

ABSTRACT

The Transnationalisation of Caribbean Music: Capitalism & Cultural Intertextuality

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This dissertation examines the textual transmutation of Caribbean music resulting from the exertion of hegemonic Western cultural and economic elements which, it is argued, place this facet of Caribbean popular culture in sustained subjection. Relevant theories involving culture and popular music are reinterpretedly collated in conjunction with considerable original research to create an expanded analytical framework consistently affirmative of the dissertation's ideological position which strongly emphasises the significance of economic imperatives. Historical perspectives on Western hegemonic appropriation in popular music, particularly in relation to Caribbean cultures, are discussed, thus providing the basis upon which to assess modern circumstances through specific analysis of prominent Caribbean artists and artforms operating within capitalist confines. This dissertation concludes that the economic axis has become central to the creation of Caribbean music as a direct result of dependence on the West for adequate dissemination and, moreover, that the textual transformations undergone are usually detrimental to artistic and economic

development.

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