

# Shakespeare and his impact on Raj Kapoor in his films-A study

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## I. Introduction

The localisation and cinematising of the ideas and plays of Shakespeare can be considered as an essential success of Indian cinema. The literary corpus that is presented by Shakespeare is an inexhaustible as well as a galvanic source of inspiration for the artist for ages. In cinemas, the impact of the characterisation and adaptation of the plays of Shakespeare has been essential for the ages. While there have been some direct adaptations of Shakespearean plays in films in industries of cinema such as in French cinema and in cinemas of Hollywood, Indian cinema has successfully adapted the stories and the traits of the characters as per the circumstance and cultural background of India. Raj Kapoor is one of the most significant persons in Indian Cinema who shaped the characterisation and adaptation of foreign stories as per the circumstances and cultural background of India. This study essentially focuses on the certain factors of impact of Shakespearean play that have been observed within the cinemas of Raj Kapoor.

### Adaptation of Shakespearean plays in Indian cinemas

The discussion regarding the juncture of Indian cinema and Shakespearean plays can be discussed at a length by discussing the early adaptation of the Shakespearean plays in Indian cinema. In 1935 Sohrab Modi was among the first directors of Indian cinema who adapted the story of Macbeth in his cinema "Khoon ka Kanon". The Indian adaptation was written by JJ Hasan. In 1941, Sohrab Modi also adapted another story from Shakespeare such as "Merchant of Venice" in his cinema "Zalim Saudagar" (Trivedi, 2022). The essential characteristics of the cinematic adaptation that have been made in Indian cinema are essentially associated with the adaptation of the cultural background of the Indian culture. Although the early adaptation of the Shakespearean plays has been teemed with the factors of crucial adaptation of the characters without changing the shade and tone of characterisation, the recent adaptations have been related to adapting the cultural background of India with the essence of Shakespearean plays (Trivedi, and Chakravarti, 2018). In the Gujarati milieu, Indian Director Sanjay Leela Bansali essentially adopted the story of "Romeo and Juliet" in his cinema "Goliyon ki Raasleela Ram Leela" (2013).

Apart from these screen adaptations, the works of Vishal Bhardwaj have been evident for Indian cinema in adapting the plays of Shakespeare. The trilogy that has been presented by him in his three cinemas has been crucial for the adaptation of Shakespeare as per the setting of Indian culture (Chatterjee, 2022). His three cinemas such as 'Maqbool' which is a screen adaptation of 'Macbeth', 'Omkaara' which has been the adaptation of 'King Lear' and 'Haidar' which is the adaptation of Hamlet have been crucial for presenting the stories of Shakespeare as per the cultural setting of India (Trivedi, 2020).

### Impact of Shakespearean plays on cinemas of Raj Kapoor

Raj Kapoor is considered one of the most influential figures of Hindi cinema. Within his career of 40 years, he has achieved major Fame in India essentially also in the Overseas countries as a producer-director and also as an actor. The impact of his characterization, as well as his acting, has been essential within Indian cinema and his timeless classics have also taken the place of significance in Indian cinema as well as in the cinemas of overseas countries. All though he is Cinemas have been remembered for his spectacle of dances and song and his blend of spirituality romance and sexuality he has created a vector of modern cinema which has been independent according to the social concerns and norms (Southasianist, 2022). Through the characterization of the cinematic art, he has created an essential expression of emotion in Indian cinema

according to the cultural background of India. Among the timeless classics of Raj Kapoor in which he has acted, cinemas such as *The Tramp* (*Awara*), and *Shree 420* (*The Trickster*) have taken a place of essential significance for the romantic expression of Indian culture by capturing the plethora of cinematic art of the world and essentially the timelessness of the stories. His cinema has been essentially coherent for the expression of romance as well as the inert spirituality that he presents through the spectacle of Shakespearean artistic forms (Sampada, 2022). Among the cinemas, he has produced *Bobby* which has been one of the crucial movies that have critical relevance to the story *Romeo and Juliet*.

Among the cinemas that have been produced by Raj Kapoor, the sentimental biopic, *Mera Naam Joker* and *Bobby* are among the movies that have been significant in the Indian cinemas. *Bobby* has been one of the essential romantic movies that have been framed under the influence of the story of the play *Romeo and Juliet* by Shakespeare. The younger self of Raj Kapoor is played by Rishi Kapoor as the protagonist who has been presented as a rich boy. On the other hand, *Bobby* is presented as a family member of a lower-income group who is in love with Raj who is the main protagonist of the film. In this matter, the father of the boy was the relation and the union between the two families as well as the lovers due to the disparity in the social status. Therefore the father of the poor girl is vehemently insulted by the father of a rich boy and therefore the two have been banned from ever meeting. In this context, the lovers run away from their home and the cinema revolves around the adventure story regarding their elopement (Khan, 2022). In Hindi cinema, Dimple Kapadia plays the role of a poor girl who has been characterized as Juliet of the Capulet family (Ghosh, 2019). The hatred between the two families has been essentially expressed in this cinema as per the terms of the story of the Shakespearean play *Romeo and Juliet*. The rift has been drawn by the director of the cinema essentially for sending a message to the audience regarding the issue which has been present within the society of India. Thus the localisation of the Shakespearean story has been essentially successful in the cinema.

The gap between the Cinemas that have been directed and been presented in the 1990's and the subsequent years *Bobby* stands out as an essential movie that shows the characterization of the international aspects such as the love relationship and the romance and the rift between the income groups within the society is white essential as per the views of critics and experts. All though cinema presents a conventional message regarding the romantic Saga which has been created and well crafted by Raj Kapoor for sending a satellite message regarding the love and relationships of people essentially the teenagers. The bitterness, tension and the coldness between the parents and the elders of the society have been cleverly directed and well-crafted for expressing the issues within the society. The socialization of the Indian culture at the time is also quite an essential factor for the movie.

The lifestyles of the high-income group people and the financial spoils have been essentially presented that send a message regarding the social behaviour of the time. The Furious escalation of the climax of the cinema is also crucial for presenting the essential craftsmanship of Shakespearean drama. the frigidity regarding the sexual gesture and sexual orientation of people at that time have also been presented as per the Indian cultural settings in this cinema. While the other Cinemas of the consequent time present The one-dimensional portrayal of relationships and love this cinema has also presented the multi-directional and multi-dimensional factors of society apart from the love and relationships such as the loyalty and friendships. The bitterness and the rift between the elders of the society have also been presented critically that relate to the Shakespearean showmanship of societal factors.

This cinema can be considered an essential production of Shakespearean adaptation within Indian cinema as it has captured the essential plethora of Shakespeare and drama. While Shakespeare has focused on portraying the societal concerns and social norms through his place while also presenting the core story of love and relationship between the persons, this cinema has also focused on visiting the societal norms of the people in the society with presenting the core stories of love and relationship between the people. The teenagers, especially the central character of the drama as well as the cinema, have been immaculate people who believe in certain aspects of humane things like love and relationships. On the other hand, the disparity between the people and the societal class has also been crucially presented and this cinema has evidently made a critique of these factors (Trivedi, 020). Apart from setting an example of itself regarding the romantic love story that has been presented in the cinema, this particular cinema stands apart from the train of the consequent time. Although the Bollywood Cinemas of the time of the 1990s essentially presented the singular factor of love relationships and consideration of the parents regarding the relationship of the teenagers, this cinema set an example.

Generally, the Hindi Cinemas are presented around the story of the love of a couple whose parents are not allowing the relationship to happen. Yet the story of *Bobby* revolves around the story where the parents really do not consider the love relationship between the two teenagers. Although in Hindi cinemas at the last moment parents consider the factor of the relationship between the two teenagers, in that cinema the consideration of parents does not happen, yet the main character Raj has been presented as a spoiled child and a persona of a high-income group of people. The disillusionment of the character regarding the views of their parents for the love and the immaculate relationship between the two of them have been essentially presented as

an antagonistic force (Saini, 2019). Through portraying the Montague and Capulet family Shakespeare has essentially presented the view that not the parent is the antagonist of the love of the teenagers, yet the social classification and rift or disparity between the income groups is the main evident force that plays the antagonistic role within the plays.

This cinema of Raj Kapoor has essentially grasped the plethora of Shakespeare and has presented the rift and the idealism between the lower and high-income groups of people. The cinema has essentially focussed on the matter that is a crucial event and the typical characteristics of the Indian cinema such as the songs and dances. These parts are the inseparable part of the cinema in India which has also been essentially followed in Bobby. Thus while the cinema has portrayed the Shakespearean drama from the perspective of India, this cinema has not been set apart from the characteristics of Indian cinema. Thus the works of Raj Kapoor are evident in Indian cinema as it has followed the essential characteristics of Indian cinema and also has well-presented the central characteristics of Shakespearean drama (García-Periago *et al.*, 2020). Apart from that, this cinema has also been an essential example of the localisation of Shakespearean drama in the Indian social context. As per following the essential characteristics of relief in plays, the cinema has also presented the songs and dance movements which provide the essential relief within the context of catharsis for the audience. Therefore, as per the belief of critics, the crucial characteristics of Shakespeare are evidently present in the movies produced by Raj Kapoor. Unlike the simple adaptation of the context and the storyline of the previous time, the cinema has grasped the essential mode and characteristics of the drama of Shakespeare.

### **Impact of characterisation and adaptation**

As per the views of the critic, appropriation and adaptation are considered the essential fundamental aspects of adaptation of foreign takes in the context of filmmaking. Adaptation means fitting the context as well as the characters within a different set that is contemporary and relates to the political situation of recent times. Adaptations generally do not tend to tamper with the original text. It rather fits the character of the story and the foreign text according to the cultural set and political circumstances of the recent time following the consequences. However, in this respect changes are essential and important as well as mandatory for the factors of translation and fitting the stories according to the local setting (Panjwani, 2018). While the stories of the drama of Shakespeare essentially relate to the English Society of the Elizabethan period, the cinematic adaptation of the Shakespearean drama follows the factors of the local setting of the Indian society while being adapted as per the Indian cultural background. Adaptations are made for making the context of foreign texts relevant (García-Periago, 2019). While as per some critiques the adaptations change the patterns and cannot capture the ethos of the actual drama, the adaptations are the effective factors that portray the timelessness of the texts.

As per the critical view, the adaptations are essential for mitigating the gaps and differences between the ideological cultural and geographical factors of people that are rooted within the time gap that is perceived by people. The perception of the texts as an object can help to enable the idea of adaptation rather than being considered in the work of art as a process (Mendes, 2018). Therefore it clearly suggests that certain differences are always evident and unavoidable due to the gaps the consequential culture and the time. When an original text is adapted within another culture or in cinema it generally has to consider the issues of space and time. Therefore sometimes shortening the elaborate factors of the original text of Shakespeare creates issues and compromises the quality (Dhara, 2022). Yet the consequential changes are essential for maintaining the genuinity of the intention rather than adopting the original text which fails to make a ripple within the cultural context of the people. Therefore appropriation of the original text is more useful than adaptation.

In this respect, it can be considered that the cinemas that have been adopted by Raj Kapoor from the original text of Shakespeare have the essential factor of appropriation according to the context of Indian society. It generally does not delineate aspects of characterization as well as the context of text but it also blends with the gesture and the cultural forms of India as well as the consequent time of the adaptation (Chatterjee, 2021). This also has an essential risk of appropriation of time and its stability according to the generic context of the transformation of time. Yet straight forward sector of adaptation that has been done by Raj Kapoor is essential in his movies that show the Canon of time and represent the social just shares of people and the society.

## **II. Conclusion**

The study has considered the two factors of adaptation and appropriation of the original text. While a straightforward adaptation is associated with the adaptation of the context of the original story with the craftsmanship of the producer of recent times appropriation means fitting the context of foreign text into the cultural background of the producer. In the context of film making especially in the context of Indian cinema, both adaptation and appropriation have been essentially seen. Yet the movie that has been produced by Raj Kapoor *Assassin Shaili* follows the appropriation of the context of Shakespeare by portraying the contemporary social status of India through his works.

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