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 reinterpretively 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.

ACKNOWLEDGEMENTS

I wish to thank my parents, John & Laurette Alleyne for all their help and their constant interest in my progress. Thanks to the numerous individuals who made many useful critical observations which directed me toward successful research during the course of this project.

I also acknowledge the contribution made by my supervisor, Professor Gordon Todhunter, whose guidance proved invaluable. I am very grateful to Mr. Wason, whose constant efforts in the computer room of the Department were most helpful.

Special thanks to my wife, Donigale, who demonstrated great patience and provided considerable support during my research.