

## **ABSTRACT**

Contemporary music videos are a global/glocal phenomenon. A part of contemporary youth culture, they pervade almost all the continents, all the countries that air music channels. In that they are global. However, in many countries and cultures, they have evolved local variances and hence are glocalised. Music videos can be defined as short multi-media creations, of four to five minutes' duration, where song, dance, music and visuals are usually combined to enact performance, celebration or protest; to elaborate a concept or a set of concepts; or to narrate a short episode or story.

Emerging along with the MTV in the 1980s as a significant multimedia genre, the music videos show distinctive postmodern characteristics. Some of the most important ones are globalization/glocalization, hybridity, carnivalisation, performance, participation, fragmentation, commodification, interactivity, depthlessness, etc. While music videos, especially in the context of England, USA, Canada and the Latin American countries, have drawn wide academic interest, in the Indian context virtually no work has been done in this area. This, in spite of the fact that music videos are an very important component of popular – especially youth – culture in India.

In this work, in the light of a survey of around 200 music videos, carnivalisation, performance and hybridity are identified as the three most distinctive elements related to postmodernity in the Indian context. It is also found that the elements of romance and narrative, intrinsically linked to one another, are two other very significant features of these videos. While narrative and romance are not postmodern traits per se, in Indian music videos they figure as very powerful components and show distinctive signs of postmodernity. The work tries to explore the genesis of Indian music videos, their relation to Indian film music and music programmes telecast on Indian TV. Then it analyses how the categories

identified above manifest themselves in the Indian context; and how, along with the forces of Indian culture – popular, folk and elitist – they define Indian music videos over the last one decade. In the final count, it tries to find out if the interaction of postmodern and local forces has given a distinctive identity to Indian music videos.