
**Regional Language and Indigenous Cultural Knowledge: Reading the
Song 'Naatu Naatu'**

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Abstract

The well acclaimed song Naatu Naatu from the movie RRR is examined in this paper as a dynamic representation of indigenous cultural identity expressed through local language and performative customs. Naatu Naatu asserts the viability of indigenous knowledge systems by emphasising Telugu language and local cultural imagery, while global popular culture frequently favours Western linguistic and cultural forms. The song places itself in a colonial social context where indigenous expressiveness and colonial authority engage in cultural negotiation at a dance performance.

The song's lyrics, which are written entirely in Telugu, make extensive use of culturally unique terms related to rural life in Telugu-speaking areas. A rich cultural landscape based on ordinary indigenous experience is evoked by words that allude to native animals, agricultural methods, and regional culinary customs. These language components serve as bearers of cultural memory and local knowledge in addition to being stylistic devices.

The song honours the vitality of regional cultural traditions with its dynamic choreography, rhythmic structure, and regional language character. By emphasising indigenous rhythm and movement in a setting traditionally associated with colonial elite culture, the performative context symbolically reconfigures colonial cultural hierarchies. This paper contends that Naatu Naatu functions as a cultural text that enhances indigenous cultural knowledge and regional identity while adding to larger conversations on decolonising cultural representation in modern popular media by examining the song's lyrics, dance, and narrative placement within the movie.

Keywords: (Decolonisation, Indigenous Cultural Knowledge, Regional Language, Telugu Cultural Identity, Popular Culture, Postcolonial Discourse, Life on land)

Introduction

English-language cultural products have historically held a strong place in the current global cultural landscape by influencing worldwide tastes, circulation, and recognition systems, especially in the field of popular music. This dominance is profoundly ingrained in larger institutions of cultural hegemony that arose during colonial histories and continue to function within globalisation; it is not only a question of linguistic predominance. Because of this, regional and indigenous manifestations are frequently viewed as peripheral, localised, or culturally particular, while Western cultural forms are frequently valued as universal. The worldwide success of non-English, locally based cultural creations is still very uncommon within this context, making it crucially important.

In this context, the Telugu song Naatu Naatu from the movie RRR stands out as a powerful cultural phenomenon that subverts preexisting linguistic, cultural, and representational hierarchies. The song, which was written in Telugu and is firmly ingrained in the cultural landscapes of Telangana and Andhra Pradesh, defies the trend of global cultural products to conform to prevailing linguistic conventions. Rather, by using vernacular, rural imagery, and references to indigenous culture, it highlights a clearly regional identity. Naatu Naatu has garnered major international acclaim, including the Academy Award and the Golden Globe for Best Original Song, with its deep grounding in local culture contributing to this global recognition.

The way the song negotiates the interaction between the local and the global is what makes this phenomena especially notable. Naatu Naatu maintains its linguistic and cultural uniqueness, in contrast to many cultural products that dilute or standardise its cultural specificity in an effort to gain international acceptability. Its music is influenced by folk rhythms, its lyrics are drawn from common rural experiences, and its performance embodies collaborative, community-based expressive traditions. However, it strikes a chord with viewers across linguistic,

cultural, and national divides, indicating that authenticity and individuality can serve as sources of appeal rather than barriers.

In order to support the ongoing effort of decolonizing cultural representation, this study contends that Naatu Naatu can be viewed as an important cultural text that emphasizes indigenous knowledge systems, regional language practices, and rural life. The study examines how the song functions not just as entertainment but also as a site of cultural negotiation and assertion by placing it inside the larger narrative framework of RRR, which itself deals with themes of colonial resistance and indigenous identity. This dynamic is further enhanced by the song's performance in a colonial social context, which turns it into a symbolic place where indigenous expressive forms challenge and reshape colonial cultural hierarchy.

This study investigates how Naatu Naatu transmits and encodes indigenous cultural information through a thorough examination of the song's lyrics, musical composition, and choreography. The usage of colloquial Telugu, references to agricultural life, festivals, food customs, and material culture, as well as its vivacious, folk-inspired dancing style, are all given special focus in this study. Together, these components serve as a cultural archive that captures and preserves rural people's everyday reality.

The study also interprets the song's cultural and political relevance using theoretical frameworks from Subaltern Studies, Cultural Studies, and Postcolonial Studies. The song might be interpreted as a kind of cultural resistance that opposes colonial and neo-colonial systems from a postcolonial standpoint. It functions as a locus of meaning-making within popular culture, influenced by both production and reception, according to cultural studies theory. From the standpoint of subaltern studies, it highlights underrepresented voices, customs, and knowledge systems that are frequently left out of prevailing cultural narratives.

By doing this, this essay aims to show that Naatu Naatu is a sophisticated cultural work that redefines the link between the local and the global, rather than just a well-known song. Its success emphasizes the significance of acknowledging

indigenous knowledge systems as essential elements of modern cultural discourse and the transformative potential of regional cultural manifestations in a globalized world.

Film Context and Anti-Colonial Narrative

The fictitious story of S. S. Rajamouli's film RRR, which is set in 1920s India during British colonial control, is about resistance to imperial authority. The film highlights themes of indigenous identity, resistance, and cultural assertion by bringing together two historical individuals, Alluri Sitarama Raju, famed for his anti-colonial battle, and Komaram Bheem, linked to Adivasi resistance. Despite being fictional, the story symbolically depicts the spirit of collective resistance that emerged from various communities and areas in colonial India.

The song Naatu Naatu's location within this narrative structure is especially important. The scene is situated in a British social event for colonial elites, where Western values and cultural hierarchy are prevalent. Indigenous identities are supposed to remain invisible or subservient in this area, which symbolises both political and cultural authority.

This location becomes a center of cultural negotiation and confrontation when Naatu Naatu is performed. The characters present an upbeat, folk-inspired dance with roots in indigenous customs rather than adhering to Western methods. The contrast between the protagonists' lively performance and the British participants' restrained motions becomes clear as the sequence goes on. Because indigenous expression proclaims its presence inside a space of authority, this difference symbolically confronts colonial cultural dominance.

As a result, the song serves as a narrative device that reflects larger issues of resistance and identity in addition to being entertaining. The series emphasises how cultural expression itself can function as a subtle yet potent kind of anti-colonial assertion by reclaiming territory through performance.

Song Overview and Cultural Orientation

Naatu Naatu, penned by Chandrabose and composed by M. M. Keeravani, emphasises its cultural identity in its title alone. "Naatu" can signify "native,"

"rustic," "raw," "countryside," and "ethnic." Crucially, it represents a larger cultural ethos based on place and lived experience rather than just dance.

"Naatu" is used in Telugu in a number of contexts, including "naatu kodi" (country chicken), "naatu saara" (country liquor), and "naatu vaidyam" (traditional medicine), all of which highlight native, non-industrial, and locally based customs. Thus, the song's repeated use of "Naatu" serves as a linguistic declaration of indigenous identity. This attitude is further reinforced by the musical composition, which combines popular film themes with folk rhythms. The song, which draws from customs like dappu and dappankuthu, produces a vibrant and culturally grounded sound.

Global Recognition and Cultural Circulation

An important turning point in the spread of regional cultural forms is marked by Naatu Naatu's international popularity. It challenges the notion that international recognition is dependent on language or cultural assimilation into Western norms, as it is the first Asian and Indian song to win the Academy Award for Best Original Song. Rather, the song shows that a cultural product with a regional foundation may be widely praised while maintaining its language and cultural uniqueness.

Beyond official acknowledgement, the song has become a part of everyday cultural customs, being sung at public events, festivals, and weddings throughout India and its diasporic populations. Its extensive dissemination extends beyond entertainment settings into international cultural and political spheres. One prominent instance of this is its impact on Kamala Harris's campaign, when South Asian voters in the US were mobilised through a Hindi rendition called "Nacho Nacho," which was inspired by Naatu Naatu. In order to connect with diasporic identities and communities, the song's rhythm and cultural vitality were recontextualized inside a political framework, as this version demonstrates.

These examples show how Naatu Naatu has evolved from its initial movie setting to become a worldwide cultural icon. The dynamic aspect of cultural circulation in a globalised world is shown by its ability to travel across domains, including film, everyday celebrations, and even political campaigns. These

developments show how a cultural product with regional roots can become globally visible and influential while preserving its indigenous identity and uniqueness.

Creative Intent and Cultural Philosophy

Naatu Naatu's artistic aim is based on both strategic story design and personal recollection. To assure the song's authenticity, lyricist Chandrabose drew on his upbringing in rural Telangana, incorporating recollections of customs and daily life into the lyrics.

The real impact of the moment, nevertheless, comes from S.S. Rajamouli's idea of the dance as a "fight scene." Jake, a British antagonist, tries to degrade Bheem for his alleged lack of sophistication, which sets up this conflict. "Do you even know what dance is? Flamenco? Tango? Waltz?" asks Jake mockingly, casting doubt on Bheem's familiarity with high-end Western dance styles. Ram steps in to change the balance of power as Bheem is subjected to this cultural denigration. "Not waltz, not flamenco, my brother... Do you know Naatu?" he asks the British guy, challenging the imperial stare. Rajamouli turns a traditional performance into a symbolic act of defiance by portraying the ensuing dance as a form of resistance, claiming indigenous expression as a higher power inside a constrictive colonial context.

However, the sequence's true power lies in S.S. Rajamouli's conceptualization of the dance as a "fight scene." This confrontation is triggered when a British antagonist, Jake, attempts to humiliate Bheem for his perceived lack of refinement. Jake mockingly questions Bheem's knowledge of elite Western dance forms, sneering, "Do you even know what dance is? Flamenco? Tango? Waltz?" As Bheem faces this cultural belittlement, Ram intervenes to shift the power dynamic. Challenging the colonial gaze, he asks the British man, "Not waltz, not flamenco, my brother... Do you know *Naatu*?" By framing the subsequent dance as a form of resistance, Rajamouli transforms a traditional performance into a symbolic act of defiance, asserting indigenous expression as a superior force within a restrictive colonial space.

Musical Composition and Indigenous Soundscape

Indigenous sound techniques are closely linked to the musical aspect of Naatu Naatu. According to Keeravani, the work is inspired by the rhythmic patterns of traditional village music. A resonant and lively sound typical of rural festivals is

produced by instruments like the duff, a hand-held percussion instrument constructed of animal hide. This is an important use of native instruments. It emphasises the material components of cultural production in addition to producing a genuine soundscape. A sensory link to country life is evoked by the sound of the duff, which is frequently connected to festivals and social events. Simultaneously, the use of instruments like the mandolin adds a subtle aspect of fusion, suggesting that the song incorporates global influences within a primarily local framework rather than rejecting them.

Language and Indigenous Epistemology

The deliberate use of language in "Naatu Naatu" is among its most important features. The lyrics represent the lively, common speech patterns of rural populations and are written in a colloquial, non-Sanskritized language of Telugu. The song's cultural politics revolve around this linguistic decision, which purposefully eschews formalised or elitist systems in favour of "the language of the soil."

The song highlights indigenous epistemologies, which are ways of knowing and communicating based on lived experience rather than academic systems, by giving preference to a particular dialect. The main symbol of this philosophy is the title "Naatu" itself. Although it is frequently translated as "raw" or "rustic," in this context it refers to something that is homegrown, ethnic, and local. The "foreign" or "refined" dance styles like the Waltz or Flamenco that were previously described in the scenario are directly opposed to it.

Because of this language foundation, the song becomes a means of transferring and conserving cultural knowledge. The lines detail sensory stimuli, like the sound of a village drum, the touch of a wooden sandal, and the scent of a green chilli, in addition to describing a dance. The song makes the claim that indigenous, "naatu" ways of being are strong, sophisticated forms of modern resistance and identity rather than merely relics from the past by bringing these rural signifiers to a worldwide audience.

Lyrics as Cultural Archive: Detailed Analysis

The lyrics of "Naatu Naatu" serve as a cultural record, encapsulating the sights, sounds, and customs of rural Andhra Pradesh and Telangana. The song records the tangible legacy of the area by cataloguing sensory nuances like the

sharpness of a green chilli, the pulse of a village drum, and the rhythmic hit of a wooden sandal. The usage of "Acha Telugu" (pure, indigenous Telugu) vocabulary, which preserves particular rural metaphors that are sometimes ignored in modernised literature, strengthens this archival nature. As a result, the song becomes more than just a performance; the lines act as a storehouse for regional folklore and manual labour customs.

Agrarian Imagery

"Naatu Naatu" employs metaphors that emphasise ancestral labour above contemporary mechanisation in its lyrical composition, which is firmly rooted in the rural setting. The Telugu heartland's agrarian identity is fundamentally rooted in lines like "Polam gattu dummulona potlagitta dukkinattu" (like a young bull springing into the dust of a field's embankment). The use of the term "potlagitta," a particular colloquialism for a lively young bull, serves as a purposeful linguistic signal that links the performance to the ground.

According to traditional understanding, the "polam gattu" is a place where the community and the land are physically and spiritually connected, rather than just a physical border. The song uses the image of the bull to glorify an organic, pre-industrial energy that contrasts sharply with Western, machine-driven farming techniques. Instead of cold iron and fuel, the bull represents a "living technology" of the fields that is defined by muscle, breath, and perspiration. According to this concept, the "Naatu" identity is characterised by a rhythmic harmony with nature, where the livestock's untamed, natural power reflects the community's strength. Consequently, the song reclaims the agrarian space as a site of pride, asserting that these traditional ways of life possess a kinetic grace that no modern machine can replicate.

Festivals and Ritual Practices

The song's function as a vehicle for indigenous cultural memory is greatly enhanced by the Poleramma Jatara and Pothuraju's incorporation in the lyrics of Naatu Naatu. In Andhra Pradesh, a local deity known as Poleramma has long been revered as a guardian against plagues, cattle sickness, and drought. Her devotion, which frequently revolves around modest mud and stone shrines outside of village borders, is an example of a grassroots, decentralised kind of spirituality that occurs apart from official, institutionalised religious systems.

A setting of intensive communal engagement is evoked by the song's reference to the Poleramma Jatara, a historic event having roots in the Venkatagiri traditions of the 18th century. The brother and protector of the seven sister deities, including Poleramma, Pochamma, and Yellamma, Pothuraju, is a key performer in this ritual setting. The Pothuraju figure is distinguished by a raw, high-energy dance that is frequently characterised by vivid bodily expression and the repetitive crack of a whip.

The song connects the joyful and performative commitment of indigenous festivals with the spirit of Naatu by incorporating these particular ritual markers into the choreography and lyrics. This is an expression of Samskruti, where the body becomes a site of social and spiritual resistance, rather than just a dance in the Western sense. As a potent indigenous alternative to colonial cultural narratives, the invocation of these regional deities affirms a unique Telugu identity that is based on the preservation of the land and the general well-being of the community.

Material Culture

The material culture mentioned in Naatu Naatu serves to anchor the song in concrete lived experiences rather than abstract performance within the framework of Subaltern Studies and Indigenous Knowledge. The reference to kirru seppulu, or handmade leather sandals, is a prime illustration. The word itself is onomatopoeic, representing the presence of the working class body in the social space and imitating the distinctive "kirru" sound of the leather. In sharp contrast to the silent, polished boots of the colonial elite, these are more than just shoes; they are symbols of labour and rural identity.

The allusion to Karrasamu, an ancient stick-based martial technique native to Andhra Pradesh with a history extending over 3,000 years, is another example of this emphasis on physical legacy. Karrasamu is a type of living technology that was created by rural tribes to protect themselves from robbers and predators. Karrasamu is an embodied discipline that originated in the fields, in contrast to Western martial arts that frequently rely on specialised weapons or formalised sporting stadiums. It makes use of the wooden staff, a basic agricultural tool, as an advanced self-defense tool. Given that it endured during the British colonial era, when indigenous martial arts were sometimes prohibited, this practice illustrates a history of subaltern

resiliency. The song honours a martial legacy that places a higher value on ancestral bravery and social solidarity than colonial military formations by referencing Karrasamu.

Additionally, a significant Subaltern Space is identified by the imagery of Marrichettu needalona kurragumpu koodinattu, or like a bunch of young people congregating in the shade of a banyan tree. The banyan tree serves as a natural hub for the community, offering a Third Space that is neither a private residence nor an official colonial establishment. The marginalised gain agency at this spontaneous, indigenous gathering place. The shade serves as a representation of safety and group resiliency within the context of vulnerability and precarity. It implies that the energy of the Naatu dance is a spontaneous eruption of communal life that is as old and deeply ingrained as the tree itself, rather than a staged performance for the colonial gaze. Through these material and bodily references, the song decolonizes the narrative of art, asserting that true cultural power lies in these everyday, *naatu* practices.

Food Culture

References to mirapa thokku (pounded chilli relish) and jonna rotte (sorghum flatbread) serve as anchors for the sensory landscape of Naatu Naatu. These represent the deep connection between communal nourishment and dry-land agriculture in the framework of indigenous epistemology. These staples show the tenacity of the Telugu agricultural heartland, in contrast to the sophisticated cuisines of colonial areas.

From the standpoint of Subaltern Studies, emphasising these things is a declaration of cultural pride. A "coarse grain" culture that has long been marginalised in favour of prestige grains like polished rice is represented by Joanna Rotte. By focusing the song on energy from sorghum and chillies, the lyrics imply that the local land is the source of the Naatu dance's vigour, portraying indigenous staples as sources of exceptional physical stamina.

Mirapa thokku also represents a deeply ingrained tribal custom and a type of food sovereignty. Making this chili-based "pickle" or relish is a basic culinary custom in many indigenous and tribal regions of Andhra Pradesh and Telangana. It

is a useful, high-energy supplement to coarse grains that is intended to support the body during strenuous physical labour in challenging environments. These references show how communities preserve social relationships and health through Deccan-adapted crops within the framework of vulnerability and precarity. As a result, these staples function as a culinary archive where food serves as a symbolic resistance to cultural uniformity as well as a means of survival.

Ecological and Tool-Based Vocabulary

The song's vocabulary includes words like pachi mirapa (raw green chilli), vichu kathi (a curved blade or scythe), and gaddapara (crowbar), which change the emphasis from decorative details to practical survival tools. These are more than just things in rural Telugu life; they are extensions of the worker's body, necessary for negotiating the terrain's physical demands. This lexicon reclaims the dignity of manual labour within the context of Subaltern Studies, focusing the narrative on people who physically affect the environment rather than those who watch it from a distance.

From an ecological standpoint, these allusions emphasise a close, direct relationship with nature. Tools like the gaddapara and vichu kathi symbolise the native technology used to cultivate and protect the land, while the raw green chilli pachi mirapa symbolises the harsh, unadulterated sensory experiences of the soil. The song upholds an Indigenous epistemology in which knowledge is acquired via the hands and the land by favouring these "coarse" and "sharp" aspects over refined, industrial alternatives. This ecological language positions rural life as a site of profound environmental and technical expertise by claiming that the "Naatu" identity is closely related to the tools and elements of the Deccan plateau.

Sound and Performance

Onomatopoeic utterances that mimic the high-energy atmosphere of rural celebrations form the foundation of Naatu Naatu's auditory world. In a setting that is frequently dominated by colonial or urban civility, phrases like dandanakara moginattu invoke the thunderous rhythm of the rural drum, serving as a sound marker of presence.

The phrase "keesupitta koosinattu" has a crucial nuance. Although the word "keesupitta" literally means "bird," in Telangana, it refers to the shrill, piercing sound

made when a person puts their hands in their mouth to whistle. This is an embodied acoustic technology, a specialised ability for communicating over long distances or in the middle of a jatarā.

The lyricist maintains an unmediated, indigenous mode of communication by recording this particular geographical usage. These vocal and percussion performances suggest that the subaltern voice has a vital force that surpasses colonial cultural hierarchies by transforming labour sites into places of exuberant joy within the framework of vulnerability and precarity.

Dance, Performance, and Cultural Resistance

Strong rhythmic intensity, coordinated steps, and high-energy motions are characteristics of the Naatu Naatu dance. It is a type of "mass dance" with roots in folk traditions that is expressive, participatory, and strongly associated with rural cultural customs and festivities.

The performance takes on greater significance in the colonial context of RRR. The protagonists introduce their own indigenous dance style in response to being challenged by Western dance forms including ballroom styles. The contrast becomes clear as the scene progresses: the protagonists proceed with comfort and confidence, while the British participants find it difficult to match the speed and energy.

The superiority of colonial culture is symbolically challenged by this contrast. The dance transcends amusement and takes on the role of a cultural declaration in which indigenous expression shows its strength and vitality in an environment controlled by colonial power.

Theoretical Framework: Postcolonial, Cultural, and Subaltern Readings

In order to analyse Naatu Naatu as a complex cultural text that redefines the link between the local and the global, this study employs an interdisciplinary theoretical framework. The study explores how the song serves as a location of indigenous resistance and cultural negotiation by fusing Postcolonial, Cultural, and Subaltern Studies.

1. Postcolonial Studies: Cultural Resistance and Epistemic Reversal

Postcolonial theory provides the tools to examine how colonized societies resist dominant Western narratives through cultural assertion. In the context of RRR, the song acts as a Counter-Hegemonic Performance that disrupts the colonial social setting.

Linguistic Decolonization: By utilizing colloquial, non-Sanskritized Telugu (e.g., *kirru seppulu*, *potlagitta*), the song bypasses formalized linguistic hierarchies in favor of "the language of the soil".

Epistemic Reversal: The "*Naatu*" concept, meaning native or raw, functions as an Indigenous Epistemology. It challenges Western rationality by foregrounding local knowledge systems, such as traditional medicine (*naatu vaidyam*) and decentralized spiritual practices like the *Poleramma Jatara*.

Performance as Defiance: The dance is framed as a "fight scene" where the protagonists' vibrant, folk-inspired movements outmatch the rigid Western styles (Waltz, Flamenco) favored by the colonial elite.

2. Cultural Studies: Popular Culture and Meaning-Making

Cultural Studies interprets the song as a dynamic text that produces and circulates meaning within contemporary society.

Hybridity and Circulation: The song operates as a Hybrid Form, blending indigenous instrumentation like the *duff* with global cinematic elements. This allows it to achieve global visibility while maintaining its regional specificity.

Democratization of Expression: As a "mass dance," the performance reflects a participatory tradition that invites collective celebration, moving beyond elite or restricted art forms.

Recontextualization: The song's ability to move from the cinema screen into everyday life (weddings, festivals) and even transnational political campaigns illustrates the fluid nature of cultural circulation in a globalized world.

3. Subaltern Studies: Voice, Representation, and Material Culture

Subaltern Studies focuses on recovering the voices and practices of marginalized groups that are often excluded from dominant histories.

Embodied Knowledge: The song celebrates physical heritage through practices like *Karrasamu* (an ancient stick-based martial art) and the specialized "acoustic technology" of the *keesupitta* whistle. These reflect knowledge systems transmitted through physical practice rather than formal colonial education.

Subaltern Spaces: The imagery of the youth gathering under the *Marrichettu* (banyan tree) identifies a "Third Space" of organic community gathering where marginalized groups find agency outside of colonial institutions.

Food Sovereignty: The focus on *jonna rotte* (sorghum) and *mirapa thokku* (chili relish) asserts cultural pride through "coarse grain" traditions. Within the framework of vulnerability and precarity, these staples symbolize a form of resistance against cultural homogenization and a testament to the resilience of the Telugu heartland.

Conclusion

The global phenomenon of *Naatu Naatu* represents a significant shift in the contemporary cultural landscape, demonstrating that regional specificity and linguistic authenticity are not barriers to universal appeal but are, in fact, potent sources of it. This study has demonstrated that the song operates as far more than a cinematic interlude; it is a complex cultural text that redefines the relationship between the local and the global by foregrounding indigenous knowledge systems and rural life. By resisting the pressure to dilute its cultural identity for Western consumption, the song effectively contributes to the ongoing project of decolonizing cultural representation.

Through the lenses of Postcolonial, Cultural, and Subaltern Studies, the analysis reveals how *Naatu Naatu* serves as a site of profound cultural negotiation and assertion. As a form of counter hegemonic performance, the dance transforms a restrictive colonial ballroom into a space of indigenous defiance, where the vitality of the "*Naatu*" ethos outmatches the rigid aesthetic norms of the colonial elite. The song's strategic use of colloquial, non Sanskritized Telugu and its cataloging of sensory experiences, from the taste of *jonna rotte* to the sound of *kirru seppulu*, functions as a living cultural archive. It preserves the tangible and intangible heritage of the Telugu heartland, ensuring that marginalized voices and "ways of knowing" are granted visibility on a global stage.

Ultimately, the success of *Naatu Naatu* underscores the transformative potential of regional expressions in a globalized world. It asserts that indigenous epistemologies, embodied knowledge systems like *Karrasamu*, and traditional practices of food sovereignty are not mere remnants of the past but are sophisticated, resilient modes of contemporary identity. By reclaiming the agrarian space as a site

of pride and technical competence, the song provides a powerful alternative to dominant colonial narratives, highlighting the vital importance of recognizing regional cultural products as essential components of global cultural discourse.

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