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REPRESENTATION AND PRODUCTION OF MEANING IN “ENJOY ENJAAMI”: A FOLK
SONG FOR SOCIO-CULTURAL IDENTITY AND ECOLOGICAL EQUITY

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ABSTRACT

Through the Tamil single “Enjoy Enjaami” (2021), this paper attempts to explore the significance of folk culture in Tamil Nadu, a state in Southern India and how the colonizers and non-native groups suppressed the indigenous communities’ cultural expressions by imposing their own practices. The song which was released in the *Maajja* Youtube Channel was written by the emergent Indian playback singer and lyricist Arivarasu Kalainesan is a powerful work of folk art which celebrates indigenous people’s cultural heritage and the natural bounties of the soil. The folk arts of Tamil Nadu are not only an aesthetic expression but also suggest that society’s well-being depends on the symbiotic relationship between humankind and nature. The song is distinctively hybrid as it is a discrete mélange of ‘native’ – *Oppari* (Keening/ Dirge) and ‘modern’ – pop and hip-pop musical components. This song has been widely received for its novel fusion music and attracted people of all ages since it highlights the intimate relationship of natives with their environment, culture, traditions, history and community. Furthermore, the song was symbolically and intricately woven to emphasize the significance of the Tamilians’ rich culture which was imperiled by imperialization and colonization. Thus, from the perspective of postcolonial analysis of “Enjoy Enjaami”, this paper analyses how the folk arts of Tamil Nadu empowers and claims the voices of indigenous communities to express their unique identity, heritage and culture and how it aids in reviving the cultural memory lamenting the harm caused by colonial and political exploitation. It also critically examines the importance of preserving natural resources for future generation which indirectly reflects the ethos of natives who consider the mountains, lands, natural resources and forests as sublime and soul nourishing.

Keywords: Colonialism and Postcolonialism, Culture, Folk art, Indigenous, Natives, Nature, Representation, Resistance

1. Introduction

The Tamil single “Enjoy Enjaami” written by Indian playback singer, rapper and lyricist Arivarasu Kalainesan (‘Arivu’) has received enormous popularity across the globe. The song was released on 7th March 2021 in the *Maajja* Youtube Channel, an independent music label established by the eminent musician A. R. Rahman. It was composed and produced by the music director Santhosh Narayanan and sung by Arivu and Dheekshitha Venkadeshnan (‘Dhee’), a Sri Lankan-Australian playback singer. Some of the visuals in this song were shot in Arivu’s native land near Tiruvanamalai district in Tamil Nadu reflecting the nature sustaining *Adivasi* life and culture. The song’s lyrics are based on the forgotten heritage, civilization and the assertion of one’s own identity and dignity which mirror the deeply ingrained historical and cultural notions among the people of Tamil Nadu in specific and India in general– in juxtaposition with the prevalent contemporary throbbing issues like caste prejudice, environmental conservation and the unstable economic and socio-political conditions. The aesthetic, unique and avant-garde musical fusion of this song has attracted people of all age groups since it combines ‘traditional’ folk music – *Oppari* with ‘modern’– pop and hip-hop musical components.

Arivu represents the denial of equality in vogue in pre and post colonial societies in his songs. Hailing from the *Adivasi* community, the feudalist and political oppressions by the non-native entities against the natives of Tamil Nadu provoked him to compile the song “Enjoy Enjaami” and this demonstrates not only the ‘power of art’ but also the ‘impact of art’ which has indelible imprints in the minds of humankind. The song “Enjoy Enjaami” is related to the ancient Indian folkloric musical genre called *Oppari* (Dirge) which usually tells the entire life span of a deceased person from birth to death focusing on the evanescence of human life. Arivu has claimed that *Oppari* is the original and first hip-hop of India, as rap developed from suppressed voices (qtd. in Priyadarshini). In South Indian cultural space, the funeral of the deceased person is marked by the assemblage of kith and kin. The authorship of these keening songs is mostly anonymous; the rich, resonant and deep meanings in the words solace the bereaved. Arivu was guided by the first hand experience of his grandmother Valliammal and dirge singer Pavalar. Muni Paramanandam.

The title of the single “Enjoy Enjaami” has layers of meaning. The word, ‘Enjoy’ has two possible meanings. At the outset, it is a simple English term and delving deep into the etymological origin of the word in Tamil language the word ‘enjoy’(en-joe) is also derived from the Tamil phrase ‘en thaa’ or ‘en thaayee’ (my mother/ my dear). The word ‘en thaa’ (my mother) indicates that how the lyricist Arivu has implemented it to celebrate Mother Earth and ‘en thaa’ is also used as an expression of love by the rural folks of Tamil Nadu to address their loved ones, specifically female. The word, ‘enjaami’ meaning ‘my master’ or ‘my lord’ was used by slaves and landless laborers in Tamil Nadu during the colonial era in order to address the British officers and other higher officials. This justification apparently reflects the oppressions, master-slave stifling relationships and feudalist perils present in the British period. Even after the independence of India, the usage of the word ‘enjaami’ is still practiced by the poor, marginalized and landless laborers to address their feudal lord which shows that their pathetic and plaintive condition stays unaltered. Through this title “Enjoy Enjaami”, the lyricist makes a clarion call to each individual on this terrain ‘to come together as one’– to dance, enjoy and realize that they are the part of the micro and macro organisms and to celebrate the abundance of nature and the unity of life.

2. Cultural inheritance in the Pre-Colonial Period

The indie single “Enjoy Enjaami” echoes the fecund and generative cultural inheritance of Tamil Nadu. It also describes the tyranny and brutality committed against the indigenous communities of Tamil Nadu by the colonizers and imperialists over the years. Through its lyrics, the song not only proclaims the identity and heritage of the natives during the pre-colonial period but also highlights the affinity that the tribal and local people of Tamil Nadu have with their territories, trees, lands, rivers, seas and other natural resources. Firmly rooted in Tamil cultural tradition, the song “Enjoy Enjaami” deftly discloses the native experiences and global issues such as social injustices, inequalities, human right violations and environmental concerns. This paper besides exploring the colonial and the postcolonial experiences in Tamil Nadu, it also unveils the spirit of the

younger generation of the land who voice out their demands to seek validation in local and global forums– to assert their ecological, political and socio-cultural inheritance.

3. Illuminating the Indigenous Past

The song is the solid representation of the oral expression of Arivu's grandmother, Valliammal retells the glorious past of the natives and their later oppressive predicaments as she represents the remnant of the vanishing tribal order. Valliammal was one among the thousands of bonded laborers, who narrates to Arivu about how the indigenous people and the landless laborers of Tamil Nadu were sent to Ceylon (i.e., Sri Lanka) during the colonial period to work in the coffee, tea and rubber plantations as bonded laborers. This echoes not only the sufferings endured by the indigenous people during the nineteenth century but also how the Indian nation was treated as a hub for inexpensive labor by the imperialists throughout the colonial era which was attributed to lack of education and impoverished populace. After hearing the plights and sufferings of his grandmother and the ancestors, Arivu mimics their pain into the song "Enjoy Enjaami" reviving the memory of the plantation laborers who worked in Sri Lanka during the colonial period. He used the references of the land, natural resources, soil and the heritage of ancestors in the song which shows the denial of egalitarian rights of the natives by the dominating power politics exercised and how humanity should be brought back to the center to glorify and celebrate the oneness of life and value all experiences invariably and univocally. Such is the power of folk arts to strengthen the individual in particular and community at large thereby edifying and empowering humankind across the globe.

4. Colonialism and Postcolonialism

The decolonization movements of the 20th century gave rise to the academic paradigm known as postcolonial theory. It tries to examine colonialism's social, cultural and political legacies and comprehend how they continue to influence the modern world. This theory emphasizes the ways in which colonialism and imperialism have caused the fragmentation of people, culture and civilization as well as how the colonized countries have resisted dominance by fighting for independence and autonomy. Tamil Nadu has a lengthy colonial history as a result of its colonization under the British Raj. Many social, cultural and economic norms were imposed during the British colonial era in Tamil Nadu including the British law and taxation practices, suppression of traditional and religious practices, and division of Tamil society on economic and caste-based lines. As a result of these measures, Tamilians not only lost their customary rights but also their cultural legacy.

Edward Said (1935-2003), a prominent post colonial theorist argues that the postcolonial condition is characterized by a power imbalance where the colonizers exercise dominance over the colonized. In *Orientalism* (1978), he states that "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (Said). This shows how the 'Orient' as constructed by the colonizers becomes an object of fascination and exoticism, perpetuating the marginalization of the people and cultures of the East. His seminal work shows the intricate interplay between postcolonialism, marginalized communities and the appropriation of land which sheds light on the historical and ongoing injustices faced by the native communities. The song "Enjoy Enjaami" aligns with Said's call to challenge dominant narratives and empower the marginalized.

Through the lens of postcolonial ideology, "Enjoy Enjaami" helps to reclaim cultural legacy in the Tamil Nadu. The repression of free expression and attribution imposed by the colonizers is evident throughout the meaning generation process and the use of the language spoken by the indigenous communities in Tamil Nadu in the song lends it power and legitimacy. Thus, analyzing "Enjoy Enjaami" through postcolonial perspective helps to interpret how Tamil culture and its history serve as sources of resilience in the time of vicissitudes practiced in the name of colonialism, imperialism, globalization and neoliberalism. This song not only tells the natives' fall of innocence but also reflects on Tamil Nadu's ongoing political conditions and its repercussions on the indigenous communities of the land.

5. Beyond the Surface: Delving into the Musical, Lyrical and Symbolical Dimensions

The song "Enjoy Enjaami" starts with the drumming of *Parai* (a flat instrument) along with the ululation of women. In many states in India, the sound of *Kolava* (ululation) is expressed by women to bring the carnivalesque mood usually in temple festivals to convey the joy. The traditional musical instrument *Parai* is considered as the indigenous people's rich asset and it is regarded as the 'mother of all the instruments'. The Tamil term 'Parai' refers 'to speak' or 'to tell' and it also stands as an instrument for nature worship. In ancient days, this drum was served on diverse occasions by the indigenous communities for calling people to assemble, warning the people of any impending battle, proclaiming victory or defeat, assembling farmers for farming activities, and the like. The *Parai* serves as a powerful symbol of vitality and life, emphasizing its significance over the notion of death. Thus it has shown as an effective instrument in this song to unite people across the globe and also as a representation of social justice to break down the caste barriers. Since this song suits for all age group across the globe, each segment in the song delivers its in-depth meaning.

The first stanza of the song "Enjoy Enjaami" gives a local colouring of the rich and verdant ecoscape of the land inhabited by the *Adivasis* in the glorious past communicating to the current generation about the interrelatedness and co-existence of beings and also their sweat and toil to make the land fertile and cultivable. Though the lines seemingly cater to the interests of children and laymen, it passes to the entire generation and the indispensable knowledge of the inevitability of being eco-conscious and eco-conservative to prevent the past glory from disappearing into a vanished world order.

Cuckoo Cuckoo Thatha Thatha Kala Vetti
Cuckoo Cuckoo Pondhula Yaru Meen Koththi

Cuckoo Cuckoo Thanniyil Odum Thavalaikki
Cuckoo Cuckoo Kambali Poochi Thangachi (Arivu)

The opening stanza implies the unity of species, the intact ecological order before the advent of colonization and its commercial foray into the land and its resources. The song begins with "Cuckoo Cuckoo" and it is used as a refrain throughout. Cuckoo, the bird native to the Indian subcontinent renowned for its unique breeding strategy exhibits a unique form of brood parasitism by depositing its eggs surreptitiously within the nests of other avian species, particularly in crows. And this behavior is metaphorically analogous to the actions of colonizers who impose their presence and control over indigenous lands and cultures. Like the cuckoo, the colonizers exploited the existing structures and resources of the land for their own benefit often disregarding the needs and rights of the native populations which highlights the parasitic nature of the colonization where the colonizers thrive at the expense of the colonized by leaving a detrimental impact on the social, cultural and economic fabric of the affected regions.

Weeding the cultivable land needs agility and zest and the above stanza says it is effortlessly done by elderly men in those glorious days with the kingfisher in the tree hollow on the watch. The stanza speaks about the frogs which the kingfisher feed upon and the lyricist also concocts a sibling relationship between the frog and the blanket worm since the former is a worm-eater and does not prey upon the latter due to its scary hair and the poisonous substance in it. This stanza implicates the rarity of manual weeding and the impending endangering of not only birds like cuckoo and the kingfisher but also the amphibians which suggest a rupture in the eco cycle, a Paradise which has been lost to the invasive outsiders.

The next quatrain of the song shows two lovers wooing where they employ choices of native dialects like lilies, sandalwood, jasmine ivy etc., to address each other.

Allimalar Kodi Angadhame
Ottara Ottara Sandhaname
Mullai Malar Kodi Mutharame
Engooru Engooru Kuththalame (Arivu)

In the above stanza, the lyricist ruminates over the lost world of lush pastoral lifestyle free of mundane cares and worries where love was the fulcrum around which everything revolved. The lines also bring back the rich linguistic ethnicity of the natives with the dialects in vogue in the past but outdated today such as 'Anghadham', a kind of armband worn by women and 'Ottara' which means stubborn and implacable. The stanza alludes to a youth in love addressing his beloved as jasmine ivy and string of pearls and introducing him to her with pride that he hails from Kuththalam, the richest and the most fecund of all the bio-regions in South India, belonging to what the Tamil litterateurs glorify as 'Kurinji' (mountainous landscape). He woos an unyielding girl by proudly claiming that he is the native of a land unsurpassed in its wealth of resources. This stanza adds to the theme conveyed in the first as it is suggestive of nostalgia of the past pastoral life, the loss of Eden due to the curbing effects of the dominant powers over the lingua, culture and the self-sustaining lives of the native inhabitants of the land.

The lyricist Arivu dedicates the subsequent quintet of the composition to the elderly demographic represented by Arivu's grandmother, Valliammal. This section aims to depict the contentment and vitality prevalent among the indigenous population in the pre-colonial era. His verses highlight the harmonious and flourishing lifestyle of the natives during that period which sheds light on the healthy practices and overall well-being experienced by the community.

Surukku Paiyamma Veththala Mattaiyamma
Somandha Kaiyamma Maththalam Kottuyamma
Thaiyamma Thaiyamma Enna Panna Mayamma
Valliamma Perandi Sangadhiya Koorendi
Kannadiya Kanamdi Indharra Perandi (Arivu)

This stanza goes on to reveal the indigenous pouch with betel leaves and areca nuts in it carried by Valliammal. This pouch serves as a luxury for the elderly people to consume betel leaves along with areca nuts and a pinch of lime as a post-meal delight. The tradition of offering betel leaves and areca nuts during weddings is still observed in the southern regions of India, reflecting the ancestral emphasis on enhancing the body's immune system through natural means. The subsequent lines delve into the profound significance of a precious cultural artifact serving as a metaphorical mirror which encapsulates the indigenous community's invaluable way of life, cultural practices and traditions. This elucidates the historical trajectory wherein these indigenous customs were compromised and ultimately eradicated by colonizers. The lines also tell the mystical revival of this cultural heritage and the lyricist Arivu tells how he got this wisdom from his grandmother Valliammal who advises the present and future generations to safeguard and preserve this restored cultural identity.

The subsequent lines of the song can be seen as an appeal to the people to gain a deeper understanding of the customs, heritage and belief systems in the native landscapes. Through this lyrical narrative, the intention of the lyricist is to promote awareness and appreciation of the rich cultural traditions and values that have shaped the nation's identity over time. Such artistic expressions aim to foster a connection between the present generation and their ancestral past thereby encouraging a sense of passion for and pride of their cultural roots.

Annakkili Annakkili Adi Alamarakkela Vannakkili
Nallapadi Vazhacholli Indha Manna Koduthane Poorvakudi
Kammankara Kaniyellaam Padith Thirinjanae Adhikkudi
Nayi Nari Poonakundhan Indha Erikkolam Kooda Sondhammadi (Arivu)

This stanza shows how the tribal people, the first inhabitants of the land, handed over the legacy of the fertile and rich natural resources to generations to come with the diverse flora and fauna viz. the parrots dwelling in banyan trees, the swans swimming in the water and the other living creatures. The stanza also signifies the harmonious coexistence of the tribal people with their environment- their lands, rivers and lakes- as they engage in song and dance free from the burdens and anxieties of modern life. This perspective underscores the interdependent relationship between human communities and the ecosystems they inhabit emphasizing the significance of sustainable resource management and the preservation of traditional knowledge and cultural

practices of the indigenous world. The lines also encapsulate the eco-centric perspective of the shared ownership of land and its resources by not only human beings but by all living organisms. This assertion emphasizes the intrinsic value of nature and challenges anthropocentric notions that prioritize human interests above all else. The ancient Tamil poet Bharathiyar's lines, "*Kakkai Kuruvi Engal Jaathi / Neel Kadalum Malaiyum Engal Koottam*" also convey the similar idea that crows and sparrows belong to human community whereas the long sea and mountains belong to human group. These metaphorical lines further suggest a sense of collective ownership or belonging to nature.

The next stanza of the lyric calls the people across the globe to celebrate the unity, equality and the collective oneness of all the species on Earth invariably.

Enjoy Enjaami Vango Vango Onnagi
Amma eh Ambari Indha Indha Mummari (Arivu)

The above lines are an invitation to all the people across the world 'to come together as one' to enjoy the carnivalesque ambiance promised by native culture and the pristine unadulterated wealthy resources. It also symbolically denotes the lyricist's ideology to break the caste and gender discriminations and oppressions in the society to bring egalitarian vision. The Tamil word '*ambari*' means elephant and '*mummari*' is rain. The poet also expresses his longing that if this utopian ideal is materialized, it becomes a reality that today's generation may enjoy a merry ride on elephant back as the land and the people are enriched by the unfailing seasonal rains. This perspective prioritizes the interconnectedness of all beings and ecosystems reinforcing the preservation of natural elements and the promotion of harmonious coexistence.

Cuckoo Cuckoo Muttaiya Podum Kozhikku
Cuckoo Cuckoo Oppanai Yaaru Maiyilukku
Cuckoo Cuckoo Pachchaiya Poosum Paasikku
Cuckoo Cuckoo Kuchiya Adukkuna Kootukku (Arivu)

These lines personify the natural occurrences such as the hens hatching eggs, the resplendent beauty of peacocks, the mossy green blanketing and the birds building nests happening spontaneously without hitch or hassle. This connotes that *Adivasis* were leading a similar life without any outside influences and this stanza is nostalgic about the loss of such innocence in today's profit-oriented world.

Padu Patta Makka Varappu Mettukkara
Vervathanni Sokka Minukkum Nattukkara
Akatti Karuppatti Oodhangolu Mannuchatti
Athoram Koodukatti Arambichcha Naagareegam
Jhan Jhana Jhanakku Jhana Makkale
Uppuku Chappu Kottu Muttaikulla Saththukottu
Attaiaku Raththangkottu Kittipullu Vettu Vettu (Arivu)

The above stanza encapsulates the arduous labor of farmers who as rightful landowners toil relentlessly and perspire profusely to cultivate the land and glean rich harvest. Their bodies glistening with sweat, these sons of the soil strive to produce crops for their subsistence and others too. The stanza symbolizes the genesis of civilization near riverbanks and the wholesome lifestyle of our forebears with their unique and indigenous culinary expertise of making palm jaggery and also cooking with the aid of earthen wares and blow pipes. The lines signify the resourceful and balanced lifestyle of our predecessors who sustained by the staple of porridge and a pinch of salt during their day long farm labor and it also highlight how the fertility of the land leads to a healthy breed of poultry which in turn results in nutrient- eggs pact. This prevalent inexhaustible and continuous cycle of the soil fertility, leading to robust species resulting in healthy offsprings.

The ensuing lines signify the indigenous treatment of using leeches for various therapeutic purposes such as treating skin ailments, nerve disorders and promoting blood circulation. This illustrates the resourcefulness of the indigenous people in utilizing natural substances (ayurvedic treatment) to address health issues thereby

bypassing the need for medical intervention. The lines also describe one of the traditional games *Kittipullu* (Gilli Danda) played in open space in the South India by the natives which served as a means of socializing and fostering community connections, transcending societal divisions like caste barriers. This emphasizes the significance of playing to reinstate relationships with others thereby contributing to the development of a cohesive society. The act of engaging in games and recreational activities not only serves as a form of entertainment but also facilitates social interaction and the establishment of connections between individuals. By participating in games with fellow players, individuals can strengthen their bonds with others which lead to the formation of robust interpersonal relationships. This aspect of the lyrics highlights the importance of communal connectivity and the role that such games help in promoting harmonious interactions within a community.

In the following stanza, Arivu's plaintive note represents his grandma's lament over the lost world of glory and gaiety.

Nan Anju Maram Valarthen
Azhagana Thottam Vachchen
Thottam Sezhithaalum En Thonda Nanaiyalaye (Arivu)

The lines speak of the planting of five trees by the grandmother in her orchard and express her angst that though they thrive and flourish, her throat remains parched. This implicates not only the invasion or trespassing of tribal territories by the outsiders and the natives' expulsion from or enslavement in their own land but also highlights the owning of the resources viz., flora and fauna by the imperialists and colonizers. This part of the lyric belongs to the genre 'dirge' which is in fact an oral tradition passed on from generation to generation prevalent even now in South India. The grievous reality of the alien foray into native lands was also poignantly conveyed by the rustics of Tamil Nadu through the below mentioned folk song,

Ooran Ooran Thothathulae
Oruthan potan Velarrika
Kasuku rendu vika soli
Kaaidham potan velaikaran
Velaikaran panam ena panam?
Vedikai parkudhu velipanam (Anonymous)

This folk lyric narrates the anecdote of a farmer who cultivated cucumbers in his soil and at the time of harvest the White Officer in charge of the village ordered the farmer to sell the product in his terms. The strangeness and absurdity in this lies in the question, "Who is ordering whom to sell the product?" The cultivator is the owner of the farm and an outsider is levying terms and conditions to sell the product. This implies how the colonizers and imperialists capitalize on the economic disparities and vulnerabilities of the indigenous communities by offering financial incentives which seemed attractive at that time. The allure of monetary compensation, combined with promises of development and progress created a complex web of power relations that favored the outsiders. Indigenous people facing economic hardships succumb to these pressures and relinquished their lands in exchange for monetary compensation. Dispossessed of their ancestral territories, they not only lost their physical connection with the land but also suffered the erosion of their cultural identity and traditional way of life.

En Kadale Karaiye Vaname Saname
Nelame Kolame Edame Thadame (Arivu)

These lines portray how colonization has alienated and estranged the natives' bondage with various spaces of their ecoscape such as *Kadal* (sea), *Karai* (river bank), *Vanam* (forest), *Sanam* (people), *Nelam* (land), *Kolam* (clan), *Edam* (place) and *Thadam* (path) and how they become strangers in their own land. The subsequent repetition of the refrain "*Enjoy Enjaami*" serves a dual purpose in the song. Firstly, it contributes to

the rhythmic richness of the composition. Secondly, it emphasizes the underlying message of unity and collective action which urges individuals to 'come together as one' transcending imposed economic and socio-political barriers. This artistic expression not only highlights the urbanization and the erosion of cultural and natural elements but also underscores the need for solidarity and inclusivity in the face of external forces and societal divisions.

The below mentioned excerpt alludes to the ancestral guardianship of the land aimed at preserving its natural resources as well as the safeguarding role undertaken by the devotees of the local deities through their practice of 'Arul Vaaku' (trance oracle).

Pattan Poottan Kaththa Boomi
 Atam Pottu Kattum Sami
 Ratinandha Suththi Vandha Seva Koovuchu
 Adhu Pottu Vachcha Echamdhane Kada Marichu
 Namma Nada Marichu Indha Veeda Marichu (Arivu)

At the outset, the word '*raatinam*' is the children's merry-go-round whereas here it hints at the planetary movement of earth's revolution around the sun. The lines also draw attention to the crowing of the rooster at the break of the day setting in motion of the activities of the village folks. Roosters through their innate foraging behavior, roam freely, pecking at seeds, worms and insects which are essential for their sustenance. Simultaneously, they inadvertently contribute to the natural world by dispersing seeds through their excrement, facilitating the growth of new plants and maintaining biodiversity. This give and take policy of nature shows the regeneration and propagation of plant life. Human activities have led to the conversion of forests into urban spaces by disrupting these natural processes. This transformation, both on collective and individual level has come at the cost of collapsing the intricate interplay between organisms and ecosystems. These lines tell that it is crucial for humanity to recognize the importance of preserving natural ecosystems and finding sustainable ways to coexist with nature.

The lines also symbolically portray the transformation of the lush and productive forested landscapes into cultivated lands which eventually became the inhabited territories for human sustenance. This lyrical verse signifies the progression from the bountiful natural ecosystems to the establishment of human settlements highlighting the mutuality between the fertility of the land and the sustainability of mankind. It exemplifies the traditional wisdom of utilizing natural resources and the cyclical nature of land usage and cultivation. This stanza encapsulates the interplay between ancestors as custodians and devotees of nature and the self-generative vitality of ecosystems for the sustainability of humankind which is conspicuous now by its absence as the ruthless and unscrupulous human action has a toxic influence on the ecological harmony of the land.

Enna Kora Enna Kora
 En Seeni Karumbukku Enna Kora
 Enna Kora Enna Kora
 En Chella Perandikku Enna Kora
 Pandhalulla Pavarka Pandhalulla Pavarka
 Vedhakallu Vitturukku Adhu Vedhakallu Vitturukku
 Appan Atha Vittadhunga Appan Aatha Vittandhunga (Arivu)

In the above stanza, the grandmother alludes to the rich inheritance left to her grandchildren by way of pure and unadulterated crops and vegetation which can be understood through her song that the seeds of bitter gourd are left in the ivy to ripen naturally to generate seeds will sprout into new plants in the process of which no artificial or hybrid technology of seed production is involved. This shows how nature's bounty is transmitted from generation to generation in its pristine state. The stanza has traces of the traditional dirge/ *Oppari* which symbolically denotes the lost and forgotten culture, traditions and heritage of the natives due to the incursions of the trespassers. This stanza also shows how words were chosen from nature like '*Seenikarumbu*' (Sugarcane) and how people's lifestyle goes hand in hand closely associated with nature.

6. Conclusion

To sum up, the song "Enjoy Enjaami" claims that it is the fundamental right of the natives of the soil of India to be free of economic, political and social subjugation to reclaim and to assert their rich and productive cultural history. The song implores listeners to act in order to regain their lost legacy of untainted natural resources and take charge of preserving the environment which is essential for the survival of humankind. Gayatri Spivak in her essay, "Can the Subaltern Speak?" (1988) discusses the silencing and marginalization of subaltern voices, particularly in the context of post colonial societies. She focuses on the concept 'subaltern', referring to those who are socially and politically oppressed and whose voices are silenced or ignored. She states, "The Subalterns cannot speak" (Spivak, 1988) which highlights how the marginalized voices of the subaltern are systematically silenced and rendered invisible within the dominant discourse. The concept conveyed in the song "Enjoy Enjaami" resonates with Spivak's ideas and through the post colonial ideology of her critique, the song underscores the power imbalances and the need for amplifying the voices of those who have been historically silenced. It serves as a powerful expression of resistance and a call for social justice.

Natural resources such as water, food and timber are essential for the survival of living creatures and it is given to understand that how the indigenous people recognized and valued these resources and respected them as gifts from nature. They considered these resources as sacred because of their intrinsic values, spiritual and cultural significance and by revering the mountains, rivers, trees as sublime and soul-nourishing, they fostered a sustainable relationship with the environment. Thus, Arivu used *Oppari* genre in "Enjoy Enjaami" to show the power of the art and music to shatter the preconceptions of the imperialists and to redefine the cultural values of the indigenous people and to protect the environmental resources. "Enjoy Enjaami" demonstrates it through song and dance about the '*Adikudi*' - the Native people's dreams, vision, insight and foresight.

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