

Jallikkettu: The Film with Violence as an Archetype

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Abstract— *Jallikattu* is a 2019 Indian Malayalam language film directed by Lijo Jose Pellissery with Screenplay by S. Hareesh and R. Jayakumar, based on the short story 'Maoist' by S. Hareesh. The term 'Jallikattu' brought to our mind the controversial ritual of Tamil Nadu, It is a traditional event, also known as 'Manju Virattu'. People run for a buffalo reminds us about the early human hunting for animals when he was a forest man. It points out that food is the priority when any living being is considered. The elements of vengeance, mob psychology, consciousness etc along with many other points included in this film is pointing towards the theory of archetype. The film also represents mob psychology. Buffalo becomes the common enemy of the people in that village. These leads to many disputes. JALLIKATTU is the sort of movie that goes through the present way and defence of human conscience as nothing more than a restrictive layer of restraints man or society created in order to keep at bay their instincts or animalistic urges. This Paper is an analysis of how violence plays as an archetype in this film.



Keywords— *Jallikattu*, Power, anima/animus, Archetype, Mob Psychology.

Jallikattu is a 2019 Indian Malayalam language film directed by Lijo Jose Pellissery with Screenplay by S. Hareesh and R. Jayakumar, based on the short story 'Maoist' by S. Hareesh. 'Maoist' satirizes the chaos unleashed in a high-range village after two buffalos brought for slaughter runs amok. While the story has two animals - a bull and a cow - we see only one in the film. Maybe he took only one animal to focus on the human behaviour more.

The term 'Jallikattu' brought to our mind the controversial ritual of Tamil Nadu, It is a traditional event, also known as 'Manju Virattu', in which a bull of some special breeds is released into a crowd of people. Multiple human participants attempt to grab the large hump on its back with both arms and hang on it. At this time, the bull has its continuous efforts to escape. They use sharp sticks, bite its tail, force to drink alcohol and rub chilli pepper on their eyes. Many of these elements were taken in the film 'Jallikattu' but is produced in an entirely different way. It is a mixing of the short story as well as the ritual.

The plot follows a bull that escapes from a slaughter house owned by Kalan Varkey (Chemban Vinod) in a hilly remote village and the entire village men gathering to hunt down the animal. But when they realise the animal is causing more destructions they called for Kuttachan

(Sabumon). Antony (Antony Varghese) and Kuttachan had a rivalry in the issue of Sofia (Shanti Balachandran), Varkey's sister. Sofia had love only for a man who has manly powers. This resulted in the vengeance between Antony and Kuttachan. Later this caused the escape of the Buffalo killing one. When Antony confronts Kuttachan, his aim changed from the Buffalo to Kuttachan and stabbed him. But Kuttachan didn't reveal Antony's name because of his pride. The change of the people according to their situations and their level of vengeance is well portrayed in the film through various scenes. This change occurred from the starting itself as the people turned against Varkey. Till that time most of them tried to show their love for Varkey only for getting more meat. But suddenly they raised against him. It is the mob psychology (crowd psychology) that works there. The psychology of a crowd differs from and interact with that of the individuals within it. This gives them more power here than their individual ability.

Their run for a buffalo reminds us about the early human hunting for animals when he was a forest man. It points out that food is the priority when any living being is considered. This fact is again establishing through Kuriachan (Jaffer Idukki) who is describing about food that should be prepared for his daughter's marriage. His style of

food description also includes a point of lust. Even though man tries to be a social being he himself break all the norms he made. He is not ready to accept this. But the buffaloe broke his life style, politics and economy within seconds. This is symbolically represented through its destruction of stores, flag and bank. At the end man becomes a beast. He too fought for a piece of meat like a wild animals. Thus the inner consciousness of man evoke.

The elements of vengeance, mob psychology, consciousness etc along with many other points included in this film is pointing towards the theory of archetype. Archetypal criticism gets it is impetus from the psychologist Carl Jung, who postulated that humankind has a 'collective unconsciousness'. Collective unconsciousness (Racial unconsciousness) is something that is hidden inside our mind. Our ancestors, their culture and religion will have some elements sleepy in them. All these together created our mind. For example, Indians had a feel of anger when they came across an Englishman. This is the collective unconsciousness we got from our ancestors and history. Likewise the Britishers have an attitude of contempt for Indians. It is their collective unconsciousness. That means some of our beliefs and thoughts are set years before our birth. Every man is afraid of darkness. As grownups we may reject this. But there will be a small quantity of fear of darkness or a ghost will lay inside our mind. This fear of darkness, ghost, other materials and inferiority complex while seeing a person of high class that we are low class are got as collective unconsciousness.

Yung divided the human mind into three – Persona, Anima/Animus and Shadow. We created a mask to hide ourselves from our society. A society needs an educated, respectful, wealthy man of a good character and a man is trying to be so hiding some of his characters. Then he is the persona.

Every individual has an anima/animus in them. Anima/Animus means men and women. That means every man has a woman in him and vice versa. Power is something always related to men and meekness to woman. But this merged in them. Only the prominent quality is seen outside. The other is deep inside. This is because man and woman are living together from the time of origin. So, their qualities will mingle.

The third division of highly important – "Shadow". This element is the main theme of the film. Shadow is the animal instinct in us. That means our correct self, our real character. As we said earlier humans have hidden qualities. It is this hidden quality represented in shadow. It can be the happiness in our mind when seeing a cruelty or jealousy or can be anything. It can be good also. Animals may have good qualities also. But when animal

instinct is concerned, it is mainly related to destruction. This element of human mind is very well portrayed in the film. What is the relation between collective unconsciousness and archetype as Yung considered is that both are originated from cultures, religions and myths. Yung connected collective unconsciousness with archetype. We made a try to pick out the elements of this reverse evolution by applying this theory. Other elements such the archetype theory is also seen in this film. It includes the threat for existence, loss of manners, etc. The wild instinct of man completely drawn out when it comes to the end of the film. It is the expression of human archetype of animosity.

The title "Jallikettu" is shown in a way as it is arising from fire. The origin of human civilization starts from the discovery of fire. It continued with the discoveries of wheel and iron. The controlled use of fire is one of man's first greatest innovation. Fire helped to get safety from animals, cold and also taught to cook food. Cooking food is something unknown to animals. That created the difference between man and animal. Gradually he thought himself as the superior one in the nature. The creativity of weapons increased his courage. Animals don't use weapons. At a point of time this film shows how the original wild nature comes out from a man by showing the killing of a cock with his hands. As what the theory said his mask fell down. He became the real beast.

The film begins with the close-up scene of individuals who are opening their eyes. It hints around the archetype of man. Camera then suddenly focused on various scene of nature such as caterpillars, spider in its web, group of ants etc. Then the spectator can see sunrise. It is a link scene, which connects 'the nature scene' to successive scenes. Sun rising scene is extended for 2 minutes, where camera moves from close up to long shot. The following scenes after this explains world of civilized man. It pictures rubber plantation, electricity, modern vehicles. But along with these civilized actions, there are many scenes highlighting the primordial instinct of man such as violence, wilderness, hunger, lust. There are many blended scenes of civilized features and uncivilized features of human. From nature man moves to civilization. But his basic instinct never changes, it lies hidden in man. 'The sun rising scene' thus create a link between these two scenes and it also shows the evolution of human being.

Pallisery's narrative plunges into action from the get go, using the rhythm of human breath which is similar to that of beast. Like animals adapt to their environment human change their attitude to others for their own sake. The husband who speaks rudely to the wife seems to be calm and composed to buy meat from KalanVarkey. The tick tick sound in the background hints time lapse. It also

critiques that there is no change in human behaviour as time passes. The wilderness of human still remains there without any change. It arose outside due to certain circumstances. Thus, humans are called social animals. Director presents a busy butchery from which, almost everyone in the village without any distinction of caste, religion or economy rushes to buy the meat. There is an instance where a Brahmin is hesitant to buy the meat. Then he orders the wife to cook it deliciously. Humans pretend to have good manners even though they have animal instinct in them. Hunger is one of the basic urge of all animals. But here we can also see the wilderness in enjoying slaughtering.

There is a long shot of the buffalo and the surrounding when the buffalo escape from the butcher. The whole village turns against Kalan Varkey and Antony including people who rushed for the meat. Finally, one of the characters utters that life is impossible here. Fire is a symbolic representation of evolution of human being. The control of fire by early humans was one of the first innovations. It was a turning point in the technology evolution of human beings. Fire provides a source of warmth, protection from predators, where to create more advanced hunting tools, and their method for cooking food.

Antony has a sexual urge towards Sofi. Sofi is looking forward for a powerful man. Sofi attracts towards Antony first seeing the masculine strength. There is no real love between Sofi and Antony. Lust is the real root of love. Film focuses on this aspect. Civilised man consider love as an elevated feeling but basically it is lust. There is a close up shot of bulb, headlight and torch light in the beginning. It represents Jung's idea of persona. It is the mask of men to hide his real self from the society. When the buffalo escapes, the real self of man comes out. According to Jung it is the shadow part or animal instinct in man. The escape of buffalo arose man's instinct of fear. It also questions his loss of power over other animals. It shatters the peaceful existence of human. Thus man's shadow becomes active in the rest of the film. Rope is a symbol. The same rope which is used to tie the buffalo is used by the old man to get up. The old man is waiting for death. Rope became a medium between birth and death.

Paul is a farmer in the village. He insists others to leave the buffalo alone as all living things are heirs of the land. But when his farmland was destroyed by the buffalo he speak arrogantly. The police quarrels with his wife suddenly he become quiet when Paul knocks the door. These are instance where the hollowness of man is revealed. Police constable also insist to kill the buffalo using a licence gun, pointing towards his wife. Here he compares his wife to the buffalo. It mocks the patriarchal society. He blinds the law and order by keeping mum.

The religious community leaders are careless, and orders fresh meat for themselves from somewhere else. They get concerned only when the buffalo destroys the plantation surrounding the church, which signifies that they are concerned about the wealth of the religious institution. Even the law of proactive for a moment in favour of them. A man hides inside the house from the mad buffalo. These are the example of primordial instinct of fear in human beings. Villagers also gossip about Sophie that she had immoral relation with the drill master during school days. The buffalo destroys in the same order a campfire, vegetation, a cotton candy shop on wheels, a local tea shop, a rural bank office, a political party flag post etc. This is the representation of reversion of evolutionary landmarks of the discovery of fire, agriculture, wheels, industrialization commerce and political revolution etc.

There is an announcement to be aware about the buffalo. It declares that no one should go out especially children and avoid shitting outside. This behaviour of ancient human which is still followed by the villagers. Kurichan give a description about cooking for the marriage ceremony. Hunger is a primordial instinct of man. Human are fascinated towards tasty and crispy food. He is not ready to comprise on the tasty food. Each and every individual have anima and animus inside them. Kuriachan's unconscious feminine side jumps outside when he describes how to cook the food.

Kuriachan insist her daughter not to speak through the phone but to speak inside without seeing others. Kuriachan is anxious about the society. He asks to an old man whose buffalo is escaped. He replies that it is Kalan's. It signifies the buffalo is belongs to Kalan Varkey. There is also a symbolic meaning that Buffalo represent Kalan or devil. It can also be considered as the vehicle of Yama. Buffalo becomes a medium to show the wilderness in man. The flag which blinds the buffalo hints the politics which blinds human. Buffalo destroys the communist flag post. Communism is a philosophical social political economic ideology movement to establish communist society. The destruction of the flag post hints the destruction human ideology. The complaint of the farmer is neglected, alluding the government's negligent towards farmers. The cutting down of trees hints the neglect of environment.

The tea shop owner satirises the ancestors of Kalan Varkey. It includes how his father Kalan Mathai settled in the village through his act of wilderness and how he became famous in his slaughtering. Hence wilderness is not only the behaviour of Kalan Varkey. It is also the behaviour of his forefathers. Really it is the collective unconscious in every man. Throughout the film we can notice this collective unconscious including fear, hunger, jealous etc. Vengeance

is another primordial instinct discussed in the film. It is expressed through the vengeance between Antony and Kuttachan. When people put forward the idea to call Kuttachan in order to catch the mad buffalo Antony rejects it. Kuttachan get a warm welcome from the village. He show off his power in front of Antony. He loads the gun and a yellow dressed man tries to help him and gradually he becomes a slave of Antony. A Bengali becomes the slave of Antony. Primitive man's master-slave relationship is shown here.

Kuttachan loads the gun and points towards Antony. This leads to the first flashback scene. Sofia is only fascinated towards the power of man. She laughs while Kuttachan tried hard to lift the beef. She is more attracted towards the masculine power of Kuttachan than that of Antony. Thus, Antony become jealousy over Kuttachan. So, Antony decided to cheat him in order to maintain the masculine power over Sofi. He plotted a plan against Kuttachan, accusing him for the theft of sandalwood in the premises of the church. Thus, Kuttachan is arrested by the police. Jealousy and revenge are both the side of a coin which accelerate the cruelty in man. Gradually Sofi falls into the hands of Antony. Arrival of Kuttachan in the village hints the beginning of vengeance. The mob divides to catch the buffalo under the leadership of Kuttachan and Antony.

Kuttachan does not even go to church for his baptizing. But he wears a cross. It hints that even though he is shown to be a brave man, he is a coward. He needs spiritual support. The film also discusses racial consciousness. Antony provokes the Christian believers in the village in order to found the thief who stolen the sandal wood in the premises of the church. He also give hints to identify Kuttachan. The root of scandal wood left behind represents the root of man. Man is basically an animal.

The film also represents mob psychology. Buffalo becomes the common enemy of the people in that village. These leads to many disputes. People from Poomala, the neighbouring village decides to catch the buffalo in order to eat it. Most of the people refer Kuttachan as the best man to solve the problem. So Antony wants to catch it by himself to show his power over Kuttachan.

Religion is the ever time creation which has more impact on human mind. The people in that area know that Kuttachan is engaged in sandalwood stealing. But they turned against him only when it became a problem for their religion. Kuttachan was sleeping in his hut when the mob circled him. When he heard a sound, he looked outside. Then the camera is showing only his eyes. That eye shows the observance of an animal when it hears a sound that feels dangerous. We also know that men's eyes are compared in films always to wild animals like lion, tiger, cheetah etc.

And women's eyes are always compared with deer, fish and like. This is the striking similarity of man and animal. Man is not different from an animal.

As the crowd comes to catch him, we can hear the background score of hunting dogs. That means the mob is going to hunt its prey which it fixed before. Here the prey is Kuttachan. It explains the animosity of humans. These are the hints for the audience. Then Kuttachan had his vengeance look on Antony as the starting of enmity.

Fire is again portrayed. People moving with fire sticks on their hands reminds us of the early man. We may see pictures of early man in two forms – as the ape form and one with fire. Fire is always connected with first form of life. People with fire sticks are coming in group. When they group together, their individuality merge into that of the psychology of the group. Another example for mob psychology. This is establishing when one of the group members say loudly “Savicha, leave your wife and come down”. He is encouraging Savichan to join them.

When man lived in forest, he constantly fought with animals for food and for his existence. But this ability is sleeping as he became a social being. When he moves back to forest the sleeping ability had its opportunity to regain its power. Here Kuttachan said that he could find the buffalo and kill it alone. That also shows a man's urge to establish his superiority and show his bravery. Man, first lived in forest, then he transformed as a village man and then constructed metropolitan cities. But as he is moving deep into the forest, he gradually changes into an animal.

Kuttachan was brought to kill the buffalo. But he is pointing his gun in a different direction by saying that the animal will come there. At that time he actually aimed at Antony. We can easily prove it through his words. He said that human flesh is the most delicious meat in the world. It depicts his urge to kill Antony. And also, the buffalo was behind him while he was aiming in the opposite direction. When he missed one shot a villager comments “one buffalo died”. He actually mentioned a man. This is somewhat like man himself realizing who he is.

The buffalo fell into a well and that makes the interval. After the interval more people are joining them. Meanwhile Kuriachan was caught by another group for social immorality. This social norm was only a mask for them to collect food. They picked up cocks from there and Kuriachan was only a reason for that. An interesting fact is that one who came there for breaking the norms is ridiculing at another one. When Kuriachan went for meat, his daughter eloped with her boyfriend. It seemed to be a run away from the structured social life of man to the real man.

Animals have their claws and teeth as major weapons for hunting. A society man needs a weapon. But in

that forest man is killing that cock by only using his hands. That again pointing to the peeking out of existing wild nature in man. In order to show his domination, Antony is not allowing Kuttachan to kill the buffalo inside the well. He is grooming for taking it outside.

The movie goes on to a new direction from the ongoing one which the focus was on the inner changes of a human as a solo subject to focusing on the social changes in the society. The story is mostly focused on showing the mob psychology. The story takes a turn to analyse about the creation of the village and the society.

The way in which the village came to be is shown as the reenacting given by the villager. An old villager goes on to say how the village where the film is based on was actually a forest and the forest was later cleared and transformed into the village or the human society. The old man(villagers) declares that once the village was a forest inhabited by Porcupines, Elephant, Bears, so on. The people were first frightened by the animals so much that they wouldn't leave their homes at night. So how did they gather the courage they needed to clear the forest! The answer to that is also revealed. The old man says that his ancestor, the true migrant had enacted a huge HOLY CROSS and under it he gathered the belief of the people and mobilised them by using the mob psychology and that was how the forest was cleared. But it is worth noticing that he says that "Even now, with us here, this place belongs to animals" and the most important "though they walk on two legs..... they are animals..... real beasts".

The following scenes also help in supporting these statements. Antony when everyone was trying to pull the buffalo up. He was mostly concentrated on the fact to claim victory over Kuttachan, and for that when he lost sight of Kuttachan he immediately put down everything else and goes to find him in Kalan Varkey's house believing that he might be with Sofie, if so he lost and this further enrages him.

The film also shows how the females are being turned submissive in the society. In the this charged atmosphere, men do not merely speak, they shout, scream, howl, growl and spit words at each other and at the women. When one such brut (Antony) attacks a woman (Sofia), he buries his head in her body, hissing and snarling like a predator hungry for meat. She resists vehemently, but her subsequent calm conversation with him about a mundane matter is a cold metaphor for the normalization of sexual violence in our society and the manner in which women condition themselves to gather their wits about them in the face of male bestiality because of the frequency with which they are subjected to such savagery.

The movie further initiates the mob psychology in the scene where the death of a villager puts them in a state of crazed due to anger where they go to hunt in the fits of anger and this makes them protest and fight against the authorities(police). They go as far as to burn the police van in protest when they were in the mob. All these actions are never done when they are alone but in a crowd they are daring enough to do all these. The mob action is very evident in the scene where a man, who at first hid at home fearing the buffalo takes up the hunt for the buffalo when the mob was initialized. The police inspector himself is dragged into the mob as he slowly loses his way as the official and enters the mob itself.

When the beast escapes for the second time, fellow locals became aggressive than earlier. The people were divided into three groups. People turned into three groups led by Kuttachan, Antony, and the police inspector. They adapt different methods to trap the beast. Antony doesn't want Kuttachan to capture the buffalo. In his head getting the buffalo would mean that he is better man than Kuttachan. They consider physical strength is more masculine than intellectual. Suddenly the animal is spotted, but all of their methods were in vain. Buffalo violently attacks the crowd and many were injured serious. The hunting continuous. Its nature becomes wilder. The brutality within them gradually awakening. The background music is more crucial here. Even humanly sighs turned to as animals.

Then Antony and Kuttachan began to fight together. They forgot their common threat and started attacking each other. The camera oscillates on screens and is invariably stationed near them. The camera movements were in-sync with the scene's pace. Their fight loses all human features and becomes completely animals. Their screams become animalistic. Kuttachan is more cannibalistic than Antony. His statement regarding human flesh is mentioned earlier. Only the sounds of crickets can be heard in the background. Their fight lasts about two minutes.

At that point Kuttachan reveals Antony that he actually came back not to capture the bull, but to settle the old score with him. In the midst of their struggle of their struggle the beast attacks Kuttachan. He begs Antony for help, but he stabbed him from the back. People find Kuttachan lying on the bed of death. He answered the people's questions that he was stabbed by the buffalo. What he really means here is Antony.

The hunt continuous under the leadership of Antony and the policeman. We can see a scene here where the buffalo stood staring at the crowd. The beast realises that the men around it is wilder than it. A tribal music is heard

from the background. Mob chases the beast led by Antony. Their grunts and snorts uncannily match the beast's and in quick succession. The man turns into a predator and the beast no longer wants fight to him. The animal stops in a group, tired. Antony reaches there and stabs it. The crowd reaches soon. He shouts out that he killed it. The wild mob runs to Antony flaming that they killed the animal. Their race is given importance here. The became completely primordial except that the clothes are worn.

It's stunning climax, where the hunter forms a human pyramid, madly throwing themselves on the pile, having forgotten what they are really chasing, ends on an ambiguous note. Did the buffalo escape and find itself outside the house of the bedridden Oldman? Or is it Antony who becomes the buffalo torn down by the hunters who can't distinguish between humans and animals anymore? There is hint of the later interpretation earlier than when Kuttachan tells one of the men that human meat is the tastiest much to the listener's horror.

In the end, the director leaves us the images of men in animal skins exulting over the meat that they have in their hands- is it that of another animal or have they killed one of their own? Is there an 'another' and an 'own' at all? The excellent soundscape here creates a frighteningly immersive environment were the audience is dragged into the screen to become a part of the sloughing of civilization.

JALLIKATTU is a Malayalam movie directed by LIJO JOE PULLIZZARY is a movie that is one of a kind which focus on the ARCHETYPE NATURE OF HUMAN BEINGS. Archetypes are innate universal pre-conscious psychic dispositions that form the substrate from which the basic themes of human life emerge. Jallikattu gives an on look into the truth of human emotions and life in the most basic form or what the life of complex human society is based on is the most primitive instincts of HUNGER, REPRODUCTION and SURVIVAL.

Archetype theory in literature is responsible for providing a proper theoretical form to the concept of archetype criticism is mainly credited to NORTHROP FRYE. Northrop Frye differentiate archetype mainly into five mainly HUMAN, ANIMAL, VEGITATION, MINERAL, WATER.

1. HUMAN- In comedies works for the fulfillment of wishes, and in tragedies it acts in a tyrannical way leading isolation and downfall.
2. ANIMAL- Gentle and Pastoral in comedies while Predatory in tragedies.

3. VEGITATION- In comedies it is represented by formations like gardens, parks and flowers in case of tragedies it's in the form of wild forest or barren land.

4. MINERAL- In comedies represented by cities, temples, precious stones etc and by deserts , ruins and the likes in tragedies.

5. WATER- water is represented in both comedy and tragedies in different interpretations for same forms like sea, flood so on.

JALLIKATTU mainly focus on the first two categories of HUMAN and ANIMAL, the film make full use of the fact that man is a human and animal and the features of both are shown on him. The film from the starts gives out clues of directions for self-assessment and self-interpretations of one as a whole.

JALLIKATTU is the sort of movie that goes through the present way and defence of human conscience as nothing more than a restrictive layer of restraints man or society created in order to keep at bay their instincts or animalistic urges. As the live beast is hunted down in the one-and-a-half-hour film running time, the film pulsates with an infectious, unrelenting energy that is both exhausting and exhilarating, enervating yet invigorating.

The film holds a lot of violence yet it is not a celebration of violence but rather a embrace and an enlightenment on the truth in the deepest and darkest depth of human understanding

JALLIKATTU the term in its purest form is the sport or rather the festival held in Tamil Nadu state is a wildly known activity where one can see the absolute release of a enraged and violent beast into a crowd but ironically the crowd in a sense is a excited beast itself, using physical means to subdue the released beast(bull). Pellissery and his colleague turns that description on its head as men in the film mines their basest instincts to defeat the buffalo that escaped from the butcher. Many of them seemingly uses this hunt as a outlet to vent their simmering internal conflicts, such that it becomes hard to distinguish the four-legged animal and the two-legged one hot on its tail.

The film gives an overbearing position to the maintaining of the fading line of humanity and animality. Each character in the film is a specific representative of a particular group or belief and they are used to display the conflicting character truth and the crumbling ideals the Police Officer, the Priest, the socialist Paul, the butcher Kalan Varkey (Chamban Vinod), and so on. Each character is a representative of different class also.

In this heated atmosphere, men do not merely speak they shouts, howls, screams, growls, and badmouth

each other and at the women also. The inherent dominator instinct of males are depicted perfectly here in many cases and also the instinctive submission to the strong through the characters of Antony and Kuttachan. These two male roles also represents the clash of males for female while showing their power.

The film not only provides a concentrated view on how men work in the society it also gives a perfect view on the females also. The females gossiping and their indifference to the social problems in most times are also shown. The most intriguing part is the fact that the women are made to be submissive in society this is shown mostly by Varkey's sister Sofia. Sofia is shown as someone who loves only the one who has manly power or the Alpha, which is depicted by the fact that when she was attacked by Antony a brute, he buries his head in her body, hissing and snarling like a hungry predator or animal. She resists vehemently, but her subsequent calm conversation with him about a mundane matter is a cold metaphor for the normalization of sexual violence in our society and the manner in which the women gather their wits to face humane bestiality because of the frequency with which they are subjected to such savagery sends a cold chill down the viewers.

Jallikattu remains focused on the ferocious male of the species, but not without reminding us in the briefest of scenes that women themselves may calmer but are not without a dagger to run through their resent and condemn.

There is no Hero or Heroine on the movie each character is transformed into the embodiment of EVIL in them. Though Kalan Varkey is the lead in the beginning, all others surpass him in the wild chase and even the spectators are pulled into the visual experience.

The story also deals with the ideas of religions, social parties and other welfare groups. The story reveals the formation of villages or society from the forest clearance to the transformation of humans. The story says of the use of the religious symbol the Holy Cross to gather the people or to be precise the belief under one and to control the direction of the flow. The social parties also shown in the film, and the most intriguing matter is that the film uses the buffalo being blinded by the social party flag that falls on its eye to show idea of being blinded by the party ideology of the society.

What singles out the film is the novelty of the film in the theme and the treatment. The use of ROPE to denote two contradicting ideas as well as the visual realization of the death is very interesting. The rope hanging from the head of the a man at his death's door gives him a comfort and easy breath, but the rope shown in the hands of Antony is to ensnare the buffalo. When one loses its breath one

breaths. A plot which throws itself for diverse reading is very unique.

The movie goes on to show many situations where one is made to ask himself if what they are witnessing human or animal behavior, the question will give rise to idea which relates itself to the opening of the movie where the darkness in which the people open their eyes is the dark hidden truth of the human heart and the lights of different brightness are the different consciousness of the people which is visible to us. It's a pity that the mad scramble for flesh has devalued the humans to mere cannibals. Also worth noticing is when one says that "though they walk intwo legs they.....they are animals.....real animals".

Lijo Jose and his entire crew had turned the entire movie into the most favored among the intelligentsia. The way he had used the characters to recite and approach the base of human life covered in dirt and hidden in dark is one of the most commendable thins in the film making it more than interesting and intriguing.

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