

ANALYZING THE SPORT OF JALLIKATTU IN C.S CHELLAPA'S ARENA

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Arts degree in English literature

By

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BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **JELIN.S (38010007)** who carried out the project entitled "**ANALYZING THE SPORT OF JALLIKATTU IN C.S CHELLAPA'S ARENA**" under my/our supervision from **October to April 2021**

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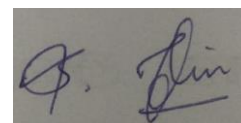
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DECLARATION

I am **JELIN.S** hereby declare that the Project Report entitled “**Analyzing The Sport Of Jallikattu In C.S Chellapa’s Arena**” done by me, under the guidance of **Mr.Senthil Kumar**, at Sathybama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of Bachelor of Arts degree in English literature.

DATE: 05.04.2021

A rectangular box containing a handwritten signature in dark ink. The signature appears to be 'Jelin.S' written in a cursive style.

PLACE: CHENNAI

SIGNATURE OF THE CANDIDATE

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Abstract

This dissertation aims to analyze the gaming process and the passion people have towards their traditional sport, Jallikattu, with a particular focus on the book called “Vaadivaasal Arena”, a translated version by N. kalyan Raman which is originally written by C.S Chellappa. In an effort to give a unique representation of the novella, displaying the multiple aspects of the traditional sport in which the young bull tamers take part passionately to earn good name and fame that serves a contribution to them and to the place they belong to.

Chapter one leaves an impression of Jallikattu’s historical background to have a deeper understanding of the game and its existence. Chapter two seeks to achieve a step by step demonstration about the sport to showcase how it has been played since earlier times. Also, to reveal the truth behind the passion of this particular sport that youngsters and the farmers who give their bulls to the battle have. The concluding chapter attempts to resolve the misconceptions of this traditional sport and also sums up the main concepts and notions of Jallikattu that are significant to be discussed.

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Introduction

Jallikattu is understood as a traditional sport of violence between man and bull to most of the population. In order to save the traditional sport and to consider Jallikattu as ethical part of Tamilians, few strict restrictions, regulations or terms and conditions can be applied, which helps in reducing the risk of the bull or the man getting hurt.

Sports literature is a radically distinctive art form amongst other forms of literature, the unique relationship between sports and society is the cultural idea of sports in literature. This process of examination happens through literature by authors, journalists and other media.

One such creator of art piece in Indian literature is Cinnamanur Subramaniam Chellappa, who was born on 29th of September, 1912. C.S.Chellappa is a Tamil writer, journalist and Indian independence movement activist. One of his famous novels called "*Suthanthira Thagam*", won the Sahitya Akademi Award for 2001. His other notable works are "*Jeevanamsam*" and "*Vaadivaasal*". Chellappa was believed to be born in Batlagundu to Subramaniam Iyer, a government employee and nationalist. He completed his schooling in Tuticorin and obtained a degree in Economics.

In earlier times, C.S.Chellappa was influenced by Bhagat Singh but later he adopted Mahatma Gandhi's doctrine of non-violence, which led him to participate in Batlagundu satyagraha. He was arrested on 10th of January, 1941 for being a participant of Batlagundu Satyagraha. He spent almost six months in jail and on his return established a paper manufacturing industry. He began writing in 1934

when he published his first story "*Margazhi Malar*". By the time of his death on 18th of December 1988, Chellappa had written over one hundred and nine short stories and fifty articles.

This dissertation focuses on C.S.Chellappa's novella called "Vaadivaasal", translated into English as "Vaadivaasal Arena" by N. Kalyan Raman, who has been active as a translator of contemporary Tamil fiction and poetry since the mid-nineties. N. Kalyan Raman lives and works in Chennai, a premier city of South India. Vaadivaasal is the sixth book in Tamil fiction that he has translated into English, which has been published by the Oxford University Press. His translations of Tamil fiction and poetry have been published in many journal and anthologies of literature in Indian languages.

C.S.Chellappa's Vaadivaasal (1949) discusses the ethical and socio-cultural values centred on traditional Bull-taming contest, popularly known as Jallikattu or 'Eru Thazhuval' or 'Manju Virattu'. This novella is a promotion or backup to all the people who perform Jallikattu, as a mandatory part of their Pongal festival. In other words, this bull fighting sport is ethical and helps in the self-sustenance of the native cattle breeds, tradition, culture and identity. It is a sport for Bull taming which is still practised as a saviour of a tradition that has been celebrated by the ancestors.

The main reason for choosing C.S.Chellappa's "Vaadivaasal", is the novella teaches about the importance of the sport, its cultural significance and traditional values. It helps to explain Jallikattu to those who are against their own half-baked

knowledge about Jallikattu. However, the two main reasons of the existence of Jallikattu is to preserve the cultural identity and to protect the native cattle breeds.

In Tamil Nadu, there are ninety plus varieties of bull. Namely, Karuppan, Kattaikari, Murikomban, Kaari maadu, Sevalai, Mayilaikaali and so on. There are of different breeds available in the nation, but most of it has no humps on the back. The bulls that are used for Jallikattu have a heavy muscular fat on its back, which is commonly known as hump. The hump gives the traditional bull strength, energy and immunity power to endure the pain of weakness and to resist the participants from holding onto its hump.

The rule of the game differs according to the people of any particular region. The participants trying to hold down to the hump of the bull are expected to stand with the time or distance to finish their rebel against the bull is one variant of the rules. They also try to grab the bull by horn or tail in a way to control its wildness. In another alternative, the bull is usually tied to the lengthy rope and the participants are expected to overpower the bull within a specific time assigned to win. Also, in earlier times a small bag of coins which is known as 'Jalli' or 'Salli' will be tied to the horns of the bull for the participants to retrieve the bag from the bull. In current times it is not just the bag of time but many bet huge money on the bulls. The similarity in all variants is to defeat or tame the bull. This bull taming sport draws a line between men and youngsters, because this sport refers to a test of masculinity. The distinctive spirit of Tamil Nadu can be understood by the act of taming the bull, which stands for masculine property of being capable of sexual intercourse and procreation since ancient times.

The Dravidian literature gives few instances about the bull-taming sport, where the winner of Jallikattu is honored by the offer of getting married to the daughter of the village head. In other words, bride for the best bull tamers. In sangam literature, poems written under 'Kalithogai', talks about young women who fall in love with those of bull tamers. Kalithogai, an anthology of one fifty long poems, which creates the part of the classical collection of written text of the main structure of the Tamil sangam poetry. When looking backward to the earlier centuries of common era the Kalithogai poems, which is extracted from the section on 'Mullai'. It is located in the pastoral land that provides the ancient description of this sport. Nalluruthiran, a poet from the ancient era is believed for his astonishing lines that enhances Jallikattu's thrill, adventure, uproar and breathless step. Thus, kalithogai is an evident art piece from sangam literature to define jallikattu. To be more evident the lines from kalithogai goes like,

“Cowherds deck themselves with wreaths

And garlands made from these flowers,

and gather in the open

throwing their formidable challenge.

...

There come the beating drums

Sounding like thunder.

Smoke goes up and dust raised.

Maidens come and stand in a row.” (Nalluruthiran 37)

In contemporary times, the modern Tamil fiction provides deeper descriptions of Jallikattu, which testifies the continuing tradition. The modern literature has faced the changes of few elements in the bull-taming sport. Firstly, it is no more named as eru thazhuval, but referred by the name Manju virattu and Jallikattu. Secondly, the participants of this sport are not supposed to belong to the communities such as Kallars and Agamudaiyars, who are known for martial arts.

One significant fact about a bull that stands still and stubborn, unconscious of the tormenting atmosphere is known a ‘nindru kuthi kalai’, This traditional bull-taming sport depicts the celebration and enthusiasm that go along with the participation of men and women turning up in huge numbers to watch and feel the celebration of pride. The celebration becomes more natural and evident with its powerful depiction of the setting. In earlier times, the sport happens in a stylized pastoral zone, which could be seen as a reference in the poems of Kalithogai.

Now, the traditional sport has caught in the lively atmosphere of rural power structure such as Madurai, Ramanathapuram and Tirunelveli, which is also specified as geographical setting. Therefore its reference to the South Indian setting, Jallikattu is predominantly described as the heroic sport of Tamil peasants, for the traditional sport becomes the symbol of Tamil pride and fearlessness nature of Tamilians.

The bulls participating in Jallikattu also have distinct features and are exceptional. The Jallikattu fall downwards from the breed called 'Kangayam' which is fierce and aggressive. These type of breeds are stronger than usual and they also firmly adhere to vigorous nature. 'Bangur' bulls are other popular breed in Jallikattu, which are primarily known for their ultimate speed. Apart from its genetic border, Jallikattu bulls are fed satisfactorily by their owners, which adds on more of the strength and immunity power.

In Tamil Nadu culture, there is a lot to cherish and celebrate. When the north involve in dowry, child marriage, animal sacrifice in the name of heritage, it is no wrong in continuing Jallikattu as Tamil Nadu's popular culture and heritage. Abusing dalits and women are termed as social evils and are not glorified culturally, though it has cultural roots. All these child marriage, animal sacrifice, abuse of dalits and women are entrenched culturally. It is not that equating Jallikattu with cultural practices, in spite of being a separated community of the same land, the society as a whole should decide what can and cannot be assigned in the name of culture and what criteria must be applied should also be discussed. Every individual of the society should be aware that the culture is not unchanged, but a constant state of flowing out. This predicts that anything with the better understanding of culture will definitely help people to celebrate everything that are worthy to cherish.

Continuity over the centuries and reminiscing of the past by the performing it is what cultural identity is all about. The novella 'Vadivaasal Arena' aims to preserve one of the world's oldest traditional sports through literature. With modernisation and westernized life style being adopted by all tradition and culture are slowly losing its importance. Therefore, this dissertation aims to focus on how to keep the tradition of Tamilians alive through their traditional sport that becomes a part of their cultural identity.

The interdisciplinary issues focused in C.S.Chellappa's novella, will include fan participation, dreams of the people, sports and culture, competitive spirit, Hero worship, and the events of the Jallikattu arena.

The importance of this sport will be analysed in this paper. Especially to vanish the misconceptions about this traditional sport, since the misconceptions are widespread. The current generation are in search of articles about Jallikattu in google or any other online resources which may be misleading and also makes people believe that Tamilians are barbaric and cruel in nature in treating the bulls.

One must know the reason behind this traditional sport before passing judgements. As mentioned before, the two significant goals of Jallikattu is to preserve the tradition in which the natives find more of celebration and enthusiasm that acts as a source of cultural pride, identity and honor of Tamilians. And the other significant reason to continue this bull-chasing sport is that it dates back to the ancient practice which stimulates the process of preventing the native breeds whose count has been reduced for the past two decades. The lack of native breed

strength is one of the major reasons to prevent the cultural sport by performing continually.

These sport of enormous cultural significant plays a vital role in the lives of farmers, who take a moment to explore and display their own strength as well as their bulls, who they claim to love. In other words, it is traditional sport of recognition and honor that glorifies the spirit of the great deal of efforts put in by the Tamil farmers, who toils day and night on the farm or agricultural field with the help of their bulls.

This dissertation will be divided into three main chapters. Each chapter deals with different aspects of Jallikattu with reference to the text by C.S. Chellappa, "*Vaadivaasal Arena*". The introductory chapter deals with the historical background of the traditional sport and showcases why the Tamils are obsessed with the dangerous game. The historical and cultural view point of this sport will be discussed in detail. The second chapter will talk about how people of Tamil Nadu consider Jallikattu as another way of loving animals, the gaming process of this traditional sport and how people are truly passionate towards the bull taming sport will be shared. Also, the impact that Jallikattu has created in the life of a Tamils will be discussed. The concluding chapter will list out the misconceptions about the sport and how there could be possibility of a political play in abolishing the traditional sport. Thus this dissertation aims at addressing the sport as a sport by viewing its nuances and as a cultural identity of Tamils which they are unwilling to let go of.

Chapter II

An Analysis of Jallikattu

Sports play an important role in C.S.Chellappa's most popular novella, "Vaadivaasal", where Chellappa has beautifully portrayed the gaming process and the passion people have towards this traditionally sport, which is still in fame since ages. Chellappa's 1959 novella called Vaadivaasal is translated in English by N Kalyan Raman and retitled as "Vaadivaasal arena". This novella has become the 'locus classicus' of Jallikattu, which means it is best known for a particular subject, Jallikattu in which he captures the shifting process of stimulating growth, development or changes in the sport, not just between two men, but also between the man and the bull. This novella mainly helps to observe the cultural significance of Jallikattu, in the way that has been captured the Tamil imagination across caste lines. Modern Tamil literature portrays Jallikattu in different dimensions with multiple social and political aspects from the changing countryside around it, and the caste conflicts or contradictions that take place in the context, to the relationship between the man and the bull.

The setting of the novella predominantly talks about Vaadivaasal arena, in which he states that Jallikattu an agrarian culture in Tamil Nadu, where the author depicts a traditional sporting event that involves bull-taming in an open field is still in existence in some of the villages in the southern districts of Tamil Nadu, especially to the village that is not far from Madurai. Vaadivaasal is a

place where a huge crowd of people gathered to watch the battle between the man and the bull. It is an unusual that stood very close to one another, where people struggled even to breathe in air, but the excitement of the bull taming sport gives them energy to manage the circumstances.

The well experienced and skilled bull tamers of this traditional sport, also stood amongst the crowd. It is a massive crowd where a mix of inexperienced bull tamers and ordinary spectators stood, never minding the hot sun but with the eagerness to watch the traditional sport in a much closer view, despite being aware of the dangers of the bull taming sport. People from distant and neighboring villages, who came on foot, carried bundles of food to satisfy their stomach in the meanwhile. It took three to four hours for them to reach the Vaadivaasal. Some people, travelled in bullock carts to watch this traditional sport.

Before the bulls to be released in the Vaadivaasal, the men in-charge of releasing the first bull should complete the offerings of ritual worship to the village goddess 'Chellaiyi Amman' and the other the guardian deities. Chellaiyi Amman is a mother goddess and a leading deity at the village temple, to whom people pray and fulfill all the rituals in order to conduct the bull taming contest in a well-organized manner with a mode of celebration, without any destruction to both the man and the bull. The entire town is curious with high expectations over Chellaiyi Saatu, which deals with the annual festival, and introductory ceremony of the village goddess. Chellaiyi Saatu is a renowned ritual during Jallikattu in which the Amman will not be worshiped if there is no traditional sport happening,

according to the practice of the village. During this festival, the bulls from different regions are brought in by the peasants who own land properties to display their bull's skillfulness, courage and ability as well as to earn a good name for themselves and their bulls.

Chellaiyi Jallikattu is a popular battle between the eastern and southern regions where the fighters who are known as bull tamers in their particular area, entering the arena so arrogantly with their chests puffed out to showcase that they are braver than one another in defeating the bull. Also, they talk with excessive pride about their own possessions or abilities in bringing down the bull during the Jallikattu event. This novella portrays that Chellaiyi Jallikattu is the best arena ever to give a clear demonstration about people's bravery and enthusiasm in taking part in the traditional sport. The fighters say, "If you ever hold down the bull, you should do it at Chellaiyi Jallikattu, the best ever Sanguvaadi ever! After all, not every event can qualify as a kattu," to boast themselves and the arena. Here, 'Sanguvaadi' is nothing but the arena which is meant especially for the bull taming contest. (Chellappa 3)

Once the worship to the Goddess of the village and the initiation of Chellaiyi Jallikattu is over, the bulls are prepared to goad. This is to stimulate its anger and to discover its limit. The men who dare to tame or take control over the bull are the fighters who had refined this traditional sport into an art through ceaseless practice. During the battle, the man is expected to put his arm around the bull's hump also to grab its horns to bring it down. In this Vaadivaasal arena there can be only one conqueror in the contest of strength which is a one-on-one

match between the man and the bull. If the man is lacking in strength and ability to make the bull stumble or to make it stand still for few moments without allowing it to free from his hands also making its knees to bend to the ground, crowdly announces that he is the winner of the Vaadivaasal event.

Picchi and Marudan are the two easterners and successful end products who act as a witness of being the conquerors in a traditional contest between the man and the bull.

Picchi, one of the easterners who comes from the inheritance of the long lineage where bull taming is a traditional practice and heritage that enhances the wealth of traditional knowledge about the sport. Picchi's ground knowledge about the traditional sport and few guidelines about the bull's intelligence in particular help him to keenly notice each and every move of the bull. Even the very movement of the bull's eyeballs is sharply noticed to predict its step against the defender. He also calculates the movement of the bull that has been kept behind the wooden fence. It is a fence that stands taller than a man which is built high enough to prevent the frightened bulls in the cattle shed from entering into the ground that has been gathered in the Vaadivaasal. Also, the wooden fence ensures that the bull in the arena is not supposed to re-enter the cattle shed and to prevent from the disorder that the bull might create by re-occupying the cattle shed.

The bull handlers led the bulls to the Vaadivaasal arena to direct them in the right path. The body of the bulls in the Vaadivaasal is as thick as barrels excluding their heads, necks and limbs. The neck of the bull has huge muscles

around which the chains made out of strips of metal bells, clanging. The bulls are walking gently with the tinkling sound of anklets strapped beautifully around their legs just above the hooves. The sound that emerges from the bell and anklets of the bulls created a little excitement in Picchi. He noticed the size of each bull that enters the Vaadivaasal one by one pushing them through the gate. Yet, he kept searching for something all around and is left with the question mark on his face. He is trying to figure out the Vaadipuram bull amongst the rest of the bulls, in particular. The Vaadipuram bull refers to the term such as the 'black devil and demon Kaari' since it is a well renowned bull of all years.

Initially, Picchi the protagonist of the novella reveals his sense of uncertainty, fear and disappointment of the future which might appear later creates a little tension within him, what if everything turns out as he feared. On the other hand, one of the two easterners is mocking those who boasted on Chellaiyi Jallikattu. In those days, they use drums to announce the good and bad events that happen in and around the village. The man with his drums in the easterner's region played the drums forcefully as if he would tore the skin off his drums by announcing the most celebrating event of the year, Chellaiyi Jallikattu. This incident hits Marudan during the event which made him to burst out in laughter about the boasting nature. Through this he is trying to convey that in reality Chellaiyi Jallikattu is not enough to conquer though there are thousands of bulls expected to be released from the cattle shed.

During the Chellaiyi Jallikattu event, Picchi and Marudan are introduced to an elderly person who is referred as 'Pattaiya'. It is a term used in the

countryside to respect the elders. This old man seems to be hearing all the words spoken by the easterners. Their words of degradation about Chellaiyi Jallikattu made the old man to challenge them to 'stand near the vaadivaasal and wait patiently for an hour. You can say what you want after you've counted all the bulls coming out thambi. If the count is even one less than five hundred, spit on this event and go your way, do you understand?' (Chellappa 8)

This leads to controversy between the easterners, Pattaiya and the locals of the village since Pattaiya and the locals felt that the two easterners act so disrespectful to the most significant event of the year, Chellaiyi Jallikattu. The truth of the easterners came into light a little later when Pattaiya realized that these two commentators belong to 'Usilanoor', a place where Jallikattu itself was born of Usilanoor's womb. Also, realized that they would never meant to be dismissive of Chellaiyi Jallikattu at any cost since they come from the most popular region which is especially known for Jallikattu. Pattaiya seems to be much excited on hearing the word 'Usilanoor' itself. His state of excitement about the place kept him unconscious for a while and "he babbled rapidly, unable to bear the excitement, thick blood-red spittle, gathered in the corner of his mouth, trickled through the curving gap between his lips and dribbled on his chest", unaware of what is happening within and around him. (Chellappa 11)

Pattaiya shared his experience on a visit to Usilanoor Jallikattu to Picchi and Marudan. He shares unexpected and essential news about one particular man who is born out of a place of deep respect and admiration who also has

inbuilt strategy to fight against the bull in a tricky and fearless manner. Pattaiya constantly gives reference to a person called 'Ambuli' from Usilanoor, the greatest bull tamer of those times who took the whole art of this traditional sport along with him. Marudan understood that Pattaiya is talking about Picchi's father, while Picchi is busy looking away into different directions, completely distracted. This created a shocking effect on Pattaiya who stood still and stunned on hearing that he is Ambuli's son. He soon recollected himself and approached Picchi to say that, 'You are so lucky to have been sired by Ambuli, da!', Picchi is emotional driven by the miserable past and the loss of his father. (Chellappa 22)

The two easterners then received complements and respect from Pattaiya and the crowd, for they belong to Usilanoor who come from the lineage of Ambuli. Picchi shed tears and became highly emotional on looking back his early life, also after seeing his father's fame that has spread a long way, filled his heart with joy and immense pleasure. He inherited his father's courage and fearless nature to prepare him for the battle.

Pattaiya replaced Ambuli's absence and suggested basic tricks to Picchi and Marudan to face the bull in the battle. The locals of the village admitted that 'jallikattu today will be fiery, for sure!' after recognizing the entry of the two easterners.

A loud noise aroused from the different kinds of drums, kottu, melam and tambattam as to inform the crowd that the bulls are about to enter the arena. After the presence of Zameendar the bulls are released right away without any delay. Picchi and Marudan are pointing out the 'Vaadipuram bull' , in eager and

excitement. It is the bull that Zameendar always brings with him. It is also the bull that Picchi's father laid his hands on. Pattaiya gives in Ambuli's last words, "this Kaari donkey caught my eye not in my youth but when I was already old; else, I would have pressed it down with the single hold, easy as pushing it down in the mud. Now when I am dying, news that Ambuli Thevan was spun around and felled by Mokkaiah Thevar's Kaari has come to stay", to ignite Picchi's spirit to conquer the bull. On hearing this Picchi kept his eyes very firmly on the bull and looking hungrily at the bull. (Chellappa 28, 29)

Before the bull is sent to the arena, the owner of the bull is ready with the lot of accessories which is specially made for the bulls by the rural artisans. This is to decorate the bull for its lively and spirited entry into the massive crowd since Jallikattu bull is a pride and potential means of power and success for the owner. Also, the owners of the Jallikattu bull appoint a number of workers for the maintenance of the bull. This shows that the bulls taking part in the bull-chasing sport are loved by the people and there is no any such hatred against the bull. This novella stands as a witness that the life of the bull is as important as the life of human beings through their affection, care and love towards the bull. Here, the Kaari bull is treated very royal and is draped with the royal flag. A golden shawl embroidered with the mix of silk, zari and glitter which is draped tightly across its back from hump to rear end. The little tinkling bell hung on both sides of the bull and around the bull's neck. The bells that has been tied to its horns and feet sounded at irregular intervals- 'jhal, jhal' in each steps of the bull. The bull is decorated with flowers all over and entered the Vaadivaasal arena as a

professional female ballet dancer with its face slightly lowered, eyes cast down and glancing on both sides, the black devil walked down humbly with a majestic stride.

Picchi looked at the bull with loyalty, passion and excitement in order to show case the bull to everyone, the bull's handler loosened its rope a little to take steps backward and forward on its own. The people in the crowd are afraid to touch even its breath and pushed themselves back after the arrival of the Kaari bull. Picchi remembered his father's incident and his words on seeing the black devil. He could smell the horns of the bull that violated his nostrils; he crinkled his nose and then exhaled forcefully. The Kaari also indulged in a similar act of smelling where the Kaari heads down and smells the ground. It cleared its throat and exhaled vigorously. Picchi and Marudan are wondered by its fat, round and arrogant body. The bull looks healthy, fresh and well fed which gives an assumption that the bull might belong to Zameendar because it is believed only higher class people are economically strong to provide and face all the needs of the bull.

The Zameendars are basically landowners, the biggest and wealthiest person in the village who enjoys traditional privileges and administrative power, including tax collection over most residence of the village. The territory and estate that belongs to Zameendar is known as the 'Zameen' which means land. This novella predicts the state of Zameendar from the way that he walks towards the stage, glancing over the crowd and the arrangements to his seating position. It gives him great honor, a

mix of pride, satisfaction and responsibility for organizing such a great event. The traditional sport of Tamil Nadu is about to begin with the word of appreciation to the bull that belongs to Zameendar. With the Kaari at the center of the arena and a drummer who plays the tamukku with feelings of great warmth and intensity, standing in front of the bull with the tamukku close to its face. The Tamukku is played to bring the attention of the crowd also to make him aware that the Kaari bull belongs to their brave and mighty master, Periyapatti Zameendar who has nailed his flag of conquest in all fourteen worlds and all eight directions. This instrument is also played to challenge all the young men who call themselves as bull tamers since they belong to the long lineage of bull tamers. The challenge is made to test the young men's strength, ability and skill that give a lot of guts to throw their arm over the Kaari bull to bring it down. The bravest men in the crowd will be personally awarded with the zari shawl, and ornamental cloth embroidered with gold and silver thread by the Zameendar. The drummer ends his act of passing the message with a saying, "if you are a man, catch the bull; if you are a woman, run away!" This shows that women cannot take part in this vigorous sport also in a way to hurt the young men's ego which will end up in delivering his masculine power, perhaps. This has been a practice of the Tamilians since long back. (Chellappa 33)

Pattaiya played a significant role in the novella as well as in Picchi's life where he acted as an advisor with much intelligence of the traditional sport. Pattaiya suggested a lot of ideas on how to bring the bull down. He motivated

and appreciated Picchi's keenness, true passion and courage. The reason behind Picchi's physical and mental maturity in the bull taming sport is undoubtedly Pattaiya who became emotionally attached to the two easterners. Pattaiya affectionately said, 'The son must definitely earn a name that honors his father', to Picchi to maintain the characteristics of their community. The two of the easterners also believed that every of Pattaiya's advice is worth lakhs.

To inaugurate the Jallikattu event, permission is granted by the Zameendar and also a special bull from Chellaiyi temple is released which served as an auspicious sign of initiation. The Jallikattu has now begun, the two easterners positioned themselves near the right anaimaram, a heavy, thick waist-high wooden frame when the rest of the bull tamers are competing with one another in the arena. The fondness over two of the easterners made Pattaiya to remain close to them in order to observe their movements also to offer them any vital information if they are in need of. During the event a dispute happened between Picchi, Marudan and Murugu who comes from the Southern part. The dispute came into existence because of Murugu who mocked at Picchi and Marudan. Assuming that the two easterners has come only to gape at the spectacle and not to fight against the vigorous bulls in the arena. Though Picchi grew little disturbed and agitated, he decided not to quarrel inside the vaadivaasal. The crowd also involved in few disputes or contradictions such as supporting to different parts of the region, which lead the crowd to challenge one another's region as to show who is best in the traditional sport.

In a battle between the 'billai bull' and the bull tamers, Murugu as one of bull tamers failed to defend the bull which gave him humiliation from the crowd. Pattaiya became very happy about the karma that reacted very soon to Murugu. Pattaiya mocked at Murugu laughingly, "Ei Murugu, with what face will you meet Zameendar now? Oi Murugu turn around and show your face!" The crowd, waited for so long to debunk the boasting Murugu used the opportunity when Pattaiya roared against Murugu. The entire crowd fed him well with humiliation and shame which resulted in Murugu's pride to be deeply hurt. All this humiliation and laughter against Murugu happens when he faced a bull called 'Billai' which is known for its sharp pointed horns and the hissing noise that it gives like a Cobra. It always stands vigorously with its face lowered to scan and scrutinize the entire scene to calculate all the directions from which the hands of the bull tamers try to take hold of its hump. This Billai has been pushed down by Picchi who turned and twisted its horns with great effort to the opposite side and jumped backwards. When the bull is left to be free it fled instinctively with a couple of leaps. This moment made the crowd to be awestruck for a moment who even forgets to roar for the victory of Picchi. (Chellappa 45)

The entire crowd is now set with a mind of admiring Picchi and Pattaiya with more admiration and pride said to himself, "killer boy" about Picchi. As an honor to his unbelievable performance in the arena, Picchi received a five rupees note from the honorable Zameendar. Even the Zmmendar encouraged him to use his hands with more bulls in the arena and appreciated him for taking

part in Jallikattu on behalf of the most popular place which is particularly known for Jallikattu, Usilanoor. The satisfaction in the Zameendar's face and his words of appreciation becomes more valuable than any currency to Picchi. (Chellappa 46)

The old man's wise, useful and thoughtful information helped Picchi to overcome the next bull called 'Panaiyur bull' which is powerful than the last bull that Picchi had faced. This bull is compared to a devil for its rough and tough nature. Its horns are short and blunt which is difficult for the bull tamers to take hold of its horns. At this critical situation, Picchi conducted a question and answer session within himself to predict which step he takes would be right and firm enough to bring down the bull. Realizing that this Panaiyur bull would restlessly create a circle in the arena as fast as it could and also wave its horns continuously to not let any of the bull tamers to go near it. All of a sudden Picchi lays down flat on the ground and moved his right hand towards the bull's right leg. He instantly grabbed its right hind leg at the lower ankle. His movements and tricks against the bull is implemented very quickly without giving the bull a time to realize that one of its legs is held by Picchi. Within a blink of eye, Picchi used all of his energy, efforts and intelligence and brought the bull down. This utter failure of the bull to conquer against men, made the crowd to turn their voices against the bull and shouting with joy, "Castrate the beast and bind it plough!, Not even fit for breeding!" leaving the failed bull to farming is a traditional practice which has been followed for many years. If the bull wins the battle it is either treated as an

honorable temple bull or it will be used for cattle breeding. Now for conquering the second bull, Picchi received a ten rupees note from the Zameendar who felt a bit awkward this time for the development of the easterner in the traditional event organized by the Zameendar. (Chellappa 52)

The last devil that Picchi had to face in the vaadivaasal arena is the 'Vaadipuram bull', the bull which belongs to the Zameendar. The bull gives a magnificent entry into the arena which terrifies the entire crowd. The Kaari stood majestically with its two sharply pointed horns with a small hook like tip, glittering and shining impressively. In each step of facing different bulls, Pattaiya gives the easterners his piece of mind and a basic knowledge of the bull.

In the case of Vaadipuram bull, Pattaiya himself surrendered the two easterners into the hands of Chellaiyi Amman to save their lives from the Kaari. Simultaneously he motivates the two easterners with a word of courage that delivers an important fact about those who belong to the warrior's caste. To them being alive should never be primary goal but even shedding blood during the battle is just like spilling water. In order to bring down this most vigorous and arrogant bull, the two easterners moved in the opposite directions around the bull to confuse its mind. The easterners intelligence is adoring which even made the crowd to believe that "the easterner is going to catch the Kaari!" since the easterners are as good as dead in using the tricks and certain sportiveness against the bull, though the crowd know that it is Vaadipuram bull which is truly hard to defeat. Even the acts of the bull made the crowd to question themselves

whether it is an animal or human because 'it is showing as much cunning as a human!' In this particular battle between the bull and the easterners, an end to the battle looks difficult. (Chellappa 58)

Picchi standing in front of the bull's horns and Marudan near its tail helped them to somehow tackle the bull to catch its hump. The entire crowd is eager to know who is going to defeat who, but the crowd is deeply encouraging Picchi to not let go of the hold until the last jump that leads the bull down to the ground. This tremendous victory in the battle gave him a lot of fame and honour from which he could pay loyalty and respect to his father. Picchi said Pattaiya with mixed emotions of love, pain and joy, "Yes, Appa's heart would have been pleased". Pattaiya who helped him in every move while playing the traditional sport in the arena. This moment of unbelievable victory puts down not only the bull but also the owner who owned it, which is Zameendar. This reveals a message that victory doesn't always stand with those who own riches and power but also to those are keenly passionate and hardworking despite their low economic background. It also reveals the truth that both the man and the bull are equally responsible in the process of construction and deconstruction of their own lives. For instance the novella quotes a statement to justify that both the man and the bull are equal in certain ways, "If an animal's pride is hurt , it leads to destruction, it's the same with a man's pride too!" (Chellappa 75, 81)

In a deep analysis of the novella it is clear that the spectators of this traditional sport are also the predominant figures who act as an evidence to

explain the impacts that the battle has between the man and the bull. The crowd actively watched the sport with mixed emotions that includes excitement, anticipation, fear and joy in a way to know or appreciate the outcome of the battle. In this novella, the traditional contest between the man and animal, where the author has made very minute shifts of perception and strategy, strength and movement, to produce strong feelings and clear images in the minds of the readers to make them feel more realistic.

This novella has been written to showcase the achievements and credentials that Vaadivaasal has earned as a significant event, in the development of its cultural identity and pride in the historical records of Tamil prose fiction. C.S. Chellappa's strongly and clearly defined language with his usage of lifelike animated pictures to his prose style that emerge as a breathtaking moment for the readers. This shows that Chellappa's main focus is to provide and preserve the originality as a flavor of lively expressions. Thus the novella acts as a piece of justice that people of Tamil Nadu consider Jallikattu as another way of loving animals. The impact that Jallikattu has created in the life of Tamilians is deeply analyzed through this picturesque novella. This contemporary Tamil fiction also helps the readers who hold with the misconceptions about Jallikattu in order to make them understand that it a simple sport which helps in the self-sustenance of the native cattle breeds, tradition, culture and identity even after knowing that the battle between the man and the bull is violent.

Conclusion

Sports literature teaches that people who ardently take part in some sports or tend to watch their favorite sports without having any ground knowledge about its sense of reality and how the sports is deeply rooted in to their lives, acts as a major source of misconceptions. In this course of study, sports literature is analyzed in a way how the author has intelligently described about the sporting scene, and a discussion of what leads to the connection between sports and life which will help in changing the misconceptions of the people. To justify, C.S Chellappa's novella about a particular sport called Jallikattu, as a medium of communication to the readers, enhances the theme of sports and its importance always in mind. Dr. Pratchi Dubey, a radiologist from New York beautifully explains the importance of sport in one of her quotes on Jallikattu, "Where, SECULARISM and NATIONALISM, SOVEREIGNTY and DIVERSITY, sings the songs of India's pride. On the other side are, JALLIKATTU", which shows that this sport of Tamilians stands as their nation's pride. Picchi, the protagonist of the novella justifies his passion towards the sport and his deep connection with the sense of knowledge about the traditional sport since the ancient times is revealed. Sports literature took its stance firmly in those who pay respect to all sports and to those who watch sports without being judgmental.

Yes, Jallikattu a long standing tradition of Tamil Nadu is celebrated as part of the cultural practice in a way of sports since ages. It is popularly known as 'Veera vilayattu', the sport for warriors according to the local folklore. The importance of this sport is showcased through novels and movies, which reflects

the relationship between man and animal, cultural identity and pride of Tamilians. During the festival, the taming of the bull by the rural heroes becomes a recurring theme or motif, particularly in cinematic representations. Superstar Rajinikanth movies that includes the traditional sport is called 'Murattukaalai', released in the year 1980. This particular movie paved way for the town of 'Alanganallur', which is situated in the Madurai district is closely associated with the bull-taming sport. Also Jallikattu acts as symbol of Alanganallur. To be more specific "Jallikattu is Alanganallur. Alaganallur is Jallikattu", says Govindaraj who is one amongst the bull keepers when interviewed by "The Bridge" reporters who interviewed in the name of sports and culture.

An Indian poet, lyricist, author, actor and film director of Tamil Nadu, named Kothamangalam Subbu was born in a Kannariyenthal, which is a small village situated near Pattukotai, Tamilnadu. Kothamangalam Subbu wrote a short story titled "Manju virattu", which also refers to the form of Jallikattu. His short story narrates the conflict between two different caste groups who rise against the backdrop of this traditional sport and also describes the festival as one that all Tamils celebrate and cherish.

C.S. Chellappa in his novella, "Vaadivaasal arena" mainly delivers the gaming process between the man and the bull through imaginary depictions and instances, where Picchi and Marudan move against the bull in different directions to put the bull in chaos and to grab it's hump steadily, in order to control its steadiness. This novella also delivers the importance and the passion that drives

to continue the traditional sport, with a claim that passion of any traditional players is deeply inbuilt by nature from birth. Picchi's and Marudan's source of will power and the spirit of acquiring the traditional sport lie within their soul from the moment they are out of the womb. Their true passion is revealed when they fearlessly play despite the dangers it might cause, in order to preserve the nation's cultural identity, tradition and pride that comes out of their traditional sport.

The author also uses native elements, names, idioms and expressions to make the novella look realistic. For instance, he uses words like *sanguvaadi*, *pattaiya*, *zameendar* and the like, to create a lively atmosphere in the minds of the readers. This picturesque depiction helps to create a deeper sense in understanding, the novella from the perspective of the process of the traditional bull-taming sport. Here, the term '*sanguvaadi*' means area for the bull-taming contest; '*zameendar*' refers to the wealthiest landlord of the village; and '*pattaiya*', is not a name of any characters, but a term used to address the elders in a honorable manner. All these terms, gives the taste of native essence to the readers as they continue to read.

In Tamil Nadu before the bull is prepared to enter Jallikattu arena, it is decorated with garlands and bells also treated with alcohol or chilli powder to sustain its will power against its opponents. For instance, when a number of people defend against the single bull, to defeat in return, it is believed that the bull is said to be raised in a huge gathering where the bull is fearless of the crowd because of its alcohol consumption.

All these underlying facts about Jallikattu created an impact of misconception in the minds of certain set of people, who are thinking whether to go with it or against it. The people who always find it ethical are the ones who stand for the tradition to be continued since they are aware of its deep insight. And, the people who find it as unethical part of Tamil culture are the ones who have no ground knowledge about why the traditional sport is prevalent and more significant. In order to resolve the misconception and conceptions of people, Jallikattu enthusiasts should ensure that the folk-sport will be regulated further with the string protection for the animals in a way to distance the bull from any harm.

In a way to prolong this traditional sport that has been followed by the Tamilians since ages, is possible only by passing it on from generation to generation to make the nation's cultural identity and pride prevalent and visible, mainly to protect the native cattle breeds. The identity of the agrarian culture does not rest on the similarity between the current generation and their ancestor's way of living, but it rests in continuing the traditional practice. The sense of continuity over the centuries and reminiscence of the past by practicing it regularly are what cultural identity is all about. This cultural identity is deeply rooted in the heart and mind of the Tamilians, and their passion towards their nation's pride leads them become conservatives and also to be possessive towards their culture and identity.

People of Tamil Nadu love and respect Jallikattu since it is one of the needful sources that gives people food, life, sport, agriculture and economy, Yes, it is a traditional sport, but apart from entertainment, it stands as a true identity of Tamil Nadu. Jallikattu is a tradition that creates a platform for the farmers to exhibit the power of their bulls and youngsters to showcase their bravery during the battle between the man and the bull.

To those who are pursuing a pre-conceived knowledge against Jallikattu should know that it is a very simple sport with no much cruelty or barbarity. Perhaps, there are some wrong doers, who will be expelled for treating animals wrongly without any basic knowledge of how to tackle the bull. And even the loss of the human life in this traditional sport is because of those who are unaware of the bull-taming sport but jumps into the arena with the mindset of entertaining the crowd in a playful manner and with the lack of knowledge about the bulls will eventually lead them to death.

To substantiate the underlying truths of Jallikattu, Krishnamachari Srikanth cricketer from Guindy in Chennai, Tamil Nadu, who has been playing for Tamil Nadu cricket team and has also played for both Chennai Super Kings and Sunrisers Hyderabad in the Indian premier league, who was also part of Indian national cricket team. Though he is a famous cricketer, he witnesses the need for the regulation of the long standing traditional sport which is Tamil Nadu's most prominent identity. He says that the people of Tamil Nadu are peace loving people , who treat bulls as their God's and give respect by

conducting pooja's for the cows and the bulls, particularly during the Pongal festival. He also referred to a Tamil song, "pothuvaga en manasu thangam oru potinu vandhu vita singam" from the movie "Murattu kaalai", which glorifies the goodness of Jallikattu. And he strongly claims that no person can drive away the tradition and cultural practices of Tamil Nadu.

Another important fact that comes along with Jallikattu is that, the native breeds used in the Jallikattu have the gene for producing A2 milk which is dominant in producing beta-casein proteins and are highly beneficial to the human kind. The native breed also has the power to bring it's trait to the new offspring that comes when the bull and the cow indulges in interbreed process. So, the native people of Tamil Nadu are much careful in preserving the indigenous breeds by making them to perform in a battle between the man and the bull.

In Tamil Nadu, the native breeders rear bulls with the intention of revealing them in Jallikattu. Most of the farmers who are economically low cannot afford to raise these bulls but highly relies upon the common temple bull which is reared by the entire village rather than a single breeder. The bull that turns out to be victorious in the Jallikattu arena is in high demand for servicing the cows. This happens during the Pongal festival, where the strong bulls are identified and mated with cows. One of the most fundamental necessities to select the bull for breeding is that the bull should have increasing power in its virility. Thus, Jallikattu is essential to the state of Tamil Nadu, not only to preserve its cultural identity and pride; and for the wellbeing of farmers, but also

helps to destroy artificial insemination process and distance the Tamilians from any danger or harm both mentally and physically. The gaming process of Jallikattu and the people filled with ardent passion towards the bull-taming sport brings out the underlying truths of the traditional sport through various instances from movies, literature and sports, which acts as an eye opener to the ones who are help with misconceptions against Jallikattu.

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