

AN ANALYTIC DWELL INTO THE MOVIE *KUCH KUCH HOTA HAI*: A CULTURAL PORTRAYAL

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ABSTRACT

Media, especially films, are highly influential for the audiences in shaping their thoughts, ideas, morals and beliefs- be it with regard to society, norms, relationships and ways of life. Media also exposes society to new cultures, social practices and individuals, which may become an influencing factor in the collective attitude formation about groups and their practices. The film-makers caters to the society in a given timezone through the elements they show in their movies. Thus, a critical analysis of movies can reflect in detail about the elements that existed in a society at a particular point of time in history. The paper, thus, attempts to analyse Bollywood's highly grossing film, *Kuch Kuch Hota Hai*. The movie was chosen for the precise reason that it is still considered as one of Bollywood's all-time favourite romantic movie, and is listed as one of the 50 films that changed Bollywood movie. It is still celebrated by the masses, as it recently celebrated its 20th year anniversary. The pattern of the movie still persists in newer movies too. The analysis of the movie revealed stereotypical representation of minority communities, a contradicting representation of Indian and Western cultures and societal norms for men and women that were prevalent in the society. The analysis gave us insight into understanding the archetypal root of the characters in the movie, the shadow elements that are at play, the projections, and the content of the cultural (collective) unconscious that discerned the cultural portrayal that happens in movies often. Overall, the analysis gave us purview the social practices that are prevalent in our culture and society at large.

Keyword: Archetypes, Shadow, Projection, Collective Unconscious, Cultural Psychology, Movie Analysis

1. INTRODUCTION

'Theatre is a mirror, a sharp reflection of society.' - Yasmina Reza

Homo sapiens is a species that considers stories to be much more important than graphs, figures and numbers in our lives [9]. Yuval Noah Harari, in his books, deliberated that humans attempt to explore the unknown parts of their own psyche and that of society through stories. We, as a species, are a being who constantly try to find our place through the webs of the stories of the universe; the stories of heroes, villains, climaxes and endings. So, ultimately, when humans look for explanations of their daily events, they are attempting to find their place in the stories of the world. Undoubtedly, this fascination with stories had led people to create various forms of art - theatre, poetry, prose, paintings, music. We, as a collective psyche, have scrutinized, analysed, criticized and appreciated many art works and have seen them through different lenses.

In today's times, the visual media and art forms play a crucial role in creating, influencing and modifying our beliefs about different elements of the society. Since people spend a considerable time being exposed to information coming from multiple sources of mass media, it is highly likely that the way media represents something, it influences people's perception of it as well [17]. In particular, films and theatrical presentations have a powerful role in influencing young people's behaviour and attitudes. Studies show that not only movies allow formation of attitudes about new cultures, countries, and people; at the same time, movies have the propensity to change one's attitude either positively or negatively [16]. Filmmakers and scriptwriters have a role and responsibility to be sensitive about representation of different cultures and communities. From establishing gender norms to creating stereotypical images of communities through films, the popular media continues to influence generations. A study conducted by Chatterjee talked about minority representation and identity formation in Indian cinema [2]. The researcher's analysis of post-independence India showed that 'minorities' such as Muslims, Sikhs, Buddhists occupied a secondary position or back-seat in the movies. She cited

examples of Zohra Bai in *Muqaddar ka Sikander*, and Rahim Chacha in *Sholay*. Some inter-caste love stories showing love across borders worked well in the market such as *Veer Zaara* and *Gaddar- Ek Prem Katha*, but one key point that could be noticed was the female lead always being from the minority religion and the other country.

Besides caste-based stereotypes, Indian cinema worked its way to gender police female characters by making them adhere to social norms. Khan and Taylor [15] conducted an analysis of top-grossing Bollywood movies to see the rewards and punishments being given to central female character depending on her acceptance of societal norms. Women had been shown as the carrier of moral codes of society and Bollywood had never failed to depict the same as well. Major number of movies either did not have a central female lead with important roles, and if they had, it was mandatory for those women to have all the ‘feminine qualities’ like shy, patient, empathetic, soft-spoken, and so on. If the characters were shown deviating from social norms, they often ended up being shown as lonely, heart-broken or helpless. Female leads were mostly shown in body-hugging clothes, or Indian attires like saree along with several ornaments and sharp, pointed heels. Bollywood, for a long time, helped propagate an image of an ideal woman through its stories and depicted the gender norms for both men and women.

The present paper attempts to analyse the cultural portrayal in a highly grossing Bollywood movie, *Kuch Kuch Hota Hai*. The analysis also takes into consideration the analytical school of thought to deliberate on certain depictions in the movie, such as the cultural norms and the stereotypical portrayal of certain characters. Such an analysis may help individuals to be sensitive to the issues of stereotypical representation in media, and also facilitate in making us aware of our own psychological processes as we dwell into understanding why the particular movie in analysis, that is *Kuch Kuch Hota Hai*, still remains one of the highest grossing movie ever in Bollywood. With time, we may have the notion that the larger masses have moved on and hence, movies of today’s maybe less stereotypical. But the impact of the present movie taken into consideration here, weighs heavily on the psyche of the masses. It is still celebrated as one of best Bollywood romantic movies (e.g. IMDB list of 50 best romantic movies of all time, book my show list of 14 movies to watch, Reel Rundown list of 50 great Hindi romantic movies); it is identified as one of the five essential Bollywood movies to Netflix [22], one of the 50 films that changed Bollywood [7], and its 20th year anniversary was celebrated by the director Karan Johar and the members who were part of the movie in 2018.

2. MOVIES AND THE SOCIETY

Media often acts as a mirror to society and manifests the ideas, beliefs and even vices of society in its works. Through various art forms – literature, music, plays and movies – people tend to explore the socio-cultural contexts in which they live. Sometimes, the media intentionally brings to light the stereotypes and prejudices thriving in the society to talk about the wrong in those practices. But many a times, these prejudices exist in movies without any deliberate act to point out the wrong but to simply normalize them in films. Many Bollywood movies, that appeal to the population at large, tend to have elements in them that are outrageously sexist or undermine a certain community in the name of entertainment. The Bollywood movie *Kuch Kuch Hota Hai* is no exception to this. Being a highly grossing movie of its time, it is admired by fans of all age groups. But there are indications of stereotypical representations along with several outdated ideas being propagated in the movie.

Kuch Kuch Hota Hai is about a love triangle between a highly charismatic and popular Rahul, his best friend, Anjali and another girl who they meet during their college life - Tina. While Rahul is infatuated with Tina, Anjali has feelings for Rahul. This complicated scenario leads to Anjali’s heartbreak and Rahul ends up marrying Tina. But the story reveals in the beginning of the movie only that Tina is no longer alive and Rahul is a single parent to their daughter, Anjali. Rahul’s daughter gets to know about her father’s best friend Anjali through the letters her mother wrote for her and eventually, she decides to fulfil her mother’s wish to unite Rahul and Anjali. This is the basic outline of the movie. But instead of examining the plot of the movie as a whole, we will dwell into specific themes and sub-themes in the movie.

2.1 Stereotypical Characterization and Shadow Projection

Starting with a simple and obvious theme, the stereotypical characterization of certain communities in the film was easily noticeable: from showing a person of Sikh community as jolly, humorous and always bursting with energy to always showing an English subject teacher to be Christian and with liberal ideas, somewhat, resonating the West. The very fundamental reason for this could be using stereotypes as heuristics to remember

certain people. Also, a study by Chatterjee [2] talked about how minority communities in India were always either neglected from cinematic representation or were shown with extreme stereotypical features.

According to Jung [13], projection of one's shadow in the absence of conscious awareness of its existence in us can lead to a lot of (self) criticism and judgment. Shadow, according to Jung, is the neglected part of the self, that may be unconscious in the self. This part of the self often (for most) comprises one's guilt, shameful thoughts, desires, and even irrational thoughts. Often people do not admit to the shameful or anxiety provoking part of their personality; instead they may project such onto others, especially on to those who may have the propensity to remind them of the shame or anxiety in them. In a study on interpersonal conflicts in work groups, the idea of 'shadow self' was used by the researchers to talk about the aspect of self that a person is not aware of or does not want to accept, and often sees those traits of self in other people. This often leads to intergroup conflicts [11].

People highlight peculiar traits in other people, as sort of a defence mechanism - to reduce their own anxiety by believing that other people too have such thoughts and also act this way. Jung [14], in one of his seminars, deliberated on how a society that is unable to come to terms with their shadow and continues to project it on others, such a society can even face a war like the world wars of the past. Jung's claim about the shadow and projection can be related to how we come upon representing people with certain characteristics. Often, people tend to notice certain features of other people which they might desire or which they wish they do not. Since the idea of having such traits causes them anxiety, they may tend to project these traits onto others and identify them by those traits. Media, too, often highlights particular features of people from minority communities by giving them the characters of certain forms that one finds either degrading or even fearful. In Hindu mythology, we find the description of the minor communities (eg. Rakshas, Asura, Pishach) done in a stereotypical manner – giving them hideous looks, pointed nose and ears, broad teeth, dirty attire, and so on. This idea, to some extent, showcases people from different communities to be different from the one they were a part of, creating a sense of ingroup and outgroup.

This feeling of groupism may further lead to attaching negative traits with the other group. A study by Harwood talks about the social identity theory and media representation of marginalized communities [10]. Harwood stated that media often under-represents or negatively represents the marginalized communities which can even facilitate the gap between different communities. Mutz and Goldman stated that news media and old sit-coms in America used to represent communities in a way that would please or at least be comfortable for the larger section of their audience, i.e., the white population [20]. People of colour were often shown wearing ragged or old clothes, and being the perpetrators more than being victims in any circumstance. This allows us to assert our point that stories of certain cultures had room in their tales for their readers to discriminate between their own community and other communities. Mutz and Goldman further claimed that most media studies provide no significant aspect of media highlighting cultural differences or biases with any particular factor. In fact, the variation in their representation occurs depending on the audience, the time period and ongoing cultural factors of the time. The media wished to please the audience of the stories of their time or at least make it suitable for them. To some extent, this idea may have driven modern media to showcase different communities with particular traits with which they could always be identified with. With risen sensitivity toward LGBTQIA+ community and Black communities, mainstream shows and movies have increased the representation of gays and black protagonists on screen, which is beneficial to some extent because exposure through media can have a positive impact as it gives people a chance to understand people better and unlearn the old, existing stereotypes about them.

Besides caste based prejudice, the highly grossing Bollywood movie, *Kuch Kuch Hota Hai*, also showed a significant difference between Indian culture and Western culture. The production house behind this movie had always been fascinated and to some level, 'obsessed' with the United Kingdom and its culture, and have frequently attempted to show it in films (e.g., *Kabhi Khushi Kabhi Gham*, 2001; *Ae Dil Hai Mushkil*, 2016; *Baar Baar Dekho*, 2016). Despite their preoccupation with the western culture, the movie continued to both glorify the Western culture yet degrade the influence it has on Indian culture: people may dress up in Western clothes, speak English, and celebrate their festivals, yet in the end, there is a return to their roots, to their own values, traditions, and country. The female lead is expected to recite religious hymns anytime she is asked to, because that is part of her culture; and if she is not able to do so, she can be disrespected for the same. The male lead, thus, falls in love with a girl who wears Western clothes yet knows and values her own culture. But as the story progressed, he gets attracted to another girl who had modified her persona through the course of the movie to meet the societal norms of Indian culture. One reason for such representation could be the culture's continued fascination towards the West since the post-colonial period which have been one of the continuing theme in movies of the past as well (eg. *Purab aur Paschim*, 1970, and *Jab Jab Phool Khile*, 1965). Also, one important reason for the existence of prejudice is holding high self-esteem about one's own group which may be an extension of the ingroup- outgroup dynamism that was mentioned earlier. Although remnants of the past, especially in regard to being colonized may determine the tendency of an individual in a colonized section to feel both oppressed yet hold in high reverence the oppressor, with one either being the shadow of the other. In a

sense, leading to a conflicting nature of wanting to outdo the other, the oppressor in this case, while at the same time wanting to undermine the superiority complex of the oppressor against one's own inferiority complex. Thus, on one end, we glorify the Western culture and at another end, we complete the story's arc by undermining it and highlighting one's own culture as the superior culture.

Richard Merelman's book, *Representing Black Culture* supports the argument presented above as it claims that artists from minority communities often project their politically and economically subordinate society in a better light in front of the dominant society - to increase their cultural capital [18]. This cultural projection is a healthy way for artists and media persons to increase the value of one culture in front of the other dominant one. He said that this cultural projection can happen in multiple ways - showing how dominant group keeps a control or has impacted the subordinate culture (eg., *Purab aur Pashchim*, 1970), a polarization depiction of the two cultures which leaves no room for interaction between the two (eg., *Namaste London*, 2007), or when subordinate cultures present their virtues and highlight the good aspects of their culture and try to convert the dominant culture's viewpoint according to their own (eg., *Kuch Kuch Hota hai*). Also, social projection creates further differences between two cultures because one tends to project their own views and thoughts on other cultures and assume them to be much different from their own [24].

2.2 Societal roles and the Archetypes: The Mother, The Hero and The Trickster

Bollywood movies underwent a transition during the 90s and attempted to showcase youth-oriented stories while being heavily influenced by Western culture. This did not hinder them from continuing to portray Indian values and traditions. In fact, this gave way to a number of peculiar observations in terms of gender dynamics and representation in the films. An undeviating observation can be seen in the apparel shown in films. Fashion in popular media have tendency to influence the masses. *Kuch Kuch Hota Hai* emphasized on clothing in a subtle manner. From the clear and loud objection about short clothes by an authority figure in the movie to one of the main female leads in the movie wearing westernized clothes - there is a lot that can be talked about. One special emphasis that needs to be given here is on the character that Kajol played (i.e. Anjali) who went through a transformation from tomboyish attire and personality to an ideal Indian woman wearing saree, having long hair and fitting into the societal norms of the time.

Khan and Taylor in their study deliberated on how women in Indian culture are subjected to moral policing, and movies openly imitates the behaviour and portrays such nature [15]. *Kuch Kuch Hota Hai*, too, goes on to show that Kajol (Anjali, in the movie) is rejected by a boy because she does not fall in the category of 'ideal woman' – one that is graceful, beautiful with long locks of hair, and is polite, docile and shy. Later on, when her character undergoes a transformation, she automatically gains the attraction of the male lead. Habib studied that movies feed the audience a stereotypical image of a woman who is worthy of being desired by men and the society automatically accepts it [8]. This suggests that women had been subjected to fit in certain roles in society while men the same may not be applicable to men.

This brings us to the concept of *societal roles*. Often, men and women are expected to play certain roles in society based on their gender. Men are to be the bread-earner, strong, sturdy and tough; while the women are to be nurturing, soft-spoken, shy, and docile. Paul evaluated the stereotypical representation of male protagonists in Bollywood movies and found that mostly, men are depicted with the macho, strong and easy-going features that soon become society's accepted norm for male behaviour [21]. Even in animated movies the representation of male characters as brave, chivalrous, and smart continues to exist [5]. Popular Indian animated shows like *Chota Bheem* show the same idea. These societal norms had been accepted by generations and these roles are archetypal in essence and hence, the celebration and normalisation of such in movies and shows.

Both the female leads show common characteristics of the Mother archetype. In one particular scene, Rahul once encounters Tina outside a temple (breaking a stereotype that young boys do not visit temples or are not religious) and says that 'A man's head is bowed to only three women - his mother, Goddess Durga and...' He does not complete the sentence but it's obvious he meant '...and wife (or lover)'. Using these three figures in the same sentence, he is resonating with the idea of the Mother archetype and its significance in the life of a man. In addition, this endorses the idolising of women to the level of a goddess. Thusly, for Tina to become a suitable wife, she needs to be devout, of virtue, and have sound knowledge of tradition and culture, as per the idealisation of the men in the culture, or the religious attitude of the man. Else, she remains the basic woman Eve, who will forever be the lover, but never a wife. Hence, the duality of woman in the movie- the representation of the lover Eve (Tina with her western dress), and the deity that is Mother Mary (Tina in the temple which was the defining moment when Rahul decides she could be his wife; and Anjali in the later part of the movie when she becomes the embodiment of what it is to be a woman: long hair, wears *sari*, smiles shyly, and possesses a heart that is ready to sacrifice for the betterment of others). The female leads in this movie or any other Bollywood movie (e.g., *Hum Aapke Hain Kon*, 1994; *Raja Hindustani*, 1996; *Hum Saath Saath Hain*,

1999) of its time are mostly portrayed as caring, nurturing and always ‘on the go’ to help the male lead whenever he is hurt or injured (thus, activating the inner ‘motherly’ instincts). This is the deification of a woman for whom, once married, is expected to live in the image of the goddess (*Durga*) who protects, secure, and who eliminates suffering.

Bollywood’s archetypal representation of a mother in the classic movie *Mother India* (1957) will always remain an epidemic core for the culture. The movie depicts the struggles of a mother, her sacrifices, and relenting nurturing spirit, thus giving birth to the archetype of Mother India in itself. The Mother, in this essence, looks for psychological wellness for herself and those around her, generally providing emotional support, and a warm, nurturing environment for the group [3]. The Mother represents Demeter, the maternal Greek-goddess. Women represented as Demeter provide material, psychological, and spiritual nourishment for those around them. While it is not necessary to be a biological mother, the roles of caregiver, kind listener, and compassionate advisor are the most significant for women who embody this maternal goddess [1] [4]. The archetypal mother is neutral on issues, as she constantly questions, contemplates, and over-analyzes the dilemmas in her life as well as in others. Such norms are typical of the women of Indian myths and folklores, such as Savitri, Ahilya and Shakuntala. These mythological goddesses had a submissive personality with the primary nature of being nurturing and caring toward their male counterparts. No doubt, Indian societies attribute the traits of these heroines to women of their families and in society too.

In regard to the movie, the male protagonist in the movie *Kuch Kuch Hota Hai*, attunes himself to the archetypal figure of the *Trickster* and the *Hero*: a Trickster during his college days, and a Hero in his adult parent life. A Trickster is someone who is mischievous, funny, clever, cunning and always has a trick up his sleeve [13]. Often, these Tricksters in ancient myths are the ones who did not conform to social norms, and attempted to break them and form something new. Rahul, during his college days, was no less than a trickster, with his flirtatious nature, teasing attitude towards his friends and his sneaking around in Tina’s house. He plays around, and he is celebrated for his mischievous ways. This is similar to the mischievous acts of Lord Krishna, who is notorious for his playful act, teasing and tricks during his adolescent years: from playfully teasing young girls, to stealing butter and being highly popular among the women of the village, Lord Krishna’s trickstery can be seen in a much positive light. This is likely the reason why it’s possible that people often associate similar acts of movie characters to be positive and playful, and not something to frown upon. As Rahul matures, and as per the *grihasthajeevan* lifestyle, Rahul, is no longer the student but becomes the family man. He is sincere, family-oriented, devoted, and a single parent who cares deeply for his daughter and loves his wife that he remains unmarried. The Hero archetypes encompasses the Father and Wise Man archetypes, and the main goal of the Hero is to win over one’s unconscious and realize one’s true potential [13]. Similar to the archetypal Hero, Rahul is a single parent, managing his work life and his parental responsibilities. He has faced the hardship of losing his wife, raising their child by himself, and eventually realizing his love for another person with the initiation of his own daughter who has the same name as the person he is currently in love with. In this aspect, he is both the son and the father- a carefree son who becomes the father. A duality, and the implication of one being the shadow of the other is also amplified here, as Rahul remains a son and yet, he is also a father.

According to Debra Merskin [19], ‘myths are the stories we tell ourselves’. Jung further deliberated on how archetypes emerge out of existing myths and stories that are passed down from generations [13]. Sigmund Freud in his “*Formulations on the Two Principles of Mental Functioning*” talks about how myths can lead to formation of cultural fantasies [6]. Collective myths of society often correspond to religious fantasies that influence and alter the ego ideals and superego in people. It also gives birth to various identification processes and sublimations. Most importantly, mythology being culturally transmitted from one generation to another also leads to formation of cultural romances. Freud gave high emphasis to the role of myths in shaping our understanding about the world, how we view societies, interpret it and finally, inculcate that knowledge in our life [6]. Jung’s theories focus highly on the culture in which an individual is placed. Thusly, the patterns of the old are predominant in the ageless representation of stories, movies, and even our ways of thinking.

2.3 The Anima: A Guide in Disguise

The love triangle portrayed in *Kuch Kuch Hota Hai* and another movie of similar genre, *Dil Toh Pagal Hai* (1997) shows a striking relation to famous love triangles found in Hindu mythology. In Mahabharata, the warrior Arjun is married to Draupadi, but also develops deep affection for Subhadra, Krishna’s sister. Another similar love triangle exists between Krishna, Radha and Rukmini. Thus, as Freud suggests, the ‘primary fantasies’ of culture are derived from myths [6]. Modern script writers may have taken their inspiration from the love lore of the cultures’ gods and goddesses. Or, it could be an implication of how our psyche is influenced by the cultural pattern that is present in our religion, or the stories that are told to us as children in the forms of myths, fairy tales, or even fables.

In a number of Bollywood movies, such as *Dil Toh Pagal Hai* (1997), *Hum Dil De Chuke Sanam* (1999), *Mujhse Dosti Karogi* (2002), *Ishq Vishq* (2003), *Bajirao Mastani* (2015), the Anima is portrayed in almost a hidden manner through a third character, often giving birth to a love triangle or a guiding force for the male protagonist or just being a driving force for one of the characters to realize their potential. As Jung says, “the Anima is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment. She is the solace for all the bitterness of life. And, at the same time, she is the great illusionist, the seductress, who draws him into life with her Maya – and not only into life’s reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another. Because she is his greatest danger she demands from a man his greatest, and if he has it in him she will receive it” [12].

In the movie, *American Beauty* (1999), the young cheerleader becomes the projection of the middle-age man’s anima, forming all the illusions of highly sexual fantasies and desires, which are beyond his control. The man is completely obsessed, and considers himself waking up from a coma, which is truly the illusion that put him into an extremely disorganized condition. The concept of a *muse* or a female figure who drives the lost male character towards a path of righteousness or an ambitious life has been used several times in films. In *Dil Toh Pagal Hai* (1997), the male lead (Shahrukh Khan) extensively tells about his muse (that literally has the name *Maya*, meaning illusion) who inspires him for his art and later on, he even meets the personified version of his muse (Madhuri Dixit). In *Rockstar* (2011), the anima is again the heroine of the film that brings out the creative side of the male lead in the form of music. *Ae Dil Hai Mushkil* (2016) used anima’s idea more clearly while forming a love triangle and signifying the importance of anima for the creative endeavor of the male character. *Ishq Vishq*(2003) has a similar use of anima like that of *Kuch Kuch Hota Hai*. Only after an encounter with the anima (the character of *Alisha* played by Shenaz Treasury), the male protagonist (played by Shahid Kapoor) realizes his love for *Payal*(played by Amrita Rao).

In the movie *Kuch Kuch Hota Hai*, Tina (played by Rani Mukherjee) is the anima of Rahul (played by Shahrukh Khan) who in a very subtle way acts as a guiding force for him and make him realize his true love for his best friend, Anjali (played by Kajol). Her marriage, her death, and her posthumous letters- all act as an under-plot for the bigger love story to take shape - between Rahul and Anjali. Eventually, the anima of Rahul helps him bring his own statement true from the movie that became very popular - ‘We live once, we die once, and we also love once.’

3. CONCLUSION

The aim of the paper was to conduct a psycho-social analysis of a high-grossing Bollywood movie that paved the way for a number of other movies, and became a classic in its’ own right; and analyse the cultural component in the movie. Exposure to media, films, art, literature and so on influences people’s thoughts and ideas. It allows formation of significant perceptions about different cultures and communities [17]. Movies, shows, sit-coms and even social media platforms play a significant role in influencing our formation of judgment and knowledge about cultures, groups and societies. This, sometimes, promotes certain stereotypes and schemas existing in the society. The portrayal in films tends to be normalized and become part of people’s collective understanding. The analytic review of the movie, *Kuch Kuch Hota Hai*, showed various elements of societal roles and stereotypes being depicted in the movie. The movie showed people of minority communities in a stereotypical fashion and advocated the societal norms of dress code, behaviour, and duties for men and women. A complicated contrast between Indian and Western culture was also seen in the film. This brings about the identification of Western culture as the shadow element of the cultural psyche, and how, as a mass, we project the collective shadow onto the others (the other culture). The roles of the protagonist are identified as the archetypal representation of the cultures’ mythical hero and goddesses. In respect to this, a cultural pattern of normalizing a charming boy who teases girls, plays and flirts around, is found in the trickster Rahul; while at the same time, the shadow of the trickster, that is the Hero (as much as the Son is the opposite of the Father) is also indicated. For, without light shadow does not exist; and in the absence of shadow, light has no meaning. The same duality is also found in the female protagonist who is both the basic woman Eve (an attractive woman who can easily charm and attract boys and men alike) and the mother Mary (for whom life is a sacrifice, virtuous, and a life lived for the son). A number of societal roles for men and women, and the portrayal of male and female characters on screen are, to some extent, inspired from Indian myths (e.g. the notorious nature of male protagonist similar to *Lord Krishna*’s mischievous acts; the motherly and caring nature of female characters similar to mythical women like *Savitri* and *Shakuntala*). Media acts like a mirror to the society, thus, a movie analysis like this gives us room to inspect the various practices of society, the cultural elements and the norms of the time. It provides us an opportunity to understand the society. While this movie is a couple of decades old

and society has developed with time, we can still carefully observe the cultural representation that happens in present movies in the lens of the older movies. Films and shows are made for entertainment, but behind the main script lies the elements of society which are thriving in the present time. This gives us an opportunity to dwell into the psyche of the collective through their symbolic representation in the movies of their time, and their choosing.

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