

**MUSIC RECORD TO INTERNET:  
STUDYING THE TEMPORALITY OF MUSIC  
VIDEO**

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**DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES  
INDIAN INSTITUTE OF TECHNOLOGY DELHI**

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STUDYING THE TEMPORALITY OF MUSIC  
VIDEO**

*by*

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**DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES**

*Submitted*

in fulfillment of the requirements of the degree of Doctor of Philosophy

*to the*



**INDIAN INSTITUTE OF TECHNOLOGY DELHI INDIA**

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## CERTIFICATE

This is to certify that the thesis entitled **Music Record to Internet: Studying the Temporality of Music Video** being submitted by **Ms. Susan George** to the Department of Humanities and Social Sciences, Indian Institute of Technology, Delhi for the award of Doctor of Philosophy, is a record of bonafide work carried out by her under my supervision. In my opinion, this thesis has reached the standards fulfilling the requirements for submission relating to the degree.

The contents of this thesis have not been submitted in part or full, to any other university or institute for the award of any degree or diploma.

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## ABSTRACT

This thesis tries to locate key aspects of the experience of time and duration in new media cultures of consumption, with particular focus on the form of the music video. In choosing the music video for its subject, the work is committed to not only thinking about how video operates in visual culture but also about the centrality in of the pop record in popular culture. In making a case for the popular song's independence of form and address, this thesis identifies the singing voice as the focal point of its interest and attempts to rehabilitate it, both in its performative and recorded form, from the constraining theorization of commodity fetishism. In establishing the centrality of the singing voice, this work is also invested in thinking about the sonic field of aurality as a new frame for theorization of audiovisual media, one that resists the tendency in contemporary philosophy and culture studies to focus on the field of the visual alone. In order to come to terms, with the musical record's co-option into the domain of the visual via video, the second half of this thesis discusses video practices and the unique temporality associated with them, spanning television, video art and internet video. It takes up Bernard Stiegler's account of technomateriality and the transductive evolution of human with technology to finally think about what music video makes possible for us in a new media milieu of temporal shifts, technological innovation through the digital and transformed modes of production and consumption.

## सार

यह थीसिस उपभोग की नई मीडिया संस्कृतियों में समय और अवधि के अनुभव के महत्वपूर्ण पहलुओं का पता लगाने की कोशिश करती है, जिसमें संगीत वीडियो के रूप में विशेष ध्यान दिया जाता है। अपने विषय के लिए संगीत वीडियो चुनने में, यह काम न केवल दृश्य संस्कृति में वीडियो कैसे चल रहा है बल्कि लोकप्रिय संस्कृति में पॉप रिकॉर्ड में केंद्रीयता के बारे में सोचने के लिए प्रतिबद्ध है। लोकप्रिय गीत की फॉर्म और पते की आजादी के मामले में, यह थीसिस गायन की आवाज़ को अपनी रुचि के केंद्र बिंदु के रूप में पहचानती है और इसके प्रदर्शन और रिकॉर्ड किए गए रूप में, दोनों को कमोडिटी बुतवाद के बाध्यकारी सिद्धांत से पुनर्वास करने का प्रयास करती है। गायन की आवाज़ की केंद्रीयता स्थापित करने में, इस काम को ऑडियोविजुअल मीडिया के सिद्धांत के लिए एक नया फ्रेम के रूप में एकता के सोनिक क्षेत्र के बारे में सोचने में भी निवेश किया जाता है, जो कि समकालीन दर्शन और संस्कृति अध्ययन में प्रवृत्ति का प्रतिरोध करता है ताकि वह इस क्षेत्र पर ध्यान केंद्रित कर सके। अकेले दृश्य वीडियो के माध्यम से दृश्य के डोमेन में संगीत रिकॉर्ड के सह-विकल्प के साथ शब्दों में आने के लिए, इस थीसिस के दूसरे भाग में वीडियो प्रथाओं और उनके साथ जुड़े अद्वितीय अस्थायीता, टेलीविजन, वीडियो कला और इंटरनेट वीडियो फैलाने पर चर्चा की गई है। यह टेक्नोमटेरियलिटी का बर्नार्ड स्टिगलर का खाता और प्रौद्योगिकी के साथ मानव के ट्रांसडक्टिव विकास को अंततः सोचता है कि अस्थायी बदलावों के नए मीडिया मिलिओ में डिजिटल संगीत और उत्पादन और उपभोग के रूप में तकनीकी नवाचार के माध्यम से हमारे लिए कौन सा संगीत वीडियो संभव बनाता है।

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