

IN SEARCH OF ROOTS: INDIAN MUSIC IN THE DIASPORA

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ABSTRACT

With a wide range of ethnic groups and distinct cultural traditions, languages, and dialects, India is the world's second most populous country. Traditional songs and music of India have played an influential role in creating identity for Indians in diaspora. Since the arrival of the first indentured migrant ship in the Caribbean in 1838, the rural folk songs of Northern-India played an extremely significant role in creating a distinct identity for Indians in the Caribbean. Temple and wedding ritual songs became the up-tempo beats that allowed them to connect with their homeland. Music in the Caribbean has an indisputable element of creolization: Indian music fused with local Caribbean music gave birth to two different styles of music: Chutney and Chutney Soca. Through the examination of such metrics of music, this paper seeks to understand how diasporic metamorphoses enabled immigrants from the subcontinent to assert their ethnic identities. Furthermore, it examines how cultural mutation becomes a tool for survival, adding more hybridity to music and other forms of art, which, in turn, strengthens the community in different ways.

Keywords: Music, Identity, Indian diaspora, Hybridity, Caribbean.

Introduction

Ethnic identity formation among immigrants is a continual phenomenon occurring in debates all over the world on issues related to migration, integration and social solidarity. The research on ethnic identity formation focuses on a pertinent question about- How the immigrant and diasporic communities access to their homeland culture despite living transnationally? Away from the regional homeland, and yet maintaining social cohesion and solidarity within the community that helps them to form a distinct ethnic identity. In the multiculturalism context, it is

argued that a “multicultural society thrives only if its members have access to their cultural heritage and collectively it does not lead to oppositional attitudes to others” (Taylor 1991, cited in Lidskog 2016: 24). For example, Andrew Heywood (2012) talks about two forms of multiculturalism, “descriptive and normative”. While descriptive term “refers to cultural diversity arising from the existence within a society of two or more groups whose beliefs and practices generate a distinctive sense of collective identity... a normative term implies a positive endorsement of communal diversity, based upon the right of different cultural groups to recognition and respect” (Heywood 2012: 54). This paper focuses on a particular aspect of ethnic identity formation in diaspora through practicing music which is more blended and is intercultural in nature.

Directly and indirectly, music is related to the human mind, lifestyle, and culture. For this reason, it is right to refer to music as a social phenomenon. It helps “people to understand themselves, form and maintain social groups, engage in emotional communication and mobilize for the political purpose among other functions” (Lidskog 2016: 24). Each culture, generation, and community practice their own kind of music, when time and space enter and collides with music, it changes the characteristics of music; every time it interacts with different place and culture. Music is at the core of every culture, and in India it is an essential part of every celebration, festivity and even rituals. Music in India plays a key role in many people’s lives, it shapes communities across the country enriching and endorsing its own cultural traits. On the whole, music “involves a variety of social meanings and operates at all levels of society” (Hallam 2009, cited in Lidskog 2016: 24).

In the diasporic context music plays a very important role. According to Diethrich (2000: 36), there are two ways in which music transformed the diasporic space:

“First, music unifies diaspora groups, in musical contexts where the homeland is semiotically conjured through musical sound. In its mediated forms, music also provides a means of diasporic communication between separate diaspora communities... Secondly, music empowers diaspora groups by staking out a unique cultural space in the host nation, providing a voice for the marginalized community”.

Several studies have been conducted on the evolving nature of Indian music in the diaspora, such as Chutney music in the Caribbean and Desi music in North-America (Diethrich 2000, 2002; Manuel 1997; Ramnarine 1996), but very few have examined how the creation of unique diasporic music allows transnational Indians to reconnect with the idea of ‘Home’ even after experiencing migration and generational shifts. In the same light this study aims to focus on how

music in intercultural settings has helped these transnationals form a community to assist underprivileged young Indian diaspora living in the Caribbean.

Understanding Diaspora

Diaspora is a broad term and can be understood by migrant communities those which are settled permanently in countries other than the country of origin. The term diaspora has its origin from the Greek compound-word¹ which means dispersal, distribution or spreading (Sideri Eleni, 2008: 32-47). It was originally used for the dispersal of Jews but lately it has been given a much secular meaning (Cohen, 2008: 12). However, over the period of time the meaning of diaspora has evolved, Lidskog(2017) defines diaspora as “vague term, as the meanings and coverage of which have shifted over time and have stretched in various direction thereby acquiring a broad semantic domain”. Historically, the idea of diaspora was developed to understand and conceptualise the current situation of people living in an alien land, in other words diaspora denotes “exile”, “loss”, and “dispersal”(Clifford 1994). Dispersal explains the role of migration as a part of human experience from past to present and moving towards future (McNeil and Adams 1978). Those who belong to diaspora have experienced a tension of being in dual dimension, where they physically live in one place but all they think about is their country of origin(Safran 1991).

Lidskog(2017) talks about diaspora in relation to ethnic connection and explained “Diaspora is not seen as a product and entity, but as a dynamic process of lived experience. Global diffusion of lifestyles and values, transnational migration, de-territorialisation of identities, and a changed view of citizenship, where states (partly) welcome pluralism and multiculturalism, have resulted in a cultural hybridity where identities are not fixed entities but negotiated and dynamic constructs”.

With so much of changes happening in the diaspora world, formation of identity is still a relevant concept that exist in diaspora. The term ‘Diaspora’ is often labeled as transnational, many thinkers actively utilized the term diaspora to describe their own life experiences. The modern concept of diaspora is understood as social form, type of consciousness and as mode of cultural production, which is way different than its historic definition. It is a social construct that connotes a diasporic situation usually founded on feelings, consciousness, memory, and

¹ A compound word is a combination of two or more words that function as a single unit of meaning. There are three types of compounds: closed compounds, Hyphenated compounds and open compounds.

mythology, one that narrates and gives meaning to a particular group identity (Vertovec 1999; Shuval 2000).

While conceptualizing diaspora, one of the key points to bear in mind is, on the one hand, traditional definitions of diaspora emphasize boundaries and focus on roots and homeland. Additionally, many postmodern concepts of diaspora, which are based on notions of homogeneity and heterogeneity, are challenged by members of diaspora communities, who often view a diaporic identity as only one of many identities they can inhabit and explore, adjusting their identities to different cultural contexts (Werbner 2002; Kokot et al. 2004; Rolf 2016). Therefore, homelands become static, ones that immigrants construct from symbols, politics, economies, and cultures.

Edward Said(2000) explains this concept as 'collective memories' that involve language and religion, and home-lands becomes significant as they become perceived as something that encourages dispersed people to observe how boundaries can be constructed arbitrarily and homogenously based on a nation-state, identity, and community in which they feel most comfortable. They also feel a sense of long-distance nationalism through it. Overall, it is difficult to separate traditions from community bonds. The notion of diaspora has been construed as representing 'closed' and stereotypical ethnic and religious entities around the world (Werbner 1998), which are more or less based on more purely purist notions of culture, community and identity. It possesses distinctive characteristics like mythology and ties to homeland cultures (Safran, 2004).

Interculturalism and Music

Interculturalism is a recent development in musicology where people from different races, communities, and religions connect to create something new that goes beyond the definition of ordinary. It can also be understood as an idea that encourage people from different background to interact(Ricard Zapata-Barrero 2013). Barrero(2013) also added that interculturalism is a “technique of positive interaction” as it is a way to promote dialogue exchange between people from different cultures. Among the important roles that interculturalism plays, it not only paved the way for different performing arts to bloom and grow larger every day; it also made humans stay connected with each other in peace and harmony. Fiona Sze and Diane Powell (2004) acknowledged interculturalism as something that empowers societies to have money, to be traded, to flow, to be changed and advanced in comparison to multiculturalism which in general “preserves a cultural heritage” or social legacy.

Moreover, Sze and Powell talks about inturculturalism as an “understanding of how cultures

move around in a society, introduce social changes, and facilitates cultural integration requires an interdisciplinary approach” one that incorporates the clearly essential worries of basic liberties, citizenship, work, instruction, wellbeing and lodging, one that likewise creates comprehensive strategies and supports the advancement of innovative articulation.

Ted Cantle (2012) explained that “interculturalism is about changing mindsets by creating new opportunities across cultures to support intercultural activity and its about thinking, planning and acting interculturally. Perhaps, more importantly still, it is about envisioning the world as we want it to be, rather than be determined by our and separate past histories.” It eliminates unfamiliarity among people, of who share the idea of a society which promotes cultural diversity and acknowledges that all people and culture are equal and have the freedom to keep their cultural heritage alive and share it with others.

To understand the connection between music and interculturalism it is important to understand the bond between music and migration. Music helps migrants to express their emotions and story, when music is made and consumed in dislocated setting it helps migrants to conjure an imaginative link with homeland. Nadia and Hanna(2011) explained how migrant musicians with the help of education and skills have contributed towards the music industry of host country, which results in overcoming social, cultural and economic problems of the migrant and the host country. Often individuals adapt to music making sometimes as profession and sometimes for pleasure which ultimately helps them overcome historical and social cultural problems, which mostly increase learning among individuals(Gilbert2011).

Interculturalism compliments music practices and creations as it provides a way to maintain sense of one’s origin and a platform for positive interaction among the other members of the host community. It also allows the creation of a social niche for their new identity which is an amalgamation of cultures.

Music of the Indo-Caribbean, diasporic music of Indo-British are few examples that proves that merging of different communities together helps to create a more unified community where individuals share each other’s cultural traits. Music genres like Chutney, and Chutney Soca have experienced the maximum number of shifts as the Indo-Caribbean community has always celebrated cultural diversity. Similarly, punjabi music in Britain has evolved in terms of themes and nature which acts as a communicating tool between the members of the host society and Indo-British population.

When music of a particular culture fuses with many other cultures, it leads to the construction of unique cultural identities, while keeping the identity of each culture alive at the same time

maintaining the identity of the origin with it. The history of Indian music sounds and appears distinct from other music genres of various nations. The usage of a wider scale of tones makes Indian music typically different from other music genres available around the globe. Moreover, making it more fluid and open to adaptability, technological advancements have rapidly changed the nature of music. In general when it merges with foreign cultural elements it bring out a sense of togetherness that helps people build their identity.

The current study digs into the role of Indian music and how it transformed over the period of time encouraging identity formation and preservation among different Indo-Caribbean groups. The literature review presents a systematic powerful framework in order to support the results. Whilst this research uncovers the narratives of indentured via the usage of music that helped these migrants to shape their ethnic identities, it does not aim to develop a theory instead it is to give an overview of the field, which might explore new areas in need of future research.

Research Methodology

For this research work Qualitative research methods are used- narrative interviews and interpretive approach are few of the research techniques that helped to fulfil the objective of the present study.

With the help of interview schedule and observational method of data collection, primary data has been generated. Facebook pages like “Caribbean Hindustanis and “Chutney Music”, along with Instagram handle “baithakganacommunity” have a significant role in the overall data collection. Moreover, works of contemporary artists has been studied and analysed in order to draw a comparison between different Indian diasporic music genres for which respondents to this study with the helps of Youtube provided resources and references that has proven very beneficial for this study.

For secondary sources of data it is depended on articles published in different journals, magazines, survey reports, and related literature, in order to bring out a clear interpretation of the topic. Finally, triangulation technique was employed in order to validate the study.

Participants

With the motivation provided by the literature review and potential theories, I extracted data from the qualitative research questionnaire I designed. To acquire and examine the disposition and perspective of the participants, telephonic interviews and online meetings were conducted to fathom profound information about the participants' narratives. Participants in this study include

fifteen respondents(see table 1.1) from the Indo-Caribbean community. Out of 15 participants a majority of the respondents are from 3rd,4th and 5th generation. Interestingly, a good number of these respondents are currently residing in region of U.S.A and U.K.

Table 1.1 Below are the details of respondent data collected with the help of research techniques, distributed under appropriate categories:

Participant Name	Age group	Marital status	Sex	Education	Current Occupation	Ethnicity
A	20-25	Unmarried	Female	Post-Graduate	Student	Trinidadian-American
B		Married	Male	Post-Graduate	Musician	Trinidadian-American
C		Unmarried	Female	Under-Graduate	Student	Guyana-American
D		Unmarried	Male	Graduate	Student and musician	Guyana-American
E		Unmarried	Female	Under-Graduate	local Musician	Guyana-American
F	25-35	Married	Female	Research	University Instructor	Guyanese-American
G		Unmarried	Female	Post-Graduate	Music Teacher	Guyanese-American
H		Married	Female	Research	University Instructor	Trinidadian-American
I		Unmarried	Male	Under-Graduate	Entrepreneur	Guyanese-American
J	35-45	Married	Female	Research	University Instructor	Trinidadian-English-American
K		Married	Male	Post-Graduate	Entrepreneur/Influencer	Guyanese-American
L		Married	Male	Under-Graduate	Musician/DJ	Guyanese-American

M		Married	Female	Post-Graduate	Social activist/Teacher	Guyanese-American
N	45<above	Married	Male	Under-Graduate	Music artist	Trinidadian-American
O		Others	Male	Diploma	Business Coach/Community Activist	Surinamese-American

The Indo-Caribbean population is considered to be a rare population, and therefore, I employed snowball sampling, which was proven to be useful as it provided data representing the behaviour, choices, social involvement, and cultural activities of the selected group.

Guided by the data collected, the format of 'interview schedule' is used while conducting structured interviews. They were designed to consist of both open-ended and close-ended questions. Keeping the focus on the socio-cultural aspects of the selected group, all the questions asked were mostly based on how the Indian diaspora practises and consumes different forms of cultural elements via various mediums to maintain their ethnic roots active and alive.

Different section of this paper gives an insight of the current study, initial part gives introduction, and methodology. The next part of this study will elaborate role of music as a marker of identity in diaspora, while illuminating the first research question of this study, which uncovers the importance of music in diaspora and how it evolves in multicultural settings. The interviews were accommodated and conducted through Skype, FaceTime, Whatsapp video calls, Instagram video calls, and sometimes e-calling (as per the convenience of the respondent). Moreover, I had the opportunity to meet a few of the respondents during their visit to India.

Music Making : Preserving and creating identities in Diaspora

Plato once said that music played in different modes would arouse different emotions. No matter what emotion we feel, whether happy, sorrowful, joyous, nostalgic, or any other, music plays a role in the setting and effect it has on us, because we are emotionally connected. Music is a combination of sounds, vibration and movements, and it doesn't always have to be pleasant or pretty. As every human culture has a traditional link with music making, instruments like flutes, drums and sitar have been found dating back thousands of years. Civilisations of ancient Egypt

used music in religious ceremonies. The music of the modern era embodies the progressive hybridity that has become a ritual and tradition for millennials. Recent studies stress that the fundamental meaning of music lies not in objects but in the actions of people. This study aims to uncover the meaning of music making and music practices in non-native settings, which enable people in exile to keep their cultural links alive and establish their own identities through music making. Making music is taking part, performing, listening, and rehearsing, which Small refers to as 'musicking' meaning capturing the conceptual meaning of music and participating in it (Small, 1998). During this process, there is always a bidirectional relationship between performers and listeners/viewers, which involves a dynamic of context and culture, which can enhance or change meanings and motives (cited in Lidskog 2017).

The whole process of 'musicking' involves an emotional, social and mental tie among the group or communities that develops and constructs both identity and memories of the place they belong to. People of Indian origin in the Caribbean for example, have employed their music as a symbolic identifier of a social group expressing and maintaining pre-existing identities (Strokes 2004). There are evidences that points out the hybridity in music practices of Indian diaspora in the Caribbean, and therefore causing a heavy influence on identity formation of the younger generation of Indo- Caribbeans. Music provides a window for the expression of identity and it facilitates transformation of social identities. It transcendent people emotionally forming a link to old cultural ties and at the same time the process of transformation, group construct and renegotiation of identity pushes people in diaspora; to choose a different path and recreate a new identity in new world and in new settings.

Identifying and understanding the music of the Indian diaspora in the Caribbean

Music in diaspora played a modest but pivotal role in keeping diasporic literature alive (Chariandy 2006). While writers of the Indian Diaspora glorified India and the sense of Indianism through powerful words and writings, Indian music in the host-land was breathing underneath these literary pros. In the following section, I will discuss Indian diasporic music genres in order to gain a better understanding of the connection between music and Indian diaspora. Moreover, it is an attempt to examine and understand how music performances and shows are generating opportunities for the young Indian diaspora in the context of Caribbean countries.

I observed that Chutney and Chutney Soca the two most popular Indo-diasporic music genres, that have helped the Indian diasporic community in and outside the Caribbean countries to maintain ethnic links and assert cultural identity. It'll not be entirely wrong to call Chutney and

Chutney Soca a byproduct of colonisation and globalisation as the journey of these genres started with the arrival of indentured labourers in the Caribbean. These indentured were documented as coolies and music being rhythmic and harmonic in nature became a language of emotions to them. Originally composed for worship and weddings, these two genres emerged from the verbal transmission of old traditional songs. Over time, they evolved into music genres in the postmodern world.

These music styles of the Caribbean were described by Ramnarine (1996) as "chatakdar" and spicy". Initially the dominant language of these songs was Hindi and Bhojpuri which faded away with the change in nature of songs and music creations. The term Chutney explains the intriguing nature of this particular music form which is mostly popular in Trinidad and Tobago, Guyana, Surinam, Jamaica and other parts of the Caribbean along with Fiji and Mauritius and South Africa. Chutney music experienced only a short lived fame and after Drupatee Ramgoonai introduced a more hybridised version of Chutney to the Indo-Caribbean audience in 1980s, Chutney as a music form witnessed a downfall in terms of compositions and listeners. The switch from Chutney to Chutney Soca was observed to be a result of cultural hybridity. Unlike Chutney, which was a blend of Indian and Caribbean culture and dialects, Chutney Soca had more of an African influence on an already hybridized music form. In terms of both genres, they show different layers of Indians and their lives outside India that represent growth, freedom, and, most importantly, hybridity. The Indians initially used music of their native land to bridge the growing gap between India and Indians in diaspora which also installed a sense of 'Indianness', later on hybridity gave the Indo-Caribbeans an opportunity to assert and express their true identity as Indo-Caribbeans along with safeguarding their spirituality.

The hybrid nature of these music genres can be observed in two main ways, first, in the lyrics, which mixes local creole with Bhojpuri, and second, in the instruments, including the bass guitar, drum-machine, synthesiser, dholak, harmonium, and dhantal. The popularity of Chutney and Chutney Soca in the Caribbean is beyond compare, and their involvement in Carnivals signifies the grandeur of these music forms. Moreover, television reality shows like *Mastana Bahar* have also added to the glory of Chutney music by not only televising the show but by giving opportunities to the younger generation of Indian diaspora to opt for music as a profession and contribute towards the cultural heritage of the Indo-Caribbeans.

At this point it is imperative to understand that the journey of Indo-Caribbean music started with religious and wedding songs popularised by Ramdew Chaitoe and Dropati with their record breaking albums 'King of Surinam' and 'Let's Sing and Dance'. The nature and language of these two albums were completely different from the kind of music the Indo-Caribbean community

now enjoys. This symbolises the impact of hybridity and globalisation on the Indian diaspora population.

Over the years artist like Drupatee Ramgoonai, Terry Gajraj, Rikki Jai, Raymond Ramnaraine, Rasika and Hemlata Dindal have significantly supplemented with their true genius to culminate these two music genres into becoming an international genre. A number of artists have moved out of the Caribbean and yet kept making Indo-Caribbean style of music to facilitated Indo-Caribbean community. The presence of Indo-Caribbean community in regions like New York, London and Holland has made it easy for the artists from the Indo-Caribbean origin to create and popularise music of their community which is creative and is self-expressive that only solidifies the cultural significance of Chutney and Soca within the history of Immigrants.

Since the beginning popularity was at the doors of Indo-Caribbean music be it in the Caribbean and in regions like New York and London. It did not take long for these music genres to become bigger and a part of commercial world. The introduction of Chutney Soca Monarch competition is considered as a milestone in the narratives of every Indo-Caribbean respondent to this study. It was popularity of Chutney Soca Monarch and enthusiasm of artists from various background and region, and not just from the Caribbean made Chutney Soca a part of Carnival celebration in the Caribbean and in the regions of North America. Becoming a part of Carnival initiated a rapid growth in the Indo-Caribbean music Industry fetching it sponsorships and popularity at the same time.

Chutney and Chutney Soca are now a part of Caribbean life and culture, and it is gaining more recognition and business with every passing day. It travelled a long leap from assimilation to the road of proclaiming its identity as true Indo-Caribbean music forms. In contemporary scenario the aim of these genres are very different, not only it has received international recognition and attention of other famous Indian diasporic artists such as Apache India (Indo-British artists) and other, Indo-Caribbean artists such as Terry Gajraj, Rikki Jai, Raymond Ramnaraine, Dropatee have now become part of these annual celebration and music festivity through which they raise awareness of their culture, funds and grants to support underprivileged young kids to find better life opportunities in life and career. These platforms are also responsible for producing more and more artists every year providing them with prize money to start a career in music industry and continue the legacy of Indo-Caribbean culture. It was observed that the last decade has witness blooming of various music festivals which thrives on Chutney and Chutney Soca music. Not only these festivals and carnival celebrations are dedicated to Chutney and Chutney Soca artists, it also attracts performers and musicians from non- Indo-Caribbean roots.

The next part of this study will discuss how the members of Indo-Caribbean community particularly musicians are using music and harmony to spread the awareness about Indo-Caribbean identity, which inspires blooming of various music celebrations in the regions where Indo-Caribbean population is settled.

Music as a means of raising awareness

Music has always remained a powerful tool when it comes to spreading awareness. People have been using music to express their religious values, traditions and sometimes it has been used against the stereotypes of the society and to critique unfair conducts and practices in societies. While analysing documented videos and live streaming of various Chutney and Chutney Soca shows, I observed that the younger generation of Indo-Caribbeans in London and New York have been using music to assert

their ethnic identity as Indo-Caribbeans. During a number of interaction with young Indo-Caribbeans it was observed that it becomes difficult for the younger generation to maintain connection with culture and tradition of their respective origins in hostland. This happens as a result of generational and migrational change, and these modern diasporas have adapted the culture, languages and appearance of hostland since it is their birth land. However, their family values and cultural practices always serve as a reminder of their origin and ethnicity.

Kumar Mahabir(2018) has talked about sprouting of festivals like “Chutney Brass, Chutney Soca, Chutney Calypso, Chutney Glow and Chutney Mardi Gras”, he also mentioned that it was the popularity of Chutney Soca Monarch competition that received un-divided attention and hence, encouraged Indo-Caribbean diaspora settled in U.S.A and U.K to also introduce similar celebration and festivity among their community. I tried to understand the need of extending Indo-Caribbean music culture into the lives of these transnationals with the help of narratives and documented videos. The respondents revealed that there were instances where Indo-Caribbeans were addressed as African-American or as native-American instead of Indo-Caribbean, this has triggered the community members to come forward and assert their native identity, and they do it with their music, dance and cuisine.

The majority of these respondents are directly related to music and dance, and they explained that music has evolved as an institution that in distinctive ways promotes their diaporic identity. Moreover, they explained that music gatherings are a way to stay connected with the other community members, and cherish their history and traditions. It was also revealed that the community members chose to facilitate public events instead of an intimate group-gathering as it inspires cohesiveness, and most importantly it represents the true nature of Indo-Caribbean

culture rather a mere imitation of India in foreign land. These festivals are more than an attempt to encourage 'local songs and singers' that combine Hindi and English and create powerful renditions that promote Indo-Caribbean culture and identity along with other pressing issues such as politics, awareness and humanitarian missions on the world stage.

Discussion

The music of Indo-Caribbeans for the longest was created and used to support Indo-Caribbean population and culture, however, after it became a part of huge carnival culture it attracted artists all across the globe to support music culture and encourage aspiring artists. Moreover, it brought all Indian diaspora together under one roof where it wasn't nativity or history but music became an anchor and brought every one to connect with each other. One of the famous Indian-diasporic musician Steven Kapur stage name Apachey Indian who has been collaborating with a good number of Chutney and Chutney Soca artists particularly Terry G a.k.a Terry Gajraj (famous Chutney soca artist from the Caribbean). During the 'Chutney Glow⁷' event that was organised by 'Save Abee Foundation'² in 2017 where Apachey Indian performed opened up in an interview about the noble cause of the foundation and aim of shows and events such as Chutney glow, he said "collaborations are great.. it means that you can spread our music further to each other's fan bases...because there is no barrier with the music... music breaks down all these barriers and music doesn't even have any language as such you can bring all the styles together and that what I do. It's a blessing it's great and I encourage people to collaborate because it introduces your sound to other people my sound to theirs". (Let's Talk With Lakshmee 2017)

Chutney Glow just like Chutney Soca Monarch is an annual event organised under 'Save Abee foundation' that takes place in different regions of America like New York, Orlando, and Canada. It started in 2011 and has remained constantly a sold out show throughout for over 10 years now. The philanthropic aim of this event is to raise funds for the needy and underprivileged along with promoting spectacular view of the most diverse culture of the Indo-Caribbeans which is taking over hearts of people in America, Europe and Asia. Chutney enthusiasts and patrons of music world have come forward year after year to support the dual cause and achieving success. In the year 2020 the 'Save Abee' foundation organised 'Chutney Glow Cruise 2020' celebrating its 10th successful anniversary calling it 'Chutney Glow on the Sea'³. The event attracted

² Save Abee foundation is a Guyana based foundation and is an initiative that supports and empowers poor and underprivileged by providing free education, medical outreach, community outreach and events. Save Abee helps the students from Guyana with educational grants and fellowships that they raise by organising awareness shows like Chutney Glow

³ Chutney Glow: Wear White – A Yearly Event In New York, for the Save Abee Foundation.

renowned Chutney and Chutney Soca artists such as Terry Gajraj, Raymond Ramnaraine and many more budding local artists from the Indo-Caribbean community spread across Europe and America.

The origin of carnival in the Caribbean comes from a complicated history of colonialism, resistance, freedom and celebration. Similarly, the history of Indo-Caribbeans and their music is rooted in resistance, education, freedom and celebration. Together these elements elaborate the inclusivity of Caribbean society which comprises of two major races those were enslaved by the colonial master, and the music of the natives is symbolic to end of emancipation which they represents through colourful dresses, music and dance.

To conclude, the Indo-Caribbebeans as discussed holds the second majority of the population in most of the Caribbean countries particularly in Trinidad and Tobago, Guyana and Surinam. Their music making has evolved as they have had gone through assimilation, acculturation and hybridity throughout many migrational and generational cycles. The face of two major music forms of the Indo- Caribbeans i.e. Chutney and Chutney Soca has gone through change under the influence of various factors, some were external and some were internal. However, these music genres kept growing as per the demand of music consumers and music maker. For Indo-Caribbean diaspora that are situated in other parts of the world, particularly in Europe and the USA, their music act as a means to represent Indo-Caribbean values and Indo-Caribbean identity. Despite the modern engineering of music (Chutney Soca and carnival music style) the music is still considered somewhat desi, that gives the younger generation a sense of belonging and inclusivity and growth.

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