

# Film Adaptation as an Intersection between Creative Translation and Cultural Change: A study of Dileesh Pothan's *Joji*

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## **Abstract**

Shakespearean literary devices and themes have been wonderfully interlaced into the Indian context. Motifs like the star crossed lovers, twins separated at birth, cross-dressing characters, magical characters or the wise fool are interwoven to the themes of various Indian cinemas across regions and languages. This research paper is an attempt to examine the cinematic adaptation and cultural appropriation of the Malayalam film *Joji* with respect to its source text- (William Shakespeare's) *Macbeth*. Additionally, the paper provides a brief comparative analysis of Shakespeare's famous tragedy *Macbeth* (1606) with Dileesh Pothan's *Joji* (2021). This film adaptation has been examined at the level of thematic front and the points of contact and departure between the source-text and its film adaptation. The objective of this paper is also to look at the theories of Adaptation and Appropriation showcasing how *Joji* is not merely an adaptation or appropriation, a la *Macbeth* — being organically as well as thematically positioned in a larger social critique. The paper acknowledges that any adaptation is a creative act in itself and becomes an entity in itself. This makes an adaptation a unique creation in which it borrows from the source text but does not limit itself to the source text, remaining flexible to appropriate into the cultural, social and moral values of its time. The paper attempts to study *Joji* not as a strict adaptation of Shakespeare's *Macbeth* but to analyse it upon the theoretical, theatrical and the cultural paradigms that are instrumental in the adaptation of the original to make the film a "text" with potentialities for a creative translation and cultural transformation.

**Keywords:** William Shakespeare, *Macbeth*, Adaptation Theory, Cultural Appropriation, *Joji*, Indian Cinema, Creative Translation