

= Dimple Kapadia =

Dimple Chunnibhai Kapadia ( born 8 June 1957 ) is an Indian film actress . Kapadia made her acting debut at the age of 16 , playing the title role in Raj Kapoor 's teen romance Bobby ( 1973 ) . However , eight months before her debut film released , she married Indian actor Rajesh Khanna . She is the mother of Twinkle Khanna and Rinke Khanna , both former actresses . Kapadia returned to the film industry in 1984 after her separation from Khanna . One of her films of that period was the drama Saagar ( 1985 ) . Both Bobby and Saagar won her the Filmfare Award for Best Actress .

Initially recognized as a national sex symbol , Kapadia was keen to avoid being stereotyped and expand her range of acting roles . She subsequently took on more serious parts in a range of film genres , from mainstream to parallel cinema , and received acclaim for her performances in such films as Kaash ( 1987 ) , Drishti ( 1990 ) , Lekin ... ( 1990 ) , and Rudaali ( 1993 ) , which earned her a National Film Award for Best Actress and a Filmfare Critics Award for Best Actress . She followed with supporting roles in Gardish ( 1993 ) and Krantiveer ( 1994 ) , the latter of which garnered her a fourth Filmfare Award .

Kapadia continued working infrequently through the 1990s and the 2000s . She played a minor part in Dil Chahta Hai ( 2001 ) and was noted for her portrayal of the title role in the American production Leela ( 2002 ) . Some of her later film credits include leading roles in Hum Kaun Hai ? ( 2004 ) , Pyaar Mein Twist ( 2005 ) , Phir Kabhi ( 2008 ) and Tum Milo Toh Sahi ( 2010 ) , and supporting roles in Being Cyrus ( 2005 ) , Luck by Chance ( 2009 ) , Dabangg ( 2010 ) , Cocktail ( 2012 ) and Finding Fanny ( 2014 ) .

= = Personal life = =

Kapadia is the eldest of the four children of Gujarati entrepreneur Chunnibhai Kapadia and Betty , her younger siblings being late actress Simple Kapadia , a sister named Reem and a brother , Munna . The family resided on Ghodbunder Road in Santa Cruz , Mumbai , and she studied at St. Joseph 's Convent High School . Due to her father 's wealth and business , she has described her upbringing as " different " .

Kapadia married actor Rajesh Khanna in March 1973 , eight months before her debut film Bobby released in November 1973. Most portions of the film Bobby was shot , only after their marriage. She then retired from acting for twelve years to raise her two daughters , Twinkle ( b . 1974 ) and Rinke ( b . 1977 ) . About her marriage , she was quoted saying " ? I got married while I was just sixteen . I do not have any regrets for having left the stardom for the sake of my family life . I feel that was my best period . " Kapadia separated from Khanna in April 1982 , leaving the house with her two daughters back to her parents . She returned to acting two years later . In 2010 , reporter Dinesh Raheja stated that " the bitterness between Rajesh and Dimple washed away " , noting that they are seen together at parties and that Dimple campaigned for Khanna 's election in 1990 and also worked in his film Jai Shiv Shankar . In an 2014 interview she stated " The biggest high for me was to marry Rajesh Khanna . That was a high and I don ? t think my success was as much of a high as getting married to this superstar . I used to be a big fan of his , it was dream come true . But I can ? t really say the same about my career because I didn ? t meet people , So I never felt the impact . " In an interview in 2016 , she said " Lots of women marry young and become mothers at a young age . The only really special thing that happened to my life was that I married superstar Rajesh Khanna . "

Her daughters also became actresses and retired after settling down . Her elder daughter , Twinkle Khanna , is married to actor Akshay Kumar .

= = Career = =

= = = Debut ( 1973 ) = = =

Kapadia once said she had always had aspirations to become an actress when she was a child , calling herself " film @-@ crazy " . She was discovered at age 13 by Raj Kapoor , who later introduced her in his 1973 teen romance Bobby . While the film was to be Kapoor 's son Rishi Kapoor 's first leading role , Kapadia was given the title role of Bobby Braganza , a middle @-@ class Goan Christian girl . The story follows how Bobby falls in love with Raj ( Rishi ) , the son of a wealthy businessman , and how the two face the disapproval of their parents . Bobby was a major mainstream and critical success , and Kapadia was lauded for her performance , which won her the Filmfare Award for Best Actress ( tied with Jaya Bhaduri for Abhimaan ) . In later years Kapadia would credit Raj Kapoor for her development as an actress : " the sum total of me today as an actress , whatever I am , is Raj Kapoor . " Several of her lines in the film became popular , particularly , " Mujhse dosti karoge ? " ( " Will you be my friend ? " ) . In 2008 , Rediff.com ranked her performance in the film as the fourth @-@ best female debut of all @-@ time in Hindi cinema : " An elfin little girl with big , lovely eyes , nobody quite portrayed innocence as memorably as Dimple in her first outing . She was candid , striking , and a true natural ... here was a girl who would redefine glamour and grace , and make it look very , very easy indeed . " Following the success of the film , Kapadia 's modern wardrobe and hairstyle in Bobby , consisting of " knotted polka @-@ dotted blouse and earphone hairstyle " , made her a youth fashion icon of the times in India . Consequently polka @-@ dotted dresses were often referred to as ' Bobby Print ' . Bhawana Somaaya of The Hindu credits Kapadia as starting film memorabilia merchandising in India . Mukesh Khosla of The Tribune reported that Bobby established her as a " cult figure " as she led the fashion trends . Kapadia had married actor Rajesh Khanna in March 1973 at the age of 16 and eight months later her debut film released . She left the film industry to raise her children .

= = = Comeback and work in the 1980s = = =

After Kapadia 's separation from Khanna in 1982 , she was keen on returning to acting , which she ultimately did in 1984 . For the next decade , she would go on to become one of top five commercial actresses in Bollywood along with Sridevi , Madhuri Dixit , Meenakshi Sheshadri and Jaya Prada . Kapadia accredited the reason for her return was because of a personal need to prove to herself her own capabilities . The first film she worked on was Saagar , directed by Ramesh Sippy , after a mutual friend had notified Sippy about her willingness to return to acting . She first performed a screen test , which according to her was very unsuccessful as she was extremely nervous and " literally shivering " while making it . To her surprise , Sippy ultimately signed her on to play the lead part opposite her Bobby co @-@ star Rishi Kapoor . Scripted with her in mind , the film was intended to be her comeback vehicle , but its one @-@ year delay meant that several of her proceeding projects would be released before , the first of which was Zakhmi Sher ( 1984 ) . Saagar eventually premiered in August 1985 and was controversial for several scenes featuring Kapadia , including one scene in which she was seen topless for a split second . The film was a critical success and was eventually chosen as India 's official entry to the Oscars that year . Kapadia 's performance as Mona D 'Silva , a young woman from Goa who is torn between her friend ( Kamal Haasan ) and the man she loves ( Kapoor ) , won her a second Best Actress award at the Filmfare Awards . A review by Asiaweek labelled her " a delight " . Rediff.com noted , " Dimple , caught between a friend and lover , performed solidly and memorably , grounding the two male leads and making the film work . " A 1993 issue of India Today wrote , " Saagar was in many ways a paean to her incredible beauty . She looked ravishing : auburn hair , classical face , deep eyes , an aura of sensuality . It was clear she was back . "

In 1984 she had a role opposite Sunny Deol in Manzil Manzil , a drama directed by Nasir Hussain . She later said making the film was " one big picnic " , though she expressed her lack of comfort performing the " routine song @-@ and @-@ dance " nature of the part . Kapadia 's first film of 1985 was Mukul Anand 's Aitbaar , a Hitchcockian thriller for which she received positive reviews . Speaking of her performance , she said that during shooting she was " a bag of nerves " , which eventually ended up working " to my advantage as it lent my performance the right shade of tautness , without my realising it . " Among other films released that year , Kapadia was paired up

with Sunny Deol in Arjun , an action film directed by Rahul Rawail and scripted by Javed Akhtar .

Feroz Khan 's Janbaaz ( 1986 ) told the story of a man fighting the drug menace . The film became known for its steamy love scene involving Kapadia and male lead Anil Kapoor , in which the two also shared a full on kiss , something Hindi movie @-@ goers were not accustomed to in those days . In that same year she acted opposite Saagar co @-@ star Kamal Haasan in her first regional film , Vikram , a Tamil @-@ language sci @-@ fi feature . She played the minor part of Inimaasi , a young princess who falls for the title character , played by Haasan . At that time , she also worked in numerous Hindi films made by producers from the South , including Pataal Bhairavi , which she detested . She has confessed to accepting these roles for financial gain rather than artistic merit during this period , noting , " I shudder even now when I think of those films . As an artiste I got totally corrupted . "

In 1987 , Kapadia starred in Mahesh Bhatt 's drama Kaash . Kapadia and Jackie Shroff starred as an estranged couple who , during a relentless legal battle over the custody of their only son , learn that the boy is suffering from leukaemia , which makes them reunite to spend together the last months of his life . Before shooting began , she called it " the most serious artistic challenge I have ever faced in my career . " Bhatt said he decided to cast her in the role because he was aware of her own marital experience , and he noted that during the making of the film she " came closer and closer to the naked truth , " so much that " after a certain point , mentally I couldn 't differentiate between Dimple and Pooja . She became the character . " Kapadia 's performance as Pooja was highly praised by critics . In an article discussing her career 's best roles , The Times of India wrote , " As ... [ a ] long @-@ suffering wife who tries making a living for herself and her young son by working odd jobs , Dimple showed immense strength as a performer . This has to be one of her best and most unrecognised performances . " Sukanya Verma from Rediff.com noted , " She rendered her Pooja with stoic determination and touching vulnerability making her character extremely believable and sympathetic at once . "

In 1988 , she played the main protagonist in Zakhmi Aurat , that of a female police officer who gets gang @-@ raped and , after the judicial system fails to convict the criminals , abandons the legal course and joins forces with other rape victims to get revenge by castrating the rapists . The Times of India labelled the film a " B @-@ grade movie " , but further noted that " Dimple nonetheless did a very convincing job of portraying her anguish and bitterness at being denied justice . " M.L. Dhawan from The Tribune , while documenting the famous Hindi films of 1988 , praised Kapadia for " proving her mettle as an actress of intensity and passion . " Subhash K. Jha , however , in an article discussing Indian actresses who have played policewomen , wrote that the film " turned into quite an embarrassment for its leading lady . "

The three final years of the decade saw the release of several other films featuring Kapadia , but few did well . In 1987 , she appeared in two action movies : Rajkumar Kohli 's Insaniyat Ke Dushman and Mukul Anand 's Insaaf , in which she played a dual role of a dancer and a physician . She worked with Kohli in two more movies in 1988 , the horror film Bees Saal Baad and the action drama Saazish . In that same year Mahesh Bhatt cast her again in his action thriller Kabzaa , a critical failure . Ram Lakhan ( 1989 ) , directed by Subhash Ghai , was a success with both critics and audiences , but Kapadia 's role was considered small with one critic saying it did not do " justice to her talent " and another reporting that she " pales into insignificance in the film . " Other films of this period include Babbar Subhash 's Pyar Ke Naam Qurbaan , opposite Mithun Chakraborty , and J.P. Dutta 's action picture Batwara , opposite Dharmendra and Vinod Khanna .

= = = 1990s = = =

In the 1990s , Kapadia started venturing more into arthouse films , later citing an " inner yearning to exhibit my best potential . " Those films include Drishti ( 1990 ) , Lekin ... ( 1990 ) , Rudaali ( 1993 ) and Antareen ( 1995 ) . Drishti , a marital drama directed by Govind Nihalani , starred Kapadia and Shekhar Kapur as a married urban couple from an intellectual milieu in Mumbai and followed their trials and tribulations , extramarital affairs , divorce , and ultimate reconciliation after years of separation . Kapadia 's part was that of career @-@ woman Sandhya , and for her portrayal she

was named the Best Actress ( Hindi ) of the year by the Bengal Film Journalists ' Association . The film was acknowledged as the Best Hindi Film of that year at the annual National Film Awards . In 1993 . Frontline suggested that Kapadia 's performance in the film should have earned her the Best Actress award at the same function . In Gulzar 's *Lekin ...* , she played a restless sprite named Reva , a role she has often cited as a personal favourite and wished would have had more screen time in the film . Referring to it once as " the most fantastic " part of her career , she recalled the working relationship with Gulzar as " a wonderful experience " . To make her character more truthful , Gulzar did not let Kapadia blink even once during filming , trying to capture an " endless , fixed gaze " which would give her " a feeling of being surreal . " *Lekin ...* was popular with critics and Kapadia 's performance earned her a third Filmfare nomination .

In 1991 , she appeared in *Prahaar : The Final Attack* , the first directorial venture of actor Nana Patekar , with whom she would collaborate in several other films . The film , co -starring Patekar and Madhuri Dixit , received a welcome reception from critics . Kapadia was noted for her " deglamourised role " , but most of the praise went to the performance of Patekar himself . Kapadia starred alongside Amitabh Bachchan in Shashi Kapoor 's fantasy *Ajooba* , an Indo -Russian co -production based on Arabian mythology and set in the Afghan kingdom of Baharistan . She played Rukhsana , a young woman who comes from India to rescue her father , court magician Ameer Baba , from prison . The critical response to *Ajooba* was mostly lukewarm . She played the protagonist in *Haque* ( 1991 ) , a political drama directed by Harish Bhosle and scripted by Mahesh Bhatt . Her role was that of Varsha B. Singh , a pregnant Orthodox woman married to an influential politician . Ram Awatar Agnihotri said of her performance , " Dimple Khapadia , playing Varsha , very bravely , tries to make her role look convincing , and she succeeds to a great extent . It is a tribute to her as an actress " .

1992 saw the release of *Maarg* , her third appearance under Mahesh Bhatt 's direction . The film was delayed for several years . She played the role of a prostitute , working by choice . Bhatt called her performance " stunning " and reported that when shooting ended , she was " on the point of a breakdown " as she was " exhausted battling with the nitty -gritty of a whore 's character " . She next played Barkha , a single woman who abandons her premarital daughter upon birth , in Hema Malini 's directorial debut *Dil Aashna Hai* . In Shashilal K. Nair 's *Angaar* , a crime drama based on the life of an underworld don , she played Mili , a homeless orphan collected by an unemployed man , played by Jackie Shroff . *Angaar* received positive reviews from critics , as did Kapadia 's performance , but it was financially unsuccessful , which Meena Iyer of *The Times of India* ? who called it " one of the most engaging mafia films to have come out of Bollywood " ? attributed to its dark proceedings .

In 1993 , she won the National Film Award for Best Actress for her performance in *Rudaali* , a drama directed by Kalpana Lajmi . Kapadia played the central character of Shanichari , a lonely and hardened Assamese village woman who , throughout a lifetime of misfortune , has never cried and is now challenged with a new job as a professional mourner . The citation for the award described her performance as a " compelling interpretation of the tribulations of a lonely woman ravaged by a cruel society " . Chandra Bhushan said of her character , " Shanichari is dry like a desert but even she has a flavour , affection and audacity and courage to reject the enticement of Zamindar ( the landlord ) . " Aside from her third Filmfare Award for Best Actress for the role , she won the Filmfare Critics Award for Best Actress , and was acknowledged with Best Actress honours at the Asia Pacific Film Festival and the Damascus International Film Festival . In 2010 Filmfare magazine included her work in the film in their list of " 80 Iconic Performances " . Another Filmfare nomination for Kapadia came that year for her supporting role as Shanti , a street prostitute , in the Priyadarshan -directed drama *Gardish* . An adaptation of the 1989 Malayalam film *Kireedam* , the film starred , among others , Jackie Shroff and Amrith Puri .

In 1994 , Kapadia appeared in Mehul Kumar 's *Krantiveer* , alongside Nana Patekar . She played journalist Meghna Dixit , a past rape victim who now tries to persuade an alcoholic and unemployed village man to be a champion of justice for those around him . Kapadia later called the film " out and out a Nana Patekar vessel , " but asserted , " I had my share too , " crediting the part with allowing her " the freedom to perform " . The film became an economic success , emerging as India 's third

@-@ highest grossing picture of the year . For her performance , Kapadia received her fourth Filmfare Award , this time in the Best Supporting Actress category . Mrinal Sen 's 1995 Bengali drama Antareen was the first non @-@ Hindi project Kapadia took part in since Vikram ( 1986 ) . She played a woman caught in a loveless marriage . Insisting on playing her part spontaneously , Kapadia refused to enrol in a crash @-@ course in Bengali as she wrongly felt that she would be able to speak it convincingly . Her voice was eventually dubbed by actor Anushua Chatterjee , something Kapadia was unhappy with .

Following Antareen , Kapadia , who was reportedly expected to work in more independent films , took a three @-@ year hiatus from acting , later explaining that she was " emotionally exhausted " . She returned to commercial cinema in 1996 , but the few films she did until the end of the decade met with neither mainstream nor critical success . Her first release in 1997 was the action film Agnichakra , which went unnoticed . She played Amitabh Bachchan 's wife in that same year 's Mrityudaata , once again under Mehul Kumar 's direction . The film was a critical and commercial failure , with India Today panning its " comic book @-@ level storytelling " . Trade journal Film Information wrote Kapadia had " no role worth her " , and she herself shared similar sentiments .

She appeared in Laawaris ( 1999 ) because she liked the subject and considered her role " substantial " , which Rediff.com , in turn , described as another preachy " woman of substance " , while criticising the film for its lack of originality : " working a worked @-@ to @-@ death formula , [ the film ] falls flat on its face . This was followed by the final feature she appeared in during the decade , Hum Tum Pe Marte Hain , in which she played the part of Devyani , the strict mother of a wealthy family . Subhash K. Jha called the film an " embarrassment " , critic Suparn Verma , in a scathing review , criticised Kapadia 's performance , noting that she " wears a permanent scowl " throughout the film , and Bella Jaisinghani of The Indian Express , calling the film " inconsequential " , concluded her review writing that she wonders " what made Dimple Kapadia do this to herself " .

= = = 2000s = = =

She co @-@ starred in Farhan Akhtar 's directorial debut Dil Chahta Hai ( 2001 ) . Depicting the contemporary routine life of Indian affluent youth , it is set in modern @-@ day urban Mumbai and focuses on a major period of transition in the lives of three young friends ( Aamir Khan , Saif Ali Khan and Akshaye Khanna ) . Kapadia played the role of Tara Jaiswal , a middle @-@ aged alcoholic woman , an interior designer by profession , and a divorcee who is not allowed to meet with her daughter . The film presents her story through the character of Siddharth ( Khanna ) , a much younger man whom she befriends and who ultimately falls deeply in love with her . She said making the picture was an " enriching " experience and called her part " a role to die for " . Critics lauded Dil Chahta Hai as a groundbreaking film for its realistic portrayal of Indian youth . The film performed well in the big cities but failed in the rural areas , which was attributed by critics to the urban @-@ oriented lifestyle depicted in the movie . Saibal Chatterjee , in a review for Hindustan Times , noted , " Dimple Kapadia , in a brief , somewhat underdeveloped role , presents a poignant study of loneliness . "

In 2002 , Kapadia portrayed the title role of Leela in Leela , an American production directed by Somnath Sen and co @-@ starring Deepti Naval , Vinod Khanna and Amol Mhatre . Kapadia 's part ? written specially for her ? is that of a forty @-@ year @-@ old married woman and a Mumbai University professor , who , after the death of her mother , loses her sense of happiness and takes a job as a visiting professor of South Asian studies in California . The story follows Leela 's acclimation to her new surroundings and particularly her relationship with one of her students there , Kris ( Mhatre ) , a young Indian @-@ American man . Kapadia noted about working in the film , " While in production , I 'm all tensed up , and that is what makes me take my acting to the next level . " Maitland McDonagh from TV Guide wrote , " Dimple Kapadia shines in this family melodrama ... [ her ] intelligent , nuanced performance is the film 's highlight . " Ziya Us Salam from The Hindu called her " a charmer all the way . Exhilarating is the air she breathes , bewitching is the glance she casts and enticingly vulnerable is her condition . "

In 2004 , she played the lead role of army wife Sandra Williams in Hum Kaun Hai ? , a supernatural

thriller . The film opened to a mixed critical reception , but Kapadia 's performance received positive comments . Subhash K. Jha noted that she " carries the film beyond where it would have been otherwise " ; Rama Sharma of The Tribune wrote of her performance , " Dimple lends all her charisma to help the script sail through dead ends . Whether she is scared or scolding children , she has a powerful presence . " 2005 saw Kapadia and Rishi Kapoor reunite as a lead couple for the third time after Bobby ( 1973 ) and Saagar ( 1985 ) in Pyaar Mein Twist . They starred as two middle @-@ aged single parents who fall in love and later have to deal with the reaction of their children . The film generated mostly negative reviews , with several critics concurring that the chemistry between the lead pair is what makes the film watchable . In a two @-@ star review , Khalid Mohamed called Kapadia " a dream actress " , but ultimately concluded , " See this twisteroo if you must , only for the undiminished Kapoor @-@ Kapadia chemistry . " Few people went to see the film ; within two weeks it was declared a flop .

In 2006 , she co @-@ starred with Saif Ali Khan and Naseeruddin Shah in the psychological drama Being Cyrus ( 2006 ) , an English @-@ language arthouse feature directed by Homi Adajania . Kapadia enacted the part of Katy , Shah 's neurotic and unfaithful wife who runs an affair with Cyrus , a young man who enters their house as an assistant . Her work received varied comments . According to BBC 's Poonam Joshi , " The descent into despair of Dimple Kapadia 's Katy is enthralling . " Derek Elley from Variety , however , panned her for " wildly overact [ ing ] " , with similar sentiments being shared by several critics , including Shradha Sukumaran from Mid Day , who labelled her performance " over @-@ the @-@ top and jerky " . In V. K. Prakash 's Phir Kabhi Kapadia and Mithun Chakraborty played ageing people who meet at a school reunion and rekindle their high @-@ school romance . At the request of her son @-@ in @-@ law Akshay Kumar , she voiced the character of Devi , the mother of the title character of an elephant ( voiced by Kumar ) in the animated movie Jumbo ( 2008 ) .

Kapadia was cast in Zoya Akhtar 's first directorial venture , Luck By Chance ( 2009 ) , a satirical take on the Hindi film industry . She played the part of Neena Walia , an erstwhile superstar ? referred to in the film as " a crocodile in a chiffon saree " ? who struggles to launch her young daughter in the movie business . Luck By Chance opened to a warm critical response , though its financial income was modest . Critics were appreciative of Kapadia 's performance , which earned her a Best Supporting Actress nomination at Filmfare . Deepa Karmalkar from Screen characterised her as " gloriously bitchy " , while Sukanya Verma from Rediff hailed her as " stunning , striking , storming " .

== = 2010s == =

Kapadia played the small part of Salman Khan 's asthmatic mother in Dabangg ( 2010 ) . With revenues of ? 2 @. @ 13 billion worldwide , the film was a huge commercial success , emerging as the popular film of the year in India as well as the second @-@ highest grossing Hindi film of all @-@ time up to that point . Reviews for Kapadia were mixed , with Shubhra Gupta writing that she is " laughably wrong " . Tum Milo Toh Sahi , released the same year , was a mature love story , in which she starred as Delshad Nanji , a Parsi woman in charge of an Irani café , who falls in love with a man played by Nana Patekar . Kapadia employed a Parsi accent for the role and , while preparing for it , visited several Irani cafés in Mumbai to understand their cultural basics and get into the mood of the character . The film opened to average reviews , but her performance received generally positive feedback , with several critics noting her chemistry with Patekar . Anupama Chopra , in a negative review , criticised her character , claiming it " veers into caricature " , but wrote of Kapadia that she " plays her with affection and energy and at least has some fun doing it . "

Kapadia 's only film of 2011 was Nikhil Advani 's Patiala House , a sports film revolving around cricket in which she was cast as Rishi Kapoor 's wife and her son in @-@ law , Akshay Kumar 's mother . The role was small , with Times of India 's Nikhat Kazmi commenting that she " does end up a bit underutilised " . As of December 2011 , Kapadia is set to appear in her third non @-@ Hindi and first Malayalam @-@ language film , Bombay Mittayi , for which she started learning the language . She plays the wife of a celebrated Ghazal singer , played by Amar Singh , on whose

behest she was offered the part . Her starring film What the Fish was released on 13 December 2013 .

= = Image and artistry = =

When Kapadia made her comeback to movies , she faced constant comparison to her Bobby days . According to Jyotika Virdi , author of the book The Cinematic Imagination , Kapadia trajectory is " different from that of any female Hindi film star " , and she " turned every disadvantage to her advantage . " Virdi mentioned Kapadia 's forthright manner as having a major contribution to her career : " Speaking candidly to the press , she and the reporters plotted her life 's narrative from the innocent teenager snared into an impossible marriage to the emergence of a mature ' woman with experience . ' " Virdi also noted Kapadia for " fighting her way to the top , preferring to perform roles she described as serious and exacting rather than flippant and unchallenging , " calling her parts in Aitbaar ( 1985 ) , Kaash ( 1987 ) and Drishti ( 1990 ) as roles " where she drew from the well of her own experience . "

Kapadia is known for her assertive and moody nature ; during the making of Janbaaz ( 1986 ) , director Feroz Khan remarked , " No other girl has so much of pent @-@ up aggression . " Journalist Bhawana Somaaya , who conducted a series of interviews with her during the 1980s , stated , " She 's a strange bundle of contradictions . Her moods change in a jiffy . " According to some critics , this approach has sometimes been at the cost of professional opportunities as " her unpredictable nature and moods have distanced many well wishers " . In reply to this , she said , " I am moody by nature . But I have never consciously hurt anyone . " According to Shobha Dé , Kapadia " hates being ' surveyed ' and she finds herself in that unenviable situation all the time . "

Mahesh Bhatt , with whom she first worked in Kaash ( 1987 ) , remarked that Kapadia " has gone through so much in her life that she need not read up the text books of method acting to play a real woman . " Speaking of her venture into art cinema years later , Bhatt commended her for not turning into " a victim of her own success " by refusing to become " a part of the money @-@ making machine " . Mrinal Sen , who directed her in Antareen ( 1994 ) , compared her to Sophia Loren and described her face as " a landscape of desolation " . According to Drishti ( 1990 ) director Govind Nihalani , Kapadia is " genuinely interested in doing serious work , something that challenges her talent . " Following her success with Rudaali , a 1993 edition of Asiaweek reported that by this time Kapadia had long been " a critic 's darling " .

Dinesh Raheja from Rediff stated that Kapadia 's involvement in art films happened at a time when she " exhausted her appetite for playing the pretty prop in hero @-@ oriented films " , arguing that they " honed Dimple 's talent for lending fine striations to complex emotions . " According to Raheja , Kapadia 's casting in Dil Chahta Hai and Leela , in which she played " an older woman who is the object of a younger man 's affection " served as " a kind of tribute to her eternal beauty . " M.L. Dhawan from The Tribune commented , " All those who have been following Dimple Kapadia 's career from Bobby , Lekin and Rudaali will assert that she is more talented than glamorous . " Ranjan Das Gupta calls her " an instinctive actress , spontaneous and intelligent " but he notes that her beauty is " her asset as well as limitation " . Kapadia describes herself as " a competent actress yet to deliver her best " .

= = Awards = =

National Film Awards

1993 ? Best Actress , Rudaali

Filmfare Awards

1973 ? Best Actress , Bobby

1985 ? Best Actress , Saagar

1993 ? Critics Best Actress , Rudaali .

1994 ? Best Supporting Actress , Krantiveer

Nominations

1991 ? Best Actress , Lekin ...

1993 ? Best Actress , Rudaali

1993 ? Best Supporting Actress , Gardish

2009 ? Best Supporting Actress , Luck by Chance

2014 ? Best Supporting Actress , Finding Fanny

Bengal Film Journalists ' Association Awards

1991 ? Best Actress ( Hindi ) , Drishti

Other awards

1993 ? 8th Damascus International Film Festival , Best Actress , Rudaali

1993 ? 38th Asia Pacific Film Festival , Best Actress , Rudaali

= = Filmography = =