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The Lyrical Modernity:

Locating the Strain of Romance and Longing in the Select Lyrics of Gulshan Bawra

Abstract: *Romantic lyrics, usually seen as signifiers of a culture that express emotional temperaments of the narrative while resonating with the collective receptivity of the listeners across linguistic and regional rupture, hold a pivotal position in the history of Bollywood cinema. Far from being mere melodic interludes, such lyrics have periodically served as mediums for speaking the unspoken that includes desire, longing, intimacy, separation, and reconciliation. In this context, the present paper seeks to explore how Gulshan Kumar Mehta, popularly known as GulshanBawra, an eminent lyricist of Bollywood movies, crafts lyrics that cut across any imitative romantic pronouncement. Offering a poetic tapestry that is both enterprising and contemplative, Bawra's lyrics present an interesting interplay between playful imagery, romantic desire, and structural intricacy. The paper attempts to situate Bawra's works within the ambit of Bollywood film music as an integrated form of art that creates a space that not only foregrounds storytelling but also character formation and emotional mediation. Bawra's lyrics, as the paper would like to show, metamorphose songs into stratified narratives that transcend their given contexts and become a crucial point to understand the aesthetics of Bollywood film music..*

Keywords: Lyrics, Cultural Semiotics, Longing, Poetics of Narratives, Bollywood Music

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The Lyrical Modernity: Locating the Strain of Romance and Longing in the Select Lyrics of Gulshan Bawra

Dr. Soumyadip Ghosh[1]

Introduction

Sheeshe ke gharo mein dekho
Toh pathhar dilwale baste hain
Jo pyaar ko khel samajhate hain
Hain aur tod ko dil ko hanste hain[i],

Gulshan Bawra

The close connection between the lyrics in South Asian films, especially in Bollywood, and the conjecture of romance primarily lies in the lyrics's power to transmute the fleeting emotional terrain into an integrated and occasionally pompous cultural narrative. The process of transmutation necessitates a systematic use of figurative tropes and linguistic sharpness that leads to outlining listeners' ideas related to emotional intensity, courtship, and fidelity. Interestingly, what becomes intriguing here is the lyricist's attempts to negotiate between the curtailment of narrative inevitability and musical metre that sometimes requires condensation. The presentation of romance in the Bollywood context involves the collective discernment of the various forms of love and its performative gestures, such as strong commitment, self-abnegation, and intense passion, appropriating an impassioned vocabulary and the evolution of emotional capacity. Hence, the role of lyricists becomes immensely crucial as they primarily portray the engagement and tenacity of the on-screen romantic gestures through a poetic form that, inducing various literary tropes and linguistic mellifluousness, further validates the audience to elevate the power of romantic temperament onto an epic scale. The development of Bollywood lyricism is marked by different epistemic shifts that showcase the transformative character of community, film, and music. The first generation of Bollywood lyricists, such as Sahir Ludhianvi, Shailendra, Kaifi Azmi, Raja Mehdi Ali Khan, and Majrooh Sultanpuri, most of whom were influenced by the Marxist ideology of the Progressive Writers' Movement, produced a

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vast lyrical corpus that was contemplative and socially responsive, often dealing with existential issues. Bollywood lyrics in the hands of the Progressive poets became a sharp critique of class hierarchy and postcolonial disenchantment, in which the ardent romantic passion of Urdu diction gave way to ethical exploration. Bollywood lyrics in post-independence India, with their emphasis on Hindustani diction, a site of the coexistence between folk and North Indian Hindi, Punjabi, and Urdu, reflect a simultaneous provincialisation and cosmopolitanisation of the poetics of Bollywood. The 1970s, witnessing the decline of classical poetic standards, the dominance of action films, and excessive commercial involvements, compelled the lyricists to replace the restraint and delicacy of the preceding romantic verse with openness, candor, and occasional open commercial idioms as well as the sideways inclusion of English dictions. Therefore, the modernity of Bollywood, emerging from the 1970s, privileged the melody over language, and hence, the humanist, existential, and introspective character of the lyrics of the preceding generation was gradually replaced by a more cheerful and impressionistic corpus of lyricism. Although it may be contended that the expressionistic lyrical quality widened the gap between poetic perseverance and popular demand, many lyricists from the 1970s used romance as a central motif of their writings, while the nature of romance presented in those lyrics, owing to the commercialisation of Bollywood, was more forceful and blithesome. It is within this transitional period that the emergence of Gulshan Kumar Mehta, popularly known as Gulshan Bawra, underscores a cluster of commercial consumption and persistent poetic sonority. Unlike Sahir Ludhianvi's elite Urdu poetics or Anand Bakshi's colloquial narration, Bawra situates the romantic or patriotic emotions in a lyrical structure, which is direct and quotidian yet refined and sincere. If his "Yaari hai imaan mera yaar mera zindagi"[ii] is an ode to friendship, "Mere desh ki dharti sona ugle"[iii] remains a profound narrative on nationalism, while both types of lyrics are personal in nature. In his collaborations with music directors such as Rahul Dev Burman from the 1970s, Bawra's lyrics replace the high-brow romance of the Progressive poets with a more youthful outcry. Written with an acute sense of lyrics as both the epitome of cultural memory and epistemological address, his lyrical language perpetuates the cadence of modern Bollywood films and the films' narrative precision and presents romance replete with uncertainty and excitement.

Literature Review

Research on Bollywood and its lyrics is largely situated in the concourse of cultural studies, the history of film, and the hermeneutics of literary critique. The existing research connected to the aesthetics of Bollywood lyrics therefore centres on the lyricists' socio-political engagement, the semiotics of the sequence of songs in the narrative of the film, and the emotional mirroring of the song. A major stress in scholarship, related to Bollywood lyrics, is laid on the works of the Progressive Writers' Association, particularly by Sahir Ludhianvi, Kaifi Azmi, Majrooh Sultanpuri, and Javed Akhtar. In *Anthems of*

Resistance: A Celebration of Progressive Urdu Poetry (2006), Ali Husain Mir and Raza Mir emphasise how the lyrics of the Progressive writers were used as a social critique to accentuate class consciousness, social realism, and a perception of unconsecrated modernity. Ganesh Anantharaman's *Bollywood Melodies: A History of the Hindi Film Song* (2008), showing the progression of the Bollywood lyrics from their inception in *Alam Ara* (1931), points out how the Bollywood songs down the ages remain the cultural standard of India. Rajiv Vijayankar's *Main Shayar Toh Nahin* (2019) is an exploration of the contributions of Bollywood lyricists, ranging from Dina Nath Madhok to Amitabh Bhattacharya, that give Bollywood both an aesthetic and intellectual heft. *Encyclopedia of Indian Cinema* (2003) by Ashish Rajadhyaksha and Paul Willemen and *Ideology of the Hindi Film: A Historical Construction* (2021) by M. Madhava Prasad postulate song as an interlude that is used as a narrative progression, interior monologue, and cultural representation, while K. Moti Gokulsing and Wimal Dissanayake contend in *Indian Popular Cinema: A Narrative of Cultural Change* (2004), "Song, music, and dance are significant in conveying the meaning of the story and in generating the desired emotions" (Gokulsing and Dissanayake 31). It is noteworthy that the lyrics of post-1970s Bollywood remain comparatively underexamined, possibly because the phase is heavily marked by the commercialisation of Bollywood leading to poetic dwindle, in which melody is prioritised over linguistic profundity.

Enriched with historical circumstances, the existing research often misses out on the unrelenting lyrical sonorousness and structural propriety of 'commercially popular' lyricists like Gulshan Bawra. It will be an overstatement to say that research on the works of Gulshan Bawra remains unexplored to date. Hence, the present paper assumes significance as it attempts to present the lyrical works of Gulshan Bawra as an example of lyrical modernity, a strategy that transforms the lyrical structure from socio-political harangue to romantic-existential dialogue of the self. The paper also engages with different cultural symbolism to understand the tropes used in Bawra's works that often become sites of varied human emotions. By examining some lyrics of Bawra, the paper shows how Gulshan Bawra crafts a vocabulary of fidelity and fortitude that captures the emotional spectrum of the modern Indian sensibility of the post-1970s.

Research Objectives

The primary objectives of this current study are to portray the difference Bawra's lyrics produce in the lineage of Bollywood film songs and hence, the paper attempts to:

1. To present the idea of lyrical modernity as opposed to the restraint produced in the Progressive writers' lyrics.
2. To underscore the use of different literary ornaments and linguistic precision in the lyrical corpus of Gulshan Bawra
3. To elucidate different romantic and existential themes used in Bawra's lyrics.

4. To show an intertextual critique of the same song with male and female versions.

Research Questions

The present study also attempts to answer some of the following questions:

1. How does the idea of lyrical modernity differentiate Bawra's works from his preceding lyricists?
2. How does the use of language and different tropes in Bawra's lyrics engage with the listeners' emotional expectations?
3. How do Bawra's lyrics build the ontological representation while primarily focusing on the cinematic situation?
4. What varied layers of emotions and sentiments do Bawra's lyrics offer and how are they relevant to present day scenarios?

Research Methodology:

The current study is based on a qualitative and an interpretive approach with an emphasis on the language and different thematic issues to analyse the selected lyrics of Gulshan Bawra. Through a close reading of certain lyrics, the research tries to show Bawra's lyrics as more than cinematic interludes. Moreover, the selection of lyrics has been made here to show the thematic variations Bawra's lyrical corpus offers. Although primarily contextualised in the transitional phase of the 1970s, Bawra's lyrics, in fact, embrace a great variety of themes that include romantic longing, existential precarity, emotive anxiety, a sense of resignation, and alteration of self and socio-cultural transformations. Drawing upon Roland Barthes's affect theory, Sara Ahmed's ideas on the poetics of emotion and politics of bodies, and George Lakoff and Mark Johnson's notion of 'conceptual metaphors,' the research methodology deals with an intertextual engagement to show Gulshan Bawra's exceptional artistry that radically differs from the preceding Progressive writers. The research also shows how the male and female versions of the same lyric involve gendered interplay of persistence. Thus, making a close reading of certain lyrics by Gulshan Bawra, the research methodology and theoretical framework seek to mark the lyrical modernity in Bawra's lyrics.

Discussion

It remains undeniable that some of Gulshan Bawra's lyrics progress as a compelling discursive dialogue, in which each line stages a thematic subtlety through distinct literary styles. Undoubtedly, the lyric of the title song of *Kasme Vaade*[iv] (1978), *"Kasme vaade nibhayenge hum milate rahenge janam janam"*[v] *("Kasme Vaade Nibhayenge Hum" 01:13-01:26), is a passionate articulation of promise and vows, showing love as a matter of beatitude irrespective of time.* The subsequent lines of the lyric,

"Dekhaa maine tujhko to mujhe aisa lagaa / Barson kaa soyaa huaa, pyaar meraa jagaa"[vi] *("Kasme Vaade Nibhayenge Hum" 01:41-01:48),* exhibit the evolution of a dormant emotion while delineating desire as a force capable of restoring the substance of the speaker. Through the imagery of flame and wick shown in *"Tu hain diyaa, main hu baatee, aajaa mere jeewan saathee"*[vii] *("Kasme Vaade Nibhayenge Hum" 01:49-01:55), Bawra* stresses the value of interpersonal relationships, in which love enhances illumination. Roland Barthes, while commenting on the relationship between the image and love, remarks, "The image-as the example for the obsessive-is the thing itself. The lover is thus an artist; and his world is in fact a world reversed, since in it each image is its own end (nothing beyond the image)" (Barthes 133). Advancing from physical detachment to transcendental intimacy, Bawra's words, "*Cheharon se ho anajaane hum / Dil to dil ko pahechaane"*[viii] *("Kasme Vaade Nibhayenge Hum" 02:09-02:16),* situate the importance of emotive appreciation. The firm declaration of the lover, *"kabhee pyaar naheen martaa hai"*[ix] *("Kasme Vaade Nibhayenge Hum" 02:16-02:19),* heightens the romantic-existential nature of love where the lover is characterised as "paagal premee"[x] (*"Kasme Vaade Nibhayenge Hum" 02:20-02:21).* Bawra compares the immortality of love with human obliviousness in *"Aa jaatee hain lab pe khudhee, bhoolee bisaree baat"*[xi] ("*Kasme Vaade Nibhayenge Hum" 02:24-02:30).* The subsequent lines entrust love as celestial, *"Jis dil mein pyaar basaa hai / Woh dil bhagawaan kee murat"*[xii] *("Kasme Vaade Nibhayenge Hum" 03:50-03:57),* and emphasise its undisputable certainty far above the temporal variation. Hence, the lyric merges passion, fidelity, and consecrated stability to represent Bawra's romantic ideals through symbolism, metaphor, and emotional intensity.

In his lyrics, Gulshan Bawra often presents an intriguing emotional landscape in which longing, loyalty, and susceptibility are thematically structured through the locutions of offering, invocation, ritual, and figurative self-sacrifice. The opening lines of "Koi shama sheeshe ki laya"[xiii] ("Koi Shama Sheeshe Ki Laya") from the film *Jaane Jaan*[xiv] (1983), *"Yeh din to hai mubarak / Iss din ko naam kya doon?"*[xv] ("Koi Shama Sheeshe Ki Laya" 00:05-00:20), are seen as a narrative prelude that places the lyric within the ephemerality of events as "Yeh Din"[xvi] becomes a consecrated moment, though linguistically incompatible. The speaker's incapacity to name the day implies a curtailment of linguistic import in the face of emotional permeation. Therefore, the language of Bawra seems to vacillate before the real, supplicating the words of Brian Massumi:

Affect is autonomous to the degree to which it escapes confinement in the particular body whose vitality, or potential for interaction, it is. Formed, qualified, situated perceptions and cognitions fulfilling functions of actual connection or blockage are the capture and closure of affect. Emotion is the most intense (most contracted) expression of that capture-and of the fact that something has always and again escaped. (Massumi 35)

The aforementioned incapacity of the speaker is immediately accompanied by the avowal "Mushkil mein pad gaya hoon / Tujhe kaun si dua doon?"[xvii] ("Koi Shama Sheeshe Ki Laya" 00:21-00:34), providing the act of supplication an ontological impasse as the speaker's emotion exceeds any linguistic or ritual configurations. Although the lines *"Koi shama sheeshe ki laya / Koi peetal ka parwana"*[xviii] ("Koi Shama Sheeshe Ki Laya" 00:42-00:48) enunciate the **Indo-Persian** imagery of the *shama-parwana,*[xix] they redirect it through material metaphors of 'sheeshe'[xx] and 'peetal'[xxi] that simultaneously show fragility and endurance. However, these images are not used just to decorate the composition, as they are the **'conceptual metaphors'** that place love as a force embedded with illumination and destruction. Lakoff and Johnson remark, "…our ordinary conceptual system is largely metaphorical in nature…the way we think, what we experience, and what we do every day is very much a matter of metaphor…language is an important source of evidence of what that system is like" (Lakoff and Johnson 3). In the lyric, the very idea of love is presented as a *lamp*, while the lover is a *moth* seized into the attractive force of self-erasure. Moreover, the refrain, "Do naino ka maara leke / Aaya dil ka nazrana"[xxii] ("Koi Shama Sheeshe Ki Laya" 00:49-00:56), unleashes the autopoiesis of love as a visual scrape where the eyes become symbols of emotional abrasion and the heart becomes an agent of offering. Therefore, the offering is not at all materialistic but conciliatory, discarding the thrift of mutuality. If the emerging promise presented in the lines *"Anmol jeevan ka / Har pal haseen hoga"*[xxiii] ("Koi Shama Sheeshe Ki Laya" 01:34-01:38) romanticises the eventuality and transmutes the fleetingness into an intimate utopia, the following lines, "Ulfat ki raahon mein / Chahat ki bahon mein armaan / Khilenge dil ke"[xxiv] ("Koi Shama Sheeshe Ki Laya" 01:44-01:52), delineate love as both a material expansion and a spatial voyage, where the beloved will be a destination as well as a co-traveler. In the imploration of *"Pyar dua hai / Pyar dawa hai"*[xxv] ("Koi Shama Sheeshe Ki Laya" 01:58-02:01), *the intimacy is turned into a metaphor of* **'dua'**[xxvi] and **'dawa'**[xxvii]**,** deconstructing the binary of sacred/profane and affective/restorative. The punitive phrases "Pyar ko yun na thukrana"[xxviii] ("Koi Shama Sheeshe Ki Laya" 02:02-02:04) and "Pighal hi na jaana / Nibhana rasme"[xxix] ("Koi Shama Sheeshe Ki Laya" 02:49-02:55), showcase the precarity of the lover's individuality that melts without smouldering, suggesting an ambivalent mode of survival that withstands both obliteration and abandonment. The concluding couplet, "Dekh shuru hone se pehle / Khatam na ho jaaye afsana"[xxx] ("Koi Shama Sheeshe Ki Laya" 03:01-03:07), constructs a meta-poetic anxiety for the fragility of the story, which implies that a narrative is always already menaced by its own premature cessation. As Sara Ahmed contends, "…emotions work to shape the 'surfaces' of individual and collective bodies. Bodies take the shape of the very contact they have with objects and others" (Ahmed 1).

In their introduction to *Music in Contemporary Indian Film: Memory, Voice, Identity*, Jayson Beaster-Jones and Natalie Sarrazin observe, "The relationship between the song and the lyricist is a complex one" (Jones and Sarrazin 7). Bawra's lyric of the title song, the female version of which had

been sung by Asha Bhonsle, from the film *Sanam Teri Kasam*[xxxi] *(1982),* explores the theme of romantic loyalty and desire and portrays the development of a dialogic self while celebrating the notion of longing and relational perseverance. The opening lines, "Kitne bhi tu kar le sitam / Hans-hans ke sahenge hum"[xxxii] ("Kitne Bhi Tu Karle Sitam (Female)" 00:25-00:31), present the resilience of a lyrical voice that would eagerly like to endure her lover's torments. The emotional fidelity, presenting love as a moral as well as existential toiling, shows that her endurance is not inert; rather, it symbolises an agency that transforms suffering into a state of assertion and places the self within the ambit of affective connection. The following lines, "Yeh pyaar na ho ga kam / Sanam teri kasam"[xxxiii] ("Kitne Bhi Tu Karle Sitam (Female)" 00:39-00:45), also restate the perennial nature of the speaker's commitment as her longing appears to be a generative power framing desire as a generative force that nourishes identity through mutual reciprocation. The incantation of the speaker as co-partner, evident in the line "Tere dam se hai mera dam"[xxxiv] ("Kitne Bhi Tu Karle Sitam (Female)" 02:05-02:08), provides a site of mutual interdependence where the existence of the self depends on the other. The plea, "Maana ke khata meri hai / Par itni sazaa na de tu"[xxxv] ("Kitne Bhi Tu Karle Sitam (Female)" 01:38-01:44), and the further entreaty for reconciliation, "Le paiyaan padoon tere sajna / Ab to gale laga le tu"[xxxvi] ("Kitne Bhi Tu Karle Sitam (Female)" 01:45-01:51), stage an intimate negotiation between emotional sensitivity and passionate insistence. In fact, Bawra's lines show longing as a compelling force:

> Aise hi rooth ke mujhse
> Ab aur kahaan jayega?
> Aahon mein asar ho ga toh
> Tu laut ke phir aayega[xxxvii] ("Kitne Bhi Tu Karle Sitam (Female)" 02:41- 02:54)

The inevitable interrogation, "Arre tu hai to kya hai gham?"[xxxviii] ("Kitne Bhi Tu Karle Sitam (Female)" 03:09-03:12) presents romantic desire through expectation and emotional manifestation. Locating the idea of love as a space of existential declaration, the lyrics remain a tapestry of longing, subjectivity, and mutual ethics. On the other hand, the male version of the lyric, sung by Kishore Kumar, expresses a comparatively suave conciliation of enthusiasm, longing, and emotional mutualism. The lines, "Jitna tadapaayegi mujhko / Utna hi tadapegi tu bhi"[xxxix] ("Kitne Bhi Kar Le Sitam Male" 01:31-01:37), spearheads a dialogue of yearning that suggests that the speaker's agony produces a reflective response, showing a desire both representational and morally moderated. It is important to note that the most obvious difference emanating from the two versions of the same lyric is the presentation of female submission and masculine pertinacity, rendering a phallocentric touch to Bawra's lyrics. However, the passage from reprimand to intimacy presented in the male version of the lyric, including "Nafrat se dekhna pehle / Andaaz pyaar ka hai yeh"[xl] ("Kitne Bhi Kar Le Sitam Male" 02:48-02:54) and "Kuchh hai aankhon ka rishta / Gussa ikraar ka hai yeh"[xli] ("Kitne Bhi Kar Le Sitam Male" 02:55-03:01), defines emotion as a realm of intersubjective emergence, wherein anguish, acceptance, and playful mischief

congregate. While the phrase "Kuchh hai aankhon ka rishta"[xlii] ("Kitne Bhi Kar Le Sitam Male" 03:09-03:12) emphasises the non-verbal intimacy as a basis of reciprocal formation, and *"Gussa ikraar ka hai yeh"*[xliii] ("Kitne Bhi Kar Le Sitam Male" 03:12-03:15) represents resentment not as refutation but as a veiled disclosure of bonding; the phrase *"Bada pyara hai tera julam"*[xliv] ("Kitne Bhi Kar Le Sitam Male" 03:16-3:19) is an aesthetic contemplation of torment, transforming cruelty into a treasured mark of intimacy. These phrases, in fact, configure pain as a testimony of passion. In this context, this is to remember that the anaphora, "Sanam teri kasam"[xlv] ("Kitne Bhi Kar Le Sitam Male" 03:20-03:22), unfurls the entire objective of the film-the affirmation and establishment of love in the name of romance while the lover and beloved will perform their amorous gestures, taking a vow or promise to each other seemingly individual gestures.

Bawra's lyrics are mostly considered as essentially romantic narratives in which speakers embrace the valiant voice of a lover whose masculinity is distinct not by prowess but by passionate anguish and metaphoric concentration. Picturised on Amitabh Bachchan, often hailed as the first 'Angry Young Man' in Bollywood culture, in *Satte Pe Satta*[xlvi] (1982), Bawra's lyric, *"Dilbar mere kab tak mujhe / Aise hi tadapaoge"*[xlvii] *("Dilbar Mere" 00:42-00:49),* symbolises the romantic leitmotif of longing, in which yearning is both ordeal and testimony of pure love; the rhetorical question expressed in the lyric further intensifies the despair of longing. The following lines, *"Main aag dil mein laga doonga woh / Ke pal mein pighal jaaoge"*[xlviii] *("Dilbar Mere" 00:50-00:57),* transform sensuality into rudimentary imagery, in which the fire is portentous of virility, suggesting mutability of resistance, and love's power to transmute. As Bawra writes, *"Ek din ayega, pyar ho jayega"*[xlix] *("Dilbar Mere" 01:13-01:20),* the speaker accepts the visionary inescapability and reverberates romantic fatalism that presents love as a vocation rather than a choice. The shadowed loneliness shown in *"Sochoge jab mere baare mein tanhaiyon me /* Gheer jaaoge aur bhi meri parachaiyon me"[l] *("Dilbar Mere" 01:53-02:04)* validates the romantic subjectivity with melancholic metaphors of presence-in-absence. The concluding lines, "Dil se milega jo dil to mehakne lago ge / Tum meri bahon mein aa ke bahek ne lago ge / Hosh kho jayega, pyar ho jayega"[li] *("Dilbar Mere" 03:31-03:51),* express the romantic idyll of ardent union where romance exceeds reason. The phrase *"Dil se milega jo dil"*[lii] *("Dilbar Mere" 03:19-03:22)* uses lyrical equilibrium to show faithful subjectivity, while the words, such as *'mehakne'*[liii] and *'bahekane'*[liv], employ opulent imagery. The culminated breakdown of consciousness, *"Hosh kho jayega"*[lv] *("Dilbar Mere" 03:43-03:46),* embellishes love as a strong, transformative, and alluring force. Hence, Bawra's lyric carries its readers to a world, stated Sudhir Kakar, "of imagination which is fueled by desire and which provides us with an alternative world where we can continue our long standing quarrel with reality" (Kakar 27).

Gulshan Bawra's lyric of the title song of the film *Agar Tum Na Hote*[lvi] (1983) is *one of the passionate Bollywood lyrics that epitomises a poetics of vulnerability*, frailty, affective

reciprocity, sacredness, and endurance. Beginning with a hyperbolic assertion that metamorphoses passion into an epistemological necessity, *"Hamein aur jeene ki chaahat na hoti / Agar tum na hote"*[lvii] *("Agar Tum Na Hote Male" 00:49-01:02), the lyric explores the issue of* existential moorings as the paramour in question is the essential condition for the survival of the speaker. The anaphora, "Agar tum na hote"[lviii] *("Agar Tum Na Hote Male" 00:56-00:59),* describes both inevitability and incompleteness as the speaker incessantly dwells on the paramour's imagined absence. The metaphoric use of *'sahaara'*[lix] in the male version, "Hamein jo tumhaara sahaara na miltaa"[lx] *("Agar Tum Na Hote Male" 03:03-03:10)* and *'aasra'*[lxi] *i*n the female version, "Meri zindagika tum hi aasra ho"[lxii] *("Humein Aur Jeene Ki Chahat Na Hoti" 01:36-01:43)* embodies the paramour both as anchor and fortress where intimacy transforms into transcendence. Gaston Bachelard remarks, "If we look at it intimately, the humblest dwelling has beauty" (Bachelard 5) and Gulshan's lyric voice longs to experience that "by means of thought and dreams" (5). Bawra's use of maelstrom-shore imagery, "*Bhanvar mein hi rehte kinaara na miltaa"*[lxiii] *("Agar Tum Na Hote Male" 03:30-03:36),* sets the turbulence of life against the possibility of emancipation. The speaker's paradoxical proclamation of glee and grief, *"Jahaan mujh pe hastaa khushi mujh pe roti"*[lxiv] *("Humein Aur Jeene Ki Chahat Na Hoti" 03:28-03:35), unlocks the turbulent state of his psyche* while the emblem of a gleaming hope in, *"Main aasha ki ladiyaan na rah rah pi roti"*[lxv] *("Humein Aur Jeene Ki Chahat Na Hoti" 02:03-02:09),* places love as satiation and permanence.

Bawra's lyric subtly illuminates the romantic temperament and phenomenology associated with the idea of love. Opening with a note intended for the union of lovers, the refrain, "Ek main aur ek tu / Dono miley is tarah"[lxvi] ("Ek Mai Aur Ek Tu" 00:20-00:26) from *Khel Khel Mein*[lxvii] (1975), unravels the ethics of intimacy and aesthetics of a harmonious relationship. However, the use of dictions, such as 'tan'[lxviii] and 'man'[lxix] (body and mind) in the line "Aur jo tan man / Me ho raha hai"[lxx] ("Ek Mai Aur Ek Tu" 00:36-00:39), immediately involves the insurgence of corporeal and emotional desire, showing love as an emotional experience. The certainty of romance, "Yeh toh hona hi tha"[lxxi] ("Ek Mai Aur Ek Tu" 00:40-00:43) and the immediate moral firmness on mutuality, "De mujhe pyaar ka jabab pyaar se"[lxxii] ("Ek Mai Aur Ek Tu" 01:34-01:42), calls into question the notion of destiny and interpersonal validation while the friendship or amoretty is questioned, "Yun nahi yar milate yaar se"[lxxiii] ("Ek Mai Aur Ek Tu" 01:27-01:34). Bawra presents temporality as an agent of generosity to suggest that even the linear flow of time is moderate to the union of the lovers, "Dhadakane hue jawa / Waqt bhi hai meharban"[lxxiv] ("Ek Mai Aur Ek Tu" 01:43-01:47). The lyricist's interrogation of the present detachment, "Phir ye kesi dooriyan"[lxxv] ("Ek Mai Aur Ek Tu" 01:48-01:50) and "Intezar kab talak / bekarar kab talak / yunhi pyar kab talak"[lxxvi] ("Ek Mai Aur Ek Tu" 03:03-03:08), evoke the anxiety and recurring ephemerality existing in love. If "Ek din itna paas paas ayenge"[lxxvii] ("Ek Mai Aur Ek Tu" 02:55-03:02) shows the lover's optimistic tone for intimacy, "Khel khel me / Sanam aa gaye jahan pe

hum"[lxxviii] ("Ek Mai Aur Ek Tu" 04:07-04:10) embodies the fortuitousness and transmuting prowess of romance. Kyla Ebels-Duggan remarks, "…love isn't something that we do, but rather the part of the circumstances in which we act" (Duggan 300). In the lyric, Bawra's existential affirmation "Arey zindagi naam / Hai isi ka zindagi"[lxxix] ("Ek Mai Aur Ek Tu" 03:59-04:06) also presents life as synonymous with love, while the anaphora, "Bolo bolo bolo"[lxxx] ("Ek Mai Aur Ek Tu" 04:13-04:14), throughout the lyric serves not only as an expression of interrogation but also as the voice of a subject position wishing to have confirmation on the aesthetics of mutual reciprocation, termed as love, equating life with love.

Commenting on the intrinsic relationship between actors, voice, and lyrics in a song, particularly in Bollywood culture, Pavitra Sundar says, "Actors' precise mouthing of the lyrics heightens the impression that the voice we hear comes from the body moving its lips and limbs on screen" (Sundar 31). Bawra's another masterpiece from the film *Jhootha Kahin Ka*[lxxxi] (1979), stages an intricate interweaving of the position of the self in interpersonal relationships whose various layers have been shown throughout the lyric in a cross-articulation of longing, commitment, and mutual co-existence. Beginning with "Jeevan ke har mod pe / Mil jayenge humsafar"[lxxxii] ("Jeevan Ke Har Mod Pe" 00:21-00:28), the lyric upholds companionship as an ineluctable space where different forms of emotions amalgamate. Contextualised in a chronotopic continuum, Bawra's words, "Jo dur tak sath de / Dhundhe usi ko nazar"[lxxxiii] ("Jeevan Ke Har Mod Pe" 00:29-00:36), intervene between the embodied intentionality and sustenance of relationship. However, the bold affirmation of Bawra soon turns gaze into an agent of continuous longing and interpersonal validation: "Tu woh hi hai jisko dhundhe / Kab se meri do nigaahe"[lxxxiv] ("Jeevan Ke Har Mod Pe" 00:52-00:58). The lyricist has also used a metaphor of intersecting roads to point out the synchronised temporality and perpetuality of emotion involved in the relationship of the speaker as he writes, "Chalte chalte mil jayengi / Tere mere dilki raahe"[lxxxv] ("Jeevan Ke Har Mod Pe" 00:59-01:07). Bawra's lyric transcends the terrain of the human mind when it uses words such as 'jahan'[lxxxvi] and 'ghar'[lxxxvii] (dwelling) to emphasise romantic anchoring shared by lovers: "Itne bade iss jahan me basayenge / Hum apna chhota sa ghar"[lxxxviii] ("Jeevan Ke Har Mod Pe" 01:09-01:14). The site of physical quest, "Tan ka hai shikari"[lxxxix] ("Jeevan Ke Har Mod Pe" 02:40-02:43), placed with sacred unification, "…mann se mann ka jod na toh / Woh hi sachcha hai pujari"[xc] ("Jeevan Ke Har Mod Pe" 02:44-02:51), offers a structure that privileges emotional fidelity over a hierarchy privileging ethical, affective fidelity over fleeting physicality. The sensory imagery presented in the declaration of the speaker, "maine thama teraa daman"[xci] ("Jeevan Ke Har Mod Pe" 04:01-04:05), shows a gradual culmination that celebrates love, which is indivisible, particular, and essentially transmuting, suggesting perpetual togetherness of lovers, "Ab bek hi raste pe chalenge ham / Hain ek humari dagar"[xcii] ("Jeevan Ke Har Mod Pe" 04:18-04:25).

Conclusion

The thematic issues portrayed in Bawra's lyrics, including sensual desire, existential longing, and the vicissitudes of ontological being, to mention a few, are carefully presented through a linguistic precision that concurrently shows the distinctiveness of individual experience and the ubiquity of human emotions. For instance, love in his lyrics is not only a symbol of romantic idealism but also a subtle mode of metaphysical engagement and psychic conciliation. Gulshan Bawra's lyrics also stage the duality of longing and nonexistence, presence and etherealness, offering a moment of passing feeling that hovers between expectancy, completion, and melancholic disconnection. From the youthful boldness and emotional commotion of *Satte Pe Satta*[xciii] and *Khel Khel Mein*[xciv] to the serious interrogations of love and fidelity in *Kasme Vaade*[xcv], Bawra's lyrics present the ideological terrains of identity and intersubjective relationship that remain central to the late 20th-century Bollywood culture. Hence, Gulshan Bawra will remain as an artist whose works point out the critical interweaving of language, culture, romance, and being in Bollywood's constant contestation between tradition and modernity.

Endnotes

[i] Look inside the glass houses / You will find people with stony hearts / Who think of love as a game / And laugh after breaking someone's heart.

[ii] Friendship is my faith, and my friend is my life.

[iii] The soil of my country procures gold.

[iv] Promise and Vows.

[v] We shall honor our vows and commitments / And continue to meet across lifetimes.

[vi] Upon seeing you, it seemed as if / the love that had been dormant for years had been roused to life.

[vii]You are the lamp, I am the wick, / Come into my life, my companion.

[viii]Though strangers to each other in appearance, / the heart discerns the heart.

[ix]*Love never perishes.*

[x]lover mad in love

[xi]Forgotten words surface naturally upon the lips.

[xii]The heart in which love harbours / Is the very manifestation of the Divine.

[xiii]A flame of glass has arisen.

[xiv]Beloved.

[xv]This day is indeed auspicious / What name shall I give to this day?

[xvi]*This day*

[xvii]I have fallen into difficulty / Which prayer should I offer to you?

[xviii]Some flame is of glass / Some moth is of brass.

[xix]Flame-Moth

[xx]Glass

[xxi]Brass

[xxii]Enchanted by your two eyes / I come bearing the offering of my heart

[xxiii]Of this precious life / Every moment will be beautiful

[xxiv]In the avenues of love / In the arms of desire / The heart's aspirations will bloom

[xxv]Love is a prayer / Love is a remedy

[xxvi]Prayer

[xxvii]Remedy

[xxviii]Do not reject love in this way

[xxix]Do not melt away; uphold the rites

[xxx]Ensure that the story does not end / Before it even begins.

[xxxi]I swear by you, beloved.

[xxxii]No matter how many torments you inflict / I shall endure them with laughter.

[xxxiii]This love will never diminish / I swear it by you, beloved.

[xxxiv]My existence is because of you.

[xxxv]I admit the fault is mine / But do not punish me so harshly.

[xxxvi]Let me fall at your feet, beloved / Now embrace me.

[xxxvii]Sulking with me like this / Where else will you go? / If my sighs have any effect

You will return again.

[xxxviii]With you by my side, what grief could exist?

[xxxix]The longing you inflict upon me / Shall mirror itself within you.

[xl]Do not look with hatred at first / This is merely the manner of love.

[xli]There is something called the connection of eyes / This anger is but an acknowledgment.

[xlii]There is something called the connection of eyes.

[xliii]*This anger is but an acknowledgement.*

[xliv]Your cruelty is most endearing.

[xlv]I swear by you, beloved.

[xlvi]Seven on Seven.

[xlvii]My beloved, how long will you torment me like this?

[xlviii]I shall set such fire in your heart / That in a moment, you will melt.

[xlix]A day will come, and love will flourish.

[l]When you think of me in loneliness / You will find yourself further enmeshed in me.

[li]When hearts unite, you will begin to bloom / Coming into my arms, you will start to sway / Sense will be lost, and love will arise.

[lii]*When hearts unite*

[liii]Bloom

[liv]Sway

[lv]*Sense will be lost.*

[lvi]*If You were Not to Exist.*

[lvii]There would be no desire within me to continue living / If you were not to exist.

[lviii]If you were not to exist.

[lix]Support

[lx]If I had not been granted the strength of your support.

[lxi]Sustenance

[lxii]You are the sole sustenance of my life.

[lxiii]I would have remained adrift in the whirlpool, never reaching the shore.

[lxiv]A world where joy laughs at me and sorrow weeps upon me.

[lxv]I would not have been weaving garlands of hope while weeping incessantly.

[lxvi]You and I / Meeting each other thus.

[lxvii]While Playing

[lxviii]Body

[lxix]Mind

[lxx]And whatever is happening / In body and mind.

[lxxi]It was bound to happen.

[lxxii]Respond to my love in the idiom of love.

[lxxiii]Friends do not meet friends in this way.

[lxxiv]The heartbeats are youthful, and even the time itself is benevolent.

[lxxv]Then what are these distances.

[lxxvi]How long must this waiting endure / How long must this unrest prevail /How long must love persist thus.

[lxxvii]One day we will come so close.

[lxxviii] In the play of love, beloved, we have arrived at this place.

[lxxix] Life / this is called life.

[lxxx] Say, say, say.

[lxxxi] Such A Liar You Are.

[lxxxii] At every juncture of life / Destiny shall grant us fellow travelers.

[lxxxiii] The gaze seeks only the one who endures as a companion into the infinite.

[lxxxiv] It is you whom my two eyes have ceaselessly searched for.

[lxxxv] In the course of our journey / The roads of our hearts will inevitably meet.

[lxxxvi] Universe

[lxxxvii] Dwelling

[lxxxviii] Within this vast universe, we shall establish our own modest dwelling.

[lxxxix]The pursuer of the flesh.

[xc]One who consecrates the union of souls / He is the true priest.

[xci]I have clasped hold of your mantle.

[xcii]Henceforth, our steps shall follow one road / for we are united in a common way.

[xciii]Seven on Seven

[xciv]While Playing

[xcv]Promise and Vows

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