to a person). The collected data represented some of the codes of conduct. *For example,*

Bravery is one of the core elements of “*Balochmayar*”. The male segment of Baloch ethnicity has to reinforce in them that only bravery can present them as true man. For example, the song mentioned below says

*"I am not afraid of storms,
nor am I afraid of darkness.*

I am the child of the brave.

I am the support for orphans,

The refuge for the helpless and the poor. (I am son of Baloch).

These lyrics of the song indicate that bravery is equated with masculinity trait. The words “storms” and “darkness” refer to an idea about resilience, which Baloch people have shown since many decades. Moreover, as bravery and honor are basic fabric of the society and associated with Baloch culture reflecting towards how people of Baluchistan have defended their culture and identity. Respecting the elders, needy, and women of the society is another element of Baloch ethnicity. Here it is also referring to helping the poor, vulnerable, and marginalized section of the society. Furthermore, these elements are mentioned in the lyrics of the song depicting the old traditions of Baloch tribal practices.

“We are mountain people, ordinary people

We are like lightning in the sky and clouds

We are crazy, we are intoxicated

We are ordinary people of the dark night (Nan Khak Parast)

The above-mentioned lyrics define about affection for mountains. As Balochistan is mountainous, area so here, mountains and culture are intertwined to show Baloch ethnic identity. Another sampled song even mention the name of a mountain “*Meherdar is the name of our mountain*”. It symbolizes resilience against atrocities. Furthermore, it also mentions other natural symbols, which indicate the power and strength of the people of Balochistan and their culture. Moreover, it also shows the acceptance of the sense of liberation and uniqueness. It can also interpreted as the people of Baluchistan’s passion for independence and resilience to elements that try to repress their cultural identity. These songs present the emotions, and cultural identity by recounting the suffering, and cherishing the land (Cela et al., 2022)

“We are the rulers of our region, O Lord, what else shall we ask for more?

Grant us wisdom, give us pen we don’t need Kalashnikov

Endow us with the wisdom to contemplate and patience

We don’t need fame; we seek beneficial education”.

It indicates the sense of sovereignty for the people of Baluchistan. These lyrics represents that they are the rulers of their land and its resources and take decisions. It indicates that they are constructing a narrative of autonomy. Due to the long conflict in the region, there is less availability of basic human necessities and here it is referring to a peaceful solution to the conflict, which is education. It is focusing towards education and development of the region.

Furthermore, education is mentioned for just an individual's need but significant for the whole community which presents the idea of their emphasis on progress rather than violence.

*"I have no desire for authority. It's a matter of Balochi honor.
My words hold a force that exceeds your guns
Now what's the purpose of your weapon, hun?
Come, pursue the love for the pen".*

The lyrics emphasize on the use of language and Baloch culture to express their resistance. This indicates towards the historic factor when Baloch used music, literature as means to show their resistance against suppression. Although, there is one section of the Baloch society that is engaged in violent means of resistance others want to use dialogues and peaceful means to end the conflict. This is completely synced with the Baloch code of conduct to solve conflict by using negotiation.

*"You the youth are fools.
You are a stain on the existence of men.
Your eyes cast down, no strength to rise, as weakness binds you, heart's compromise.
You are innocent; it's the influence of the Romantic era.
As a result, we have lost the modesty of our eyes.
Your mustaches and turbans are useless to us for a day.
The people are impatient. Their destination, in the end, is the grave"*

The lyrics above also criticize the youth of Baluchistan as they strayed from their cause, tradition, and cultural values. It shows an absence of determination and willingness to face persisting challenges. Moreover, it is also indicating towards western cultural values which are eroding their culture and loss of Baloch identity. As *"Turban and mustaches"* are referred as symbolic markers of masculinity and culture but it is suggesting towards redirect their focus from these superficial aspects to betterment of significant dynamics of Baloch culture.

The code of conduct act as unwritten laws which Baloch people follow (Mohyuddin & Ahmed, 2015) and this can be observed from sampled songs. Each society has different dynamics and societal fabric, which makes it unique. For example, in the case of Balochistan, where honor and bravery are the main components of society, mentioning of these in the songs is using them as cultural and psychological mediums. This means that in order to strengthen ethnic identity and the ability to respond to any collective harm or conflicts, a discourse of honor and masculinity should be intact (Uskul et al., 2022). The concept of honor is multifaceted and it can be referred in interpersonal or intergroup levels. In the case of this study, honor is analyzed in the songs at intergroup level. Masculine honor presented in the songs

indicate the cultivating the sense of retaliation and protecting own land as mentioned by Saucier et al., (2018).

5.3 Conclusion

In conclusion, this thesis analyzed the ethnic identity construction of Baloch through social media platform YouTube music videos. The present research identified the main discourses and presented political oppression, and ethnic minority discrimination through thematic analysis. With the help of thematic analysis, it is discovered that in the case of Baluch music, it is taken as non-violent medium to express resistance. Social media platform like YouTube provides a medium for Baloch artists to present the political and economic situation of Baluchistan. The notion of resistance in songs reflect imbalanced political power structure in the country. Whereas, ethnicity is a significant aspect in Pakistan. Currently, the composition of the government's structure fails to offer a favorable environment for ethnic movements, like Baluchistan (Kukrija, 2020).

Moreover, another key aspect of state suppression against minority groups is rebellion. This is although a bit critical and sensitive concept to debate regarding the legitimizing rebellious action as the line between freedom fighters and terrorists is very blurred and complicated. These can be referred as war songs and help to understand the different side of story as compared to state narrative. Even though these are rebellion songs against the state but they failed to provide another aspect where the government of Pakistan and banned political parties in Baluchistan negotiated. This could provide another dimension of the problem. Secondly, in order to provide un-biased analysis of the topic, I tried to refrain from making any judgment and I focused on presenting the analysis in the light of raw data. I am emotionally close to this topic but my aim was also to study this issue without my biases.

Enforced disappearance is one of the main violations of human rights. This is one of the tactics of the state to suppress voices (Solar, 2021) and can be seen and heard in the songs. This study tried to show that this phenomenon of violation of human rights is being suppressed and not getting many highlights in news outlets or different social media platforms. It can be argued that music is playing a peaceful way and catalyst to convey the grievances of the Baloch people and remind their people about the atrocities and courage. Moreover, these songs also represent

the failure of the state to resolve the issue for many decades. One of the ethnic identity construction elements is geographical territory. It is since the evolution of human societies all around the world, who identified themselves with territories.

On one hand, if borders divide the countries then these borderlines can be changed anytime due to certain reasons but on the other hand, people can have affiliation with their lands. Human realities are very ambiguous and not fixed. Another cultural identity component defined in the data analysis is the code of conduct. These are not just cultural laws but ways of life and are important for the Baloch culture. The concept is honor is equivalent to masculinity and their purpose is to defend homeland. Music helps people to navigate their cultural laws.

In the era of digital media, YouTube also became a significant platform for Baloch music artists to connect with larger audiences. Moreover, the construction of Baloch's identity on YouTube musical videos has important implications for cultural studies. It shows how digital media could be used to elevate the voices of underrepresented groups, giving them a forum to discuss their experiences and challenges. This study emphasizes the significance of cultural creativity in promoting unity, creating awareness, and addressing systematic inequalities. By keeping the current research in broader understanding, Baloch artists use YouTube to show that suffering is similar to broader phenomena where suppressed groups throughout the world use digital media to communicate about their discrimination.

The present research used screen as research fieldwork where focus was to examine YouTube videos regarding Baloch ethnic identity construction in music. However, further research can be conducted by investigating from Baloch people about their feelings for these songs. Moreover, similar studies can investigate other minority ethnic groups in Pakistan who are also in the phase of resistance. Local cultural music is very vast in Pakistan, which needs to be deciphered and studied. Another aspect can also be topic for research that comments under these videos can also be examined to know the perception of listeners and viewers. Furthermore, the role of censorship can be investigated in terms of understanding how censorship affects music on social media.

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Ma Chukkan Baluchan (2002)

https://youtu.be/2yLmrOe4SkY?si=M_MLqZgHb5tNk0z9

APPENDICES

APPENDIX 1

Nazna

Approach gracefully, oh arrogant lady, the lunar blossom,
The beautiful sparrow of gardens.
(With) beautiful eyes adorned with splendid mascara,
The beautiful sparrow of gardens.
She, akin to an elegantly partridge, roams around
This beauty entraps me.
Come, oh treasured lady,
With stunning form and fairy-like beauty.
Oh pampered lady, the one of many,
For you, eyes yearn and heart is crazy.
I'm infatuated and mad about you.
With her fairy-like manners,
With looks like the moon, the moon's fairy,

Maa ta balochna

We are Baloch x2 We are Baloch, brother. We are Balochx3

Meherdar is the name of our mountain.

We give love and desire love.

Our hearts are decision-makers.

We make decisions and then reflect.

God is merciful, And we seek His mercy alone.

We are the rulers of our region, O Lord, what else shall we ask for more?

Grant us wisdom, give us pen we dont need Klashankov

Endow us with the wisdom to contemplate and patience.

We dont need fame; we seek beneficial education in our country.

Greed has ruined everything; everyone thinks they are nobles.

The power of social media is incredible. We have lost our path.

My mouth is on auto; the magazines are full of words.

Protect your mindset, dear one. One eye, One decision, One thought, One Goal, One path,
One destination.

Where have my dear ones lost their way?

Handle the bursts of my words carefully dear, Ask me, I have answers to all your questions,
but you wake up, dear.

We are Baloch 2x We are Baloch, brother. We are Baloch 3x

You the youth are fools. Engrossed only in women's affairs.

You are a stain on the existence of men. Your eyes cast down, no strength to rise, As
weakness binds you, heart's compromise.

Your mustaches and turbans are useless to us for a day. (Culture day)

The people are impatient. Their destination, in the end, is the grave.

You don't know; this is a matter of intelligence.

There is ungratefulness, There is a tough life. I have my eyes on the enemy.

Days come for everyone. but the era has come for me and i know it.

I have no desire for authority. Its a matter of Balochi honour.

My words hold a force that exceeds your guns Now what's the purpose of your weapon, hun?

Come, pursue the love for the pen. Deprivation of education

Reflect, Chaakar is talking to you for your benefit. Mir Mir chakkar an entity of the past

We are Baloch x2 We are Baloch, brother. We are Baloch

Arze Kana

I plead my love please.

Come and see me

Come and see that I am overwhelmed by your memories I fancy you I await you

And look forward to your affection

You are very distant from me

You live too far away

You even don't think about me

Are you that really away?

How would I be without you

I will die without you therefore, I will befriend the soil of your town and knot a message to the wind

I will whistle your fragrances and reside in the alleys of your place

World is bazaar court of pain It sows a story everyday

What a writer it is

The world cannot stop the passionates,

So, I also keep the spirit alive

I seek help from god and pray to him

That please make her rellove me and rethink of me

Inqlaab,

Mother gave birth to me like Doda, one Khalid, one Javaid,
Like the Allah Nazar, you gave everyone a noose

How did you kill Noroze? How did you kill Zahid Baksh?
I am alive, and we will give birth to thousands: Akbar Bugti thousand, Zahid thousand, Rise,
Baloch, rise, Baloch

We Baloch desire freedom and want an independent Balochistan.
Long live revolution! Long live revolution!
We are the sacrificing Baloch, we believe we will achieve freedom

We have given birth to numerous Noroz,
we all desire freedom,
We are all friends of Hameed, we are all friends of Feda,
With our heads held high on the throne, dream for the sake of freedom, Free Balochistan, Long
live revolution!"

Nan Khak Parasat (Mir Ahmed Baloch)

We, the lovers of the homeland, are crazy
We are dear to the world, surpassing everyone
For the homeland, we will fulfill every pain's desire with blood
Foremost of all, we are dear to the homeland
We are mountain people, ordinary people We are like lightning in the sky and clouds We are
crazy, we are intoxicated We are ordinary people of the dark nights
O motherland, every fiber of my being I sacrifice for you
O garden and orchard of life, I offer myself on your threshold
O friend, every drop of blood I sacrifice for you Until the dawn breaks, we complete our
journey With heart and soul, no talking about nationality but ethnicity
we rise in the battle, shouting loudly I sacrifice every last drop of blood of my heart and soul
O beloved homeland,
I sacrifice myself for you
O motherland, O motherland, for your sake
, I am sacrificed O motherland, I sacrifice myself for you.

Pada pada warna

Step by step, let's come together,
It's a battle, it's a battle.
Step by step, let's move forward,
It's a battle, it's a battle.
This is a battle in the name of honor,
This is a battle for the sake of right,
And this is a battle for the sake of the country.

If I see you in Kalat suffering oppression,
With a shroud wrapped around your head, come out,
This is a battle, it's a battle.

See the tears of mothers,
See the tears of sisters
History bears witness; it's the rule of the Baloch over Balochistan, not the rule of Punjab.
That's why this is a battle

Mir Chakar and Guhram, whose names reach Delhi,
That's why this is a battle, it's a battle."

Man Yagi

Give me fire, I am thirsty.

I have sworn to wrap the shroud on my head

I will give blood to the mountains, and this battle will not end with you

I am a rebel, I am a rebel

My head is sacrificed for the honor of the homeland