

CONFIDENTIAL

# YE KAISSI MOHABBAT

*Show Brief for Actors & Casting Department*

## LOGLINE

A sweeping romantic drama spanning five decades, tracing the unconventional love story of Kamalkant and Disha—two souls bound by fate yet separated by circumstance—who meet once every year on March 21st at the same railway station canteen, their annual reunion becoming a testament to a love that transcends marriage, duty, and time itself.

## FORMAT & GENRE

**Format:** Limited Series (60 Episodes of 45 Mins)

**Genre:** Period Romantic Drama

**Language:** Hindi/Hinglish

**Tone:** Lyrical, nostalgic, bittersweet—blending poetic romance with grounded realism.

## SETTING & TIME PERIOD

The story spans from 1971 to 2026, primarily set in:

- **Mumbai (1971-1972):** Lower Parel railway quarters, university campuses, Matunga
- **Gujarat (1972 onwards):** Rajkot, small villages, traditional joint family homes
- **Pune (1973 onwards):** Sadashiv Peth, university quarters
- **Lonavala Station Canteen:** The sacred meeting point—unchanged through decades

**Historical Context:** The story intersects with the Indo-Pak War of 1971 and the Emergency period (1975-77), which directly impact the protagonists' lives.

## CORE THEMES

- **Love vs. Duty:** The eternal tension between following one's heart and fulfilling societal obligations
- **Women's Autonomy:** A woman's struggle for identity and freedom in 1970s India
- **The Nature of True Love:** Can love exist outside conventional boundaries? What makes love legitimate?
- **Time & Memory:** How a single day each year becomes more real than the other 364
- **Idealism vs. Pragmatism:** The cost of living by one's principles in an unforgiving world

## CHARACTER BREAKDOWNS

### KAMALKANT VERMA (Lead Male)

<b>Age Range</b>	24-31 (Primary Timeline)   50s-80s (Older Kamal)
<b>Occupation</b>	MA Student → Journalist → Celebrity Journalist/Writer
<b>Background</b>	Middle-class Maharashtrian family. Father deceased. Lives with devoted mother in Matunga. Elder sister married. Owns rental properties from father.

### ***Character Essence***

Kamal is an idealist trapped in a world that punishes idealism. His mother calls him "bail buddhi" (stubborn as an ox), and she's not wrong—he's the kind of man who will tank his PhD rather than compromise his principles, who will write inflammatory pamphlets during the Emergency knowing arrest is inevitable. He combines the romantic intensity of a poet with the righteous fury of an activist.

Beneath his stubborn exterior lies a deep wound: he desperately seeks his late father's approval, driving everything he does. His love for Disha is equally absolute—once she enters his life, she becomes his emotional anchor, the one person who truly sees him.

### ***Performance Notes***

Kamal's stubbornness should read as conviction, not petulance. He's not arrogant—he's principled to the point of self-destruction. His humor is dry and slightly dark. When he's with Disha, a gentleness emerges that surprises even him. He should feel like Dev Anand's intellectual intensity meets Naseeruddin Shah's restless energy.

**Key Emotional Beats:** The PhD rejection that sets his path; his silent pain at Disha's wedding; the explosion of emotion after Emergency arrest; his vulnerability during annual meetings.

## **DISHA (Lead Female)**

<b>Age Range</b>	21-28 (Primary Timeline)   50s-80s (Older Disha)
<b>Occupation</b>	BA Literature Student → Homemaker → Government School Teacher → Award winning published poetess → Mother
<b>Background</b>	Daughter of Railway engineer (Punjabi father, Gujarati mother who eloped). Mother dominates household. Younger brother Sunil. After father's death in 1971 war, family relocates to Gujarat under maternal uncle's control.

### ***Character Essence***

Disha is a romantic soul in pragmatic's clothing. She devours literature, worships Meena Kumari in "Ghazal," and dreams of a love that matches the poetry she reads—yet she possesses the practical wisdom to know life rarely accommodates such dreams. She watched her parents' loveless marriage and vowed never to repeat it, then found herself in exactly that situation.

Her defining quality is her refusal to be caged or rescued. When Kamal offers to "save" her through marriage, she rejects him fiercely—not because she doesn't love him, but because she won't have her identity reduced to "woman who needs rescuing." She chooses to maintain this impossible relationship on her own terms, finding freedom in the one day a year that belongs only to her.

### ***Performance Notes***

Disha should never play as a victim. Even in her most constrained moments, there's a quiet fire. Her expressions do more work than her words—she's learned to communicate volumes through a glance. With Kamal, she can finally exhale. Her journey is about finding agency in a system designed to deny it.

**Key Emotional Beats:** First meeting's spark; devastation of father's death; the wedding she can but will not stop; choosing teaching as independence; her fierce speech about not needing rescue.

### LATA (Supporting Lead)

<b>Age Range</b>	22-27 (Primary Timeline)
<b>Relationship</b>	Kamalkant's wife (arranged marriage)
<b>Education</b>	12th Pass (sensitive point in marriage)

#### *Character Essence*

Lata represents the road not taken—a good, uncomplicated love that Kamal couldn't fully accept. She's practical where he's idealistic, grounded where he's restless. She married him knowing he was "different," hoping she could be enough.

Her tragedy is that she understands exactly what's happening. She sees Kamal's divided heart, his distance, but she stays. Not from weakness—from a fierce commitment to the life she chose. She delivers one of the show's most cutting observations: "Men divide themselves between work and relationships. Women don't have that luxury—our relationships ARE our work."

#### *Performance Notes*

Lata is NOT the stereotype of the suffering wife. She has dignity, warmth, and surprising wisdom. She observes everything and says little. When she does speak, it cuts. Avoid playing her as naive—she knows more than she lets on. Her love for Kamal is real, which makes her situation heartbreaking, not pathetic.

### DILEEP (Supporting Lead)

<b>Age Range</b>	32-40
<b>Occupation</b>	Sanskrit Professor at Pune University
<b>Relationship</b>	Disha's husband

#### *Character Essence*

Dileep is the "nice" husband whose very niceness becomes a cage. He's educated, respectable, and completely unable to see Disha as a person with inner life. He's not cruel—he's indifferent, which is worse. He follows all the rules of being a good husband without understanding what a marriage actually needs.

His complexity emerges later—he carries his own burdens, faces accusations (possibly related to impotence), and genuinely doesn't understand why Disha isn't satisfied with a "good life." He represents the failure of doing everything "right" by society's standards.

#### *Performance Notes*

Don't play Dileep as a villain—he genuinely believes he's a good husband. His obliviousness should be frustrating but recognizable. He's the kind of man who would be surprised to learn

his wife is unhappy. Make the audience understand how Disha could be completely alone while sitting next to him.

## SUPPORTING CHARACTERS

### ***MANJU – Disha's Best Friend***

**Age:** Early 20s |

Manju is the friend everyone needs—voracious reader of everything ("good or bad, someone wrote it, someone should read it"), fearless in her schemes, and fiercely loyal. She devises the "test" to check out Kamalkant, sneaks into records offices, and serves as Disha's only confidante. Brings comic relief while grounding Disha's romantic flights.

### ***KAMAL'S MOTHER***

**Age:** 55-65 |

A widow who has made her son her entire world. She loves Kamal completely and worries about him constantly. She's the one who calls him "bail buddhi," mixing exasperation with affection. She desperately wants him married and settled, showing photos of "that girl from Lucknow" repeatedly. Provides both comic relief and emotional anchoring.

### ***DISHA'S MOTHER (RUKMINI)***

**Age:** 45-55 |

A dominating presence who rules her household with anxiety and control. Ironically, she herself eloped with Disha's Punjabi father against her Gujarati family's wishes—now she's paranoid about her "jawaan ladki" (young daughter) making similar choices. Her fear of society's judgment has made her the very thing she ran from.

### ***RACHANA & NISHANT – 2026 Framing Device***

A young Mumbai couple who discover Kamalkant's diary in a secondhand bookshop. Rachana is romantic and curious; Nishant is reluctant but supportive. They serve as the audience surrogate, discovering this love story and bringing the elderly Disha's narrative to life. Their modern relationship provides contrast to the central story.

## VISUAL & TONAL REFERENCES

- **Ghazal (1964):** Disha's touchstone film—the model for romantic idealism
- **Hazaaron Khwaishein Aisi:** Political backdrop intertwined with personal relationships
- **Lootera:** Lyrical pacing, visual poetry, restrained performances
- **Brief Encounter:** The aching beauty of unconsummated love
- **Mausam (1975 songs):** Musical language of the era

## PERFORMANCE GUIDELINES FOR CASTING

### ***What We're Looking For***

- **Restraint over melodrama:** This is not typical TV romance. Emotions simmer beneath the surface. A look should do the work of a monologue.

- **Period authenticity:** Body language, speech patterns, and sensibilities of 1970s India. This was before mobile phones, before easy communication—every meeting had weight.
- **Comfort with Hindi/Hinglish:** Dialogue flows naturally between English and Hindi, especially in educated Mumbai circles.
- **Chemistry that burns slow:** Kamal and Disha's connection should feel inevitable from their first scene—not instant attraction, but recognition.
- **Aging authenticity:** Main characters span decades. Actors must show evolution beyond prosthetics—how does a person carry 50 years of this love?
- **Literary sensibility:** These characters read, quote, and think in poetry. That should infuse how they see the world.

#### **What to Avoid**

- Television-style overacting or dramatic pauses
- Making Disha a victim or damsel—she is an agent in her own life
- Making Kamal merely "angry" or "intense"—his stubbornness comes from conviction
- Playing Lata or Dileep as villains—they are complicated people doing their best to manage relationships they are in by norms.
- Treating the relationship as an "affair"—this is about emotional truth, not moral judgment

## **FINAL NOTE**

*Ye Kaisi Mohabbat* asks: What is love if not lived? These two people chose not to run away together, not to destroy their families, not to fulfill their desire—and yet their love is more real than most conventional marriages. The show neither condemns nor celebrates them. It simply witnesses a profound human connection and asks the audience to sit with its complexity.

**We are looking for actors who can hold that ambiguity—who can make us feel both the beauty and the cost of a love like this – in its yearning, its temptation and yet dignified restraint.**