

***Iyobinte Pusthakam:***  
**A Contrapuntal reading of Shakespeare's *King Lear***



***Project submitted to St. Teresa's College in partial fulfillment of the requirement for the degree of MASTER OF ARTS in English Language and Literature***

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**March 2022**

## DECLARATION

I hereby declare that this dissertation entitled, "*Iyobinte Pusthakam: A Contrapuntal Reading of Shakespeare's King Lear*," is the record of genuine work done by me, under the guidance and supervision of Dr. Maria Theresa Chakunny, Assistant Professor, Department of English and Centre for Research, and that no part of the dissertation has previously been presented for the award of any degree, diploma, or other similar titles of recognition.

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## CERTIFICATE

I hereby certify that this project entitled, "*Iyobinte Pusthakam: A Contrapuntal Reading of Shakespeare's King Lear*," is a record of bonafide work carried out by Bency Benedict under my supervision and guidance.

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**An Abstract of the Project Entitled,  
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The literary work, *King Lear*, has a certain ironic quality and Amal Neerad masterfully framed this irony in the shape of the Mollywood film *Iyobinte Pusthakam*. This study is an attempt to make a contrapuntal reading of Shakespeare's *King Lear*. Iyob the protagonist of *Iyobinte Pusthakam* is a third world version of *King Lear*; abandoned by his children, suffering profound trauma, and eventually dying tragically.

In modern day Kerala, India's southernmost state, Amal Neerad focused on a family feud between a father and his three sons over a colonial-era Munnar tea estate. What happens to the land (*Mannu*) and Woman (*Pennu*) in a post-colonial and pre-governmental Indian society set in the Western Ghats of Southern India? In Munnar's green slopes and bountiful fields, a chain of events unfolds, culminating in the world's first democratically elected Communist government. Kerala is represented in such a way that we are forced to reconsider Imperialism, Communism, Colonialism, Sexual Violence, Indigenous Rights, Classism, Caste System, Christianity, Paternity, Pre-Marital Sex, Lineage and Marijuana Plantations.

The project is divided into three sections. The first chapter examines the theories employed by Amal Neerad in the development of *Iyobinte Pusthakam* in light of *King Lear*. The second chapter is an attempt to analyse Amal Neerad's *Iyobinte Pusthakam* as Shakespeare's *King Lear*. Chapter three is the culminating section, in which an attempt is made to establish Amal Neerad as India's indigenous Shakespeare.

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## CONTENTS

	Introduction	1
Chapter 1	A Glance at the Theories	5
Chapter 2	A Contrapuntal Reading on <i>Iyobinte Pusthakam</i>	10
Chapter 3	Amal Neerad: India's Indigenous Shakespeare	22
	Conclusion	32
	Works Cited	33

## INTRODUCTION

Art is the heart of every creator. It cannot just be called someone's hard work, it is their wing with which every creator flew to their dreams and their dreams come true with this little universal term, art. A creator gave life to literature and another creator gave life to cinema, and together, literature and cinema became the two chief elements of art with which the world experiences the depths of art. Literature has been around since ancient times. The development of prose or poetry that aims to provide the reader/listener/observer with delight, enlightenment, or teaching, as well as the development of literary techniques utilized in the conveyance of these pieces, is referred to as the history of literature. The stories linked with gods and goddesses, brave heroes, legendary epics, tragedies, comedies, and romances, were the ruling themes of countless literary works.

There are numerous parallels between literature and film. In the history of cinema, people cannot figure out major differences in the nature of literature and cinema, because they are growing together from their single mothers, art. Although cinema has a unique hallmark that literature lacks; it has the power in bringing the viewers to its central idea through the quality of the visual medium, where literature cannot. Similarly, when literature takes the readers to an imaginative world, away from the real world whereas cinema shows the world in front of the viewers. In the present scenario, cinema is more powerful than literature and it is proving its strength day by day. The way one makes a cinema, the way one sees it, the way one interprets it, and the way one lives in it has changed within the period. Like ancient times, it is not easy to give life to cinemas nowadays because the world and the mind structures have also changed.

Adaptations of epic tales, mythological stories, and great fables have always been a chief principal of many cinemas. This article will discuss how filmmakers have adapted Shakespeare's plays, with a focus on Shakespeare's plays. A specific mention will be made of acclaimed filmmaker Amal Neerad and his film *Iyobinte Pusthakam*, which was based on Shakespeare's play *King Lear*. Even though the film was shot against a different backdrop and depicts a completely different age, there are striking parallels between the two.

The Shakespearean tragedy *King Lear* is well-known. It was composed in 1605 or 1606 and first performed in 1606 on St. Stephen's Day. However, it was published in a quarter under the title of history two years later, in 1608, though it was later performed under the full title of *The Tragedy of King Lear*. It is classified as a tragedy because it relates the harrowing narrative of a king who puts his daughters to the test and discovers that all except one are loveless. He paid the price for his immaturity by being thrown out of the palace by the daughters who professed to love him the most.

Amal Neerad skilfully fills his frames with red tight alleys, greenery-filled bushes, and hedges beneath a blue sky, painting his canvas in rich red, green, and black tones. *Iyobinte Pusthakam*'s contradictions are hidden by the vibrant colors and imposing presence of particular actors, who erase the story's laxity. Iyyob, a man who unexpectedly acquires a big quantity of money from his overseas employer, is the protagonist of the novel. His three sons are his pride and joy. The first two inherit their father's cold-bloodedness, while the youngest, a shy youngster, flees when met with an unexpected sight. With a story that straddles the Shakespearean tale of a tragic father who is mistreated by his children and a ballad-like romance in which the pair is on the verge of being torn apart.



With the inclusion of music clips and his boyish compulsion for fight sequences where characters are let loose in a pine forest, in an endless trail of pursuit and annihilation, with a narrative that straddles the Shakespearean tale of *King Lear*, Amal Neerad's concentration lapses or rather flits away. The story of Iyob and his three sons isn't faultless, but it's done with a lot of heart, with historical intricacies eked out and characters sculpted with zeal. There is a lady who behaves like a serpent, beautiful and venomous, carrying out betrayal with diabolical grins and quiet acquiescence to the terrible frustrations of an impotent spouse before shifting into a sensuous mimicry for infidelity. Padmapriya shines in her role, conveying a sinister allure. Lal's Iyob is alarmingly similar to Shakespeare's Lear in that he is pulled down from his lordly perch to loneliness in a dark room, with horrible nightmares jolting him awake from a booze-induced sleep.

The film's tapestry of familial feuds, romance, and manipulations is held together by this solidity of people. The strangeness in this shot is disguised as a desire for fashion, to the extent where a girl who has been exposed to the horrors of the world since childhood wears stockings from a middle-class English family. Her brows are gleaming, and her face is free of dust and grime. During the British occupation of India, an Indian police officer displays an Adolf Hitler photograph in his office and spends his time reading about the tyrant. These scenes would never work in a well-written period romance. Amal Neerad, on the other hand, can proudly cajole this picture since putting together a film with such a wide appeal in Malayalam requires more than daring.

The research will demonstrate how Amal Neerad has done justice to his cinema and how he has improved the quality of displaying a piece of literature by transforming it into a different culture than that in which it was written. It examines how Shakespearean excerpts are used in

Neerad's film to convey concerns ranging from colonial-era exploitation and miscegenation anxieties to current local issues such as land rights, tribal community marginalization, and deforestation. And then, *Iyyobinte Pusthakam*'s familial and societal wrongdoings, as well as his quest for forgiveness, represent the greater arc of recent significant national upheavals, division, and development. The relationship between *Iyyobinte Pusthakam* and *Lear*, one of the three works recognized as an influence by its creative team, is the topic of this article.

This dissertation begins by situating the theory analysis, in which an attempt has been made to give out a clear view on topics such as Imperialism, Communism, Colonialism, Sexual Violence, Indigenous Rights, Classism, Caste System, Christianity, Paternity, Pre-Marital Sex, Lineage, Marijuana Plantations, and other issues, as well as on the filmic-textual interaction within theoretical paradigms of appropriation and fraternity,' before moving on to the compares and contrasts of *Iyyobinte Pusthakam* to other Indian Shakespeare adaptations to see how issues about familial separation and marriage intersect with caste, race, gender, and patriarchal authority. This work also does a contrapuntal reading on *Iyobinte Pusthakam* with Shakespeares' *Lear* and examine the film's visualizations of verdant tribal woodlands threatened by deforestation and its climactic confrontation of man versus nature, the ultimate moral against endless human greed, in my detailed analysis of *Iyobinte Pusthakam*'s similarities between nature, family, and nation, and its ultimate moral against limitless human greed. Finally, an attempt has been made to prove that, Amal Neerad is India's indigenous Shakespeare.

## CHAPTER ONE

Theories are the core of literature. Every text contains a hidden theory, which is their blood, which interacts with other components and transfers oxygen and nutrients from the writer to the readers. It functions as a classroom, allowing readers to question literary ideas and principles. They assist the readers in acquiring a deeper understanding of literature by relying on critical theory to gain more insight into literary materials. Similarly, movies also have the heartbeat of theories, which serve as a framework for understanding what movies are about and how they relate to real life. Imperialism, Communism, Colonialism, Sexual Violence, Indigenous Rights, Classism, Caste System, Christianity, Paternity, Pre-Marital Sex, Lineage, Marijuana Plantations, and others are among the beliefs that impacted Amal Neerad in the creation of his *Iyobinte Pusthakam*.

Imperialism arose in the nineteenth century as a means of expanding territory and sustaining the Industrial Revolution. For a variety of reasons, powerful nations such as the United States and the United Kingdom have less developed areas. Imperialism shaped the world we live in today, and it is the only reason we can afford commodities from all over the world. It is still prominent in some areas today, and as a result, films and novels have been written about it. The effect of imperialism was advantageous to imperialist nations since they got resources, land, and power, but it was often destructive to native peoples. Their culture was shattered, their leaders were assassinated, and their houses were taken from them. Both history and *Iyobinte Pusthakam* provide examples of this.

Iyyob became the chief of Munnar after gaining a sense of dominance and authority power, and the people began to obey and revere him. Iyyob of the Neerads had a nasty heart and never bowed down to anyone. Ivan and Dimitri, his first two sons, encouraged and followed Iyyob's path. They occupied the hills and the people who lived there were treated as slaves, marginalized, oppressed, and denied their right to live in their homeland. The main impact of imperialism that the audience can observe in the film is this. Iyyob orders his son to clean the grounds where the Munnar people lived; the cleaning was severe, tormenting and beating them, while Dimitri satisfies his libido in the meantime. Iyyob is also slaying a wild elephant that had never attacked anyone but was preventing people from working on their property. Even the animals lacked life in their habitats. Iyyob is also emphatically opposing the coming and request of another imperialist, Angoor Rawther, who sought Iyyob's permission to tear down trees and replace marijuana plants. *Iyyobinte Pusthakam's* imperialism teaches viewers about colonialism as well.

Exactly, Amal Neerad has eloquently depicted how Iyyob and his sons exploit the people and the country economically. Iyyob has entire control over Munnar, including its tea plantations and much of the land. Even though he had a good ruling heart, Iyyob never realizes his genuine authoritarianism. Both Ivan and Dimitri used the powers Iyyob had given them to their full potential, and they were like Munnar's live powers. Many protesters attempted to demonstrate Iyyob's exact authority power, claiming that he is ruling solely based on a mere power of attorney. Iyyob's influence muffled the protestors' voices, and many never dared to speak up. Rawther's character exemplifies imperialism and colonialism when he set his sights on Iyyob's power and made it easier for himself by enslaving Ivan and Dimitri. The arrival and activities of Alosy have made things easier for the people, but it has annoyed Iyyob, Ivan, and Dimitri.

*Iyyobinte Pusthakam*, like many modern films, depicts the theories and themes of sexual violence. It also depicts a time when women were seen as mere objects in men's daily lives. According to the sexual assault notion that has been evolving in literature and films. It is the marginalized and disabled who are frequently depicted as victims. Similarly, in *Iyyobinte Pusthakam*, the authority people are assaulting the poor native women. Dmitri is shown as a womanizer who already has a young, attractive wife whom he tortures and assaults whenever he feels like it. We can witness the marginalization of women as a commodity right from the start of the *Iyyobinte Pusthakam*, and even Britishers are sexually assaulting women. Kazhali is a key character who goes through a similar experience, falling in love with the ruling Britisher and eventually betraying Iyyob after the foreigner dies. Similar moments of sexual aggression can be seen in *Iyyobinte Pusthakam*, such as Dmitri's yearning for sexual fulfillment, his wife mocking him, Dmitri traveling in pursuit of his lust, and so on.

Neerad emphasizes his home culture and land in *Iyobinte Pusthakam*, weaving in Lear's themes of familial love, blindness, treachery, and grief to pose ethical questions about sociopolitical issues such as caste and race inequities, environmental degradation, and neocolonialism. While Shakespearean elements underpin critical parts of the story, the film's Lear origins are only acknowledged openly in the DVD case's blurb. Neerad's work is featured in the filmography of Shakespearean and Indian Cinemas as a picture "quoting Shakespeare" due to the lack of a more overt identification (Trivedi and Chakravarti 332).

While this essay focuses on the film as an adaptation, it should be highlighted that it might also be viewed as an example of Shakespeare appropriation, especially if we use the phrase to mean "ownership" (Jean Marsden 1, qtd. in Iyengar and Desmet 4). Neerad successfully has a colonial text to recreate the story of India's colonization, reclaiming the country via a Marxist

perspective that is both past and present to argue ethical issues. As a result, Pusthakam could be said to align with Iyengar and Desmet's paradigm, in which "appropriation can convey political, cultural, and, in our contention, ethical advocacy" because "appropriation carries strong overtones of agency, potentially for the appropriated as well as for the appropriator" (4). When talking about Neerad's film, pays little homage to Shakespeare in this film. Instead, Neerad's Iyobinte Pusthakam controls Shakespeare totally, taking over and integrating Lear for its gain, much like Lear's own familial battles.

In addition, the director employs Shakespearean moral difficulties to express his ethical concerns about ownership — earthly, physical, sexual, and spiritual. The narrated reminiscences of an elderly Communist leader, Comrade Varkey, frame the retold narrative of three sons and their father (T.G. Ravi). Varkey uses flashbacks to tell the first half of the generational narrative, detailing how native servant kid Iyob/Lear (Lal) is adored by his British owner Harrison, who ensures the boy receives an education. Unlike Lear, Iyob has grown up in terrible poverty, and unlike Lear, he never has an epiphany; his adversity never makes him empathetic to those who are less fortunate. After Harrison's death, a grown-up Iyob shows his ingratitude by violently evicting Harrison's tribal mistress and their baby daughter, Martha (Isha Sharvani), from their mansion, in keeping with Lear's theme. Iyob, the new master, becomes a "brown sahib," or a local who acts like the colonizer, perpetuating colonial inequity. His elder sons Dimitri (Chembad Vinod Jose) and Ivan (Jinu Joseph) are as nasty as Goneril and Regan, but his youngest son Alosy (Fahadh Faasil) is the film's morally upright Cordelia-Edgar character. When their moms secretly see one another, Alosy becomes close to Martha, and their bond grows until his mother dies, and young Alosy becomes isolated from his own family.

Pusthakam stands out from most other filmic Shakespeares because of its postcolonial themes and ethical issues, as well as its representation of a low-caste heroine, which goes against the grain of traditional Malayalam cinema. I'm not sure if this signals a trend toward a more articulate expression of local and/or global issues, or if it's just an isolated occurrence. Other Malayalam-language Shakespeare films, such as Jayaraj's trilogy and V.K. Prakash's 2012 *Karmayogi* (Hamlet, meaning "the sacrificer"), are equally concerned with emphasizing moral teachings against greed and envy. These films, on the other hand, are set in mythological ages and appear unconcerned about contemporary neocolonial and environmental challenges.

Critics reacted well to *Iyobinte Pusthakam* when it premiered. The cinematic *Iyobinte* performances, and background score of the film were all lauded. Amal Neerad's *'Iyobinte Pusthakam'* cleverly combines all the parts of a well-known story and masterfully recreates it into a tragic and powerful work. It's a picture that takes its time to build itself up and get going, and it's shot on a grand scale that's enthralling to watch. *'Iyobinte Pusthakam,'* at once a meditative and tense work of art, is the best Malayalam film to have reached the screens in 2014. Amal Neerad's period drama *'Iyobinte Pusthakam'* is set on an ornate canvas that is gruesome and devastated by the frantic cries of the browbeaten. No one is what they appear in this beguiling landscape of depravity and violence, and the truth is obscured by a cloud.

## CHAPTER TWO

"The aged aren't always wise, nor do the elderly always understand justice"

(*Good News Bible*, Today's English Version, Job 32:9)

In 1900 Munnar, British Raj, a communist leader, narrates *Iyobinte Pusthakam*. The story is set in Munnar, India, about 1900, and is told by a communist leader. Harrison is a businessman from the United Kingdom who comes to Munnar to plant tea. He names an able boy 'Iyob' who he discovers among his employees. Iyob is consoled by Harrison, who supports him in marrying Annamma. Harrison's wife leaves him and returns to England; he later meets Kazhali and falls in love with her. When Harrison learns about Kazhali's relationship with Thacho, one of his employees, he orders Iyob to kill Thacho. Iyob has Thacho surrounded and is about to kill him when he jumps off the cliff and dies. Harrison then takes Kazhali under his wing as his mistress, and she becomes pregnant. The First World War has an impact on Harrison's company, and he travels to Britain, but he dies on the way to Cochin before even setting sail. Knowing this, Iyob throws Kazhali out of the house and assaults her, then seizes all of Harrison's belongings using Harrison's power of attorney. Annama meets Kazhali, who now has a daughter, Martha, with whom she has regular conversations, and she also takes her youngest son, Alosy, without her husband's permission.

Alosy and Martha quickly become fast friends. Annama, on the other hand, falls unwell and succumbs to her illness. Kazhali and her daughter, Martha, who are watching the funeral from



afar, are heartbroken by her passing. Iyob has three sons: Dmitri, Ivan, and Alosy. Dmitri and Ivan are merciless, like Iyob, while Alosy, like his mother, is caring and sensitive. His two closest friends are Chemban and Martha. Chemban's parents are killed in their home by a fire ignited by Alosy's relatives because of their condition. Alosy runs away from home as a child after watching his siblings rape and murder a female servant. He flees to Cochin, where he stays. After a few years, Alosy joins the Royal Navy. He comes to Munnar to meet his father and brothers after the Royal Indian Navy mutiny of 1946 but is disturbed by his father's and siblings' wrongdoings. He reunites with Martha and Chemban, saving the latter and his wife from the goons of his siblings. For their safety, Chemban and his family depart.

Martha and Alosy revive their friendship after escaping from a rampaging elephant. They develop feelings for each other. After defecting and joining the Indian independence movement, Alosy was expelled from the navy, which Iyob discovers. He commands Alosy to flee in a rage. When Alosy sees Martha, he swears to come back for her. He travels to Cochin but is ambushed by Dmitri and Ivan, who attempt to murder him. Alosy, on the other hand, lives and is discovered by Chemban, a childhood friend. Iyob's health deteriorates at this point, and his sons triumph over him, forging pacts with wealthy Tamil trader Angoor Rawther despite Iyob's opposition. Dmitri and Ivan learn that Alosy is still alive and well in Martha's company. Enraged, Dimitri demands to know why Ivan entered his room without his consent. Then he noticed Ivan had been spending evenings with Rahel while he was gone. After that, Rahel throws a metal flower vase into Dimitri's head. Ivan overpowers and kills Dimitri with the vase he snatched from Rahel. Iyob notices this and realizes that he has been duped by everyone. Rahel is revealed to be Thacho's daughter, murdered by Iyob, and she seeks vengeance through Ivan. In

an attempt to kill him, she also poisons his food. Iyob flees his house and finds shelter with Alosy.

Kazhali holds all of Harrison's assets, according to Iyob, and has been scamming them the entire time. The police detain Alosy, but the narrator, who is opposed to Ivan and Angoor Rawther, sets her to go. Knowing that all of the assets will be gone, Ivan chooses to kill Alosy, but after learning of her actual motivations, he despises Rahel. In exchange for Rahel, Rahel makes a deal with Angoor Rawther to assassinate everyone who stands in his way, including Ivan and all of the assets. Iyob and Martha attempt to leave through the woods, but Iyob is shot down by Angoor Rawther.

Alosy comes across Martha, who is choking in a marsh, and tries to help her. When Angoor Rawther runs out of bullets while attempting to shoot Ivan, Alosy stabs him with a ramrod while Ivan shoots Angoor's accomplice. When Ivan tries to kill Alosy, Chemban kills him, and Alosy kills Angoor. Rahel shoots herself out of desperation. After that, Alosy and Martha are seen leaving Munnar. At the end of the film, the narrator is apprehended by the police, and he says that people like Alosy would make people's lives far more prosperous than they are now.

Edward Said offered a new technique of reading literary materials in his landmark book *Culture and Imperialism*: "contrapuntally." Said maintained that colonialism had a concealed and unacknowledged foundation in some of the most prominent works of Western literature. Said coined the term contrapuntal to describe situations in former colonies. The first part of Said's contrapuntal reading (the term "contrapuntal" comes from music and refers to melodic lines that are in "counterpoint" with each other but maintain their independence) required readers to "connect the structures of a narrative to the ideas, concepts, and experiences from which it draws

support") required readers to "connect the structures of a narrative to the ideas, concepts, and experiences from which it draws support."

The contrapuntal reading's second – and most crucial – section focused on "not only the building of the colonial condition as imagined by the writers, but also the resistance to it." (Culture and Imperialism, p. 79)

Said wrote:

“We must therefore read the great canonical texts with an effort to draw out, extend, give emphasis and voice to what is silent or marginally present or ideologically represented in such works. The contrapuntal reading must take account of both processes – that of imperialism and that of resistance to it, which can be done by extending our reading of the texts to include what was once forcibly excluded.” (Culture and Imperialism, pp. 78 – 9)

With three intertext pieces to pick from, Neerad only incorporates the threads that are pertinent to his theme. He turns *Lear's* daughters into boys after the Travancore Christian Succession Act of 1916, representing a time when Kerala's Syrian Christian women were still fighting for equitable land inheritance rights (a right eventually restored in a 1986 campaign spearheaded by Mary Roy). By inserting a redemptive narrative from the Bible's *Book of Job*, he softens Shakespeare's bleak conclusion even more. In this moral tale of divine justice, God puts Job to the test, yet his piety ultimately leads him through unfair suffering, including the loss of his friends, family, and money, as well as the accompanying bitter depression.

Like Job and Lear, both the father and the youngest child are taken to their lowest point in Pusthakam before reconciling; yet, each obtains their just desserts. Neerad borrows his Christian patriarch Job's and other important characters' names from Fyodor Dostoevsky's tragic, final

novelistic exploration of father-son relationships, *The Brothers Karamazov*. According to biographer Joseph Frank, Karamazov was inspired by the (Edgar-like) incident of a young man wrongfully convicted of his father's murder, which was committed by his brother, and Dostoevsky was preoccupied with the younger generation's search for moral values and they're "morally bankrupt" fathers' failure to "impart any life-enhancing moral values to their sons" (707).

These motifs reappear throughout Neerad's time reinterpretation, mixed along with Job's/identical Lear's flaws and his eldest son's sins. As Neerad presents familial moral failure and disintegration as a microcosm of the colonial nation's wider corruption and division, the family's selfish, violent squabbles are reflected in larger themes of societal unrest and revolution. Pusthakam's South Indian setting is affected by an equally tough sociopolitical climate with past and contemporary local difficulties, just as Dostoevsky's final novel was written and published in the aftermath of the Russian Emancipation Reform of 1861, which abolished serfdom.

Kerala has been an unusual Indian state with a Communist party routinely voted to power since its formation in the 1950s from the Travancore, Cochin, and Malabar districts, and the democratic election of a state Marxist administration. Popular Marxist programs included the promotion of universal literacy through free state education and a land redistribution scheme that liquidated large estates to allocate property to the poor. From the beginning, Neerad's film illustrates Kerala's political leanings and history, using Shakespeare to emphasize Marxist concerns.

In addition, the director uses Shakespeare's moral dilemmas to highlight his ethical concerns regarding ownership, including earthly, physical, sexual, and spiritual ownership. The repeated

story of three sons and their father is framed by the narrated reminiscences of an older Communist leader, Comrade Varkey (T.G. Ravi). Varkey tells the first half of the generational story in flashback, describing how native servant youngster Iyob/Lear (Lal) is adored by his British owner Harrison, who makes sure he gets an education. Unlike Lear, Iyob grew up in abject poverty, and unlike Lear, he never had an epiphany; his struggle never makes him sympathetic to others in need. Following Harrison's death, an adult Iyob expresses his ungratefulness by forcefully evicting Harrison's tribal mistress and their young daughter, Martha. The new master, Iyob, becomes a "brown sahib," or a native who acts like a colonizer, perpetuating colonial injustice. His elder sons Dimitri (Chemban Vinod Jose) and Ivan (Jinu Joseph) are as evil as Goneril and Regan, respectively, while his youngest son Alosy (Fahadh Faasil) is the film's morally upright Cordelia-Edgar character. Alosy becomes close to Martha after their mothers covertly see one another, and their friendship strengthens until his mother dies, and Alosy is soon separated from his own family.

Pusthakam's main family divides numerous times, unlike King Lear's first act, which has a big moment of familial division. At the heart of their conflict are issues of possession, land ownership, caste, gender, and ethnicity. As a result, when Neerad's film depicts what Poonam Trivedi refers to as an "overlooked local inflection of caste division" in Indian Shakespeares (India's Shakespeare 23), it differs from its source material.

Kerala's Christian families (like Job's in the film) frequently trace their ancestors to Hindu society's lower castes, where upper caste Aryans or Brahmins are stereotypically associated with fair upper-caste Aryans or Brahmins, while lower caste Aryans or Brahmins are stereotypically associated with darker complexions and the "scheduled" castes-tribals, "untouchables," or Dalits. Lower-caste worshippers were warned that crossing a temple threshold would cause their

eyeballs to burst; before the 1936 universal Temple Entry Proclamation, lower-caste worshippers were warned that crossing a temple threshold would cause their eyeballs to explode.

Indigenous peoples and people of lower castes are often marginalized, abused, and even murdered across the country. One ethical concern raised by Neerad's 2014 film is the ongoing land dispossession of Kerala's tribals; that year, 2014, saw months of tribal-led protests for the distribution of land promised to them since the government's elimination of the feudal/serf landlord system and estate reallocation in the 1950s. A nationwide proposal to relocate one million indigenous people from their traditional protected lands and forests was abandoned in 2019 only after widespread objections. The first horrific event that causes Alosky to go is the terrible assault and murder of a young low-caste servant girl, which the youngster witnesses.

Neerad portrays Martha and Alosky as an Adam-and-Eve couple who promote a return to nature and love one another despite society taboos, in addition to focusing on Job's Biblical themes of familial annihilation vs. repatriation. Alosky had established himself as a prodigal son character by the time the film's flashback ends and the action switches to the present, as the title suggests. Returning home, the smart navy officer, who rides a motorbike and smokes cigars, discovers that his family's toxic dynamic has not changed. Dimitri and Ivan are trying to persuade Iyob, their father, to sell his land to a sandalwood smuggler. Meanwhile, Dimitri's sensual, two-timing wife Rahel/Edmund has smitten Ivan (Padmapriya).

Martha, Alosky's childhood tribal maid sweetheart, has been rejected by the family, who have branded the medicinal healer a witch. Martha and Alosky's restored love is pure and sincere on many levels, and it provides a counterbalance to the toxic family's corruption. Martha, who resembles Edmund from King Lear more than Edgar, is an illegitimate heir of mixed race and

caste. Alosy's father forbids them from dating because of their different origins. Even though white women are regularly fetishized in Indian movies, Martha's illegitimacy and his family's mating with her tribal caste make her unsuitable for Iyob.

Priya Mathew and Rajesh James remark, "Malayalam film has always displayed a distinct aversion and scorn for lower-class Anglo-Indians who were purportedly produced out of illegitimate relationships between Europeans and women from the coastal parts of Kerala rather than upper-class ladies" (32). The majority of Kerala's "Anglo-Indians" practice the Latin Catholic faith, which is deemed lower-caste (31). In Neerad's Marxist perspective, Martha is exalted as a *Perdita* figure, a supposedly lowborn shepherdess lass whose purer nature wins over both artificial social stratification and patriarchal opposition, culminating in a fruitful union.

By focusing on a couple's transgressive love affair and framing it in contrast to patriarchal authority, Neerad's film follows a pattern of other Indian films that rejig Shakespearean power structures to combine gendered conflicts for social and sexual equality and autonomy. Despite the masculine title, *Iyobinte Pusthakam* prioritizes women; bastardy and miscegenation are seen as threats to patriarchal power structures.

The film opens with a violent eviction of Martha's tribal family, which exposes casteist discrimination and land deprivation. Meanwhile, in other films' Indian Shakespeare adaptations, racialized anxiety is shifted to marriage and feminine control, where violations frequently occur as a result of a clash between Westernised or Western-facilitated love and more traditional, patriarchally organized couplings.

Other "otherings" are commonly substituted for Shakespearean racial inequities in Indian cinema adaptations, or these are incorporated to exacerbate problems. In Jayaraj's 1997

Kaliyattam (Othello), for example, the hero is an untouchable dancer who elopes with the Brahmin village head's daughter inconceivably. Similarly, Vishal Bhardwaj's 2006 Omkara (Othello) features a lower caste hero who transforms into a 'half-caste' as a result of an illicit servant-master union, and Bornila Chatterjee's 2014 The Hungry (Titus Andronicus) recasts Aaron the Moor as a lower-class servant entangled in an upstairs-downstairs affair with his millionaire mistress.

The scandalous offstage love triangle involving English actress Felicity Kendal, entangled in a scandalous offstage love triangle with a desi actor and a glamorous Bollywood film heroine, is highlighted in Merchant-Shakespeare Ivory's Wallah (literally, 'Shakespeare-fellow') in 1965; Aparna Sen's 36 Chowringhee Lane (1981) stars an Anglo-Indian spinster and Shakespeare teacher Violet, who hosts an unmar In *Iyobinte Pusthakam*, Martha's tribal blood binds her to the Indian Motherland, and the lovers' societal offenses occur amid a critical era of national and societal development, with the country's Partition and Independence.

Job is contrasted to the pair, who personify natural, physical, social, and spiritual oneness and preserve colonial imbalances by enabling anti-tribal persecution and devastation of native tribal-owned territories. Martha's disinheritance is noteworthy for Kerala, which has a matriliney tradition in which a family's name and land were passed down through the eldest female heir in an area that was never entirely conquered. Their energies of love and unity are in direct opposition to colonialism, Partition, and patriarchy's forces of fracture, division, and control. The egalitarian movement in secular Kerala, where men of all faiths lived in harmony, can be seen as a metaphor for Communist Aloshy's free choice partnership with Martha, and her feminine autonomy can be seen as a metaphor for India's new freedom; their energies of love and union-run counter to colonialism's forces of fracture, division, and control.



Its emphasis on female autonomy may explain why Neerad's film, although its protagonists are gender-flipped, with names like the Karamazov boys rather than the Shakespearean sisters, cites Lear as an inspiration. In this aspect, Neerad's painting stands out among current Indian Lear interpretations, which have mostly transcended the stigma of depicting a large number of errant daughters.

Preti Taneja's creative rewrite of *King Lear* in English prose novel form, *We That Are Young* (2017), recasts the tragedy in modern-day Delhi, where young heroine Sita is murdered after refusing to submit to the patriarchal system of arranged marriage, which her two older sisters have already accepted. Unrequited love causes family trouble in Sangeeta Dutta's film *Lear adaption Life Goes On* (2009), set in a London-based diasporic Hindu family. Following their mother's death, Dia's three daughters are compelled to persuade their father that the family will not disintegrate further if he accepts what he sees as their sins, such as Dia's choice of a Muslim partner.

Neerad's assimilation and synthesis of *Lear*, *Job*, and *The Brothers Karamazov*'s film are perhaps so successful because it converts human issues into a sympathetic story of transgression and redemption, rooted in ethical and political ideals of liberty and fraternity. In pre-independence India, Iyob is a British government loyalist. When his favorite youngest son arrives, all grown up, he discovers Alosky is a navy mutineer and a rebel freedom fighter. Their political and moral differences come to a head in a confrontation that takes place in the front yard of the mansion, which is shown as the physical and moral center of Iyob's land-grab crime in both the film and the trailer.

"Aloshy –nee Communist ago?" exclaims d. [Aloshy, do you consider yourself a Communist?] Iyob punches and disinherits his youngest son (00:00:56); Aloshy rides away on his motorcycle, a symbol of rebellious freedom, with serenity. In a subsequent scene, Iyob is asked why he is splitting the land into halves rather than thirds as he bequeaths his land to relatives in the public arena of his front yard. Iyob coldly says, like Shakespeare's wounded king at the commencement of *Lear*, that his third kid is dead to him. He is completely unaware that his eldest boys have just ambushed Aloshy's motorcycle, speared the rider, and thrown their brother off a cliff.

In some ways, Iyob governs his land in a manner reminiscent of the imperialists. Total economic domination, uncontrolled power and the neo-imperialists (his offspring) are born. *Iyobinte Pusthakam* further connects the nation to nature by visualizing its conflicts against a backdrop of lush colonial tea plantations and acting as a parable of conservation through its message of championing tribal rights (cinematographer-director Neerad won an annual Kerala state award for best cinematography). His film, like *Lear*'s, combines internal and external conflict, as well as biblical concepts of loss through avarice. Unlike *Lear*, *Iyobinte Pusthakam* does not end in tragedy for all of the characters, instead delivering a happy ending. A thicket of friendly forest growth stops his descent and saves his life, emphasizing the link between environmental conservation and human survival. Tribals and Martha nurture Tom back to health, hiding him in their "low fields, / Poor pelting communities, sheep-cotes, and mills" (*Lear* 2.2.183-184). When Aloshy's brothers track him down, the tribals band together to protect him against those who have mistreated them by tolerating and encouraging anti-tribal pogroms. g a Job-like comeback Like Gloucester, Aloshy survived his cliff fall (here, very real).

When comparing *King Lear* with *Iyobinte Pusthakam* in terms of tragedy, *King Lear* is, of course, a tragic play with a tragic ending, whereas *Iyobinte Pusthakam*, along with tragedies, has a pleasant ending. Shakespearean tragedy can be defined as a tale of extraordinary misfortune and sadness that culminates in the death of a high-ranking woman. To watch Lear portrayed, to witness an elderly man tottering around the stage with a walking stick, being escorted out of the house by his daughters on a wet night, has nothing but anguish and hatred in it. Iyob's position was similar; he was speechless as he watched his eldest son's dead body, and it was this realisation of what was going on around him that sent his mind and life into a tailspin. However, Iyob could not substitute Lear, i.e., Shakespeare's Lear could not be acted.

The abhorrent technology with which they imitate the storm in which he goes out is no more adequate to reflect the horrors of the genuine elements than any actor could be to portray Lear. The cerebral, not the physical, part of Lear's grandeur. On stage, we see nothing but bodily infirmities and weakness, as well as rage's powerlessness. While reading and analysing it, the reader is regarded as Lear: in his mind, sustained by a grandeur that befuddles the venom of daughters and storms, that which is partially invisible in Iyob.

### **CHAPTER 3**

William Shakespeare's greatness, one critic said, lay in his "comprehensive soul". That is the most eloquent summary of a dramatic talent who has never been surpassed. No dramatist can create living characters unless he gives the best of himself to his art's children, scattering a largesse of his own qualities among them, giving, for example, to one his wit, to another his philosophic debut, to another his love of action, to another the simplicity and constancy that he finds deep within his own nature.

There is no thrill of sensation transferred from the printed page that was not first alive in the author's mind; nothing was alive in his mind that was not strongly and truly felt. Shakespeare's plays cannot be written in a cold-blooded manner; they require the man's entire energy, as well as every last ounce of his sympathy and experience. Shakespeare's greatest achievement as a poet is King Lear.

In recent years, there has been much debate regarding the right language to use to define the relationship between the Shakespearean "original" and its film adaptation. "Adaptation" is a valuable concept for Julie Sanders because it denotes an "effort to make texts relevant by proximation and updating," as well as a "transposition" that "takes a text from one genre and delivers it to other audiences in cultural, geographical, and chronological contexts." (Burnett)

Another school of thought contends that no single taxonomy can account for the numerous ways in which Shakespeare is remade in new forms: there is no all-purpose phrase, the argument goes, not least since film frequently blurs the distinctions that we, as critics, seem so eager to maintain.

In some ways, it doesn't matter whether this form of identification is avoided because a film product's Shakespearean qualifications are typically acquired through the manner of reception in the field of circulation. As a result, there can be no fixed hierarchy between a play and its surrogate languages. We are urged to be receptive to various verbal registers, narrative techniques, and emotional contours in the instance of Shakespeare on film in his non-Anglophone expressions when there is no English lexicon to respond to. These aspects evoke the plays, but not in a perfect equivalent, implying that we are more interested in how Shakespearean ideas are mobilized than in issues of nomenclature.

To put it another way, in adaptation studies, we do well to consider the extent to which Shakespeare variably describes readers capriciously envisaged roles in terms of cultural (and economic) capital. Another crucial assumption is that adaptation effort is creative. Art is found in the act of translation and the multiplication of meanings that it entails. An important premise, according to Colin MacCabe, is that films gain "true value" through the "adaptation process." When a film is made from a play, a new text is created from an old one, and we become aware of how the two interact. The individual works, either as outward adaptations or as internal echo chambers of the various media, might be perceived as allegories of the never-ending and unresolvable struggles for dominance, according to Fredric Jameson. We can begin to comprehend how plays and films strengthen and enlighten one other as a two-way battle with areas of contestation and complementarity in between.

The personal and societal components of the position in Shakespeare's *Lear* and Neerad's *Iyob* contributed to the unity of tragedy, whose numerous stages correspond to a closely-knit growth in the external action. The first stage of this development, which takes up roughly the first two acts and scenes, is concerned with the introduction of uncontrolled passion as a disruptive force into *Lear's* and *Iyob's* minds, and the resulting overthrow of ordered balance in themselves, their family, and the work, which covers the central part and proves Amal Neerd as Shakespeare of India.

In what follows, *Haider* (Dr. Vishal Bhardwaj, 2014), an Indian and Hindi-language *Hamlet* version. In terms of time, the film takes place in 1995, and the cultural and geographical backdrop is Kashmir (a territory whose sovereignty is still contested by India and Pakistan) at the height of a tense and critical period in the two nations' relations. This reworking is quite beneficial. The rebranding of *Haider/Hamlet* as a student of British India's "revolutionary poets"

placed him in a resistant category as a possible opponent of Indian nationalism, while also raising doubts about commitment and connection.

Similarly, Kashmir locations like the Jhelum river and the Martand Sun Temple, which are adorned with statues of river gods (the "Bismil" song and dance number, or the play-within-the-play, takes place here), help to highlight water metaphors and concerns about cleansing and corruption (bodies of "militants" are dumped in the river, leading to Khurrum/Claudius' despair that he is "drowning in guilt"). *Hamlet's* language is crucial to the entire "translation."

The film's exploration of the plight of the "disappeared," the figuration of Ghazala/Gertrude as an emotionally needy user of "theatrics," and scenes set in a video store (where film titles, either "remakes" or those concerned with types of "terrorism," provide ironic models of action) all harken back to the play's preoccupation with acting, deception, and drama. In particular, Haider recasts the archetypal Hamletian metaphor of Denmark as a jail in a montage of border posts, grilles, and detention centers. Then, in keeping with its imaginative approach, Haider invests in vocabulary that is uniquely its own, such as when Haider/*Hamlet*, in a Shakespearean soliloquy, parodically delivers passages from the Armed Forces Special Powers Act at a Srinagar traffic light.

"To be, or not to be" emerges in a variety of forms, the most powerful of which is the political slogan "Do we exist or not?" whose venomous allegation highlights a strong Indian policy aimed at eliminating so-called political fanatics. In keeping with this theme, the film entertains not one, but numerous "ghosts," raising problems of belonging, identification, and "home" in the process. Variations on this theme, which may be seen in words like "I have to go

home" and "You are at home," are fundamental to Haider's anatomization of the territorial dispute that underpins its imaginative potential. So, how does the Shakespearean work in this adaptation? As the film's reception history shows, Haider has divided opinion and has been banned from viewing in Pakistan.

Yet, as a number of the film's adaptive strategies demonstrate, from the figuration of Halaal/Old *Hamlet* as a doctor to the discovery of Roodhaar/The Ghost as a multi-faith symbolic spokesperson ("I'm the soul... a temple and a mosque... Shia... Sunni... Hindu"), the film's loyalties are in fact with a movement away from hostilities and toward the embrace of a Gandhi-inspired PAC. Notably, the film's dialogue repeatedly repeats a nonviolence mantra, revealing a reversal of Shakespeare's revenge imperative. Shakespeare's ability to reach local and worldwide audiences demonstrates not only the strength of international filmmaking but also how adaptation has a place in a reforming political consciousness. The snow-covered graveyard of the last acts, strewn with remnants of a brutal struggle, is not the "home" to which this Shakespeare adaption strives.

Theater actors and authors have frequently ventured into the world of film, carrying with them the magic of the stage. Several well-known plays have been made into films by Malayalam filmmakers. In addition, William Shakespeare, the world-famous Bard, has impacted several films. Director Jayaraj is at the top of the list, having turned three of Shakespeare's most famous plays into films. There had been others further down the road.

Adaptations of well-known literary and theatrical works were prevalent throughout the silent era and have remained a mainstay of nearly all national cinemas throughout the twentieth and twenty-first centuries. *Dracula* and *Sherlock Holmes* novels by Bram Stoker and Arthur Conan



Doyle have been adapted in a variety of national contexts, but Shakespeare's plays have been adapted in film form as a large-budget Hollywood musical (*West Side Story* (Jerome Robbins and Robert Wise, US, 1961)), a historical epic set in feudal Japan (*Kumonosu-jo/Throne of Blood* (Akira Kurosawa, Japan, 1957)), a Bollywood musical (*Angoor* (Gulzar, India, 1982)), and children's animation *The Lion King* (Roger Allers and Rob Minkoff, US, 1994)), are a few. Adaptations frequently occur in cycles connected with a specific time and place, such as the heritage film cycle in the United Kingdom in the 1980s or the Jane Austen adaptation cycle in the late 1990s. Adaptations are said to account for up to 50% of all Hollywood films and are consistently ranked among the highest-grossing at the box office, as seen by the commercial success of recent adaptations of J.R.R. Tolkien and J.K. Rowling's writings. (Hall)

Mollywood director Jayaraj is at the top of the list, having turned three of Shakespeare's most famous plays into films. The following is a list of Malayalam films that are loosely based on Shakespeare plays.

Suresh Gopi and Manju Warriar star in the Jayaraj film, *Kaliyattam*, which is possibly the first Shakespearean adaption in Malayalam. In this rendition of Shakespeare's *Othello*, the players portray a married couple. Kannan Perumalayan, a Theyyam artist who marries Thamara, is played by Suresh Gopi (a teenage Manju Warriar). He is enamored with her and plays the role of Shakespeare's envious Othello. Lal, like Iago in *Othello*, plays the devious character who instills thoughts in Perumalayan about poor Thamara and another artist, Kanthan (Biju Menon). In that early point of her career, Manju Warriar's *Desdemona* was well received, and Suresh Gopi won both the State and National Awards for Best Actor for his portrayal in *Kaliyattam*.

*Kannaki* (2001), a film directed by Jayaraj, is a rough adaptation of Shakespeare's Antony and Cleopatra. Nandita Das is the titular character, Antony to Lal's Cleopatra. Manickam is a cockfighter who is buddies with Choman (Siddique) and has feelings for *Kannaki*. Kumudam (Geetu Mohandas), Choman's sister, is equally smitten with Manickam. The antagonist Gounder is played by Manoj K Jayan. *Kannaki*, a strong-willed and willful woman, gets a Malayali rendition of Cleopatra, a difficult woman figure.

*Karmayogi* (2012) was a reworking of Shakespeare's Hamlet, according to director V.K Prakash. Indrajith takes on the role of the bereft son who has recently lost his father. Rudran (Indrajith) plays an introvert who swears retribution, much like Hamlet, who is constantly gloomy over his father's murder and his mother's betrayal in marrying the murderer's uncle. Indrajith's Hamlet has Nithya Menen as Ophelia, Padmini Kolhapure as a mother, and Thalaivasal Vijay as Claudius, the wicked uncle.

Rajeev Ravi had Shakespeare's Romeo and Juliet in mind for his directorial debut, *Annayum Rasoolum* (2013), when he transitioned from cameraman to director. In this unsettling love story set in Kochi, Fahadh Faasil takes on the role of Rasool while Andrea Jeremiah takes on the role of Anna. Among the nostalgic music, forbidden love, escapades, and the final catastrophe, there are many silent exchanges. However, it does not end in the same way as *Romeo and Juliet* do.

*Veeram* (2016) is another Jararaj film, this one is a Macbeth adaption and the fifth in the director's 'navarasa' series of films. It tells the narrative of Chandu Chekavar (Kunal Kapoor), a warrior from Malabar in the 13th century. Kunal Kapoor, who trained in Kalaripayattu for the film, claimed that playing Macbeth was every actor's dream.

In that marvel filmmaker Dileesh Pothan's film *Joji* (2021), Macbeth was once again roughly adapted. Fahadh Faasil plays the title character, which seems tailor-made for him given his penchant for non-confirming roles. In the film, Lady Macbeth is played by Unnimaya, a great actress. Although some critics were critical of the adaptation, the film received mainly excellent reviews for its production. (Staff)

Jayaraj's fascination with William Shakespeare dates back to his boyhood when he would sit fascinated, listening to Kerala's Kadhprasangam concerts. It's a pre-television oratory art form in which the narrator uses music and humor to keep the audience engaged in his stories. And it was during these nights that he came across Shakespeare's stories. The small one's mind was engraved with pictures of *Othello*, *Macbeth*, *Antony*, and *Cleopatra*. "*Othello's* tragedy tormented me for many nights." Why would a man so devoted to his wife murder her?" Many years later, when Jayaraj reproduced these European myths in the setting of Kerala, they reappeared. *Kaliyattam*, an innovative reworking of *Othello* with Theyyam colors and Kerala folk themes, received both critical and popular acclaim. Nandita Das played Kovalan's strong-willed wife in *Kannagi*, a spin-off from *Antony and Cleopatra*. Now, his latest film *Veeram* is a recreation of *Macbeth's* vengeful narrative, a trilingual picture starring Hollywood technicians. It will be the opening film of the BRICS Summit's first-ever film festival, which will take place in New Delhi on September 2. "I have witnessed European audiences enthralled by *Kaliyattam*. "It's a wonderful feeling when an international audience enjoys your interpretation of Shakespeare," Jayaraj says. (Editor et al.)

*Veeram* relates the story of a practice in which men were sacrificed for the whims of rulers. It's a great mix of sadness and ambition, and who else but Shakespeare could have echoed them better, Jayaraj argues. "He is always relevant. He is always relevant." No one has a better

understanding of the human mind." If the Theyyam tradition and Tamil tales linked Shakespeare's narrative to Indian surroundings in his first two films, *Vadakkan Veeragadha*, a ballad tradition from Kerala's North Malabar, serves as the backdrop in *Veeram*. The film is set in 13th century Kerala and portrays the narrative of the courageous soldiers known as chekavars. "It was not at all designed to combine *Macbeth* and the *Vadakkan Veeragadha* tradition. It hit me like a tonne of bricks. Its origin is difficult to trace. "It's as though these creative impulses come from some unseen source."

Recreating *Macbeth* was no easy task, especially when he had to look up to the likes of Akira Kurosawa and Roman Polanski for inspiration. "At *Throne of Blood*, Kurosawa portrays the ghosts through a medium in a cemetery." The three witches are represented in my film by the manthravadinis, who are local witches in Kerala's ritualistic heritage. Japichu Kettal is the name of the procedure, which is popular in Kerala." The Birnam forest transforms into the Tulu woodlands of Karnataka, where the chekavars used to go for further education in Kalari, and *Macbeth* transforms into Chandu, who lives on in Kerala mythology. "Rather than a mechanical adaptation, we attempted a type of trans-creation, an interpretation of the original text." That's one of the advantages of adopting a narrative from a classic. You can use it in any situation." They have, however, made liberties with the clothes. "The chekavan's outfit isn't particularly vibrant. So we spruced it up a bit to give it a more rustic feel. It isn't a documentary, after all."

The late Kavalam Narayana Panikker, a theatre director and poet best renowned for his Malayalam adaptations of Shakespeare and Sanskrit plays, also has a song in the film. M.K.Arjunan, who is recognized for his melodies, will compose the song. The script and dialogues were written by Dr. M.R Varrier, the most authentic voice for the North Malabar dialect and language. "The Valluvanadan dialect is used in the majority of Malayalam films that

tell the *Vadakkan Veeragadha* stories" (spoken by people in South Kerala). These folks do not speak English as their first language. Veeram will be the first film to include the North Malabar dialect in its whole."

They went on the lookout for actors with the necessary physical height to pull off Kalari. "We needed folks who were physically fit and flexible." Kunal Kapoor was a perfect choice. Shivaji Nambiar, who would be a valuable contribution to Malayalam cinema, is also being introduced. All of the actors, including the women, have undergone extensive Kalari training." In 45 days, the film was shot in Hindi, English, and Malayalam. "Right now, you call up the actors, and they'll belt out the sentences in all three languages," Jayaraj jokes.

Jayaraj's dream child is the story. "For the past five years, I've been traveling with the storyboard wherever I go. I'm fortunate to have producers that have given me complete creative control." The Hollywood technicians consume a significant portion of the budget. "Malayalam films are known for spending 90% of their budget on their actors. We, on the other hand, have spent it on technical perfection." Directors of large-budget historical films are sometimes chastised for reducing filmmaking to a lifeless spectacle. Is Jayaraj concerned about a backlash like this? "We didn't try to hypnotize people with gimmicks or VFX effects." The screenplay calls for a certain amount of grandeur. Cinema is a serious involvement for me; it is something that must reach the human mind. I'll always be dedicated to meaningful filmmaking."

## **CONCLUSION**

The tale of King Lear, perhaps the most complicated and purposefully designed of all Shakespeare's great tragedies, is just like this. The entire action of the tragedy could be defined as a projection of the competing conflicts that are supremely present in the minds of the primary protagonists. As fathers, Lear and Iyob instill in their children contrasting reactions that mirror various and contradictory aspects of their inner selves. Their deliberate inclinations as imperialists free powers of social disorder that can be contained only by complete exhalation.

The various subsidiary issues of the play & movie radiates as partial reflections of a common image, at once contributing depth and variety to the central situation and deriving from it the subsistent unity which alone can give the complete story its full meaning, are derived from conflict, whose dual aspect is thus concentrated in one mind.

Interestingly, Biblical symbolism is smoothly blended throughout *Iyobinte Pusthakam* with Shakespeare, Dostoevsky, and tribal magic traditions into a sensitive retelling of the rise and fall of family pride and greed, portrayed against the backdrop of a colonial tea plantation. Fatherly and filial sacrifice, loyalty and insurrection, Marxism and colonialism, interracial and inter-caste union, man versus nature, and man versus the beast inside are all explored in Neerad's epic picture. Neerad expertly weaves these elements together in a cinematic synergy that embodies Lear's concluding message of mutuality and harmony: "When thou dost beg me benediction, I'll kneel down /And ask thee forgiveness." As a result, we'll live, pray, sing, and recite old stories" (Lear 5.3.10-12).

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