

Reviewing Nachiketa's Lyrics as a Protest against Diverse Malpractices: A Study from a Post-colonial Perspective

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Abstract

Songs are not always a source of recreation that soothes one's mind with beautifully romantic heart-touching sugar-quoted lyrics. Songs may also be angry in tone and harsh in voice, as is noticeable in many of the songs of Nachiketa Chakraborty. Likewise, the crucial period of Colonialism may be over, but a more critical period of Neocolonialism is now a dominating practice in the developing countries by rich and most developed countries, mostly through their political and economic strategies. The interesting thing is that power and resistance go side by side. Nachiketa's melodious lyrics are the literary resistance to Neocolonial forces. Nachiketa is one of the few Kolkata-centric artists whose late post-90s modern Bengali songs have won the hearts of both West Bengal and Bangladeshi people. What is less noticeable during these three decades is that Nachiketa has a strong presence through vocal and melody, where his rebellious voice has not failed to criticize the government, political, religious, financial, or cultural institutions that indirectly represent Neocolonial ideologies like Capitalism, Globalization, and Cultural Imperialism. This article is going to excavate how Nachiketa has criticized different layers of malpractices prevailing in the diversified aspects of day to day life through his best known, surprisingly turbulent anti-imperial lyrical creations.

Keywords: Neocolonial, Cultural imperialism, Marxism, Nachiketa Chakraborty, Globalization

Introduction

Nachiketa Chakraborty is commonly known as Nachiketa, He is an Indian Bengali singer from Kolkata province. This talented individual is a songwriter, composer, musician, and playback singer. Nowadays Nachiketa is popular for his frequently termed modern Bengali lyrics' 'Jeeban Mukhi' (true to life). The immense fame that Nachiketa achieved in the early 1990s, was the result of his first released album *Ei Besh Bhalo Achi*.

Nachiketa was born on Muktaram Babu Road, in Kolkata. In North Kolkata, Shyambazar, an associated College of Calcutta, he started composing and playing as an undergraduate of Maharaja Manindra Chandra College. His first album, *Eibeshbhaloachi* was released in 1993; it was an immediate success. He initially had a huge young fan but gradually drew listeners of all ages. The stagnation of Bengali music in the early 1990s was hit by his symphony script. He followed the path of Kabir Suman (then Suman Chattopadhyay), by changing the age-old concept of Bengali lyrics. Now he is a famous musician, lyricist and saxophonist from Calcutta. His songs have influenced the lives of many. He is very popular among today's young crowd. Since his first released album in 1993, Nachiketa has released more than 35 albums till 2019. Besides his solo albums and being a playback singer, Nachiketa has also worked as music director in several films. So it is not difficult to understand that the scope of his work has expanded considerably over the last 30 years. However, within this limited scope, it is impossible to recognize all of his contributions and

accomplishments. This article uses the opportunity to revisit only a few masterpieces in which Nachiketa not only trembled the heartbeats of his fan-followers but also vehemently criticized the oppressor-like native Neocolonizing agents through tremendously powerful lyrical composition. This paper will try to prove the point that not mechanized music like band music or pop songs, but the powerful lyrics blended with a harmonious rhythm which grabbed a permanent place in the hearts of the commoners, followers, and admirers of Nachiketa. At the same time, his singing voice is constantly speaking out against oppressive rule, dehumanized society, uprooted emotions, religious bigotry, cultural vulgarity, and dissociated human relationships among society's people. In uttering such a voice against all the existing, dominating ideologies or practices, there is always a risk of being thrown away by the ruling power. Nachiketa is quite aware of that, as he answered in an interview by saying "actually there is no country for rebels" (Manik, 2019), which is a clear sign that he does not care about anything coming across his way of rebellion. But the reader must remember that artists are not stereotypes. They also have their emotional as well as a creative state of mind. As a reply to another question from an interviewer, Nachiketa also acknowledges that by saying "My lyrics reveal the two sides of my nature. I get into the mindset of the characters when I write songs like Anirban, Nilanjana and Poulomi. The arrogant Nachiketa comes across when I write a song like Amar ekaekapothchola. You could take any other song from my repertoire to get an idea of my other side. (Times of India, 2007)" This research article is not taking into account the best of Nachiketa's either emotional or psychological outcomes, rather it is going to highlight and analyze Nachiketa's masterpieces that have been able to expose the deformity in existing social, moral, political, religious or cultural practices that Neocolonialism controls remotely. This paper is an attempt to demonstrate that songs are not always the medium of entertainment, rather artists like Nachiketa can contribute as conscious human beings, responsible citizens by raising their voice. For this very reason, all readers of all ages who think of change in either way may hopefully benefit from this article.

Neocolonialism

Neocolonialism is the domination by indirect means by developed countries over the less developed countries. The term neocolonialism was first used after World War II to refer to the continued dependency of former colonies on foreign powers, but its scope quickly broadened to extend, more broadly, to areas where the influence of industrialized countries was used to create colonial-like exploitation - for example, in India, where direct foreign rule had ended in the late 20th century. The concept is now an explicitly negative one which is frequently termed to refer to a type of corporate power where transnational companies and regional and multilateral institutions collaborate to sustain colonial forms of oppression of developing countries. Proto-colonialism has been commonly hypothesized as a further evolution of communism that encourages capitalist forces (both countries and companies) to control target countries via the activities of globalism rather than by home rule. More broadly, neocolonialism tended to be seen as containing a concerted attempt by previous colonial rulers and other developed nations to obstruct and keep expansion in underdeveloped countries as suppliers of inexpensive commodities and cheaper labour. An example of this phenomenon can be seen after Bangladesh's independence from Pakistan in 1971, when, at a critical juncture in the post-war social-economic crisis, Russia (then Soviet Union) agreed to assist Bangladesh on the condition that Bangladesh include 'Socialism in the Financial Sector' as one of four core principles in the People's Republic of Bangladesh's Constitution. The French philosopher Jean-Paul Sartre (1956) used the term first to contextualize Africa's decolonization process in the 1960s. Guy Arnold (2010), mentions that former Ghana president Kwame Nkrumah (1960-66) coined the word, and used it in his book *Neocolonialism, the Last Stage of Imperialism* (1965).

Neocolonialism is a concept that includes issues like capitalism, globalization and cultural imperialism for influencing a developing country in place of previous colonial strategies of overt military influence for authoritarianism, or implicit political control for hegemony.

Capitalism

Rosser and Rosser (2003) say, “In capitalist economies, land and produced means of production (the capital stock) are owned by private individuals or groups of private individuals organized as firms.”

In many different times, places and cultures, markets have existed under various forms of government. Modern capitalist societies, which are characterized by the universalization of money-based social relations, a constantly vast and system-wide class of wage workers and a capitalist class that controls the means of production, were established in Western Europe in the Industrial Revolution. Since then, capitalist systems with different degrees of direct government interference have become dominant and continue to spread in the western world. In the course of time, capitalists have undergone steady economic growth and an increase in living standards.

Critics of capitalism claim that it places power in the hands of a small capitalist class that operates through the exploitation of the majority working class and its labor; it prioritizes wealth over the social good, natural resources, and the environment; and it is a driver of injustice, corruption, and economic instability. According to Paul James (2007), Capitalism was carried across the world by broader processes of globalization and by the beginning of the nineteenth century, a series of loosely connected market systems had come together as a relatively integrated global system, in turn intensifying processes of economic and other globalization.

Globalization

Globalization is another key factor under the theoretical structure of Neocolonialism. According to <https://www.economicsonline.co.uk> (2020), “Globalization refers to the integration of markets in the global economy, leading to the increased interconnectedness of national economies. Markets where globalization is particularly significant to include financial markets, such as capital markets, money and credit markets, and insurance markets, commodity markets, including markets for oil, coffee, tin, and gold, and product markets, such as markets for motor vehicles and consumer electronics. The globalization of sport and entertainment is also a feature of the late 20th and early 21st centuries.”

A Professor of global studies, Manfred Steger (2009), at RMIT University, and research chief at the Global Cities Institute, refers to four major constitutional measurements of globalization: political, economic, cultural, and ecological. The intellectual fifth element that crosses the other four. According to Steger, the ideological aspect is full of principles, assumptions, beliefs, and hypotheses on the phenomenon within. Globalization critics often point to the possible job losses in domestic economies caused by expanded, and often unequal, free trade. This view undoubtedly reflects some of the rise in nationalist movements in many developed economies, as well as the drive for increased protectionism. While globalization is likely to help generate more wealth in developing countries, it is not assisting to narrow-down the blank between the poorest and the wealthiest nations on the planet. Philosophers who see globalization as a positive development that seeks to enhance people’s lives in each and every community see it as a global unification of people’s goods and services where all barriers are broken down. Western scholars are the advocates of this view. On the other side of the argument are those who see globalization as an imperialistic metaphor. They contend that globalization is simply a symbol of financial and cultural colonialism (Chang, 2008). Ya’u (2005), notes that this is all about greater contact between countries and people. But, he worries that this integration is risky due to the gaps that exist between advanced and developing countries.

Cultural Imperialism

The third vital component that helped to establish Neocolonialism is Cultural Imperialism. It is also known as cultural exploitation, which includes elements of capitalist culture. “Imperialism” here refers to establishing and sustaining unequal relationships among civilizations, favoring a stronger civilization. Cultural imperialism acts as the technical way of promoting the cultural dominance of emerging states that establish general cultural standards and standardize civilizations worldwide, typically a political-powerful nation. This is the cultural hegemony of a stronger society. Wikipedia’s free encyclopedia described cultural imperialism as

“the practice of promoting, distinguishing, separating or artificially injecting the culture or language of one nation into another. It is usually the case that the former is a large, economic and military powerful nation while the latter is a smaller and less important one.”

American media critic Herbert Schiller (1976) wrote: “The concept of cultural imperialism today [1975] best describes the sum of the processes by which a society is brought into the modern world-system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating center of the system. The public media are the foremost example of operating enterprises that are used in the penetrative process. For penetration on a significant scale, the media themselves must be captured by the dominating/penetrating power. This occurs largely through the commercialization of broadcasting.”

Words such as “media imperialism,” “structural imperialism,” “cultural conformity and exploitation,” “political synchronization,” “digital colonialism,” “intellectual imperialism,” and “interventionism” have all been used to characterize the same basic notion of cultural imperialism.

According to White (2001), many of today’s scholars using the term, cultural imperialism, are strongly influenced by the work of Said, Derrida, Foucault, and other post-structural and post-colonialist thinkers. Within the field of post-colonial debate, cultural imperialism can be seen as the cultural legacy of colonialism or forms of social action that contribute to the continuity of Western hegemony. For those outside this debate, the word is criticized as being potentially vague, fragmented and/or contradictory.

Marxism

Two German philosophers - Karl Marx and Friedrich Engels influenced the philosophical ideals of Marxism in the mid-to-late 19th century. Multiple political philosophies and social movements have been influenced by Marxist theory and methodologies. Marxism accepts economic theory, sociological theory, philosophical methods and a radical vision of social change. According to the

Marxist concept, class struggle within capitalism emerges from the intensification of contradictions between highly competitive industrial and socialized production by the proletariat and private ownership and exploitation of the surplus commodity by a small minority of private owners called the bourgeoisie in the form of surplus-value as profit.

Engels (1847) clarified, “The history of all hitherto existing society is the history of class struggles. Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large or in the common ruin of the contending classes.” As per the radical communist philosopher, Vladimir Lenin (1967), argues, “the principal content of Marxism” was “Marx’s economic doctrine”. Marx (1849), claimed that the capitalist entrepreneurs and their economists promoted what he observed as the illusion that “the interests of the capitalist and of the worker are ... one and the same”. Therefore, he believed that they did this by purporting the concept that “the fastest possible growth of productive capital” was best not only for the wealthy capitalists but also for the workers because it provided them with employment.

Methodology

The nature of this study is descriptive and qualitative. Like the majority of literature studies, this work is categorically secondary research, in which the primary source of literature data is the many-sided established theory of Neocolonialism. Firstly, Neocolonialism has been discussed with necessary details, including concepts like Capitalism, Globalization, and Cultural Imperialism. The paper also nailed a little discussion on Marxism. Later, the practicality of those narratives and criticism were intertwined while dissecting some of Nachiketa’s popular Bengali lyrics. The other sources of information are collected from interview reports of journalists from paper and online media. For a better understanding of both Bengali and international readers, the Bengali lyrics are translated into English. The setting or places are apparently noticeable as

noticeable in society, culture, religion or politics and financial realities.

Limitations

Limitations in research are those characteristics of design or methodology which have affected or influenced the execution or understanding of one's study results. These are the limitations that arise from the manner in which the author chooses to design the research and/or method used to establish internal and external validity on the generalizability and usefulness of the findings. This research work reflects a contribution from a single author. In addition, all data was collected, analyzed and accessed by the author. Furthermore, there was literally no opportunity to collect any first-hand material because the entire country was under 'lock-down' due to the global Pandemic COVID-19, especially since India is facing the destitute reality of an epidemic. It is better to mention that a key portion of this research work is Nachiketa and his works. As he is alive and productive, his views and work may change in the near future, which may increase or decrease the appeal of this research. As it is secondary research in nature, the data that was collected for the purpose depended on several, primary, indirect sources. There may still always be room for reflection and reconsideration of questions.

The Anti-Neocolonial Nachiketa

African leader Kwame Nkrumah, the first president of Ghana from 1960–1966 in says in his book *Neo-colonialism: The Last Stage of Imperialism*, articulated the concept as:

"...an indirect source of exploitation rather than for the development of the less developed parts of the world. Investment under neo-colonialism increases rather than decreases the gap between the rich and the developing nations. Moreover, the struggle against neo-colonialism is not aimed at excluding the capital of the developed world from operating in less developed countries. Instead, it is aimed at preventing the financial powers of the developed countries from being used in a way to impoverish the less developed ones." (Nkrumah 1965)

This paper mentioned earlier that songs do not always serve as a medium of entertainment. Some of the most accomplished songs of Nachiketa are

exemplary in this regard. In the words of Nachiketa, this article will discuss how invisible controls by various tools of neocolonialism, such as capitalism's Globalization cultural Imperialism, can undermine the social, moral, and economic well-being of a developing or underdeveloped country. From personal life to his enthusiastic literary rebellion, Nachiketa is, top to bottom, an Anti-Neocolonial character. His constant fight is against imperialism that refers to the creation and maintenance of unequal relationships between civilizations favouring the more powerful civilization.

The Corrupted Government Sector; the Root of All Disorders

Globalization is believed to symbolize the dissemination of are facts, problems, theories, lifestyles, and movement universalism. Less developed countries like India or Bangladesh find it very difficult to combat imperialism since Western financial assistance is funded with constant strings. Government bureaucrats serve as the main driving force of a state. All major government contracts, including the distribution of instruments of basic human rights for the people of the country, are sanctioned by them every year. If this bureaucratic system is made vulnerable by immorality, and corruption, then there will never be justice or total prosperity in that state. The Neocolonialists and the more advanced countries are well aware of this, and they also know that if these developing and underdeveloped countries become equal to them through improvement in all fields, they may pose a threat to them, so bribery and corruption serve as lethal weapons in the underdeveloped and developing regions to influence moral degradation. Nachiketa points out this secret conspiracy in the words of his outspoken song.

ঘুষআমারধর্মঘুষআমারকর্ম

(Bribery is my religion and duty)

ঘুষনিতেকিশংসয়?

(Why are you perplexed about accepting bribes?)

পকাশ্যেচুমুখাওয়াএইদেশেঅপরাধ

(Kissing in public is a crime in this country)

ঘুষখাওয়াকখনইনয় (Never taking a Bribe)

(Chakraborty, 1998)

A Motivated Marxist's Point of View

While originally not referring directly to media and communications, Marxism has become a staple theory to explain the ideological effects of the media on their audience. According to Marxism, the ideological underpinnings of the world's capitalist economic expansion are culture and communication. In this relationship of cultural imperialism, the role of culture is both economic and ideological. In his *The Communist Manifesto* (1848), Marx claims that "The bourgeoisie has through its exploitation of the world market given a cosmopolitan character to production and consumption in every country... All old-established national industries have been destroyed or are daily being destroyed. They are destroyed by new industries whose introduction becomes a life and death question for all civilized countries, by industries that work up raw materials drawn from the remotest zones, industries whose products are consumed in every quarter of the globe. The bourgeoisie, by the rapid improvement of all instruments of production, by the immensely facilitated means of communication, draws all, even the most barbarous, nations into civilization." Nachiketa is a self-professed Marxist. So to him, class discrimination has always been a name of poisoning that divides society between the bourgeoisie and the proletariat or the capitalists and the labor class. In his opinion, the bourgeoisie is slowly destroying the world through respiratory deprivation where this working class is just falling victim to crushing loss. Nachiketa feels that the world is losing its livelihood due to class disparities through the destruction of civilization as a result of continuous industrialization and globalization. Richer capitalist countries are investing their funds to establish more industries in developing or less developed countries; however, while this industrialization may benefit poor countries in the short term, it may endanger the ecological balance and reduce the working capacity of native laborers in the long run.

ধংসেরব্যবসায়মগ্নযেসভ্যতা, তারঅমৃতচাইনা

(I do not want nectar for the civilization that is involved in the business of demolition)

বিভেদমত্রেদীক্ষিতযেসভ্যতা, তারঅমৃতচাইনা

(I do not want nectar for the civilization that is initiated by the Mantra of separation)

সবুজপৃথিবীটাকেযত্নেরকালোহাতেশ্বাসরোধকরেযেপগতি
(I do not want prosperity that oppresses the green growing earth with its black hands)
পরিসংখ্যানেমাপেজীবনেরক্ষয়ক্ষতিএমনপগতিচাইনা (I do not want such a progression that is measured by statistical losses of life) (Chakraborty, 1993)

The Narrow / Hidden Side of Globalization

American writer and anti-globalization activist Kevin Danaher says "The global economy works for about twenty percent of the world, for about eighty percent it doesn't." Kevin Danaher (Farfan). Globalization is a Neo-colonial concept that implies the world has become a global village with no boundaries or borders in culture, religion, or traditional practices. This term sounds very lucrative instead of its catastrophic effects on countries like India, Bangladesh or any developing or less developed country which has a large population. And Neocolonialism also holds a feature of Capitalism that defines a society or people of a society based on economic progression. These humble people, regardless of religion, have their own religious, cultural, or traditional beliefs. But that Neocolonial power has been making a desperate attempt to radically alter their traditional, cultural, social, religious beliefs for many years in exchange for the capitalists' technical investment. It may seem a little bit paradoxical as to what condition can money change a long-existing ideology. Primarily, there was a 'Divide and Rule' policy in place within the community since the colonial period, with the use of this methodology intended to embolden the sovereign to dominate subjects, communities, or factions with different priorities, who might collaboratively oppose his ruling. The colonial period is over. With the help of capital, post-colonialists or neocolonialists tend to exercise remote control. Individual identities and traditions are now blurred among the community's social status is now defined by how much wealth a person possesses, regardless of how this wealth was acquired. Most people suffer from the crisis of identity even though they are living on their own land in their own house as the social parameters are no longer the defining principles. Nachiketa does really identify this scenario as an advert critique of Neocolonialism.

এদেশটাফাঁকাআছে, বিদেশেরটাকাআছে
(The land is spacious, foreigners have money)
ধর্মনাগ্রাসকরেআমাদেরপাছে
(May we not get consumed by religion)
তাই, ভয়আছেদু'নয়নেভয়আছে
(Therefore, there is fear in on eyes)
মনেসংশয়আছে (there is doubt in the mind)
(Chakraborty 1993)

A Lyrical Demonstration of Class Struggle

To Marx, class struggle is the key fact of social change, as he admits, “The history of all hitherto existing human society is the history of class struggles.” (Marx, 1866). The dialectical essence of history, in the view of Marx, is reflected in the class struggle. The class struggle takes on an extreme shape with the evolution of capitalism. According to Nachiketa, “people are vulnerable to collisions, fighting, and destruction, and capitalists add fuel to the fire.” In the end, the victims are only the commoners. Riches are always out of reach’ (Manik, 2019). Within the capitalist system, two main classes, in which other less important classes are clustered, oppose one another: the owners of the means of production, called the bourgeoisie, and the workers or the proletariat. The issue that recurrently returns to Nachiketa’s fiery lyrics is the history of the struggle and life of people of different sections of society that have reminded everyone that there is a manifestation of class discrimination in society. Nachiketa’s definition of versatile life can be found in a very simple and fluent presentation. Life experiences are different for people from different walks of society. For some, life ends without having a goal. Some end their lives by telling others’ success stories. An orphan will find a different meaning of life if asked about his/her childhood. This must be different from the life of a prince who lives in a luxury palace. Religious beliefs and teachings will certainly answer questions about life differently. Again, a newspaper report or the reader’s eyes on the newspaper will inform the reader about the life of a patient who died on the sidelines without receiving treatment. A prostitute who sells her body on a daily basis to live and earn may find her in a life where she seldom forgets who was her client last night. These are some of the radical depictions of class or

class struggles in society as the output of the market. The versatility or stagnation of that multifaceted life had no effect on the high altar capitalist society. The meaning of life to them is the endless horse-race of capitalist imperial aggression. But people like Nachiketa cannot forget the miserable stories of life, as noticeable in the following lines:
অন্ডুবিহীনপথচলাইজীবন / শুধুজীবনেরকথাবলাইজীবন ।
(Life is an endless journey) / (Life is telling stories of life)
ফুটপাথেবেওয়ারিশিশিশুরাজীবন, / রাম,
ইসলামআরযিশুরাজীবন,
(Life is children on the pavement) /
(Religiosity is life)
অমুখেরবিষপানকরাইজীবন, / চিকিৎসাহীনহয়েমরাইজীবন ।
(Life is death by poisonous drugs) /
(Life is death by untreated disease)
যেমেয়েটারোজরতে, বদলায়হাতেহাতে, /
তারঅভিশাপনিয়েচলাইজীবন ।
(The girl who passes nights being a whore) /
(Life is accepting her curse) (Chakravarty, 1993)

Unveiling the Neocolonialists’ Agent

Fantahun (2013, 13) claims that many of the economic and trade policies adopted by developing countries are focused on frameworks or strategies used by colonial countries. Neo-colonialism thus promotes a system of dependence where the developing nations remain dependent on developed nations. And the whole situation is handled by neo-colonial agents. Since neo-colonialism is a concept where the first-level rulers do not rule by being direct in the field as it did during colonization, there are agents in between who act as the representatives for the Neocolonizer. These organizations perform the task, directly or indirectly, in the remotely colonized territory through an intermediary. This particular group consists of political activists and the ruling class in a developing or developed country who are well aware of the scopes and challenges of their own country and, as a result, take the opportunity to satisfy their own interests while ignoring their responsibility to serve. The intermediary acts as a link and accepts assistance in carrying out Neocolonialist propaganda. The means of this assistance can be different, either financial support or logistic support or both. Government officials, like ministers or bureaucrats,

are the beneficiary. Rebellious Nachiketa has a grip on them through songs like *Cut Money*, in which he criticizes political leaders who spend a lot of money during elections to persuade the party and the people. যারাখেয়েছেনকাটমানি / দাদারাঅথবাদিদিমণি।

(Those who received cut money / Brothers or sisters) এসেছেসময়গতিময়, / দাঁতক্যালাতেক্যালাতেফেরতদিন।
(Now it's time to move / Return that money with a smiling face)

.....
মন্ত্রীঅথবামালা / জনরোষএবারসামলা। (The minister or the bureaucrats now face public rage)
তুলবেচামড়া, অসাধুদামড়া / বাজছেবাতাসেবুদবীন। ডাকছেদিন।
(Be aware of the rotten / Rudrabhin is in the air. Calling it doomsday) (Nachiketa, 2019).

Marx gave one of his more detailed discussions on the class formation cycle. He wrote, "Economic conditions first transformed the mass of the people of the country into workers. The combination of capital has created for this mass a common situation, common interests. This mass is thus already a class against capital, but not yet for itself. In the struggle [...] this mass becomes united and constitutes itself as a class for itself" (Marx 1847). As a Marxist, Nachiketa believes that without resistance or protest, it is never possible to attain success in any movement. And human beings are changing characters. Not everyone pays equal importance to others' struggles. But giving up is not a typical characteristic of any responsible citizen. According to Michel Foucault (1991), when the entire system is occupied by a large power and there appears to be no resistance possible, another power enters the larger power mechanism as resistance. Nachiketa, in his same lyrics, *Cut Money*, utters that

এতদিনযারাকরেছেসেলাম / ভয়কেটেগেছেবাধ্যগোলাম।
(So long as those who have respected / Their fear has subsided now)

এখনতাদেরউঠবেপ্রশ্ন / উত্তরআছেকি?।
(They will ask / Do you have an answer?!)
(Nachiketa, 2019).

It appears again in the same song that the singer is alarming Neocolonialism's corrupted, poisoned society that the situation changes with the passage of time. So everyone should be aware before it gets worse. Nachiketa utters,

পরিবর্তনবারবার, / আগাছারএইবিষবাড়। /
উপড়েফেলবোএইমাটিথেকে / এগেইনঅ্যাডএগেইন।
(We will uproot the poisonous weed from this soil, again and again, bring change)
একটাকাঁধেতেবন্দুকরেখে / ছুঁড়ছেনগুলিবহুদিন।
ডাকছেদিন।
(A bad time is approaching for those who seek to gain an advantage by endangering the lives of others)
(Nachiketa, 2019).

A Person of Hope and Courage with a Contrapuntal Attitude

As long as people live, they live with their dreams. The Nobel laureate scientist Dr. APJ Abdul Kalam says, "Dream, dream, dream. Dreams transform into thoughts and thoughts result in action.". So, if someone wants to accomplish something first, he or she has to believe that it is possible. Nachiketa is such a dreamer. Nachiketa is such a man with this immense belief. He never loses hope, he never stops protesting against malpractice and irregularities. Nachiketa is quite aware that time is the mighty leveler ; with the passage of time, there will be a beginning, development, and end of everything. Therefore, a rebel never stops rebellion. As there are people, so there is a society and as there is a society, there will be problems for the people of society. But who will solve those problems? There must be none but the people of society. People must decide which societal problems must be addressed immediately and which must be resolved as soon as possible. But the most important thing is that people, not aliens or foreigners, must take action. People from all walks of life need to come forward with an attitude of mutual cooperation and development. So Nachiketa writes and sings:

পৃথিবীআবারসান্তহবে একদিনবাড়থেমেযাবে,
পৃথিবীআবারসান্তহবে, একদিনবাড়থেমেযাবে
(The earth will be calm again / one day, the storm will be over)

বসতিআবারউঠবেগড়ে, / আকাশআলোয়উঠবেভরে,
(There will be homes again / The sky will be full of light)

জীর্নমতবাদসবইতিহাসহবে / পৃথিবীআবারসান্তহবে
(Worn-out theories will be history / The earth will be calm again) (Chakravarty, 2005).

Effectiveness

According to Plato, music mobilized the masses and advocated strong artistic patriotism (Republic). Music is central to society's activities. Songs are well established to have tremendous control over feelings and the minds of humans. It seems Nachiketa had this spirit well before he became an artist. There is a specific history of protest as a form of song in most countries. For example, in South Africa the *toyi-toyi* hours include a vast array of protest songs, some of which date back to apartheid, including some that are freshly produced. In Egypt, music became a big part of the progressive political contact. So, to influence people, many use it. Music is a powerful instrument utilized not just for entertainment, but also for political and cultural benefits. It can contribute to solving difficulties and challenges. More broadly, all the numerous revolutionary songs that have followed the political movements in recent times. As a global language of protest, songs or lyrics, whether it has music or instruments, it is still usable. Expressing protest through songs is indeed a common language for all men. It can effectively express feelings or emotions on a universal scale. Good-context, emotions, and background oriented songs can be useful to bring nations closer. It's what one gets out of songs that is significant. Songs can undoubtedly do what it can't do with statements and commitments, but only when used with awareness appropriately. Remember the scene in the film "Casablanca" (1942) where Victor Laszlo starts singing "La Marseillaise" along with the band, with Rick's approval, and everyone in the club follows (except the Nazis and pro-Nazis). This is what all the great songs are like. Only people with guilty hearts condemn it for this is the medium by which people reject them. Nachiketa Chakravarty is such an individual who has compiled all these great, rebellious, ideas artistically within his powerful lyrical compositions. Nachiketa, in the early 90s, received first-hand experience of this Postcolonial-Neocolonial set up as a citizen of a country like India. Social insecurity, joblessness, privatization of business and economy, vandalism based on the wrong representation of religion, political hooliganism, and cultural manipulation, deprivation of basic human rights made a devoted Marxist like Nachiketa raise his voice. Throughout these last

three decades, the artist has been active in protesting all sorts of Neocolonial aggressions with his fiery lyrics. Another noteworthy point is that Nachiketa's songs are not always full of bombastic ear-blasting instrumental musical representations of live concert songs sung by band musicians and modern singers, but rather the perfect blend of world-appropriate slang (some phrases in dialects that a group of people use among themselves) with straightforward untold reactions to Neocolonial power craving. This indeed won the hearts of millions, not only the Indians but also from Bangladesh or whoever understands the Bangla language.

Conclusion

A social system is a witness of a period, a system of government is a witness of a nation. And these societies or state systems are formed through the long-standing socio-economic, political, religious or cultural re-emergence of ideologies. Those ideologies represent separate classes of society or country. The stronger these ideologies are embedded in the human heart, the stronger the overall structure of that society and state system. It can be good or bad. And thus, the overall picture of a society, state, or region, becomes visible. A corrupt society is actually a presentation of some malpractices established within ideologies. Neocolonialism is one of the dominating concepts of manipulating established ideologies with its sophisticated 'civilizing' weapons like Capitalism, Globalization, and manifold Cultural Imperialism. Capitalism, from the surface, may seem to have nothing to do with moral or ethical degradations of the citizens within a less developed or developing country. But a deep look at it ends up finding how corruption is easily exchangeable with money only for lack of self-respect and patriotism. Globalization, which has the lofty goal of transforming the entire world into a socially constructed ideal village of mutual cooperation, is ultimately a tool for destroying tradition, culture, and heritage in exchange for reducing time and distance through technological means. Last but not least, Cultural Imperialism is literally an advanced form as well as well-planned propaganda of Neo-Imperialism. It is more dangerous than its forefather, Colonialism, because the oppressors and the intentions they were nurturing in their minds were more visible. Neocolonialism has

put a 'remote control-like' authority on poor or less advanced countries with computerized technology and networking systems that access and influence the whole socio-economic or politico-cultural scenario instantly and constantly. In response to an interview question, Nachiketa stated, "people are unwilling to face problems; they don't even want to get a relief; they are not expecting anything, and this is art-culture." In any case, people are acting strangely, as if they are idiots. Not seeing or hearing anything. Not reacting to anything (Anandabazar, 2019). What he means is people have to decide and take steps about what to do; nothing else matters. Reacting to the wrong thing. The problem the readers should keep in mind is that an individual cannot change the situation that is prevailing for a long time until a holistic protest is not launched, so there are still issues that represent neocolonial empowerment. Nachiketa is just an individual. And, as a lyricist-singer, he possesses an artistic weapon of language that cannot be physically interrupted. Therefore, change is only possible when the Guardians of a country or society decide and take an oath to change the overall phenomenon. Nachiketa is only a reflection of the oppressed society.

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