

Cultural Transference in Veeram: A Blend of a Universal Classic Play and an Indigenous Ballad of the North Malabar

¹Susmitha Suresh, ²Jinju Venugopal, ³DR. P. P Vijayalakshmi

May 2, 2020

ABSTRACT--*Veeram-Macbeth is a trilingual movie in which a universal play meets a native folklore. Scripted and directed by Jayaraj, the movie is an adaptation of Shakespeare's Macbeth, the story of a brave Scottish general, transposed with the story of Chekavars in Puthooram Pattukal from the ballads of North Malabar (Vadakkan Pattukal). It is also a re-interpretation of the story of Chandu Chekavar from the Vadakkan Pattukal, that shares characteristic traits of Macbeth. Veeram explores the similarities in plot and themes and brings out substitutes for each character. Chandu Chekavar is the Macbeth in Vadakkan Pattukal. The stories and characters are juxtaposed to create a hybrid product. This paper looks upon the movie as a hybrid version of two classics – Macbeth and Vadakkan Pattukal, considering the cultural and filmic aspects of the production. The paper also intends to compare the situations and traits that equals Macbeth and Chandu.*

KEYWORDS-- Macbeth, Vadakkan Pattukal, Adaptation, Cultural transference, Appropriation

I. INTRODUCTION

William Shakespeare, recognised as the Father of English Drama is also the most filmed playwright and author globally. *Internet Movie Database* in July 2018 listed out a count of 1371 productions, considering all the adaptations of Shakespeare ever made in any language. Universality is a unique feature of his works and is the major reason that makes it admissible to any reader or audience.

Adapting a literary text to film is always an experimental process. The year 1899 saw the first adaptation of a work of Shakespeare in the form of a record of a small part of Sir Herbert Beerbohm Tree's stage production of *King John*. Over the years many directors tried their hands at filming Shakespeare. It became more and more experimental as years passed by and as technology developed. The movies are either direct adaptations or liberal adaptations and out of all the plays adapted into motion pictures, *The Tragedy of Macbeth* also called as *Macbeth* is positioned third¹ following *Hamlet* and *Romeo and Juliet*, when considering them as the often-adapted plays of the Bard. This process of adaptation has never stopped and is often a matter of transformation, culture, creativity and imagination when it comes to filming. William Shakespeare has now positioned itself as a genre in film and film studies worldwide.

¹ Department of English and Languages, Amrita Vishwa Vidyapeetham, Kochi Campus, India

² Department of English and Languages, Amrita Vishwa Vidyapeetham, Kochi Campus, India

³ Professor, Integrated MA English Language and Literature

The presence of Shakespeare and the acceptance of his plays and themes in India have a more complex nature comparatively. The long and strong colonial history of the country have contributed to this, combined with the open minded, welcoming culture of the land. The native mingles and blends easily with the western when it comes to art, thought and culture. Exchange or the wide access of literary text and its education in India has popularised the tales told by the Bard across the nation and its culture. In India too, there have been experiments with Shakespeare in theatre and film by adapting, translating and translocating the texts into native cultural contexts. Shakespeare have been absorbed into various Indian cultures, languages and imaginations from the time of the performance of Shakespeare by English troupes in various parts of colonial India. Plays like *Romeo and Juliet*, *Hamlet*, *Macbeth*, *Othello* etc. captured their space in the mind of Indians just like their native tales and folklores. People could often find cultural substitutes for each of these stories, just like comparing the local Arabic tale of Laila and Majnu popular in Indian and other cultures, the story of Salim and Anarkali etc. to the story of *Romeo and Juliet* based on the theme of love.

The journey of Shakespeare in India through films began with *Ganasundari Katha* (1949) and continued with *Saptapadi* (1961), *Angoor* (1982), *Kannaki* (2001) and many more films. Vishal Bhardwaj with his Shakespeare Trilogy – *Maqbool*, *Omkara* and *Haider*, which are adaptations of *Macbeth*, *Othello* and *Hamlet* respectively, changed the experience and perspective of viewing a Shakespearean adaptation on screen. These witnessed a transference of story, characters and cultures. In this context it is worth mentioning the movie *Throne of Blood* (1957) by Akira Kurosawa which was a cultural transference of *Macbeth* to a Japanese, Samurai context. The universality of the story and Akira Kurosawa's brilliant adaptation served as an inspiration and catalysed the passion in Indian screenplay writer and film director Jayaraj Rajasekharan Nair to adapt the tale to a different native culture. His aspiration was realised when he found similarity in the ballads of North Malabar, commonly known as Vadakkan Pattukal, thus trans locating the Scottish Macbeth to a South Indian, Malabar milieu through the character of Chathiyan Chandu in his movie titled *Veeram* (2016).

II. OBJECTIVES

This paper attempts to analyse the movie as a blend of two classics – Shakespeare's *Macbeth* and Vadakkan Pattukal of North Malabar, considering the cultural aspects of transference, appropriation and filmic aspect of adaptation of the production. The primary texts are *Macbeth*, *24 Vadakkan Pattukal* and *Putthariyankam*. The study also focuses on the situations and traits that equals Macbeth and Chandu. The theory of cultural transference, cultural and content appropriation and adaptation shift forms the framework for the analysis. For the purpose, the paper separately takes the story of the play and the ballad and also of the movie to understand how the stories are blended into one.

III. HYPOTHESIS

Veeram is an epic movie which is a blend of *Macbeth* and Vadakkan Pattukal. Despite being a universal play, *Macbeth* could be moulded into a native tale and its culture and the same native tale with similarities to the play, could also be transferred to a universal platform with such an appeal through the movie.

IV. RESEARCH METHODOLOGY

A qualitative analysis approach is used to analyse the content of the film, based on the concept of cultural transference and the appropriation and adaptation shift that follows in the production.

The term Cultural Transfer was coined and crafted by Michele Espagne in the year 1980 for the analysis of historical relations between France and Germany. Later the concept considerably developed and broadened with the postcolonial studies. According to this theory when an object (person, texts, ideas, money etc.) undergoes a process of transfer from one culture to another, it takes a new meaning and a new context with the reinterpretation. The process becomes an experimental manoeuvre to bring out differences and similarities. It examines how the transference changes the object and the host culture. The analysis of cultural transfer takes into account the subtleties of selection, translation and adaption. Cultural Appropriation that emerged during the 1960s is the adoption of objects or elements from one culture to another. In appropriation of content, the artist adopts some elements that have already been part of a culture, appropriating it with stylistic elements to a new culture. To interpret the changes observed between the source text and adaptation we use the concept of adaptation shift as proposed by Katerina Perdikaki, by analysing the plot, characterisation and setting.

V. REVIEW OF LITERATURE

Many researches have been done on Shakespeare, his plays and its adaptations. Across the globe, ever since Shakespearean plays have been adapted to theatre and later into digital media, studies and experiments are being done in the field of adaptation, inter textuality, appropriation, inter-semiotic translation etc. And research in the area of adaptation broadens to other branches when the plays are adapted to different cultural mediums and backgrounds. Thus cultural transference becomes important in Shakespearean studies. A major example for research on adaptation of Shakespeare is based on Akira Kurosawa's movie *Throne of blood* and analysis related to it as an adaptation of *Macbeth* based on various factors and elements like culture, translation, transcreation, translocation, adaptation shifts, reinterpretation etc. The Shakespearean trilogy of Bollywood director Vishal Bharadwaj- *Omkara*, *Maqbool* and *Haider* have also been scrutinized based on the above said aspects in India. *Veeram-Macbeth* have held its place as an adaptation of the tragedy *Macbeth* in a few studies though not very deeply as other Indian movies. Other movies of director Jayaraj, *Kannaki* and *Kaliyattom* which were also adaptations of Shakespearean plays have also been subject of study.

There have been a lot researches on Vadakkan Pattukal, its origin, structure, heroic imagery, linguistics etc. Its adaptation into film have also been of interest to many for study and these studies mainly focuses on *Oru Vadakkan Veeragadha* (1989) a Malayalam adaptation of the ballads mainly because the movie is the first to reinterpret the story of Puthooram Pattukal and places Chandu as the protagonist. The researches have been based on deconstruction, re readings, subaltern study, heroic imagery etc. focusing on the adaptation, interpretation and characterisation in the movie. Articles and several reviews and interviews are more popular than research papers in the case of *Veeram*.

VI. ANALYSIS AND MAJOR FINDINGS

MACBETH, VADAKKAN PATTUKAL AND VEERAM

Macbeth is a play that narrates a tale of ambition of the protagonist Macbeth. With all the peculiar features of the master craftsman William Shakespeare very much visible, the tragedy is set in Scotland. Macbeth, a brave Scottish General met three witches on his way back after winning a battle. He receives prophecies from them that he will become the King of Scotland one day. This lights up ambition in him especially when he feels the prophecies are coming true. He is prompted to act according to his thoughts by Lady Macbeth and leads to a planned murder of the King Duncan and takes hold of the throne. He kills Banquo and is forced to commit more murders in order to protect him from suspicion. He becomes a kind of tyrannical ruler. But he is soon afflicted with guilt and fear and madness. So did Lady Macbeth and she commits suicide. In the end Macbeth gets killed when Duncan's son and Macduff battle against him. Hence, the revenge is fulfilled and all prophecies come true in the end. The play beautifully illustrates ambition, the lust for power and betrayal. This also crafts out perfect moral in an exemplary way

The Vadakkan Pattukal or Ballads of North Malabar are ballads sung by Panan (native balladeer). It is an oral tradition of storytelling of medieval origin. These Ballads presents saga of warrior heroes of North Malabar and their family. These Ballads are mainly divided into two- Puthooram pattukal and Thacholi pattukal. They are based on the stories of Puthooram (Thiyyas) family and Thacholi (Nairs) family. Popular is the Puthooram Pattukal about the Chekavars of Puthooram family. Chekavars are legendary characters who are masters of kalaripayattu and often engage in combat to settle disputes between lords. The heroic tales of Aromal Chekavar, Unniyarcha and Chandu who are brave warriors of Puthooram family, familiar to people from various songs recited by the Panan, who roams around singing about various incidents and heroic tales. From all those the story of the family could be summarised as below.

Kannappa chekavar is from the Puthooram Family and Aromal, Unniyarcha and Kannappanunni are his children. Kannappa chekavar takes care of his nephew Chandu whose parents died when he was a child. All of them grew together and mastered Kalaripayattu- which was a lifestyle more than a martial art. Chandu was known for his wrong moves for the sake of winning. Chandu loved Unniyarcha. But Aromal opposed and found Kunjiraman of Attummanammel family for his sister. Chandu returned to his house knowing this and hated Aromal. It was then that there was a dispute and a duel was necessary to claim justice. One chekavar was the Aringodar, a well-known master of Kalaripayattu and the other was Aromal. Chandu was to assist Aromal in the duel. With hatred in mind and with the influence of Aringodar family, Chandu betrays Aromal. Though he won the duel Aromal was stabbed to death by Chandu. On knowing this Unniyarcha decides to avenge the death of her brother saying that her son will kill Chandu. And after years Chandu gets killed by her son and the revenge is fulfilled.

Macbeth a play set in Scotland, written in 16th century share similarities with a few ballads believed to be set in the 16th century or even before in the oral traditions of North Malabar in Kerala. Both the stories are powerful and emotionally intense. There is valour, ambition, betrayal and at the same time love, guilt and fear. The protagonist Macbeth finds an equivalent in the character of Chathiyam Chandu in the Vadakkan Pattukal. They are embodiments of valour and have same elements of hamartia. Both the characters were ambitious.

Veeram (subtitled *Macbeth*) is a trilingual Indian movie released in the year 2016. The movie directed and written by the renowned filmmaker Jayaraj is an adaptation or rather a blend of *Macbeth* and *Vadakkan Pattukal*. The similarities are merged and the differences are interwoven into the story packing the movie as a whole, a hybrid product of two culturally dissimilar but plot wise similar stories. The movie is a direct adaptation of *Macbeth* to a different cultural background and is a loose adaptation of the *Vadakkan Pattukal*.

The movie starts with an introduction to the story familiarising the cultural background of the *Vadakkan Pattukal*. The story of Aromal of the Puthooram clan and his cousin Chandu are brought to us by the Panan. We get to know about Chandu in the beginning of the movie from the visuals and narration of his victory over his father's murderer Malayan, as narrated by Panan. Chandu and his trusted aide Kelu were on their return, when they met a sorceress and a naked lady. She prophesied that Chandu will become the lieutenant, the trusted aide of Aromal Chekavar and will later become the Chekavar of eighteen and a half kalari, the overlord. The first prophecy comes true when messengers inform that Kannappa Chekavar wants him as the lieutenant to Aromal in the coming duels. And the seeds of ambition were sown in him. Soon a duel was called to solve a fight between two people. And the duel was led by Aromal, the cousin to whom Chandu was the lieutenant and his ladylove Kuttimani's uncle Aringodar. Chandu writes informing this to Kuttimani. His first love Unniyarcha, who betrayed him and married another man Kunjiraman, tried to seduce him to make her brother Aromal win the duel. She promised to leave her husband to become Chandu's, once Aromal wins the duel and tried to make sure that Chandu never cheats because he always loved her. But Kuttimani pushes him to make Aringodar win the duel, by poisoning his mind to betray Aromal digging out his past. But Aringodar gets killed in the duel despite Chandu's betrayal on Aromal. Kuttimani approaches and triggers the dark emotions and ambitions in Chandu and makes him stab Aromal. After that Chandu is made the overlord- the Chekavar of the eighteen and a half kalari. And he kills everyone whom he is suspicious of revealing his dark hands in the murder and whom he feels are obstacles in the prophecies coming true. Unniyarcha, her son Aromalunni and her nephew flee to Tulunad to train themselves enough to battle Chandu to avenge the death of Unniyarcha's brother. Komappan and Kelu's son also joins them. Meanwhile Chandu meet the Sorceress once again and gets to know that he won't be defeated until heavy rains and Tulunad forest march to fight him, which eradicates the guilt and paranoia that disturbed Chandu. But Kuttimani who was also drowning in the remorse of her past action suicides. The Puthooram clan thus call for a duel and in the battle between Chandu and Aromalunni, Chandu gets beheaded thus fulfilling the revenge. *Veeram* thus rushes through conveying emotions like valiance, love, ambition, greed, betrayal, repentance that shapes the drama and ballad.

CULTURAL TRANSFERENCE IN VEERAM

When Shakespeare's classic play, *Macbeth* is adapted to different cultural milieus, it is interesting to note that the play itself has undergone a cultural transference when he wrote it. The playwright brilliantly crafted the Scottish tale from *Holinshed's Chronicles* to fit in the cultural context of England and into one that can be accepted by any reader. And the play is further being re-interpreted, translated, transferred, trans located or trans created into other indigenous cultural scenarios. In films these are mostly subjective, creative works of the screenplay writer and the

director. In an adaptation the source text is rooted in one culture to which the characters and the story are very much reliant on. Carrying all this to another culture undergoes through a cultural transference or transmission. There will be changes in the characters' behaviour, environment and story, setting, time etc brought out often by indoctrinating regional codes such as arts, rituals or practices, costume and get-up, architecture, etc within the way of presenting it visually. Culture is a totality, native to a region or a group of people. When adapting a text from one culture to another, the culture is visually shown and explained within the narration. The use of cultural aspects of the one to which the source text is transferred thoroughly enhances the whole process of adaptation and indigenisation. Cultural transference or translation of a creative text is a complex stuff, as it is not just linguistic translation. While analysing cultural transfer one has to take into account all the elements of execution, adaption, translation etc

Macbeth has been a favourite of filmmakers for long time globally. And so have been the Vadakkan Pattukal a favourite of filmmakers in Kerala to make interesting stories. In this new venture *Veeram*, one can find elements from *Macbeth* as well as from the Vadakkan Pattukal.

The Eastern aesthetic notion of Rasa by Bharatamuni in Natyashastra floats in the movie from its title to the end. *Veeram* or *veera* is the fifth rasa that denotes courage and is an emotion that one can find in the protagonist and all other major characters in the movie. While adapting Shakespeare the director has also taken the creative head to link it with an ideology native to the region. When it comes to the concept of *veera* or courage, the first thing that comes to the mind would be of heroes and warriors. In the culture of Kerala, the sagas of heroes were sung in olden times. One such is the Vadakkan Pattukal which became an inspiration for the film maker. In *Veeram* the idea was bridged by the life of Chekavars and the martial art form Kalaripayattu. The movie also revolves around other nuances of human emotions.

The cultural and situational changes made to fit the source text does not spoil the Shakespearean properties. At times changes like deconstruction of setting, location, costumes, language etc becomes inevitable. Thus when a new film is made from existing texts the filmmaker deconstructs, appropriates and then reconstructs. Jayaraj appropriated *Macbeth* and Vadakkan Pattukal to *Veeram*. He thoroughly deconstructed Vadakkan Pattukal and appropriated it to the content or story of *Macbeth* while he deconstructed *Macbeth* and undertook a path of cultural appropriation to the milieu of Vadakkan Pattukal. *Macbeth* as an adaptation has not undergone much changes in the story line except for the cultural difference, kalaripayattu and two additional characters. Each character in *Macbeth* finds a substitute in Vadakkan Pattukal (Figure 1)

MACBETH	VEERAM
Macbeth	Chandu
Lady Macbeth	Kuttimani
Duncan	Aromal
Banquo	Kelu
Macduff	Komappan
Malcolm	Aromalunni
Fleance (Banquo's son)	Kungan
Donalbain	Kannappanunni
Gentlewoman	Kunjunnooli
Linnox	Chandappan
---	Unniyarcha
---	Aringodar

Figure 1: Characters

The protagonist and the villain of the play is Macbeth. Chandu is considered the anti-hero in the Vadakkan Pattukal. While narrating the story from the perspective of Chandu, just like Macbeth, he is the protagonist and also the villain. Both of them are valiant warriors. Macbeth desires for the throne of King and Chandu desires for the position of Chekavar and to foster relationships with Unniyarcha, Kuttimani and Kunjunnooli. Both of them are ambitious. Chandu is known in the land as 'chathiyar' which means betrayer because he betrayed his family to achieve his goals. Macbeth was also a betrayer because he betrayed and killed the ones who trusted him. There was a feminine force that pushed them along, in both *Macbeth* and Vadakkan Pattukal. They are Lady Macbeth and Kuttimani. Lady Macbeth supported Macbeth to commit sins to reach to his goal. Kuttimani seduces and pushes Chandu to commit sins for her as well as for Chandu. This element of similarity also sews Chandu and Macbeth as one. Both the characters were selfish in their life. Guilt haunted Macbeth though Chandu was not guilty exactly but the memory that he killed his kin haunted his mind a little. Macbeth was killed by Macduff and Chandu was killed by Aromalunni. Both the characters who killed them were sufferers of Macbeth's and Chandu's actions. Both the heroes were beheaded.

In the movie, Macbeth is sewed to Chandu by bringing in few changes to the story of Vadakkan Pattukal. The script writer has thus attempted in bringing in additional but equivalent elements like prophecies (Figure 2) and apparitions (Figure 3) as in *Macbeth*, to the target movie and its culture relating it with Vadakkan Pattukal and Malabar Tradition.

MACBETH	VEERAM
Thane of Glamis	Chekavar of Elanthalar Madom
Thane of Cawdor	Lieutenant to Aromal (at Puthooram Kalari)
King	Chekavar of 18.5 Kalari
Banquo will father a line of kings	Kelu's heirs will become the Chekavar

Figure 2: Prophecies

MACBETH	VEERAM
Armed head (beware of Macduff)	Beware of Unniyarcha and Aromalunni
Bloody child (no one born of a woman will be able to harm him)	Be strong, fearless and resolute
Crowned Child (Macbeth will be safe until Great Birnam Wood comes to Dunsinane Hill)	Chandu cannot be defeated until heavy rains and Tulunad forest march to fight him

Figure 3: Apparitions

Though the characters of the movie are from Vadakkan Pattukal, most of the dialogues are directly adapted and paraphrased from *Macbeth*. To state, story of the Vadakkan Pattukal are re interpreted to fit in the tale of *Macbeth*. The famous soliloquies of Macbeth and Lady Macbeth finds place in the movie through the role of Chandu and Kuttimani. This allusion helps in connecting the characters to *Macbeth*.

Content appropriation is very much evident in the movie with borrowing plots from two stories and reusing them in the film. The adaptation is more of a filmic adaptation than realist or theatrical adaptation when considering the modes of presentation. Though the whole story of *Macbeth* is adapted, only the suitable parts of the ballads related to the Puthooram family is adapted into the movie. Parts of the ballad like the childhood of the characters and brave tales of Unniyarcha are two major parts omitted. The justifications of the plot changes are to fit in aptly with *Macbeth* (Figure 4).

There are several adaptation shifts in the movie. According to Katerina Perdikaki's 'Towards a Model for the Study of Film Adaptation as Inter semiotic Translation', there are mainly three types of adaptation shifts which can be applied to plot structure, characterisation and setting. The three types are modulation, modification and mutation shifts. In simple words modulation shifts either emphasize or play down narrative elements, modification shifts profoundly change the narrative elements and mutation shifts omit some or introduce new narrative elements.

MACBETH	VEERAM	VADAKKAN PATTUKAL
Macbeth defeated the allied forces of Norway & Ireland	Chandu's victory against the Malayan	---
The Three Witches enter & greet them with prophecies	He meets the sorceress & gets to know about the predictions	---
Macbeth is bestowed the title: Thane of Cawdor. The first prophecy is thus fulfilled	Chandu gets appointed as Lieutenant to Aromal. The first prophecy is thus fulfilled	Chandu gets appointed as aide for Aromal in the duel
Macbeth sends a message to Lady Macbeth, telling her about the witches' prophecies	Chandu writes a letter to Kuttimani about the predictions	Chandu meets Kuttimani & Kunjunnooli
---	Unniyarcha meets Chandu & seduces him to make Aromal win the duel. Later, he met Kuttimani, he was seduced by her & swayed to betray Aromal	Unniyarcha meets Chandu
---	Fight with Aringodar	Fight with Aringodar
When Macbeth arrives, she persuades him to kill the king that very night	Kuttimani meets Chandu & persuaded him to kill Aromal	It was Chandu's spontaneous action due to his overwhelming thoughts, to kill Aromal Stabs Aromal
Duncan is asleep, Macbeth stabs him	Stabs Aromal	
Macduff discovers Duncan's body. Macbeth murders the guards	Chandu kill the guards	---
Duncan's sons Malcolm & Donalbain flee to England & Ireland, respectively	Unniyarcha decides to take revenge for her brother's murder & later moves along with her nephew & son to Tulunad to learn more tricks in Kalari	Unniyarcha decides to take revenge for her brother's murder & waits for her child to be born to seek revenge
Macbeth assumes the throne as the new King of Scotland as a kinsman of the dead king	Chandu becomes the Chekavar of the 18.5 kalari & goes to stay with the Aringodar family	Chandu flees to the Aringodar family & later he becomes the Chekavar of the 18.5 kalari
Fearing Banquo's suspicions, Macbeth arranges to have him murdered	Inviting Kelu and his son to his Kalari & planning to murder them en route	---
The assassins succeed in killing Banquo, but Fleance escapes	Kills Kelu but son escapes	---
Macbeth invites his lords to a banquet. Banquo's ghost enters. Macbeth rants fearfully, startling his guests	Kelu's ghost appears in the Kalari. Feared & shocked Chandu reacts & others in the kalari gets startled	---
Disturbed Macbeth visits the three witches once more. They summon horrible apparitions	Chandu meets the sorceress again & the apparitions are revealed to him	---
Everyone in Macduff's castle is put to death	Kills Kelu's family or rather they were forced to kill themselves	---
Lady Macbeth's sleep walking scene	Kuttimani's sleepwalking scene	---
Macduff is informed about his family's execution. Malcolm, Duncan's son, has succeeded in raising an army in England, & Macduff joins him. The invasion has the support of the Scottish nobles	The news of the deaths in the family reaches Komappan. He joins Unniyarcha, Kannappa Chekavar, Aromalunni, Kannappanunni & Tulunad Gurukkal who forms a team & Aromalunni calls for a duel with Chandu	Aromalunni was born & grows older. Later he is sent to Tulunad to learn more tricks in Kalari
The soldiers cut down & carried tree limbs from Birnam wood	Cuts & carries branches to escape from rain	----
Lady Macbeth kills herself	Kuttimani suicides	---
Birnam Wood approaches, fulfilment of one of the prophecies.	Fulfilment of one prophecy. Tulunad forest and rain	---
A battle culminates in Macduff's clash with Macbeth.	Aromalunni meets Chandu for the duel	Chandu & Aromalunni meets for a duel
Macduff kills & beheads him	Chandu is beheaded	Chandu is beheaded

Figure 4: Adaptation shifts and appropriation

Every society has its own cultural values and these cultural systems find expressions through social practices and ideologies. While adapting a literary text into a movie, the script writer and the director brings in and utilises

several cultural cyphers to engage the foreign text and characters with the indigenous culture. It is like an adoption and not merely equal exchange of culture. Native art forms, traditions, rituals, costumes, infrastructure, language and such aesthetic standards and behaviour are thus brought within the narration and visuals (Figure 5).

The film makes uses of traditional, folk art forms, Deities and rituals of Kerala like Theyyam, Cock fight, Sarppapattu and Kalamezhuth (drawing of deities on the floor with colour powders). The most native symbol of culture prevalent throughout is the martial art of Kalaripayattu and the kalari tradition and its practice. And also the character of Panan who is somewhat the local balladeer. To detach the audience from the previous movies in Malayalam based on the same story and characters, the director altogether changes the location from Nalukettu houses and traditional kalari to a different art setting. Mutation shift in the setting of both the text when made into *Veeram* is a liberal and creative freedom of the filmmaker. The movie brings a new outlook to the native heroes with new costume, new hairstyle with face and body paintings. The filmmaker with the assistance of experts bring back the old, Malayalam local dialect of North Malabar, the Vadakkan Bhasha.

CULTURAL AREAS ↓	MACBETH	VADAKKAN PATTUKAL	VEERAM
SETTING	Scotland	North Malabar	North Malabar culture in a foreign set of caves and rock floors
TITLE/ HIERARCHY	King & Thanes	Chekavar & Warrior/ Thuna (aide)	Chekavar & Warrior/ Thuna (aide)
COMBAT TYPE	Battle	Duel	Duel
MARTIAL ART	Sword fight	Kalaripayattu	Kalaripayattu
SUPERNATURAL ELEMENTS	<ul style="list-style-type: none"> Witches Ghost Visions 	---	<ul style="list-style-type: none"> Aabhicharam/Black magic (sorceress) Ghost
TEAM/GROUP TYPE	Clan	Family	Clan
LANGUAGE	English	Malayalam	Malayalam- Vadakkan Bhasha
NARRATION/NARRTOR	---	Panan	Panan
COSTUME	Traditional Scottish	Traditional Malabar Style	New Costume, hairstyle & face painting
RELATIONSHIP WITH WOMEN	Love	Love & lust	Love, lust & sexual appeal
SECURITY	Chamberlains/Guards	---	Guards
OTHER CULTURAL ELEMENTS	<ul style="list-style-type: none"> Castle Royal Feast 	<ul style="list-style-type: none"> Kalari (the place of practicing & learning) Lord & feudal clashes Kooth (local festival) 	<ul style="list-style-type: none"> Kalari (the place of practicing & learning) Lord & feudal clashes Theyyam Sarppapattu Cock fight

Figure 5: Cultural aspects and differences in each story and the film

VII. CONCLUSION

Through the movie *Veeram* the filmmaker has tried to bring forth a link between two medieval cultures - Shakespeare's Scotland and North Malabar and between two other facets – the existing modern native society and international audience. And is a very brave and creative attempt to blend two classics. The movie proves the existence of similar stories, characters and emotions in different culture and that they can be put together in to any cultural scenarios. And this is the major benefit of a classic- to merge the theme and fit the context in any society and at any time.

The human behaviours Shakespeare dealt with are universal, that it could be adapted to even to a totally different setting. Other than the themes and tragic flaw like ambition, betrayal, selfishness, treachery, distrust and guilt of the protagonist, the same person can be the hero and the villain when prompted is a note dominant in both these classics adapted. With cultural transference and appropriation both the stories, its characters and the native culture and the kalaripayattu of North Malabar reaches out to people a wider, global level. Thus the idea and the target or rather the resultant film *Veeram-Macbeth* transcend the boundaries of culture, language and texts, by making the unknown and remote known and familiar and the familiar ones more popular and relatable.

REFERENCES

1. Achuthanandan, K. V. (Ed.). (2014). 24 Vadakkan Pattukal (15th ed.). Thrissur, Kerala: H&C Publishing House.
2. Anand, S. N. (2016, September 22). Chandu, the warrior. Retrieved 30, 2020, from <https://www.thehindu.com/features/cinema/Chandu-the-warrior/article14617843.ece>
3. Chatterji, S. A. (2016 16). Shakespeare, The Flavour of Indian Cinema. Retrieved 17, 2020, from <https://www.thecitizen.in/index.php/en/newsdetail/index/9/8968/shakespeare-the-flavour-of-indian-cinema>
4. Dutta, S. (2013). Shakespeare-wallah: cultural negotiation of adaptation and appropriation. *The South Asianist Journal*, 2(3). Retrieved 11, 2020, from <http://www.southasianist.ed.ac.uk/article/view/292>
5. Follows, S. (2014 14). How many movies based on Shakespeare plays are there? Retrieved 26, 2020, from <https://stephenfollows.com/movies-based-on-shakespeare-plays/>
6. Internet Shakespeare Editions, (2016, February 180). Retrieved from <https://internetshakespeare.uvic.ca/Library/Criticism/shakespearein/india1/index.html>
7. Kirwan, P. (2018, June 17). *Veeram @ Ulster Museum*. Retrieved 2, 2020, from <http://blogs.nottingham.ac.uk/bardathon/2018/06/17/veeram-ulster-museum/>
8. Mathew, S. (2020, February 3). Shodhganga@INFLIBNET: From play to film visual and cultural re reading of Shakespeare's Othello and Macbeth. Retrieved 13, 2020, from <http://shodhganga.inflibnet.ac.in:8080/jspui/handle/10603/273429>
9. Perdikaki, K. (2017). Towards a model for the study of film adaptation as intersemiotic translation. *InTRAlinea*, 19(special issue). Retrieved 13, 2020, from <http://www.intralinea.org/specials/article/2246>

10. Ragesh, G. (2017, February 27). Veeram movie review: rediscovering Chandu, the cheat. Retrieved 30, 2020, from <https://english.manoramaonline.com/entertainment/movie-reviews/veeram-jayaraj-macbeth-rediscovering-chandu-review.html>
11. Rossini, Manuela & Toggweiler Michael (Eds.). (2014). Cultural Transfer: An Introduction . Word and Text: A Journal of Literary Studies and Linguistic, IV(2). Retrieved from http://jls.upgploiesti.ro/site_engleza/documente/documente/Arhiva/Word_and_text_no_2_2014/00Introduction.pdf
12. Shakespeare, W. (2016). Macbeth (Penguin Classics ed.). Gurgaon, India: Penguin Random House.
13. Sidhardhan, S. (2017, February 24). Veeram Movie Review {3/5}: There are some epic moments in the duels in the film that will remind many of the Hollywood film 300. Retrieved 2, 2020, from <https://timesofindia.indiatimes.com/entertainment/malayalam/movie-reviews/veeram/movie-review/57327141.cms>
14. Venugopal Jaya. (2000). Putthariyankam. Thrissur, Kerala: H&C Publishing House.
15. Yadav, M. (2014). Domesticating Shakespeare: A Study of Indian Adaptation of Shakespeare in Popular Culture. European Journal of English Language and Literature Studies , 2(3). Retrieved from <http://www.eajournals.org/wp-content/uploads/Domesticating-Shakespeare-A-study-of-Indian-adaptation-of-Shakespeare-in-Popular-Culture.pdf>
16. Young, J. O. (2010). Cultural Appropriation and the Arts. Hoboken, NJ, United States: Wiley.