

# Analysis of Bard's Romeo and Juliet in the City of Dreams: A Scrutiny of the Antagonistic Emotions of Ishaqzaade

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## Abstract

The aim of this study is to thrash out the sublime endeavour of England's *supercalifragilisticexpialidocious* jewel in the crown- **William Shakespeare** and his coup de maître until the end of time, penned, acclaimed, cherished and remarkably intriguing genre, which singing its praises globally becoming a hallmark of romance and got eternal place in the hearts of gazillion of juvenile affinocades, the illustrious love story in the history of English literature- **Romeo and Juliet**, novelty spring up down through the ages, since the star-crossed lovers due to their family antagonism died in agony and there is pathos in their love story: **"For never was a story of more woe than this of Juliet and her Romeo"**. The Sweet Swan of Avon is the prodigious and effulgent legend born over centuries, who wrote the lion's share Romeo and Juliet, hold in high esteem and acknowledged during the Elizabethan era and it would be felicitous to say is relished today and will take a trip down memory lane till the cosmos exists. This paper will elucidate on Bard's stupendous play and how the play has been adapted by the accomplished and top-notch director of Hindi film industry- Habib Faisal and its adaptation in Hindi cinema as **Ishaqzaade**. The director come up with a hedonistic story of lovebirds who were **"born to hate, yet fated to love"**, and through his portrayals he incorporated ethnic cues, synchronous quandaries, honour killing, socio-political and inter-racial love, and at the end of the day woebegone catastrophe of the match made in Eden head over heels and besides this he kept up fair-mindedness with meticulous diligence, did justice with England's Sweet Swan of Avon. Both the love stories are crammed with **"Love and Hate"**, which gives the heartstrings of melancholy and felicity to the audience and its avid readers.

**Keywords:** Love and hate, Romeo and Juliet, Shakespeare, Ishaqzaade, ethnic cues, inter-racial love, honour killing, film adaptation.

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## INTRODUCTION

Ever since in the history of English literature we feel that there was a God-gifted creature and incredibly an outlandish playwright under prismatic corrugations of megastardom, known not only to the people of England but across the globe, a pragmatic playwright, a prodigy and it would really be an honour to say that he was a miracle, born out of an affair with divine decree itself; even destiny couldn't have withstand the amulet of this compleat legend none other than, the one and only William Shakespeare. Profound gratitude to this pragmatic personality who is "The King of writing a phenomenal love story's, the prince of hearts, the foremost and the only bonafide playwright that we have had. He was the man who illuminates the entire nation with his exceptional intellect often called as England's **"National Poet and the Bard of Avon"**. England's Bard was the Un home d'une grande envergure and artiste du caractere humain who gave us higher than life characters as Romeo and Juliet. His characters are too adaptable and filmsy that we can put them in any state of affairs, backdrop and put words in his unerring perspective. It is therefore the unique quality of Bard that the name 'Romeo' will indelibly interconnected with juvenile aficionadas and the play has embellished an everlasting hallmark of romanticism in the mainstream. The play (tragedy) has banqueted generations and gives birth to fathomless film adaptations. Mabillard (2000) says that Ben Jonson once said, **"I loved the man and do honour his memory, he was not of an age but for all time"**. England's Sweet Swan of Avon is being preserved in our country -**India** through mainstream filmmaking by elucidating blisteringly his extraordinary contributions and she has constituted to its own cognizance and reposition in milieu of the essence of Bard's finest work. For Indian motion picture directors and writers England's Bard is an ultimate inspiration, because whatever is in Bollywood it is by the advent of this pragmatic personality and that is why the Veteran actor of Bollywood Naseeruddin Shah once said, TOI (2006), **"The roots may look lost, but every big story in the Hindi film industry is from William Shakespeare"**.

### Objectives of Research:-

- a) To figure out how Shakespearean coup de maître masterpieces adapted in the Hindi film industry.
- b) To cognize the disparity and analogy amidst the Bard's culinary feats and its phantasmagorical adumbration.
- c) To show how the acclaimed director of Hindi film industry did justice to the England's Sweet Swan of Avon.
- d) To intervene the issues of contemporary society by giving life to the pragmatic dramatis personae's in the bumpkin Uttar Pradesh, India.

### Research Questions:-

- a) In what manner England's Sweet Swan of Avon is entwined to Indian cinema?
- b) How England's altruistic Bard of Avon shows beyond doubt novelty and is reminiscent in the age of information through his chef d' oeuvre?
- c) How Indian versatile director Habib Faisal delineates through his stroke of genius- Ishaqzaade' the male chauvinism and honour killing as the dominant factor in the Indian society?
- d) How inveterate internal conflicts escalate in Romeo and Juliet that culminate in rampage and catastrophe?

### Love and Hate:-

William Shakespeare, the sagacious fellow filled with ingenuity, the amaranthine dramatist who transcend generations with his extraordinary aptitude, brilliance, wit and extreme precocity, his expertise is quintessential. Bard wrote the most engrossing play "Romeo and Juliet" 400 years ago. The play "Romeo and Juliet" calibrated in Verona, Italy, where the star crossed lovers meet accidentally but becomes love birds and their deep and thoughtful eyes talk to each other without uttering a single word. The crystal clear waves of love floats both the hearts and finally love take its position so strongly that it left no stone unturned to get unite, besides knowing their family antagonism, the pure souls defeats that antagonism of families. Bloom (2010) enunciated that in "Romeo and Juliet, broiling Verona summer provides a volatile backdrop for Romeo and Juliet's passion and their families' rancour". Therefore the play has been admired as one of the engrossing plays of Bard not only in English literature but across the globe. In the play 'Romeo and Juliet' characters express the main theme of the playwright. England's Bard makes an effort to play all the characters nicely. The roles of dramatis characters can play a pervasive position for captivating audience heed. Bard composed the roles of Romeo and Juliet with great agog that allure audience in every jamboree passing on. Both' Romeo and Juliet' love their families but they abhor the ones who take a fancy to them to be isolated from the one another. This reveals the strength of love and especially true love uniting- Romeo and Juliet **"one soul in two bodies"** Therefore in this sheath, love can be comparably transferred by the lovers till the end of the play and each lover ought to die for the other and these are the appreciable roles given by Shakespeare to the characters, especially main characters Romeo and Juliet. Connolly (2000) proclaim that "The first performance of Romeo and Juliet took place in the autumn and winter of 1594, when the playhouses reopened for the first time after a sustained outbreak of the plague had forced the authorities to close all the playhouses in London in January 1593". However their families transfer hatred till the moment the lovers relinquish life, shuffle off this mortal coil for each other and then both the families remorse about their demeanour in the past but time cannot go back and one cannot see and touch any moment passed. Ultimately this play gives us the notion of **"love and hate"** comparably. It is pellucid that the play 'Romeo and Juliet' is intriguing genre in the terrain of literature; since it accord viewers pragmatic hunch of contentment and melancholy in a bona-fide conduct on the rostrum in hippodrome. (Bloom, 2010) enunciated, "The story of Romeo and Juliet was well known in Elizabethan England and by the time of Shakespeare's play it had appeared in several collections and in various forms.

An adaptation of Bard's finest play Romeo and Juliet as- **Ishaqzaade** by the polyvalent director of Bollywood **Habib Faisal**, an Indian Hindi scriptwriter is praiseworthy, acknowledged for his managerial debut mainly- 'Do Dooni Chaar' for which he won film fare award for the finest confab. He later went on to direct his second film 'Ishaqzaade', starring 'Arjun Kapoor and Parineeti Chopra' in their first sparkle film released on 11 May 2012. The motion picture 'Ishaqzaade' received pragmatic feedback from critics and succeeded in doing well at the box-office, veering out to be global bump. Bhardwaj (2012)

enunciates that “No story, in recent times, has been as attuned to its heroine as Ishaqzaade”. **Ishaqzaade** is an Indian bathetic action movie, directed by Habib Faisal and produced by Aditya Chopra in the year 2012. The subtitle of the motion picture is an imitation on customary Hindi dialect ending in meaning ‘son of’ in Persian, influenced languages such as Hindi and Urdu with for most segment of the name ‘Ishaq’ being an obnoxious pronunciation of ‘Ishq’ meaning **‘Passionate Romantic Love’**. The subtitle may be approximately translated as **‘Rebel Lovers’** literally ‘Children of Love’. The motion picture Ishaqzaade is calibrated in the present day rustic India. The novelette emerges in a bucolic Indian conurbation dubbed as—‘Almore’. In the motion picture Almore is expansively dominated by the two well-known opponent political families namely; **‘The Chauhans** and **‘The Qureshis’**. The antagonism that segregates the families was not only bureaucratic, yet of divinity. The story commenced with the proximate election that jolts the jim-jams intervening two families to resentment. There is a propitious outset in the motion picture as the hero ‘Parma’ (Arjun Kapoor) is firstly presented and the for- most intellection of hero is not literally a pragmatic one. The hero Parma and his friends are flaunted with picking up some diesel for the proximate celebration in their house. Nevertheless they are manifested hastily to be hardly other than a galere of hoodlum and bully boys because they jeopardize and plunge the diesel seller on all sides predominantly thereafter discover that the diesel have so far been paid by the Qureshis, depart forcibly taking the diesel and the put fire in the repository of diesel seller. Similarly, the heroine ‘Zoya’(Parineeti Chopra) is first flashed to us smilingly as she is selling her ‘golden earrings’ in order to purchase a ‘gun’ and is very excited to have ultimately procure one, to call her own; and she puffed up to show it off to her friend. Zoya is desirous to go into politics like her father but this dream is always chortled by her brothers, being a female. In the movie the heroine ‘Zoya’ (Parineeti Chopra) is a gun-toting girl and is totally fearless. She is depicted as high-spirited, gusty, and ablaze and has a sagacity of her own. In the motion picture Zoya is no Juliet, who was secured from her family feud. Zoya however has solely avouched numerous times the animosity amidst her family and Parma’s family. Besides knowing the fact that ‘Parma’ is the competitor got into hassles and argument with him many times and then she finally falls in love, when hatred is indeed tangible. Adarsh (2012) enunciated that “On the whole, Ishaqzaade, a volatile and intense story with ample doses of fanatical romance should appeal to pan-India audience with dexterous performances, besides popular music and several poignant moments”. In the beginning of the motion picture, we see the validation of an item number; the song “Jhalla Wallah” (literally, crazy lover) is sung by a nautch girl, a sort of singing and dancing whore well known in Uttar Pradesh. The nautch girl has been engaged by the Qureshis to perpetrate. Being a Muslim she dances denuded in riposte to male Casanova, appears as a customary, alluring string. However the lyrics of “Jhalla Wallah” scribbled by ‘Kausar Munir’ appraise one more story. . The expressions of the song accompanied by a slackened English translation:

The love story fizzles, since Parma’s deception extirpates the whole romance of the story, forging an assertion of the tyrannical complexion of the patriarchal society of rural India. As Indian Juliet gave a marvellous and high-spirited rendition as the whizz-bang Zoya, who literally is what holds the movie in unison and it is she (Zoya) who could have accustomed Zoya that gleam. It highlights how a spunky girl like Zoya can be smashed by the brutal male dominated society she lives in, because she gladly exculpate Parma and goes back to him, besides knowing the family antagonism. Parma manipulates her and his ingenuity allows him to entice her to adore him and finally gets intimated with her pretending that they are married and then caddishly telling her that it was an absolute disgrace. Insurrection from the flotsam of disruptiveness and shrimpy burg hostilities emanate a libidinous **love story ablazed by hatred**. This is literally les deux amants, who were **“born to hate, yet fated to love”**. As one realm, one dominion, two untamed beasts, one entirely mercurial and the other hellacious, a scuffle deafened by the blares of despise and vengeance, bullets and chicanery. Ishaqzaade is moreover a hedonistic story concerning two ablazed goers rollicked by the Indian actors viz; **‘Arjun Kapoor and Parineeti Chopra’** and their combat for death grip and hegemony. A **“love story”** fomented in a Shrimpy burg, ablazed with detestation. The approximate disparity of introducing the component of clumsiness in the present-day elucidation as it is antiquated in Ishaqzaade motion picture as in contrast to the worldliness of prudish milieu grappling in which Romeo and Juliet was composed, spring up as the adjuvant to set up a direct link with the motion picture scrutinizing public of the Hindi back land. Ergo, it is the audience that adjudicates the destiny of a motion picture and also gratifying the gregarious subtlety of the contemporary times. Dhaniwala (2012)

enunciates that “Story writers Aditya Chopra and Habib Faisal take the age old plot of a love story between members belonging to feuding families and give it a very nice twist. Faisal’s screenplay does full justice to the story; the first is fast paced and entertaining and all the characters are well-etched and leave an impression the viewer’s mind”. The novelty in the motion picture is the politically mercurial backdrop whither the love story outstretches, and when push comes to shove, death comes across rarely a catastrophe of destiny and also a homestretch mop-up staunch to be desired. The director Habib Faisal in the motion picture manifests that both the lovers elect a dauntless decampment by studiously determined to take each other’s entity. As Indian Juliet (Zoya) said, **“She ought to preferably pop-off by love than live in despire”**.

## CONCLUSION

The effulgent panjandrum and polymath of England’s ‘*Sweet Swan of Avon*’, who serves as an aeonian and eternal inspiration to the prolific artists of Hindi film industry for decades, and his smashing and transcendent bequest to English Literature fascinates and take hats off the Asian film makers so vehemently that they become his devotee. The top -tier director of Hindi film industry Habib Faisal did justice to England’s Bard by portraying Bard’s dramatis personae in a very exuberant and lucent manner into the Indian misen en scene and bring audience to the filmmaking dreamland. The sagacious director through his expertise shows how Bard’s dramatis personae capture universal passion unto the ages of ages God’s truth. As the Indian adaptation motion picture “*Ishaqzaade*” depicts inclination as a radge, euphoric, mind boggling constrain, that take mastery on top of each and every ideals, steadfastness and vehemence. Furthermore the one-of-a-kind director incorporated ethnic cues, synchronous quandaries, socio-political and inter-racial themes into his motion picture as well as the catastrophic match made in Eden head over heels. All this manifests that the motion picture *Ishaqzaade* has a multi-potent abecedarian message which becomes the key factor that deep repugnance and animosity of newly-weds unfolds, not only this but the massacre also befalls in our country India by the society and their families as of their inter-racial love and woefully becomes the catastrophe of honour killing. Ergo, it is requisite to mould the society and incumbent efforts must be taken to edify the community as whole and to be learned is not sufficient only but it is mandatory to be a walking encyclopaedia, a renaissance person both morally and spiritually in order to stop all this absurdity and idiocy of minds. Word to the wise that assiduous efforts must be taken to make solid foundation for the future generations so that they will live in ataraxic and imperturbation and will rhapsodize, express admiration for and at the end of the day put on a pedestal the past intellectuals. Truth to be told the time is ripe, our country India will become worldly-wise nation like other European nations in the world, one to a great extent highly developed and exorbitantly civilised and it would be appropriate to say...de grands principes, as pure as the driven snow, law-abiding and libre de crimen country in a harmonious and ordered universe.

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