GENESIS OF ROMANTIC THEMES IN BOLLYWOOD MOVIES

In the course of Hindi cinema’s long history, it has seen an extra ordinary evolution in many ways. Over times, there has been a continuous change in the construction of women characters in popular Hindi-language cinema. The changing concern aspects relating to nearly all facets of a woman life, namely her relationships with other people, the work she does and the social activities she engages in. Bollywood movies have portrayed all such different characters of women in a very constructive manner. In addition to all these roles, romanticism or romantic approach and the changes of approach in this regard have been portrayed brilliantly in Bollywood movies right through the ages. Romanticism describes a movement in the history of culture, an aesthetic style, and an attitude or spirit. As a movement, romanticism involved a revolt against convention and authority and a search for freedom in personal, political, and artistic life and Bollywood movies have sketched all these aspects of romanticism. It further elaborates about the overall changes of approach, life style, status and other aspects of women. Hence, it would be appropriate to go through all the milestone romantic movies and study the role of female lovers that have redefined the overall personality of women.

2.1 1930-1940: BEGINNING OF ROMANTICISM IN BOLLYWOOD

During 1940s, Achut Kanya can be considered as the one and the best movie where the genesis of romanticism can be traced out. Achhut Kannya is a 1936 Hindi movie. This was a period of political unrest and social crusade. The movie deals with the social position of Dalit girls and is considered a reformist period-piece. Caste prejudice and class barriers prevent marriage between Kasturi, a Harijan girl and Pratap, a Brahmin youth- both childhood friends and in love. Soon Kasturi is forced into a loveless alliance with one of her own caste. When a chance encounter at a village fair brings the two lovers together, Kasturi’s husband, inflamed by jealously and suspicion attacks Pratap at the railway station level crossing where he is employed as a gatekeeper. While the two men are engaged in a fierce fight, unmindful of a fast approaching train, Kasturi, in
attempt to save them, gets run over. Millions all over the country shed tears for the beautiful Harijan girl who gave her life at the altar of religious bigotry and human intrigue. Framed by a prologue and an epilogue, Achhut Kanya is a story within a story. The images of innocent love in idyllic settings enhance the poignancy of subsequent events: Kasturi’s forced marriage, her tragic end, and Pratap’s hopeless plea ‘Bhagwan tu ne mujhe bhi achhut kyon nahin banaya’ (Garga, 2005: P-95). The movie stars Ashok Kumar and Devika Rani in the lead roles. Thematically, the movie was considered ‘bold’ at the time.

(Ashok Kumar and Devika Rani in ‘Acchut Kanya’, 1936, Source: www.images.google.com)

2.2 1940-50: ERA OF CLASSICAL LOVE STORIES

The decade reflects the beginning of classical love stories where it has been portrayed in a typical and traditional Indian way of expressing romanticism. In this category, Barsaat (1949) movie can be considered as a milestone. Barsaat is a Bollywood movie directed by Raj Kapoor. The movie stars the famous duo of Kapoor and Nargis as well as Prem Nath. It was also the introduction of actress Nimmi in her first movie role.
The movie revolves around Pran (Raj Kapoor), an intense poet for whom the only universal truth is love, and his best friend Gopal (Premnath), a devil-may-care rolling stone, rolling from one moment to another, collecting nothing but his own personal enjoyment. Barsaat is flush with heady impassioned romanticism. In one of the most identifiable sequences of the Hindi screen, Raj Kapoor plays a melancholy tune on his violin and Nargis rushes to him, as though pulled by the magnetic force- the call of the violin becomes emblematic of their love. The raw passion between Raj Kapoor and Nargis in Barsaat, shot with a beautiful use of light and shade, drove audiences wild. It made the viewers, especially the younger generation, return to the theatres repeatedly, some for ‘cannot remember’ times (Rishi, 2012: P-176). Barsaat was one of the first major hit movies directed by Kapoor.

(Raj Kapoor and Nargis in ‘Barsaat’, 1949, Source: www.images.google.com)

2.3 1950-60: DIFFERENT ASPECTS OF ROMANCE

The reflected different aspects of romance with the movies like Pyaasa. Pyaasa released in 1957 was produced and directed by Guru Dutt and he also played the role of lead actor in the movie. A masterpiece, Pyaasa quenches the thirst that one has when there is a desire to view great cinema. This classic cinema movie with its haunting
atmosphere has the effect of changing one’s perception of Indian cinema forever (Rishi, 2012: P-183). Vijay (Guru Dutt), an unemployed poet, discovers that the love of his life, Meena (Mala Sinha), has married a rich publisher (Rehman). The poet has little to live his life besides his only friends, a masseur (Johny Walker) and a prostitute (Waheeda Rehman), with a heart of gold who eventually helps him get his poems published. The movie draws a parallel between the love of the holy woman and the love of a prostitute giving an emphasis on the purity of love no matter who or what the lover and the beloved are. It deals with characters that are rejected from the established stronghold of the family and society.

(Waheeda Rehman and Guru Dutt in ‘Pyaasa’, 1957, Source: www.images.google.com)

The other popular romantic movie was Madhumati (1958) produced and directed by Bimal Roy, and written by Ritwik Ghatak and Rajinder Singh Bedi. The movie featured Dilip Kumar and Vyjayantimala in the lead roles along with Pran and Johnny
Walker. The movie starts with Devendra (Dilip Kumar), an engineer, drives down a hill road with his friend to fetch his wife and child from the railway station. A landslide blocks their path and the friends take shelter in an old mansion off the road. Devendra finds the house uncannily familiar. In the large front room, he finds an old portrait which he recognizes. His friend and the old caretaker join him, and Devendra, amidst flashes of memory from another life, sits down to tell his story while the storm rages outside.

Anand (also played by Dilip Kumar) had come to Shyamnagar Timber Estate as its new manager. An artist in his spare time, he roamed the hills and fell in love with Madhumati (Vyjayantimala), a tribal girl whose songs have haunted him from a distance. Anand’s employer, Ugranarayan (Pran), is a ruthless and arrogant man, and as Anand refuses to bend down to him like the others, he incurs his wrath. Anand also has enemies among his staff. Sent away on an errand, he returns to find that Madhumati has disappeared. He learns that Madhumati had been taken to Ugranarayan, and confronts him but is beaten unconscious by Ugranarayan’s men. Anand’s life is saved, but his mind wanders. One day, he meets a girl who looks exactly like Madhumati. She says she is Madhavi (also played by Vyjayantimala), but Anand refuses to believe her and is beaten up by her companions when he tries to plead with her. Madhavi finds a sketch of Madhumati and realizes he was speaking the truth. She takes the sketch and learns his story. Meanwhile, Anand is haunted by the spirit of Madhumati, who tells him that Ugranarayan is her killer. He appeals to Madhavi to pose as Madhumati before Ugranarayan and help him get a confession out of him and she agrees. Returning to Ugranarayan’s palace, Anand begs permission to do a portrait of him. Next evening, with a storm brewing outside, Anand paints Ugranarayan. At the stroke of eight, Ugranarayan sees the pretend-Madhumati in front of him. Shaken, he confesses the truth. The real Madhavi, dressed as Madhumati, then rushes into the room. She is late, for the car failed on the way. Anand realizes it was Madhumati’s ghost he had seen, not Madhavi. He runs up to the terrace, where the ghost beckons to him. Madhumati had fallen from the same terrace, trying to escape Ugranarayan. Anand follows the ghost, falling to his own death. Devendra’s story is over. “But,” he says “I finally did have Madhumati as my wife. In this life, Radha” Just
then, news arrives that the train in which his wife was traveling has met with an accident. The road is cleared, and they rush to the station. Devendra’s wife, Radha (Vyjayantimala) appears, unhurt with her baby.

After the movie Achhut Kanya, the second movie based on untouchability was Sujata. Sujata (1959) romantic hit was directed by Bimal Roy. It was a story of caste prejudice that prevailed in the country and how woman from the lower castes were being exploited. A Harijan girl named Sujata (Nutan) who wanted her identity. Adheer (Sunil Dutt), a Brahmin boy who was madly in love with the untouchable girl and preferred her to any girl of his caste. He fought against the prevailing injustice and rescued Sujata from the bindings of the society and finally love conquers. The narrative is structured by posing the toughest problem of all in class. The movie is openly didactic in that it stresses the correct moral position with respect to caste distinctions. At various points in the narrative the opposing views regarding untouchability are counter posed in dramatic conflict, while the viewer’s empathy for and identification with the central character (Chakravarty, 2011: P-112).

From this decade subjects like love triangles started getting attention of the audience and Kaagaz Ke Phool can be said as the first popular love triangle. It is a 1959 Hindi movie produced and directed by Guru Dutt, who also played the lead role in the movie. The movie was a box office disaster in its time but was later resurrected as a world cinema cult classic in the 1980s. The movie’s music was composed by S. D. Burman and the lyrics were written by Kaifi Azmi, giving hits like “Waqt ne Kiya Kya Haseen Sitam”, sung by Geeta Dutt.

The movie tells, in flashback, the story of Suresh Sinha (Guru Dutt), a famous movie director. His marriage to Bina (Veena) is on the rocks because her wealthy family sees moviemaking as a job lacking in social status. He is also denied access to his daughter Pammi (Baby Naaz), who is sent to a private boarding school in Dehradun. On a rainy night Sinha meets a woman, Shanti (Waheeda Rehman), and gives her his coat. She comes to the movie studio to return the coat, unintentionally disrupting the shooting by walking in front of the camera. While reviewing the rushes, Sinha recognises her
potential as a star and casts her as Paro in Devdas. Shanti goes on to become an acclaimed star. Shanti and Suresh, two lonely people, come together. Their liaison is hotly debated in gossip columns and results in Pammi’s friends tormenting her in school. Pammi pleads with Shanti to leave Sinha’s life and allow her parents’ marriage another chance. Moved by Pammi’s plea, Shanti throws away her career and becomes a school teacher in a small village. Pammi decides to live with her father, who fights his in-laws in court but is defeated and is forced to let Pammi go with her mother. Losing her and Shanti’s departure drive Suresh to alcohol, a downhill slide in his career and consequent decline in his fortunes. Meanwhile Shanti is forced to return to movies since she has a contract with the studio. Her producer agrees to hire Suresh because of Shanti, but his ego will not let him return and owe his job to Shanti’s star status; so she is unable to help him, as he is too far gone for redemption. In the final scene, remembering his glorious past, he dies in the director’s chair in an empty movie studio, a lonely and forgotten man.

2.4 1960- 70: GOLDEN ERA OF BOLLYWOOD ROMANTIC MOVIES

The era can be considered as the golden period of romantic Bollywood movies when lots of all-time great movies were made. These movies truly portray the desperate approach of expression of love. Mughal-e-Azam is one of the best examples of such love stories. The movie was released in 1960 and was directed by K. Asif, featuring Prithviraj Kapoor, Dilip Kumar, Madhubala and Durga Khote in the lead roles, the movie loosely follows an episode in the life of the Mughal Prince Salim (who went on to become Emperor Jahangir) who falls in love with a court dancer Anarkali. The affair is disapproved of by his father, Emperor Akbar, and envied by a senior dancer who wishes to become queen. Both Salim and Anarkali refuse to part with each other, leading to a war between father and son which the latter loses. Salim’s life is spared in exchange for Anarkali’s, who is eventually exiled.

The other movie in this category was Barsaat Ki Raat (1960). It was directed by P. L. Santoshi. This movie was released in black-and-white and is widely considered to be a classic. The story features a number of innovative themes while maintaining the basic form of a love story. It has particularly strong female characters who are independent-minded and choose their own loves and destiny. The conflicts are not so much between the wishes of the parents and children about whom to marry, as is a common theme in Indian movies, but it is on the more complex level of the conflicts among the main characters and the duplicitous signals men and women send each other. The movie glorifies the lives of “singing girls” not often regarded highly in Indian society. Although it is set with Muslim characters, the movie seamlessly shows the universality of sensual love.

Sahib Bibi Aur Ghulam (1962) is another such all-time great movie which was produced by Guru Dutt and directed by Abrar Alvi. Based on Bimal Mitra’s well-known Bengali novel of the same name, Sahib bibi aur Ghulam describes the slow disintegration of a feudal landlord family at the turn of the century. The title of the movie and the story
is a reference to the plot simultaneously exploring a platonic friendship between a beautiful, lonely wife (Bibi) of an aristocrat (Sahib) and a career-driven low-income part-time servant (Ghulam). The movie stars Guru Dutt, Meena Kumari. The pivotal figure is Chhoti Bahu, wife of the younger two brothers. Starved of affection because of her husband’s nocturnal orgies, she decides to draw her man back to her, at any price. To keep him company, she takes up drinking only to end up as a pathetic dipsomaniac, a role memorable by Meena Kumari. She finds a kindred spirit in the simple Bhoothnath (played by Guru Dutt) who works as a clerk in a nearby factory, and who by degrees become her confidant and a mute witness to her destruction and that of the fading feudal nobility. Chhoti Bahu’s Relationship with (who represents the hardworking bourgeoisie) though seemingly platonic is more complex. Though not of her class, he is her only confidant. For this she will pay a heavy price as the elder brother has her killed (Garga, 2005).

(B Meena Kumari and Rehmaan in ‘Sahab Bibi aur ghulam’, 1962, Source: www.images.google.com)

Bandini (1963) was directed and produced by Bimal Roy. Bandini stars Nutan giving one of her career’s finest performances, along with Ashok Kumar and Dharmendra as leads, and explores the human conflicts of love and hate intertwined in
the mind of Kalyani (Nutan). The movie tells the story of a woman prisoner serving life imprisonment for murder, Kalyani, the all suffering, selfless, sacrificing, and strong yet weak Indian woman. She must make a choice between two very different men, Devendra (Dharmendra), the loving prison doctor, and Bikash (Ashok Kumar), a man from her past. The movie is set in a prison in around 1934 in pre-Independence India, where Kalyani is serving life imprisonment prison for committing a murder, and we learn the circumstances of her crime in flashback as she divulges it to the jailor. The movie is set in Bengal in the 1930s, during the British Raj, where Kalyani (Nutan) is the daughter of the postmaster (Raja Paranjpe) of the village, who falls in love with a freedom fighter, Bikash (Ashok Kumar), who later leaves her in the village promising to come back but never does. The society treats them harshly. In the city she works as a caretaker of an obnoxious and mentally unstable woman, who turns out to be the wife of Bikash. Kalyani learns that her father came to the city looking for her and died in an accident. That prompts her to poison her lover’s wife, identifying her as the cause of her miseries in a moment of insane rage. Back from the flashback in the jail Deven (Dharmendra) the jail doctor falls in love with her. Kalyani is not ready for it and starts to stay away from him. They are always shown with a partition in between after Deven proposes her. In the end she finds Bikash at a ship harbour where she finds him in an ill condition. She then decides to take care of Bikash and her love is again reborn. The lines "Main Bandini Piya ki, Main Sangini Hoon Saajan ki" in the end score of the movie tells us that Kalyani is imprisoned by her love, thus revealing the title of the movie. "Mere saajan hain us paar" is sung by the musician S D Burman himself, this climactic song, beautifully expresses Kalyani’s dilemma of having to choose between Bikash and Deven. Thus the character of Kalyani gets lifted from that of a woman who is a prisoner of destiny to one who defines her own freedom.

One of the huge hit of the era was Guide (1965). Guide a romantic Drama movie starred Dev Anand and Waheeda Rehman. It was directed by Vijay Anand, who also wrote the screenplay. The movie is based on the critically acclaimed novel, The Guide, by R. K. Narayan, and is widely considered to be one of the masterpieces of the Indian movie industry. Dev Anand plays a guide in Udaipur with a gift of the gab who
encourages a neglected wife (a sublime Waheeda Rehman) to realize her dream of becoming a dancer, only to exploit her when she becomes successful and rich. And, finally after being rejected by her, to find redemption by becoming a self-sacrificing guru (Patel, 2012: Pg-106).

The movie starts with Raju (Dev Anand) being released from jail. Raju was a freelance guide, who earned his living by taking tourists to historic sites. One day, a wealthy and aging archaeologist, Marco (Kishore Sahu) comes to the city with his young wife Rosie (Waheeda Rehman), the daughter of a courtesan. Marco wants to do some research on the caves outside the city and hires Raju as his guide. While Marco devotes himself to the discovery of the cave, Raju takes Rosie on a tour and appreciates her dancing ability and innocence. Upon returning to the caves which were discovered, Rosie learns that Marco is spending time and enjoying the company of a native tribal girl. Rosie leaves her husband for Raju, with whose support and love she becomes a successful stage artiste. Later, when Raju turns into a possessive, obsessive man who in his arrogance commits fraud, she once again feels let down by the man in her life. Livid and in no mood to play the martyr, she hands him over to the authorities. Interestingly, in this movie, the beloved is not the means of redemption for the hero. He has to seek his own path; circumstances cause the change in him

Khamoshi (1969) is a drama movie directed by Asit Sen, starring Rajesh Khanna and Waheeda Rehman. The movie is considered Waheeda Rehman's finest acting feat, as she carries the entire movie through her powerful yet understated acting, she received a Moviefare nomination for it. Radha (Waheeda Rehman), the protagonist in Khamoshi, is a nurse in a mental hospital headed by Colonel Saab (Nasir Hussian). His Rather convenient and simplistic treatment for acute mania is for the female nurses to profess love and compassion for the male patients. A twisted application of application Freud’s Oedipus complex, the cure completely disregards the feelings of the nurse who has to enact this pretence (Sommya, Kothari, Madangiri, 2013). One such case has left Radha traumatized when her prescribed role in the treatment led to her emotional involvement with a patient and the patient, on recovery, had no memory of the time spent with the nurse. An emotionally exhausted Radha is forcibly assigned to another case, that of Arun
Chaudhary (Rajesh Khanna), suffering from a nervous breakdown after being betrayed by his beloved. Arun expresses his misogynistic tendencies in his hallucinations of disrobing and humiliating his erstwhile lover. It is Radha’s job to present a woman as caring and nurturing, a maternal figure, while at the same time showing love and compassion-almost substituting for the lover. Arun’s attraction for her during the treatment pushes Radha, already haunted by memories of the past to the edge. When a cured Arun comes back to her, he is told by the colonel that Radha is not in love with him, and that the pretence was a part of the cure. His bitter denunciation of Radha is the final straw for her and the movie ends with her becoming an inmate of the same hospital where is worked, with a remorseful Arun vowing to wait for her.

2.5 1970- 80: PORTRAYAL OF DIFFERENT FACETS OF LOVE

The era portrayed different facets of expression of love and some of the movies that reflect the same are Amar Prem, Bobby etc. Amar Prem (1972) was directed by Shakti Samanta. The movie portrays the decline of human values and relationships and contrasts it by presenting an illustrious example of a boy's innocent love for a neighbourhood courtesan. Pushpa (Sharmila Tagore) is kicked out of her house by her husband and his new wife. When she refuses to leave, he beats her and throws her out. She goes to her mother for help but her mother too, disowns her. When she tries to commit suicide, she is sold to a brothel in Calcutta by her village-uncle. On her audition at the brothel, Anand Babu (Rajesh Khanna), a businessman seeking love, is attracted by her singing. Anand Babu is unhappily married and lonely and becomes her regular and exclusive customer as love blossoms. Pushpa gets attached to a new neighbour's son, Nandu, doesn't get any love at home, and as his father works all the time and his stepmother doesn't care about him. Nandu's father forbids her from interacting with him and his. However, Pushpa starts treating Nandu as her own son when she gets to know that he is mistreated at home. Nandu also comes to love Pushpa and starts to regard her as his mother. After some time Nandu’s family shifts to some other place. Several years later, Nandu returns to take pushpa with him and Anand helps him to find pushpa. Amar Prem had a happy ending where the protagonist acquires a non-biological family.
While talking about romantic movies, it is impossible to miss out the very popular and huge hit Bobby (1973). Bobby was directed by Raj Kapoor. The movie was widely popular, and widely imitated. The movie is known to be a trend-setter in its own right. It introduced in Bollywood the genre of teenage romance with a rich-vs.-poor clash as a backdrop. Bobby came at a time when melodramatic romance-the mainstay of Hindi cinema for years—was on its way out, to be replaced soon by simmering angst (Abbas, 2013). The movie is a story about the love between two Bombay teenagers of different classes – Raj Nath (Rishi Kapoor), son of a rich businessman Mr. Nath (played by Pran), and Bobby Braganza (Dimple Kapadia), daughter of a poor Goan Christian fisherman Jack Braganza (played by Prem Nath). The couple first sees each other during Raj’s birthday party, and meets when Raj goes to see his old governess, Mrs. Braganza. There, he sees her granddaughter Bobby, and it is love at first sight for him as the story progresses. Raj realises that his relationship with the daughter of a poor fisherman is not taken kindly by his eccentric father. Upon Raj’s insistence, Mr. Nath visits Jack to initiate
talks of Raj and Bobby’s wedding. But instead, Mr. Nath accuses Jack of using his daughter’s beauty and charm to trap Raja for his money. He even offers Jack cash to have Bobby stop seeing Raj. Jack feels highly humiliated by this accusation and reciprocates by insulting Mr. Nath. Their talk enters a deadlock and spells doom for Raja and Bobby’s tender love. They both run away together. Mr. Nath advertises a reward for anyone who can help find his son. Prem Chopra (Prem Chopra) decides that he wants the money, and he and his goons kidnap Raj and Bobby. Mr. Nath rescues Bobby, while Jack rescues Raj. They realize that they love their children very much, and don’t want to stand in the way of their happiness. They accept each other’s kids as their own and give their blessings to the union.

Daag is a 1973 Bollywood movie produced and directed by Yash Chopra in his debut as a producer, which laid the foundation of Yash Raj Movies. The movie stars Sharmila Tagore, Rajesh Khanna, Raakhee. It’s a story of a young man, Sunil Kohli (Rajesh Khanna), falls for beautiful Sonia (Sharmila Tagore). Soon, they get married and leave for their honeymoon. On the way, owing to bad weather, they decide to spend a night at a bungalow owned by Sunil’s boss. The boss’s son, Dheeraj Kapoor (Prem Chopra), tries to rape Sonia when she is alone. But Sunil arrives in time, and a fight ensues, resulting in the death of Dheeraj. Sunil is arrested and, later, sentenced to death by the court. But, on the way to prison, the police van carrying him meets with an accident. All occupants are killed. Years later, Sonia, working as a school teacher and bringing up Sunil’s and her son, finds out that her husband is still alive. He is living with a new identity as Sudhir, and is married to a rich woman named Chandni (Raakhee). After escaping from the police van, Sunil met Chandni, whose lover had ditched her on learning of her pregnancy. Sunil married her to provide legitimacy to her child, in return for her help in establishing his new identity. Now, after so many years, the law is once again at his doorkstep. This time, however, there is an added crime to his name: bigamy.

Laila Majnu is a 1976 Hindi movie based on the legendary story of Layla and Majnun. This movie version is directed by Harnam Singh Rawail (H.S. Rawail) and stars Rishi Kapoor, Ranjeeta, Danny Denzongpa, Aruna Irani, Asrani, Iftekhar, Tom Alter and Ranjeet. The story is Laila and her lover Majnu, better known as Qais, were born to rival
clans, the Amaris and the Sharwaris. The two loved each other as children. Their love was such that if one was hurt, the other started bleeding. The movie recounts, how as kids at the madarsa, the maulvi asks them to write the name of Allah on their slates. Qais, who is lost in thoughts of Laila, inscribes her name instead. In return, an incensed maulvi canes him on the hand. But it is Laila’s hand which starts bleeding. The two clan heads decide to separate their children as it is impossible for them to conceive of the Sharwaris and the Amaris ever being joined by love instead of blood. Lalila and her Majnu grow up in different places. Many years later, Qais and his friends visit Laila’s town to buy camels and the stage is set for the two lovers to meet again. They start meeting each other secretly, all over again. But the villain makes his entry in the form of Laila’s hot-tempered brother Tabrez (Ranjeet). In the turn of events that follow, Qais’s father dies at the hands of Tabrez. Qais in turn, avenges his father’s murder by killing Tabrez. He is exiled from the town and wanders about in the dunes, like a madman, thirsting for just a look of his beloved. Meanwhile, Laila is married off to a prince, Bakhsh (Danny). Learning of her love for Qais, he promises to keep his distance until such time that he is not able to replace Majnu in Laila’s heart. Like all others before him, he is unable to understand the almost divinely ordained love of Laila and Majnu. When he does, it is too late. The movie was written by Abrar Alvi, a longtime associate of Guru Dutt.

Kabhi Kabhie is a 1976 Bollywood drama romance movie, produced and directed by Yash Chopra, and starring an ensemble cast. The movie became the 8th highest grosser of the year at the Indian Box Office. Amit Malhotra (Amitabh Bachchan) recites one of his poems at a college / university where he meets fellow student Pooja (Raakhee), and they fall in love. But Pooja’s parents arrange for her to marry an architect, Vijay Khanna (Shashi Kapoor). A heartbroken Amit returns home and joins his father’s business - a construction company - and later marries Anjali (Waheeda Rehman), who secretly has a daughter named Pinky (Neetu Singh) from a pre-marital relationship. Amit and Anjali have a daughter, Sweetie. In the meantime, Pinky is adopted by childless couple Dr. and Mrs. R.P. Kapoor. Spanning over to the next generation, Pooja and Vijay have a son, Vikram (Rishi Kapoor), also known as “Vicky”, who falls in love with Pinky while they are at a party, and the two plan to get married. When Pinky learns of her
adoption and the identity of her real mother, she tries to get close to Anjali. While Anjali eventually acknowledges her existence and secretly showers her love on her reunited daughter, she does not reveal the relationship to her husband, fearing for her marriage. The situation is further complicated by Vicky’s attempts to stay close to Pinky and Sweetie’s romantic interest in Vicky. This sets in motion a chain of events that unites old flames as friends.

Ankhiyon Ke Jharokhon Se is a 1978 Hindi Romantic movie, starring Sachin and Ranjeeta. It was based on the best-selling novel Love Story by Erich Segal. Arun (Sachin), the son of a Barrister, and self-proclaimed prince of the male students finds his pride and huge ego crushed when he stands second in the Terminal Examination. He lost to Lily Fernandes, the simple and modest daughter of an ordinary nurse in a private nursing home. Arun takes this as a defeat, who then decides to nurse a personal vendetta to try to and crush Lily's growing popularity in school. Lily, however, tolerates him and his friends' remarks and sarcasm as she bears no grudge against him. As time goes on, they gradually discover the basic qualities of their opponents, one becoming the admirer of the other. They visit beautiful places together on weekends to get to know each other better. Lily's mother was first person to notice the love blossoming between her daughter and Arun. She is worried, because even though Arun was madly in love with her daughter, social status had to be considered. Despite this, Arun's father approves and presents a proposal to Lily's mother to allow their children to marry. When everything is set up, Lily falls ill and is discovered to have leukemia. Everyone tries to save the girl, and Lily and Arun acted as if nothing was wrong. Everything seems fine for a while, but Lily's condition grew worse. She died in Arun's arms as she made him promise to rise in life so she would be at peace.

Satyam Shivam Sundaram is an Indian movie made by Raj Kapoor. Satyam means Truth, Shivam can refer to either Lord Shiva or Eternal and Sundaram means Beauty. This folktale story is set in a village where Roopa (Zeenat Aman), lives with her father, the village priest. As a young child, Roopa’s right cheek was burned by a pot of oil, leaving part of her face disfigured. Henceforth, Roopa keeps her right cheek hidden under the cover of her Sari. Despite the terrible accident, Roopa remains religious and
goes to the village Hindu temple daily, singing hymns and devotional songs. The protagonist Rajeev (Shashi Kapoor), is a dashing engineer who arrives in the village to oversee the construction of a major dam. He suffers from a fear of ugliness. He hears Roopa’s religious singing and meets her, but somehow doesn’t pay attention to her disfigured side, and falls in love with her. He then asks her father permission to marry her. After the wedding, he discovers the truth, and thinks that he was cheated and forced to marry someone else, at which point he disowns Roopa and drives her out of the house. Roopa decides to meet him at night, using a veil to hide the charred side of her face. Rajeev spends his days hating his wife, and his nights loving his mistress, not knowing they are both the same woman - Roopa. During one of their nights together, they make love and Roopa gets pregnant. When Rajeev finds out that his wife is pregnant, he suspects her of infidelity and still refuses to believe this his “mistress” and wife is one and the same. In the movie’s climax, a terrible storm ravages the village, breaking open the dam which Rajeev had come to build. In the swirling waters of the flood, Rajeev realises how shallow he had been, and saves Roopa from drowning.

2.6 1980-90: TRANSITIONAL PHASE OF REFLECTING ROMANTIC EMOTIONS

The era of 80s-90s was entirely different in overall treatment of the subjects giving more stress on the characters and variety of emotions of female lovers. It covered all the changes that were taking place in every section of the society be it upper class, middle class, rural or urban. People of each section felt connected to the love stories of this era because of their more open expression of love. This era is a bridge between 50s-60s to till date. Some of the movies that are benchmark are like Love story. Love Story is a 1981 movie produced by Rajendra Kumar and directed by Rahul Rawail. The movie stars Rajendra Kumar alongside his son Kumar Gaurav and Vijeta Pandit. Vidya Sinha, Amjad Khan, Danny Denzongpa and Aruna Irani also appear in supporting roles. The music was composed by R. D. Burman with lyrics by Anand Bakshi. The movie is the story of lovers played by Kumar Gaurav and Vijeta Pandit and their struggle to achieve success in life. The movie became a “blockbuster”, making Kumar Gaurav a ‘Star’ overnight.
Karz is a 1980 Hindi thriller movie directed by Subhash Ghai, starring Rishi Kapoor and Tina Munim as leads, also starring Simi Garewal, in the critically acclaimed role of Kamini Verma, the murderous wife from the past life. Ravi Verma wins a legal battle against Sir Judah, his dead father's business partner. Shantaprasad Verma, Ravi's dead father, was a rich man in Coonoor, whose property was unjustly usurped by Judah after his death. Ravi gives the good news to his mother, little knowing that Judah has already set contrary plans in action. Ravi has fallen in love with Kamini, a gold-digger working covertly for Judah. Here, Ravi tells his mother that he is going to get married & coming back to get her blessings for him & Kamini. On their way to Coonoor, Kamini throws Ravi off the cliff near a small temple of Goddess Kali. Two decades later, Monty Oberoi, an orphan raised by G.G.Oberoi, is a teen singer fond of a tune Ravi liked, which activates some of Ravi's memories subconsciously present in Monty. Monty soon falls in love with a girl identified later as Tina, suffers a nervous breakdown, & is advised a vacation in some remote place. Monty chooses Ooty (near Coonoor), partly because Tina lives there. There, his inherited memories become intense when he sees all the locations of these memories. Tina tells him that she was brought up by her Rani Maa at behest of her uncle Kabira. In truth, Kabira was sentenced to life imprisonment and is about to be released, whereafter Monty wins his permission to court Tina, but learns that Rani Maa is Kamini. Kabira later reveals to Monty that Tina's father learnt some deadly secret about the Kali temple, for which Kamini's brother killed him. In retaliation, Kabira killed Kamini's brother & blackmailed her to raise Tina with proper education, by pretending to know the secret. Monty has also learnt previously that Ravi's mother & his sister were ousted unjustly from their house by Kamini & her brother. He tells the whole story to Kabira, who offers to find Ravi's estranged family, with whom Monty is united. Realizing that Kamini is a puppet of Sir Judah, Monty gradually convinces that Ravi's ghost seeks revenge. Slowly, a rift is caused between her & Sir Judah. Finally, it is revealed that she means to start a school in the memory of Ravi. Monty & Tina perform at the function, where they dramatize Ravi's story. Kamini is horrified to see Ravi's mother & sister, and flees. When Monty confronts her, Kamini confesses Ravi's murder, which the police record; whereupon Judah captures Ravi's relatives and agrees to release Tina in exchange for Kamini. Just as the exchange is about to take place, Tina attacks
Kamini. In the mêlée, Kabira & Monty gain an upper hand. Judah tries to burn down Monty's family, but Monty saves them and kills him in a fire. Kamini escapes through the jeep. Pursued by Monty, she attacks him at the temple, but falls to her own death. In the end, Monty marries Tina.

When we talk about romance and bold representation of female lover Ek Duuje Ke Liye was highly appreciated and liked by the audience. Ek Duuje Ke Liye is a 1981 Hindi movie directed by K. Balachander, starring Kamal Haasan and Rati Agnihotri. With a very beautiful theme of love has no language and it has no boundaries, Ek Duuje Ke Liye well connected with the young audience of the time and became successful overnight. The movie is about the love between a Tamil man, Vasu (Kamal Haasan), and a North Indian woman, Sapna (Rati Agnihotri), who are neighbours in Goa. They come from totally different backgrounds and can hardly speak the other’s language. Their parents despise each other and they have regular skirmishes. When Vasu and Sapna admit their love, there is chaos in their homes, and their parents reject the idea. As a ploy to separate the lovers, their parents impose a condition that Vasu and Sapna should stay away from each other for a year. After such a period, if they still want to get together, they can get married. During the year there should be no contact between them whatsoever. Vasu and Sapna reluctantly agree to the condition and decide to separate.

Vasu moves to Hyderabad, and they both initially suffer a lot tolerating the separation. Meanwhile their parents try to create misunderstandings between the couple but only fail in doing so. Vasu then returns to Goa and impresses Sapna’s parents with his Hindi skills. When Vasu goes to meet Sapna he is attacked by a group of goons. Meanwhile, Sapna is raped by a familiar person at a temple and is left to die. The movie ends tragically when Vasu and Sapna commit suicide by jumping off a cliff.
Silsila is a 1981 Hindi romantic drama movie directed by Yash Chopra. The movie stars Amitabh Bachchan, Jaya Bachchan, Sanjeev Kumar, Rekha and Kulbhushan Kharbanda, with Shashi Kapoor in a special appearance. Orphaned at very young age, brothers Shekhar Malhotra (Shashi Kapoor) and Amit Malhotra (Amitabh Bachchan) are survivors and lead independent lives with Shekhar being a Squadron Leader with the Indian Air Force, and Amit an emerging writer. Shekhar has fallen in love with lovely Shobha (Jaya Bachchan), while Amit woos attractive Chandni (Rekha). Amit finds professional success as playwright in Delhi with a successful premier and launch in the literati circles. This decisively wins Chandni for Amit, and they share a brief courtship period. Chandni’s parents almost arrange her wedding when they learn of her love for Amit. Both brothers plan to marry together. But Shekhar is killed in air combat against PAF, leaving behind a devastated and pregnant Shobha. Taking pity on Shobha’s plight, Amit marries her and writes to Chandni to forget him. This news breaks Chandni’s heart, and she goes on to marry Dr. V.K. Anand (Sanjeev Kumar), who is in love with her.
Tragedy strikes once more and Shobha loses her child in a car accident. With no child to bind them together, Amit and Shobha drift apart. Amit happens to meet Chandni and they secretly rekindle their romance. Soon Amit decides that he can no longer continue this loveless marriage and wishes to reconcile with Chandni. This news shatters Shobha but she does not lose hope. She believes that if her love is true he will return to her. Amit and Chandni leave town to start a new life elsewhere but tragedy strikes. Anand’s plane crashes causing both to return to the wreckage site. There Amit is confronted with Shobha who, in an emotional turmoil, reveals that she is expecting his child. There Chandni herself realises her love for her husband. The movie ends with a song portraying Amit and Shobha living happily with a message “Love is faith and faith is forever”.

Nadiya Ke Paar a very simple love story connected to the masses because of its presentation. It was a 1982 Hindi movie directed by Hiren Nag and set in Uttar Pradesh. The movie is in the local language which is spoken at country side of Uttar Pradesh. It can be considered a mix of Bhojpuri and Awadhi dialect spoken in Central and Eastern parts of Uttar Pradesh. A Brahman farmer from Eastern Uttar Pradesh lives with his two nephews. He falls ill and is treated by a Vaidya (indigenous medical practitioner) from
another village. When the farmer feels okay, he asks the Vaidya about his fees. The Vaidya asks for the farmer’s eldest nephew to marry his eldest daughter. The farmer readily agrees. Omkar (Inder Thakur) marries the Vaidya’s elder daughter Roopa (Mitali), and they start living happily. Roopa gives birth to a baby. During Roopa’s pregnancy, her younger sister Gunja (Sadhana Singh) comes to live with her. While there, she falls in love with Omkar’s younger brother Chandan (Sachin). Learning of their love, Roopa promises to help them marry. But, she dies in an accident; and nobody else knows about the love affair. The farmer and the Vaidya decide that Gunja should marry the widower Omkar, to take care of her sister’s baby. But moments before the wedding rituals are completed, Chandan and Gunja’s love affair is revealed. He is allowed to marry Gunja with everyone’s consent.

Bollywood Movies especially love stories are never complete without the villain and in the end the villain is turned down by the hero of the movie saving his love interest. But the movie Hero (1983) changed the trend. The love story was fresh and the concept was very new where the heroine falls for the man who kidnapped her and sticks to her decision her despite her parent’s wishes. Hero was directed by Subhash Ghai. Jackie Shroff played the lead role, also called “Jackie”, and achieved stardom through this movie. The movie starts off with Pasha (Amrish Puri) being taken to prison. To get out of the situation, he writes to his best man, Jackie (Jackie Shroff). Jackie goes to Shrikanth Mathur (Shammi Kapoor) and warns him. He then kidnaps Shrikanth’s daughter Radha (Meenakshi Sheshadri). He tells her that he is a police officer and they fall in love; however, she finds out that he is a goon. Nevertheless, she does not leave him but urges him to surrender. Transformed by true love, Jackie surrenders himself to the police and is imprisoned for two years. Back home, Radha tells her brother Daamodar (Sanjeev Kumar) the whole truth. To keep Radha from getting married to somebody else, he calls his friend Jimmy (Shakti Kapoor) to put on a show that Radha and Jimmy love each other. Jimmy misunderstands the situations and actually falls in love with Radha. When Jackie comes back, he starts working in a garage and tries to reform himself. Despite everything, Shrikanth kicks him out of his life. After many days and events that follow, Daamodar finds out that Jimmy is a drug smuggler. After getting released from prison,
Pasha desires revenge against both Shrikanth and Jackie, so he kidnaps Radha, Shrikanth and Daamodar. Jackie comes at the last moment and frees all of them. As a happy ending, Shrikanth lets Radha marry Jackie.

The love story that won hundreds of hearts because of its simple but very powerful theme can be said as Qayamat Se Qayamat Tak (1988). The movie was written by Nasir Hussain and directed by his son Mansoor Khan. The movie’s plot hints to be inspired by Shakespeare’s Romeo and Juliet. Upon release, the movie was a major Success and was declared Blockbuster at the box-office and shot its leading stars to fame overnight. Qayamat Se Qayamat Tak’s music, romantic storyline, and young actors shifted the momentum away from the violent and aging ethos that was prevalent in the movies at the time.

The story revolves around two rival families. In a twist of fate, Raj (Aamir Khan) and Rashmi (Juhi Chawla), from the rival families meet at a holiday spot. They become lost in the forest and fall in love while finding a way out together. Raj finds out about Rashmi’s family but is unable to tell her the truth. When Rashmi’s father Randhir, finds out about the affair, he immediately arranges Rashmi’s wedding. The two lovers take on their families and elope, dreaming of an idyllic life together. Furious, Randhir hires a contract killer to kill Raj. The lovers have a brief interval of happiness. They stay in a deserted fort, happy in their own paradise. When Randhir gets to know their whereabouts, he goes there to bring Rashmi home and ensure that Raj is killed. While Raj is away, Randhir meets with Rashmi and tells her to come home; he has “accepted their love”. Rashmi is overjoyed at her father’s words, not knowing the truth. In the forest, Raj is chased by the henchmen. He is just about to be shot, but on seeing Rashmi, the henchman shoots her instead. They promise never to leave each other. On saying this, Rashmi breathes her last in Raj’s arms. A grief-stricken Raj is devastated by Rashmi’s death, and says that nothing can separate them. He commits suicide with a dagger given to him by Rashmi, and dies with his head on Rashmi’s chest. The final scene is both families running toward them; the lovers are together, never to be separated, as the sun sets behind them. Raj and Rashmi in Qayamat se Qayamat Tak are represented as struggling against
the dictates of individual will, making this adaption a revealing instance of the resilience of tradition in the face of newer pressures and expectations (Burnett, 2013: P-206)

![Image](Juhi Chawla and Aamir Khan in ‘Qayamat se Qayamat Tak’, 1988, Source: www.images.google.com)

When Slowly and gradually vulgarity become the easy way to earn profit at the box office Maine Pyar Kiya with romance as the main theme came as the wave of fresh air for the audience that wanted something different and watchable at the same time. It was directed by Sooraj R. Barjatya and produced by Tarachand Barjatya, featuring Salman Khan and introducing Bhagyashree Patwardhan. The movie also has Alok Nath, Reema Lagoo. The success of Maine Pyar Kiya shifted the momentum away from violent and vulgar themes to family-oriented movies and love stories again (Chary, 2009: P-66).

Karan and Kishan have been friends for years; they have grown apart and have little in common. Kishan is a rich man with a vast business empire and little time for old friends. However, when Karan prepares to work abroad and earn more money, he turns to Kishan for help. Kishan lets Karan’s daughter Suman (Bhagyashree) stay at his house as he cannot turn down his old friend’s request and Suman comes to live with his family. At first, country girl Suman is ill at ease in the huge mansion. She is befriended by Kishan’s son Prem (Salman Khan), who assures her that he has no romantic interest in her and that
a boy and a girl can be platonic friends. After some time, Prem realises that he has fallen in love with her. With the aid of his mother (who likes the unassuming Suman) and his comic friend Manohar, Prem sets out to win Suman’s heart. He succeeds, but Kishan balks at the romance, as he does not want his son to marry a poor nobody. He prepares to send Suman home in disgrace. At this unfortunate moment, Karan returns from abroad. Karan and Kishan quarrel, and Karan and Suman return to their village humiliated. Prem refuses to accept the separation. He defies his father and is disinherited. He goes to Suman’s village and begs to be allowed to marry her. Karan, angered by Kishan’s accusations, says that he will allow the marriage on one condition: Prem must prove that he can support his wife by his own efforts. Prem then works as a truck driver and labourer in the nearby quarry. At the end of the month, when Prem is ready with the required money and comes to win over his lady’s father, he is ambushed by his enemies. They nearly succeed in killing him, but he survives. Karan harshly dismisses Prem’s efforts, but Prem’s stoic determination melts his heart, and he agrees to let Suman marry Prem. By the end of the movie, the estrangement between Karan and Kishan has ended, too. Prem and Suman live happily ever after.

2.7 **1990-2000: ROMANTIC MOVIES IN THE POST GLOBALISATION ERA**

Globalisation that changed the entire world in all respects, society at large was influenced and effected with the changes that took place. The themes, subjects, characters, plots were also changed and redefined as per the need and interest of the post globalization era. In this background the portrayal of romanticism also got changed where the Bollywood movies talked about the changing style of Bollywood characters who were playing the lead role in various movies.

Globalization is the new development of socio-cultural and economic modification that the human civilization is watching today. In our common parlance, it is defined as a process of free flow of ideas, information, commodities, technology, people and capital across the globe. Globalization refers to the fact that we are increasingly living in one world, where our actions have consequences for others and world’s problems have consequences for us.

Globalization as a process of social change is having its influential effect upon several cross-section and segments of society. The supporters of globalization are of the opinion that globalization has strengthened the emancipatory search in the general outlook and therefore has become helpful in eradicating many illogical, conventional, irrational practices. Thus it has given the spirit of liberty, criticality and work. Globalization carries vivacity and involvement in social life. It brings huge vitality, stimulates great flexibility, and gives everyone a wide ranging experience. Globalisation in context of status of women implicates the relegation of the stereotypic pattern of duties of the women like rearing and caring the children to the background and taking up the various diversified occupation and thus making their live quite vibrant and alive.

The youth of this generation were different than earlier eras. Their way of expression was more passionate than the female lovers of earlier decades. The same approach can be seen in the movie Aashiqui. Aashiqui was a 1990 Bollywood romantic musical drama movie. It was commercially and critically successful particularly because of its music. Even today the movie’s songs and music are as popular as it was then.
Aashiqui deserves a special mention as it was a rare case where all six songs from a movie became popular, a feat achieved earlier only by S.D Burman with the songs of Guide in the 1960s and Abhimaan in the 1970s (Anantharaman, 2008: P-16). Rahul (Rahul Roy) and Anu Verghese (Anu Aggarwal) are held by the police simultaneously on charges of creating a disturbance and running away, respectively. Rahul is angry with his dad for marrying a second time, while his first wife is still alive; Anu ran away from an oppressive girls’ hostel run by Arnie Campbell (Tom Alter). They meet and love happens. Rahul helps Anu to be independent and seek a job. Anu is approached by a talent agent to be a model, which she accepts. Rahul wants to marry Anu but first must establish himself. He does establish himself as a singer but is under the impression that Anu helped him with his career. His ego is hurt, and he is resentful towards her. Anu then decides to better her career for which she must re-locate to Paris. Director Padam Singh persuades Anu to accompany him to Paris. When Rahul comes to stop her from boarding the flight, Anu decides to stay behind to renew her relationship with Rahul.

Dil Hai Ke Manta Nahin is a 1991 Bollywood romantic drama movie. It was produced by Gulshan Kumar, directed by Mahesh Bhatt and starred his daughter Pooja Bhatt in her first major lead female role. The lead male role was played by Aamir Khan. Pooja Dharamchand (Pooja Bhatt) is the daughter of a rich Mumbai shipping tycoon, Seth Dharamchand (Anupam Kher). She is head-over-heels in love with movie star Deepak Kumar (Sameer Chitre), but her father strongly disapproves of their courtship. One night, Pooja escapes from her father’s yacht and hops onto a bus to Bangalore to be with Deepak, who is shooting for a movie there. Meanwhile, Seth Dharamchand, realizing his daughter has run away, dispatches private detectives to locate her.
Aboard the bus, Pooja meets Raghu Jetley (Aamir Khan), a loud-mouth newspaperman, who has just lost his job. He offers to help her in exchange for an exclusive story on her, which would revive his flagging career. Pooja is forced to agree to his demands, as he threatens to let her father know of her whereabouts should she not comply. After the bus breaks down, Raghu and Pooja go through various adventures together and find themselves falling in love with one another. Raghu desires to marry Pooja, but knows that financially he is in no shape to do so. He simply wanted a story on her life and never wanted to win her heart. Pooja also falls for Raghu and she decides to go with him, but a misunderstanding leads her to believe that Raghu was just looking for a story and not her love. At last her father tells Pooja that Raghu is the right man for her and that he has not come for the reward. On the wedding day she realises that Raghu really loves her and then runs away from the marriage mandap to Raghu.

Saajan is a 1991 Hindi movie directed by Lawrence D’Souza and starring Salman Khan, Sanjay Dutt, and Madhuri Dixit. It was released on 30 August, 1991. Aman (Sanjay Dutt) is an impoverished, lame orphan who is befriended by wealthy Akash Verma (Salman Khan) during his childhood. Akash’s parents adopt Aman and give him
their family name, so Akash and Aman grow up as brothers. While Akash is a womaniser, Aman takes to writing poems under the pen name Sagar. The poems get published, and Aman becomes very popular. One of his fans is a young woman by the name of Pooja Saxena (Madhuri Dixit), who corresponds with Sagar. Akash meets Pooja and falls head over heels in love with her. When Aman comes to know of this, he asks Akash to pose as Sagar, which he does, then Pooja and Akash fall in love with each other. A heartbroken Aman looks on, as he knows that although women may like his poetry, they will never come out openly and love him when they see his handicap. Akash discovers that Aman loves Pooja and that he is actually Sagar, through a string of events triggered by a Pankaj Udhas show. Akash confronts Aman with this and Aman admits that he loves Pooja. Pooja witnesses this encounter and becomes upset with both Akash and Aman. Akash convinces Pooja and she eventually ends up accepting Aman.

Darr: A Violent Love Story is a 1993 Bollywood psychological thriller movie directed by Yash Chopra under the banner of Yash Raj Movies. It stars Sunny Deol, Juhi Chawla and Shahrukh Khan in the lead roles. It is the story of an obsessed lover (Shahrukh Khan) and the lengths to which he goes to get the girl (Juhi Chawla) who is already happily engaged to Sunil (Sunny Deol). Kiran (Juhi Chawla) is a college girl who is on her way home for Holi break one year when she hears a man serenading her across the campus in Simla. Her heart swells as she assumes that her boyfriend, Sunil (Sunny Deol), has come to meet her and escort her home. Unfortunately, it isn’t Sunil, but Rahul (Shah Rukh Khan), a classmate with a crush on her. The opening number, Jaado Teri Nazar, sets the tone for Darr, in which Rahul pursues Kiran with increasingly desperate vigor, much to the chagrin of Kiran, Sunil, her brother Vijay (Anupam Kher) and his wife Poonam (Tanvi Azmi) with whom Kiran lives. Rahul tries to be friendly with Sunil in order to be closer to Kiran. Rahul stalks her wherever she goes and to avoid the same she secretly marries her long-time boyfriend Sunil. After marriage Sunil and Kiran move to another place. Rahul has been backing home trying to figure out where exactly they went. He befriends Kiran’s brother and through some rather devious means, learns of their honeymoon in the Alps and decides to join them. When he turns up at their hotel, he is surprised to find that Kiran recognizes him from school and welcomes him to join in
some of their festivities. That evening after Vijay phones them and tells him about Rahul, Sunil begins to get suspicious and starts to question Rahul’s alibi for appearing unannounced in Switzerland. Sunil sends Kiran on a boat and confronts Rahul. Rahul takes off but Sunil catches up with him in the forest where they have a fight. Surprisingly, Rahul is able to surprise him and leaves Sunil for dead before abducting Kiran and forcing her to marry him. Luckily for Kiran, Sunil comes back and takes care of Rahul.

(Juhi Chawla and Shahrukh Khan in ‘Darr’, 1993, Source: www.images.google.com)

Hum Aapke Hain Koun also known as HAHK, is a 1994 Indian musical romantic comedy family drama movie directed by Sooraj R. Barjatya, and produced by Rajshri Productions. It is a remake of Rajshri’s 1982 movie Nadiya Ke Paar. One of the most popular movies ever at the Indian Box Office, Hum Aapke Hain Kaun shows old-fashioned family values and the family audience after the action and revenge dramas associated with the Bachchan star persona (Stringer, 2013: P-263).

The movie tells the story of two Indian families and the relationships between them, celebrating Indian culture using modern production values. Madhuri Dixit and Salman Khan played the lead roles. Prem (Salman Khan) lost his parents at an early age.
He lives with his elder brother Rajesh (Mohnish Bahl) and uncle Kailashnath (Alok Nath). Rajesh manages the family business and his family is on the look-out for a suitable bride for him. Professor Siddharth Chaudhary (Anupam Kher) and Mrs. Chaudhary (Reema Lagoo) have two daughters, Pooja (Renuka Shahane) and Nisha (Madhuri Dixit). The Chaudhary couple and Kailashnath are old friends who meet again after several years. They arrange a marriage between Rajesh and Pooja. As the story proceeds, Nisha and Prem fall in love with each other, but keep it a secret. Then one day, Pooja gets invited to stay at her parents’ house, and Prem takes her there. When they arrive, Pooja finds out that Prem and Nisha love each other. She promises to get them married. Shortly afterwards, Pooja accidentally slips and falls down the stairs, and dies from a head injury. Everybody is shattered by the tragedy. Nisha takes good care of her dead sister’s son. Hence, her parents and Kailashnath feel that Nisha will be a great mother to the baby. They decide to get Nisha married to Rajesh. Prem and Nisha agree to sacrifice their love for Rajesh and the baby. Moments before the wedding is to begin, Rajesh comes to know about their love and sacrifice and he halts the wedding and confronts both of them. In the end, Nisha and Prem marry each other with the consent of their families.

One of the popular and favourite romantic movies among the masses is Dilwale Dulhania Le Jayenge also known as DDLJ, is a 1995 romantic musical movie. It was written and directed by debutante director Aditya Chopra, produced by his father Yash Chopra, and stars Shahrukh Khan and Kajol. The movie tells the story of a young couple who fall in love on a European vacation, and relates how the boy tries to win over the girl’s parents so that she can marry him rather than the boy that her father has chosen for her. Dilwale Dulhaniya Le Jayenge upholds Indian values of pre-marital chastity and family authority, affirming the idea that Westernization need not affect an essential Indian identity. Earning over 106 crore in India and 16 crore overseas, the movie was declared an “All-time Blockbuster” and became the biggest Bollywood hit of the year, as well as one of the biggest Bollywood hits ever (Saran, 2014). During the 1996 awards season, the movie won 10 Movie fare Awards, the most ever for a single movie at that time, as well as the National Movie Award for Best Popular Movie Providing Wholesome Entertainment.

Dil To Pagal Hai also known as DTPH, is a 1997 Indian coming of age musical romance movie directed by Yash Chopra. The movie depicts the love lives of the dancers in a musical dance troupe. It stars Madhuri Dixit, Shahrukh Khan and Karisma Kapoor, with Akshay Kumar in a supporting role. Rahul (Shah Rukh Khan) and Nisha (Karisma Kapoor) are members of a massive dance troupe. They are the best of friends, although Nisha is secretly in love with Rahul. Rahul announces his desire to direct a musical named Maya. During one of their practice schedules Nisha injures her leg and the doctor says she cannot dance for a few months. Rahul needs a new woman to play the lead role in the play. He comes across Pooja (Madhuri Dixit) dancing one day and believes she is perfect for the role. Rahul and Pooja become close friends. Nisha soon returns from hospital and is upset that she has been replaced. Knowing that Rahul does not reciprocate her love, she decides to leave for London. Throughout rehearsals for the play, Rahul and Pooja find themselves falling for one another. On the day the play is to be run for the first time, Ajay (Akshay Kumar) arrives and tells everyone that he is Pooja’s fiancé. Rahul is heartbroken but tries not to show it. Nisha, who has returned, notices Rahul’s devastation and explains how she too was devastated when he did not love her in return. Rahul edits the end of the play to reflect his heartbreak. On the night of the play, Ajay plays a recorded tape where Pooja described how she felt about Rahul, implying that Ajay thinks Rahul and Pooja are meant to be together. Pooja now realises she truly loves Rahul and the two confess their love on stage as the audience applauds them. Also, backstage, Ajay ends up asking Nisha whether she is already married or not (implying he wishes to start a relationship with her).

Kuch Kuch Hota Hai is a coming of age romantic comedy drama movie; this was Karan Johar’s directorial debut. The plot combines two love triangles set years apart. The first half covers friends on a college campus, while the second tells the story of a widower’s young daughter who tries to reunite her dad with his old friend.

The story revolves around Rahul Khanna (Shah Rukh Khan) and tomboy Anjali Sharma (Kajol) is best friends in St. Xavier’s College. The college Principal Mr. Malhotra (Anupam Kher) has a beautiful daughter Tina (Rani Mukerji), who comes to St. Xavier’s from London to finish her degree. She becomes friends with both Rahul and Anjali.
When Anjali realizes that she is in love with Rahul. Instead, Anjali is left heartbroken when Rahul tells her that he loves Tina. Anjali decides to leave college and shares a tearful goodbye with Rahul, going away from Rahul and Tina’s lives forever. Tina then realizes that she came between two best friends who actually loved each other. After college, Rahul marries Tina and, in a year of marriage, Tina gives birth to a baby girl. Before dying, Tina asks Rahul to name their daughter Anjali.

(Kajol and Shahrkhan Khan in ‘Kuch Kuch Hota Hai’, Source: www.images.google.com)

Eight years pass, and Rahul is a single parent living with his daughter and loving mother (Farida Jalal). On her eighth birthday, little Anjali Khanna (Sana Saeed) reads the letter that her mother left her; it tells the story of Anjali Sharma and how she was always Rahul’s true love. Anjali Khanna is given the mission of reuniting Rahul with Anjali Sharma and bringing back Rahul’s lost love. Anjali Sharma is no longer the tomboy she was in college; she is now more feminine, and is engaged to Aman Mehra (Salman Khan). However, she explains to her mother (Reema Lagoo) that she does not really love him and is marrying him as a compromise as she feels she can never love again after losing Rahul. Aman also suspects that she does not really love him. Anjali Khanna and
her grandmother search for Anjali Sharma and soon learn that she is going to be working at a summer camp. They travel there, with a plan to later lure Rahul to come as well, and the two Anjalis meet each other. Rahul soon arrives at Camp Sunshine, where he and Anjali Sharma are surprised and delighted to see each other again, sharing a sweet reunion. Throughout the days spent at the camp, Rahul and Anjali feel themselves falling in love. However, Anjali remembers that she is engaged and feels guilty. Aman arrives and tells Rahul that he is Anjali’s fiancée. Rahul is heartbroken but congratulates Anjali. After seeing Tina in a dream, Rahul and his family go to Anjali’s wedding, where Rahul silently confesses to Anjali that he loves her, and watches in tears as she is brought forth for the wedding. Realizing this, Anjali is hesitant to go on with the marriage, and stands weeping. Aman notices the tears in her eyes and realizes that she has always been in love with Rahul. He releases Anjali from the engagement and tells her to marry Rahul. Rahul and Anjali have an emotional hug and as the two marry, little Anjali has a vision of Tina smiling and giving her the thumbs up.

Hum Dil De Chuke Sanam is a 1999 Bollywood romantic drama movie directed by Sanjay Leel Bhansali. It was released in the English-speaking world as Straight from the Heart. The movie stars Salman Khan, Ajay Devgan, and Aishwarya Rai. The story is adopted from Maitreyi Devi’s Bengali novel Na Hanyate, and is based on a love triangle.

Nandini (Aishwarya Rai) is the daughter of Pandit Darbar (Vikram Gokhale), a renowned proponent of Indian Classical Music. Into this carefree life enters Sameer (Salman Khan), a boy of Indo-Hungarian parentage who wants to grasp the intricate of Indian Classical Music under the guidance of Pandit Darbar. Sameer and Nandini start loving each other. But when Nandin’s father comes to know about their love he asks Sameer to leave the city and marries Nandini to Vanraj (Ajay Devgan). On the wedding night, Vanraj realizes that Nandini is not behaving sane and tries to ask her why she is not responding to his love. Vanraj soon catches her reading love letters by Sameer. Vanraj decides to reunite Nandini with Sameer and takes her Italy in search of Sameer. In the course of time spent together with Vanraj Nandini realizes that Vanraj is a nice selfless. When she finally gets to meet Sameer she apologises to him and runs to Vanraj, who finally tells her that he cannot live without her. She hands him her wedding chain and Vanraj adorns it around
her neck and they embrace each other with dazzling fireworks in the background of Budapest. They live happily ever after.

(Taal) is a 1999 Hindi musical drama romance movie directed by Subhash Ghai. The movie stars Anil Kapoor, Akshaye Khanna, Aishwarya Rai, Amrish Puri and Alok Nath. Manav (Akshaye Khanna) comes to visit India with his wealthy father Jagmohan Mehta (Amrish Puri), his aunt and uncle, and his father’s employees. In Chamba he meets Mansi (Aishwarya Rai), the beautiful daughter of a spiritual singer named Tara Babu (Alok Nath); their families meet, and Jagmohan and Tara Babu become acquainted and friendly toward each other. Manav and Mansi fall in love, but when Jagmohan learns of this he packs the family up and moves them to their house in Mumbai, with the excuse that Mansi and her father are of low social status. However, he is nice to Tara Babu’s face and invites him to come and stay with him in Mumbai if he, Tara Babu, ever happens to be visiting there. Mansi is distressed by Manav’s departure but he assures her
that he will not abandon her and that everything will be fine. She gives Manav his scarf which she modified, making it say “Manavsi”, a mixture of their names.

When Tara Babu learns of Manav and Mansi’s affair he is at first angry but soon agrees to travel to Mumbai to visit his cousin Prabha, who is a news reporter, and to meet Manav’s family. His family insults them. She and her father then leave the Mehta household deeply hurt. Mansi soon meets Vikrant Kapoor (Anil Kapoor), a successful and famous music producer/director, who happens to be a fan of Tara Babu’s work. With the encouragement of Prabha, she signs a three-year contract with Vikrant, and Mansi performs dance numbers and remixes of Tara Babu’s songs as well as some of Vikrant’s productions. She wins awards and becomes a sensation in India. In the meantime Vikrant starts to fall in love with Mansi. Vikrant proposes to Mansi soon afterwards, and her father and aunt encourage her to accept it, with the hope that it will help her forget Manav. She accepts the proposal even though she is not in love with Vikrant. In the meantime Jagmohan and Tara Babu patch things up after Jagmohan realizes his mistake. On the day of the marriage Manav arrives and tells Mansi that by marrying Vikrant when she loves Manav she is deceiving both him and herself, and that marriage is not a contract but a union of two souls; he reminds her that he loves her and will never stop waiting for her. Jagmohan also comes to the wedding with Manav and Tara Babu. Vikrant soon realizes, after seeing Mansi’s reaction on seeing Manav, that she loves Manav. He assures her that the three of them can still be friends, and urges her to run to Manav. Jagmohan and Tara Babu give their blessings, and Manav and Mansi embrace. One of the last scenes shows everyone taking a family picture at the Mehta household after the wedding.

In the end of the century came a romantic thriller that became very popular among the youth was Kaho Naa... Pyaar Hai making Hrithik Roshan a superstar in a day. It was released in 2000 and directed by Rakesh Roshan. It marks the debuts of his son Hrithik Roshan and Ameesha Patel.
Rohit (Hrithik Roshan) is an aspiring singer who works in a car showroom run by Malik (Dalip Tahil). One day he meets Sonia Saxena (Ameesha Patel), daughter of Mr. Saxena (Anupam Kher). Unknown to everybody, Saxena and Malik are running a drug cartel with help of two police officers (Mohnish Behl and Ashish Vidyarthi). After Rohit sings for her, Atul (Rajesh Tandon), Malik’s son & Sonia’s friend, invites him on a cruise to perform. Eventually, Rohit and Sonia fall for each other. This is objected to by Saxena, who demands Malik sack him. Later he softens up a bit and challenges Rohit to do something big so that he can win back his love. Rohit eventually becomes famous and prepares to put on a huge concert.

On the evening of the show, he witnesses the corrupt policemen and Malik shooting down the commissioner (Ram Mohan) who has found out about their drug dealings. The policemen discover Rohit’s presence and shoot at him. Rohit is chased by the police and falls into a river when his bike crashes into a bridge. Rohit, who doesn’t
know how to swim, drowns. Sonia and everyone think that he died in an accident. Sonia goes into depression so her father sends her to New Zealand to live with his brother where she meets Raj Chopra (also Hrithik Roshan). His face resembles Rohit and he is also a good singer. Raj falls for Sonia, but his face reminds her of Rohit making her more depressed. On learning her story, Raj decides to follow her back to India. After arriving in India, one of the corrupt officers spots them and opens fire on Raj. When Raj and Sonia escape the firing, Raj realizes that somebody is mistaking him for Rohit. With this incident Raj and Sonia realize that Rohit was murdered. In a series of incidents it is revealed that Saxena is the one who is behind everything. The movie ends with Sonia and Raj returning to New Zealand, to start a new life.