



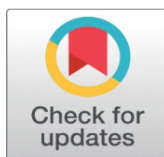
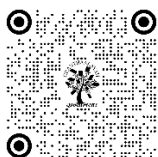


PSYCHOANALYSIS OF SCENES THAT TRIGGER ALCOHOLISM AND SMOKING IN THE PAN INDIA FILM KGF 2

K. Abish Vignesh ¹  , Dr. V. Sundararaman ²  

¹ Ph.D. Scholar, Department of Communication, Manonmaniam Sundaranar University, Tirunelveli – 628 809, Tamil Nadu, India

² Assistant Professor, Department of Communication, Manonmaniam Sundaranar University, Tirunelveli – 628 809, Tamil Nadu, India



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Corresponding Author

K. Abish Vignesh,
abishvignesh1@gmail.com

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ABSTRACT

Psychoanalysis is a clinical treatment approach for psychopathology. Sigmund Freud used it to treat his patients by interpreting dreams and unconscious desires. It was later applied to film as a psychoanalytic film theory [Margolis \(2013\)](#). Many film theorists and critics support this theory because cinema has an irrational relationship with the spectator's subconscious. Neither view nor Psychoanalytic film theory can describe the film spectator's unconscious [Allen \(1999\)](#). The fiery treatment of heroic booze and smoking moments in the Pan-Indian Film KGF 2 affected many viewers unconscious. These scenes include powerful temptations that are suppressed over the spectator's psyche's shadow archetypes (dark or hidden personality); a suitable symbolic order (Lacan) is required to unveil persona archetypes (mask or reveal character). The film requires psychological investigation. Although many theorists have contributed to psychoanalysis theory, the researcher favours Carl Jung's psychoanalytic cinema theory of archetypes and the collective unconscious. The researcher uses purposive sampling to select KGF-2 as the sample. Smoking and alcoholic scenes were analysed using qualitative and quantitative content analysis (duration of consumption, consuming scene description, the character consuming, and the sense that suppresses the consuming behaviour overshadow archetypes), and five fellow scholars participated in a focus group discussion to interpret those scenes (scene interpretation and capacity of consuming behavior). Finally, the outcome was assessed using shadow archetype variables (desire, violence, heroism, joy, power, and so on) that were suppressed by the film sequences.

Keywords: Psychoanalytic Film Theory, Psychoanalysis of KGF 2, Alcoholism and Smoking in KGF 2

1. INTRODUCTION

Alcoholism and smoking are now much more common than they ever were. Films now feature more drinkers and smoking scenes than ever before. Real-life smokers and drinkers and alcohol and smoking material in movies go hand in hand. Many viewers are influenced by film to consume them [Dickinson \(2012\)](#). According to Jacques Lacan, a person's ego develops when they first view themselves in a

mirror as children. Likewise, viewers identify with his characters and the movie as a reflection of themselves [Tsialides \(2021\)](#). The audience adopts not only the characteristics of the film characters but also the props they utilise [Jung \(2013\)](#). The main protagonists also regularly use alcohol and cigarettes. According to the catharsis effect, viewers in movies seek pleasure from a character's action, which viewers do not do in real life by Lacan's symbolic order [Ebersole \(2015\)](#). Symbolic order, such as family, friends, and school, has a shared moral code that a person is afraid to violate [Asiner \(2020\)](#). However, in modern society, drunkenness and smoking are widely accepted as widespread vices, which makes it simple for viewers to imitate addictive behaviours from movies. To analyse the smoking and drinking scenes in the movie, psychological study is required.

The Kannada movie KGF 2 was made available in five different languages in India. This made the image really pan-Indian. The movie has several scenes that reawaken the smoking and intoxication demons. Christian Metz believes moviegoers relate to the movies they see [Buckland \(2017\)](#). The viewer's unconscious (or self-conscious) mind was respectful of the film source while watching it. It assumes the characteristics, behaviours, and actions of the movie character while repressing emotions or perceptions like fear, wrath, lust, heroism, and envy in favour of shadow archetypes [Jung \(1991\)](#). The Carl Jung psychoanalytic cinema theory should be used to analyse this film. Carl Jung's theory is influenced by eastern mythology, riddles, and dreams because Sigmund Freud's psychoanalytic film theory was clinical and scientific in the western sense [Moonchild \(2016\)](#). Therefore, Carl's psychoanalytic cinema theory was better suited to studying a western movie and its viewers. The Carl idea also has roots in eastern mysticism. The ego (conscious mind), the personal conscious (which contains suppressed memories), and the collective unconscious (inherited knowledge) are the three components of the psyche that he split into [Cruz \(2021\)](#). The ego and personal consciousness are what he referred to as. Archetypes. He divided archetypes into six key characters. Persona, shadow, the wise old man for males, the earth goddess for women, the anima for men, and the animus for women are all defined by [Edinger \(1992\)](#). The anima and animus are the hidden feminine in males and masculine in females, respectively, and the persona (false self) is the revealing personality of our self. The shadow (real self) is the hidden dark side of our personality that has ideas, desires, weaknesses, etc. of primal instincts (sex violence, etc). [Doughty & Etherington-Wright \(2017\)](#). Only the shadow and persona archetypes are required for the study. Rocky, the main character, appears in the most drinking and smoking moments in the KGF-2 movie. He consumes it in a variety of emotions and situations, including love, aggression, heroism, envy, fury, and even just before he passes away. Since all of these occurrences (scenes) are more well-known, the audience feels grateful to have witnessed this behaviour. Our primal inclination shadow—Carl Jung's term for our dark side that is both conscious and unconscious—suppresses these behaviours. When viewers lose their cool in real life due to intense aggressiveness, envy, or other emotions or symbolic orders pertinent to the suppressed action, they suffer from overwhelming cravings to drink or smoke. The instinct might be one of contentment, or the conscious mind's birr might restrain it. However, most people typically have subpar conscious minds, particularly when it comes to emotional impulses [Jones \(2022\)](#). As a result, KGF 2 frequently encourages drinking and smoking. As a result, it was chosen as a sample using the purposive sampling method. In the movie, archetypes (universal associations) are represented by symbols, themes, and characters, as established by Carl Jung. The majority of movies show drinking and smoking as archetypes in realistic settings. The archetypes in KGF 2 are the same. So, a thorough investigation ought to be

necessary. The "psychoanalytic film theory" of Carl Jung served as the researcher's theoretical foundation for the study.

The drinking and smoking scenes in the movie are validated using qualitative and quantitative content analysis, and the scenes are interpreted using focus groups. The researcher validates the situations that cause this behavior using the shadow archetype variables (lust, anger, greed, self-pity, etc.). The initial technique of "Psychoanalytic Film Theory," which focuses on the culture and myths surrounding films and how they arise from them, was "Cultural Myth Analysis" [M.D. \(2016\)](#). Movies like "KGF 2" also promoted smoking and alcoholism as cultural standards.

2. METHOD

The research methodology included qualitative and quantitative content analysis and focus group discussion. Content analysis is used to examine alcoholic and smoking content scene by scene. It is also applied to collect data about triggering scenes' duration, time code, shots, screen presence, description, character consumption, and the sense that suppressing the behavior overshadowed the archetype. A focus group discussion was applied to interpret the scenes according to the shadow archetype variables (fear, anger, lust, etc.) and analyse the forces shaping the consuming demeanor. The focus group discussion has five members: Santhanu, Nivethitha, PoomariThilagam, Augustin, and Nabeel. The impact of the scenes is measured by reconciling the data from content analysis and focus group discussion. The effect was the scene's ability to suppress the shadow archetype's smoking and drinking habits. The impact was calculated at four levels. Negative impact: These scenes unconsciously create hatred, disgust, or the virtue never to consume them.

Low impact: There is no suppression of the shadow archetype in these scenes. Medium impact: These scenes never give strong suppression but get the already consuming spectator closer to the character. Extreme impact: These scenes can strongly suppress shadow archetype behavior, revealing the persona archetype at the relevant or supportive symbolic order. Some letters are used as symbols in the data analysis. They are (M) the main character, (S) the supporting character, (B) the background character, and

(I) the indirect consumption of alcohol or smoking, like having it in hand or near the character but not consuming it. Some scenes make the audience imagine what the character is consuming. This type of scene is also included in indirect consumption (D), the direct consumption of alcohol or smoking. The researcher reconciles all the collected data and finds which character suppresses more addictive behavior. Because the audience identifies itself more closely with the main characters than the other characters, he also found which emotions or senses (anger, desire, violence, and vice versa) were mostly suppressed. Because when spectators feel any senses or emotions in real life, the suppressed behavioral appetite rises to consciousness and searches for the relevant symbolic order for the reveal. Then he assesses the scenes' impact level to determine whether the film has a strong capacity to suppress addictive behaviour over the shadow archetype.

3. DATA COLLECTION AND INTERPRETATION

3.1. ANALYSIS OF KGF 2 SCENES THAT TRIGGERS SMOKING BEHAVIOR

Table 1

Table 1						
S.NO.	STD	SPTD	SDOF	CS	SSS	SSB
1.	(4:20 to 4:23) = 4 sec	No screen presence	VijendraIngalgi(S) tells that his father didn't know even when he starts to smoke. Spectators imagines about his smoking behavior.	VijendraIngalgi(I)	Sad	Medium
2.	(26:38 to 28:03) = 1 min 25 sec	(26:38 to 26:39, 26:48 to 26:50, 27:40, 27:43, 28:03) [5 shots] = 8 sec	Rocky(M) smokes while Vanara teaches Gun shooting to amateur KGF boys.	Rocky(D)	Heroism and Control	Extreme
3.	(30:25 to 31:011) = 47 sec	(30:25, 30:48, 31:02, 31:06, 31:09 to 31:11) [5 shots] = 7 sec	Rocky (M) tells that he opens 9 sectors for mining to the Andrews, Daya, Guru moorthi and Rajendra desai.	Rocky(I)	Heroism and Control	Extreme
4.	(33:02 to 33:03) = 2 sec	(33:02 to 33:03) [1 shot] = 2 sec	Rocky (M) works along with the peoples in the mine.	Rocky(D)	Stress	Extreme
5.	(40:22 to 41:24) = 1 min 3 sec	(40:22 to 40:25, 40:39 to 40:42) [2 shots] = 8 sec	Vanara explains Rocky about Adheera(M) and his dangerous Viking's way of battle.	Adheera(D)	Heroism and Violence	Medium
6.	(41:30 to 41:32) = 3 sec	(41:30 to 41:32) [1 shot] = 3 sec	Guards(B) are patrols the outpost 1, then Adheera gang kills him.	Guards(D)	Stress	Low
7.	(45:41 to 45:45) = 5 sec	(45:41) [1 shot] = 1 sec	Andrews (S) and Daya kills Rajendra desai.	Andrews (I)	Violence	Medium
8.	(1:00:52 to 1:01:31) = 40 sec	(1:00:52, 1:00:53, 1:00:55, 1:00:58, 1:01:07 to 1:01:08, 1:01:10, 1:01:12 to 1:01:15, 1:01:19, 1:01:22, 1:01:28, 1:01:31) [11 shots] = 15 sec	Shetty(S) teasing Rocky through phone after rocky was attacked by Adheera and in bed rest.	Shetty (D)	Joy	Medium
9.	(1:04:24 to 1:05:27) = 1 min 4 sec	(1:04:24 to 1:04:31, 1:05:19 to 1:05:27) [2 shots] = 18 sec	Rocky (M) gets Reena and travel through helicopter to visit Inayath Khalil.	Rocky (D)	Heroism	Extreme

10.	(1:09:40 to 1:09:44) = 5 sec	(1:09:40 to 1:09:44) [1 shot] = 5 sec	Adheera (S) get his gang near KGF.	Adheera (D)	Heroism	Medium
11.	(1:09:59 to 1:10:01) = 3 sec	(1:09:59 to 1:10:01) [1 shot] = 3 sec	Inayath Khalil explains he has gangs in India. Then a frame of Shetty (S) smoking was come.	Shetty (D)	Bore	Medium
12.	(1:10:03 to 1:10:04) = 2 sec	(1:10:03 to 1:10:04) [1 shot] = 2 sec	Inayath Khalil explains he has gangs in India. Then a frame of a rowdy(B) smoking was come.	Rowdy(I)	Joy	Low
13.	(1:22:29 to 1:22:38) = 10 sec	(1:22:29 to 1:22:33, 1:22:36 to 1:22:38) [2 shots] = 8 sec	Naga Raju (S) tells the greatness of Rocky to Anand Ingalagi.	Naga Raju (D)	Thought Process	Medium
14.	(1:25:54 to 1:26:08) = 15 sec	(1:25:54 to 1:26:08) [1 shot] = 15 sec	Rocky (M) helps the workers to raise the greet wood Heroically by smoking.	Rocky (D)	Heroism	Extreme
15.	(1:27:22 to 1:28:08) = 47 sec	(1:27:22, 1:27:23 to 1:27:24, 1:27:25 to 1:27:47, 1:27:48 to 1:28:08) [4 shots] = 45 sec	Rocky (M) smokes while killing Shetty.	Rocky (D)	Heroism, Anger and Violence	Extreme
16.	(1: 29:12 to 1:29:13) = 2 sec	(1: 29:12 to 1:29:13) [1 shot] = 2 sec	Rocky (M) smokes while speak to inayathKhallil through phone in Sulthana song.	Rocky (D)	Stress	Extreme
17.	(1: 29:16 to 1:29:17) = 2 sec	(1: 29:16 to 1:29:17) [1 shot] = 2 sec	Rocky (M) smokes on boat in Sulthana song.	Rocky (D)	Heroism	Extreme
18.	(1: 29:20 to 1:29:21) = 2 sec	(1: 29:20 to 1:29:21) [1 shot] = 2 sec	Rocky (M) smokes on KGF bangalow in Sulthana song.	Rocky (D)	Accomplishment	Extreme
19.	(1:43:19 to 1:44:32) = 1 min 14 sec	(1:43:20 to 1:43:25, 1:43:26 to 1:43:30, 1:43:33 to 1:43:39, 1:43:48 to 1:43:51, 1:43:57 to 1:44:03, 1:44:07 to 1:44:08, 1:44:10 to 1:44:15, 1:44:16, 1:44:19, 1:44:21 to 1:44:24, 1:44:27 to 1:44:31) [10 shots] = 48 sec	Rocky (M) smokes while checking new weapons and get anger by hearing the police raid.	Rocky (D)	Control, Thought Process and Anger	Extreme
20.	(1:47:44 to 1:49:57) = 2 min 14 sec	(1:47:50 to 1:47:51, 1:48:00 to 1:48:02, 1:48:05, 1:48:08 to 1:48:09, 1:48:14 to	Rocky (M) destroys the police station by a great gun for his gold.	Rocky (D)	Heroism, Anger, Control and Violence	Extreme

		1:48:16, 1:48:20 to 1:48:22, 1:48:26 to 1:48:27, 1:48:29, 1:48:30 to 1:48:32, 1:48:34 to 1:48:36, 1:48:39 to 1:48:40, 1:48:41 to 1:48:42, 1:48:44 to 1:48:45, 1:48:47 to 1:48:48, 1:48:50 to 1:48:51, 1:48:59, 1:49:01 to 1:49:06, 1:49:07 to 1:49:08, 1:49:15 to 1:49:16, 1:49:23 to 1:49:25, 1:49:31 to 1:49:50) [21 shots] = 1 min 7 sec				
21.	(1:49:58 to 1:50:01) = 4 sec	(1:49:58 to 1:50:01) [1 shot] = 4 sec	VijendraIngalgi(S) has cigarette in hands after telling Rocky's Police station shoot story.	VijendraIngal gi(I)	Thought Process	Medium
22.	(2:07:19 to 2:07:37) = 19 sec	(2:07:19 to 2:07:37) [1 shot] = 19 sec	Rocky (M) speaks about Rameeka's activities after a phonecall.	Rocky (D)	Thought Process	Extreme
23.	(2:13:14 to 2:13:26) = 13 sec	(2:13:14 to 2:13:17, 2:13:24 to 2:13:26) [2 shots] = 7 sec	Rocky (M) smokes in car after visiting P.M Rameeka.	Rocky (D)	Heroism and Control	Extreme
24.	(2:13:31 to 2:13:41) = 11 sec	(2:13:31 to 2:13:41) [1 shot] = 11 sec	Andrews (S) smokes and said to Daya that Adheera has other plans to destroy Rocky after a phone call.	Andrews (I)	Thought process	Medium
25.	(2:30:44 to 2:30:55) = 12 sec	(2:30:44, 2:30:49, 2:30:55) [3 shots] = 3 sec	VijendraIngalgi(S) explains Guru Moorthi was the master mind behind all the crimes in KGF. At the flash back Adheera(S), Andrews(S) and Shetty(S) were smoking.	Adheera(D), Andrews(I) and Shetty(D)	Heroism and thought process	Medium
26.	(2:33:17 to 2:33:18) = 2 sec	(2:33:17 to 2:33:18) [1 shot] = 2 sec	Rocky (M) smokes while the Indian Army enters KGF to destroy it.	Rocky (D)	Heroism	Extreme
27.	(2:34:36 to 2:34:41) = 6 sec	(2:34:36 to 2:34:41) [1 shot] = 6 sec	Rocky (M) smokes at ship before his death.	Rocky (D)	Heroism, Sad and Accomplishment	Extreme

(S.NO - Scene no, STD - Smoking scenes Time code and Duration, SPTD - Smoking screen presence Time code and Duration, SDOF - Scene description and observation through Focus group discussion, CS - Character that smokes, SSS - Sense that suppress the smoking behaviour overshadow Archetypes, SSB - Strength of suppressing smoking behaviour)

Table 2

Table 2	
Number of scenes triggers smoking behavior	27
Total duration of scenes triggers smoking behavior	11:16
Number of Shots having smoking presence	82
Total duration of screen presence of smoking	5:13

Table 3

Table 3				
Shadow Archetype senses that triggered (T = 10)	No of scenes trigger the smoking behavior over Shadow Archetype senses	Duration of scenes that triggers smoking behavior over Shadow Archetype senses	No of shots having smoking screen presence that triggers	Duration of shots having smoking screen presence that triggers
Sad	2	0:10	1	0:6
Heroism	13	8:15	49	3:13
Control	5	5:53	43	2:17
Stress	3	0:07	3	0:07
Violence	4	4:09	28	2:01
Joy	2	0:42	12	0:18
Bore	1	0:03	1	0:03
Thought process	6	2:20	18	1:33
Anger	3	4:15	35	1:40
Accomplishment	2	0:08	2	0:08

Table 4

Table 4				
Character that smokes (T = 8)	No of scenes that character smokes	Duration of scenes that character smokes	No of shots that character smoking screen presence	Duration of character smoking screen presence
VijendraInga Igi(S)	2	0:08	1	0:4
Rocky(M)	15	8:34	57	4:10
Adheera(S)	3	1:20	4	0:14
A Gaurd(B)	1	0:03	1	0:03
Andrews(S)	3	0:28	3	0:13
Shetty(S)	3	0:55	13	0:19
A Rowdy(B)	1	0:02	1	0:02
Naga Raju(S)	1	0:10	2	0:08
Total	2	0:05	2	0:05

Background character				
Total Supportive character	12	3:01	23	0:58
Total Main Character	15	8:34	57	4:10

Table 5

Table 5				
	Scene numbers	Scene durations	Screen presence numbers	Screen presence durations
Indirect Smoking	7	1:25	12	0:28
Direct Smoking	22	10:07	75	5:23

Table 6

Table 6				
Impact of scenes triggers smoking behavior	No of scenes have impact	Duration of scenes have impact	No of screen presence have impact	Duration of screen presence have impact
Negative	0	0	0	0
Low	2	0:05	2	0:05
Medium	10	2:37	23	0:58
Extreme	15	8:37	57	4:10

Figure 1

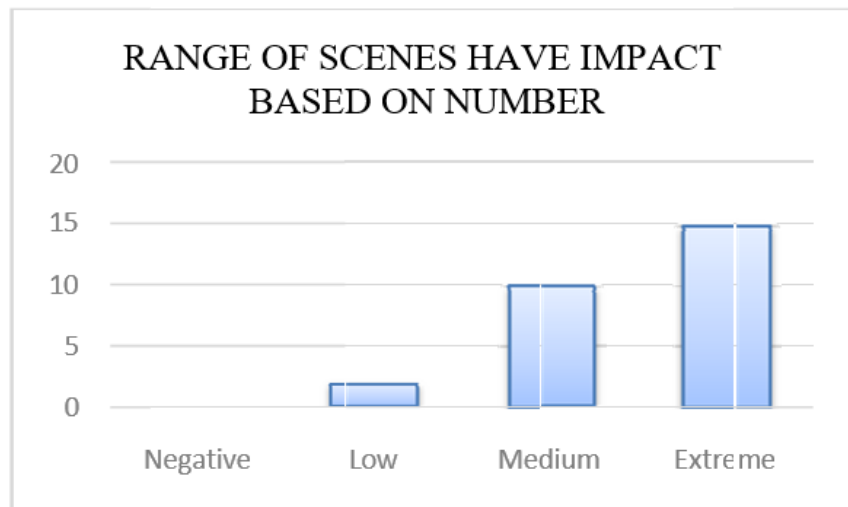


Figure 1 Range of Scenes have Impact Based on Number

Figure2

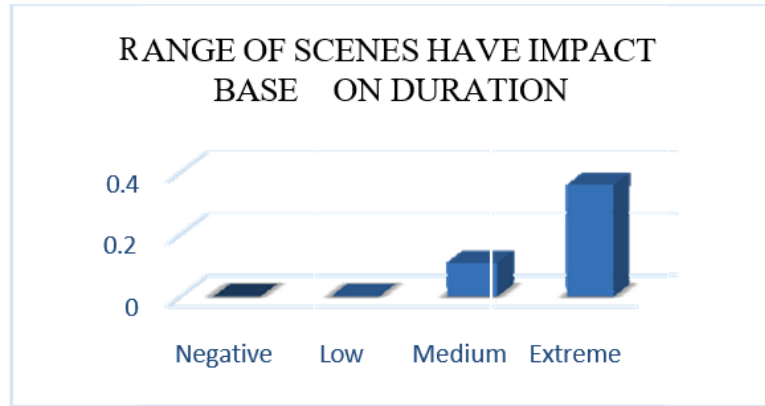


Figure 2 Range of Scenes have Impact Base on Duration

Figure 3

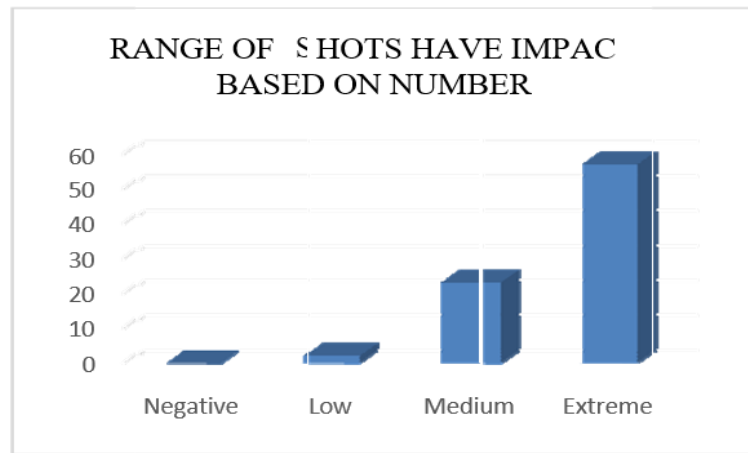


Figure 3 Range of Shots have Impact Based on Number

Figure 4

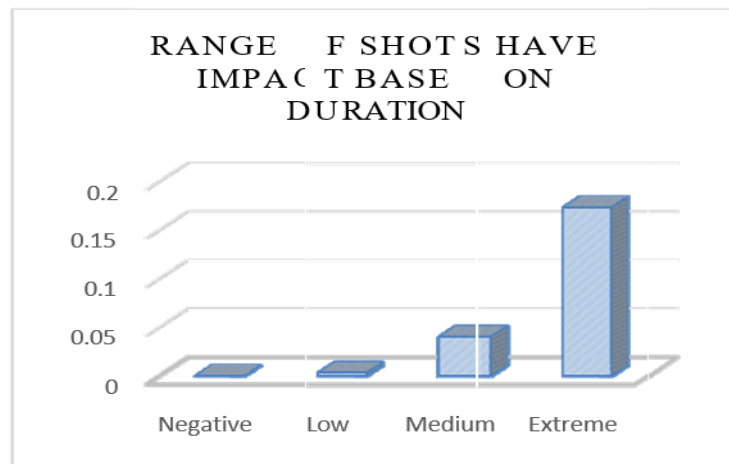


Figure 4 Range of Shots have Impact Based on DURATION

Result: Extreme impact scenes are the majority in scene numbers, duration, shot numbers, and screen presence. There was not even one negative impact scene to compensate for the vigor of Extreme impact scenes. So, it injects the brutal impact of smoking behavior over spectator's Shadow Archetypes. But the revealing of behavior over Persona Archetype depended on the symbolic order of every individual spectator, which the Author can't analyze. But he strongly suggests that the film strongly impacts smoking behavior over the spectator's psyche.

3.2. ANALYSIS OF KGF 2 SCENES THAT TRIGGERS ALCOHOL CONSUMING BEHAVIOR

Table 7

S. NO	ATD	APTD	SDOF	CA	SAS	SAB
1.	(38:08 to 38:27) = 20 sec	(38:08 to 38:12 and 38:27) [2 shots] = 6 sec	Rajendra Desai(S) discuss to Andrews(S), Daya(S) and Shetty(S) to destroy Rocky, after he take control over KGF.	Rajendra Desai(I), Andrews(I), Daya(I). (3 Characters)	Vengeance and anger	Medium
2.	(48:19 to 51:30) = 3 min 11 sec	(48:19 to 48:22, 48:34 to 48:35, 48:48 to 48:56, 50:01 to 50:03, 50:47, 51:14 to 51:17, 51:27 and 51:29 to 51:30) [8 shots] = 26 sec	It was a car fight scene of Rocky to save Reena from Adheera's gang. But the scene has many frames of Adrews(S) and Daya(S) discussing about how they plan to destroy Rocky using Adheera.	Andrews(I) And Daya (I) (2 characters)	Vengeance and Joy	Medium
3.	(58:28 to 58:32) = 5 sec	(58:28 to 58:32) [1 shots] = 5 sec	Andrews(S) laugh with alcohol for the down fall of Rocky.	Andrews (I)	Vengeance and Joy	Medium
4.	(1:22:8 to 1:22:57) = 50 sec	(1:22:08 to 1:22:12) [1 shots] = 5 sec	Guru pandian is winning the no confidence meeting against him, at the same time the scene has Andrews(S) askDaya(S) to drink alcohol. But he tells that Rocky was again raised.	Andrews (I)	Joy and Fear	Medium
5.	(1:37:49 to 1:38:46) = 1 min 4 sec	(1:37:49 to 1:37:51, 1:37:59 to 1:38:01, 1:38:06 to 1:38:07, 1:38:13 to 1:38:20, 1:38:30 to 1:38:32, 1:38:39 to 1:38:46) [6 shots] = 26 sec	CBI explains PM Ramikasen about KGF and Rocky. Side by side frames has Rocky(M) drinking alcohol and walks over the top of his Bungalow. It was a glorifying scene of Rocky and KGF.	Rocky (D)	Accomplishment and Heroism	Extreme

6.	(1:42:03 to 1:43:11) = 1 min 9 sec	(1:42:03 to 1:42:14, 1:42:20 to 1:42:24, 1:42:31 to 1:42:36, 1:42:45 to 1:42:48, 1:42:53 to 1:43:01, 1:43:05 to 1:43:11) [6 shots] = 43 sec	Police raiding for Rocky's Gold, at the same time other scene of Rocky(M) has alcohols. Reena was irritated by fan without electricity. So rocky order to fly his helicopter over the top of Reena for air.	Rocky (I)	Love and Heroism	Extreme
7.	(1:50:58 to 1:51:45) = 1 min 14 sec	(1:50:58 to 1:51:01, 1:51:08 to 1:51:10, 1:51:12 to 1:51:14, 1:51:17 to 1:51:21, 1:51:26 to 1:51:29, 1:51:36 to 1:51:38, 1:51:40 to 1:51:45) [7 shots] = 28 sec	P.M Ramika interview was broadcasted in T.V. She warns Rocky indirectly. Rocky (M) drinks alcohol and listen her interview and tell she is warning him.	Rocky (D)	Relax and Heroism	Extreme
8.	(1:52:32 to 1:52:53) = 22 sec	(1:52:32 to 1:52:40, 1:52:49 to 1:52:53) [2 shots] = 14 sec	Andrews (S) has alcohol, while hearing Rocky hiding gold from black markets.	Andrews (I)	Jealous, sad and tension	Medium
9.	(1:56:59 to 2:01:58) = 4 min 59 sec	(1:56:59 to 1:57:14, 1:58:07 to 1:58:11, 2:01:06 to 2:01:09, 2:01:14 to 2:01:15, 2:01:17 to 2:01:18, 2:01:22 to 2:01:24, 2:01:29 to 2:01:34, 2:01:35 to 2:01:36, 2:01:37 to 2:01:40, 2:01:42 to 2:01:44, 2:01:53 to 2:01:55, 2:01:56 to 2:01:58) [12 shots] = 53 sec	Rocky explain his fellow characters about his mother, father and why he is so eager to get Gold at the tombstone of his mother Shanthi. In this scene Rocky's Father (B) was drunken and in take alcohol in flashback.	Rocky's father (I)	Lazy and desire	Negative
10.	(2:03:013 to 2:03:15) = 3 sec	(2:03:13 to 2:03:15) [1 shot] = 3 sec	This is a KGF - 1 scene comes as a flashback in Mehabooba song. Rocky (M) drinks alcohol while meeting Reena first time.	Rocky (I)	Love and relax	Extreme
11.	(2:05:53 to 2:05:57) = 5 sec	(2:05:53 to 2:05:57) [1 shot] = 5 sec	Reena provides worshipped fruits to the drunken Rocky's father. (B)	Rocky's father. (I)	Lazy	Negative
12.	(2:11:13) = 1 sec	No screen presence of alcohol	Rocky told Rameeka, that people (B) sells vote for alcohol at the scene of Rocky meets Rameeka.	People (I)	Desire	Low
13.	(2:34:36 to 2:39:14) = 4 min 38 sec	(2:34:36 to 2:34:41, 2:34:45 to 2:34:49, 2:35:03 to 2:35:06, 2:35:13 to 2:35:19, 2:35:32 to 2:35:35, 2:35:43 to 2:35:47, 2:36:02 to 2:36:05, 2:36:27 to 2:36:30, 2:37:57 to 2:38:00, 2:38:14 to 2:38:18, 2:38:24 to 2:38:30, 2:38:39 to 2:38:42, 2:38:51 to 2:38:52,	Rocky(M) was drinking alcohol by riding the ship. At that time Navy forces kill him by missiles. Rocky death by Heroic scene presentation.	Rocky (D)	Heroism, Accomplishment, Sad.	Extreme

2:38:56 to 2:39:02, 2:39:13 to
2:39:14) [15 shots] = 1 min
10 sec

(S.NO - Scene no, ATD - Alcoholic scenes Time code and Duration, APTD - Alcohol screen presence Time code and Duration, SDOF - Scene description and observation through Focus group discussion, CA - Character that intake alcohol, SAS - Sense that suppress the Alcoholic behaviour over Shadow Archetypes, SAB - Strength of suppressing Alcoholic behaviour)

Table 8

Table 8	
Number of scenes triggers alcoholic behavior	13
Total duration of scenes triggers alcoholic behavior	14:05
Number of Shots having Alcoholic presence	62
Total duration of screen presence of Alcohol	4:44

Table 9

Table 9				
Shadow Archetype senses that triggered (T = 13)	No of scenes trigger the alcoholic behavior over Shadow Archetype senses	Duration of scenes that triggers alcoholic behavior over Shadow Archetype senses	No of shots having alcohol screen presence that triggers	Duration of shots having alcohol screen presence that triggers
Vengeance	3	3:36	11	0:37
Angry	1	0:20	2	0:06
Joy	3	4:06	10	0:36
Fear	1	0:50	1	0:05
Accomplishment	2	5:42	21	1:36
Heroism	4	8:05	34	2:47
Love	2	1:12	7	0:46
Relax	2	1:17	8	0:31
Jealous	1	0:22	2	0:14
Sad	2	5:00	17	1:24
Tension	1	0:22	2	0:14
Lazy	2	5:04	13	0:58
Desire	2	5:00	12	0:53

Table 10

Table 10				
Character that consumes alcohol (T = 6)	No of scenes that character consumes alcohol	Duration of scenes that character consumes alcohol	No of shots that character consuming screen presence	Duration of character consuming screen presence
Rajendra Desai(S)	1	0:20	2	0:06
Andrews(S)	5	4:48	14	0:56
Daya(S)	2	3:30	10	0:32

Rocky(M)	5	8:08	35	2:50
Rocky's Father(B)	2	5:04	13	0:58
People(B)	1	0:01	0	0
Total Background character	3	5:05	13	0:58
Total Supportive character	8	8:38	26	1:34
Total Main Character	5	8:08	35	2:50

Table 11

Table 11				
	Scene numbers	Scene durations	Screen presence numbers	Screen presence durations
Indirect alcohol consuming	10	11:05	34	2:40
Direct alcohol consuming	3	6:56	28	2:04

Table 12

Table 12				
Impact of scenes triggers alcoholic behavior	No of scenes have impact	Duration of scenes have impact	No of screen presence have impact	Duration of screen presence have impact
Negative	2	5:04	13	0:58
Low	1	0:01	0	0
Medium	5	4:48	14	0:56
Extreme	5	8:08	35	2:50

Figure 5

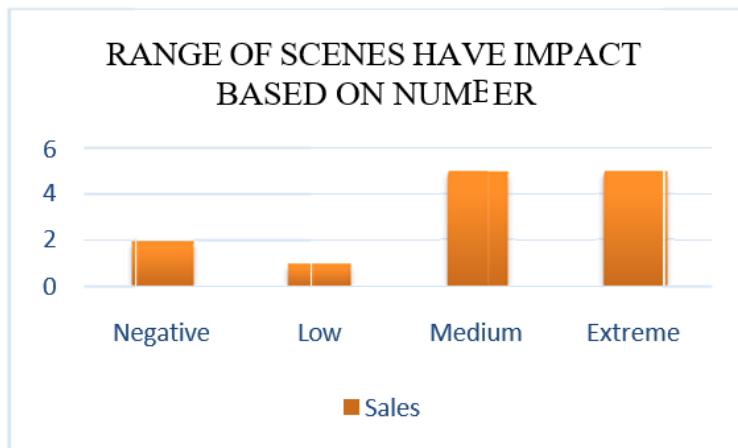


Figure 5 Range of Scenes have Impact Based on Number

Figure 6

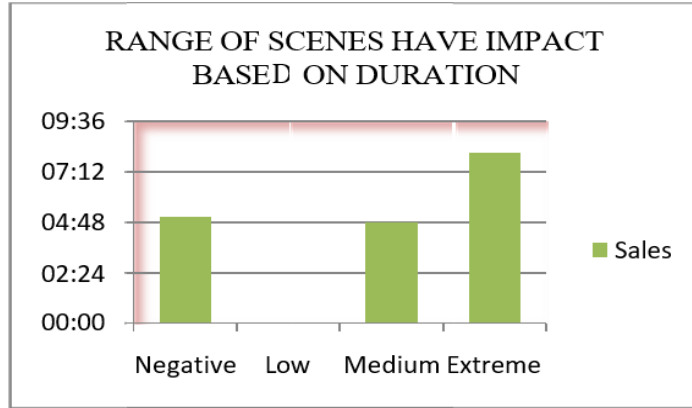


Figure 6 Range of Scenes have Impact Base on Duration

Figure 7

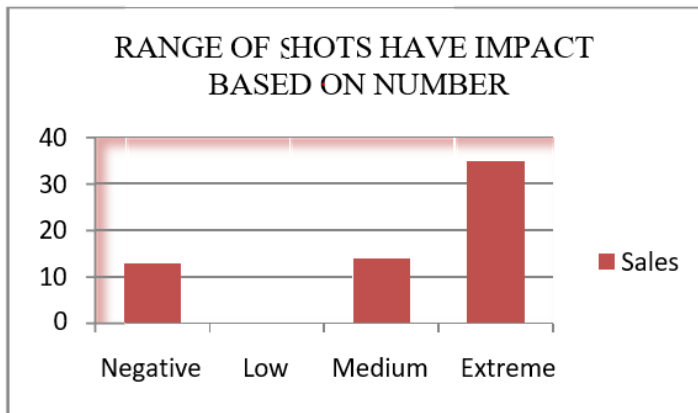


Figure 7 Range of Hots have Impact Based on Number

Figure 8

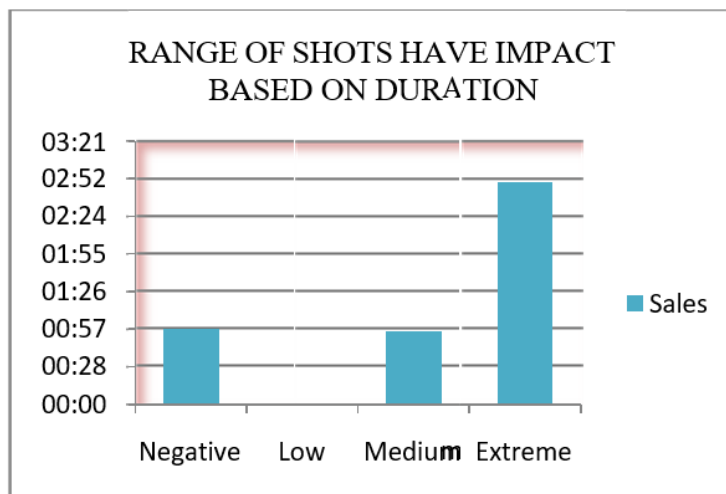


Figure 8 Range of Shots have Impact Based on Duration

Result: Extreme impact scenes were more than others in scene number, duration, shot number, and screen presence. Negative Impact scenes can't compete with Extreme impact scenes. Thus, it has a devastating impact on the spectator's Shadow Archetypes. The injected alcoholic behavior in shadow archetypes was revealed in Persona archetypes when the symbolic order (family, friends, peers, etc.) is supportive of the behavior. But the researcher can't analyze the symbolic order of every spectator individually. But he confirms that the movie's alcoholic scenes strongly impact the spectator's psyche.

4. FINDINGS

Alcoholic and smoking behavior strongly suppressed the spectator's shadow archetype. This is because the majority of the film contains scenes of extreme impact. The spectator's Shadow Archetype is conscious. They are aware of the psyche's dark primal instinct. But they are afraid or ashamed to reveal it because of the symbolic order (family, friends, peer group, etc.). However, when the symbolic order is supportive of or relevant to the Shadow Archetype's dark instincts, any harmful behavior is revealed to the persona without any restrictions. Symbolic order depends on the spectator's individual life, which the Author cannot analyze. But he demonstrates that the film induces effective alcohol and smoking behaviors in the audience's psyche.

The main character Rocky has the most smoking scenes, with an Extreme Impact of 15 scenes, 8 min 34 sec of duration, and 57 shots. His direct smoking screen presence was 4 minutes and 10 seconds. The characters in the film smoke for heroism in 13 major scenes totalling 8 minutes and 15 seconds and 49 shots. The shadow archetype's sense of heroism was strongly imposed by smoking behavior. So, spectators feel a temptation when they sense heroism in their lives. The secondary, strongly imposed senses were thought process, violence, control, and anger. The major smoking scene was a direct smoking scene with 22 total shots and a duration of 10 minutes and 7 seconds. The overall smoking scene had a rating of 27 with 82 shots and 11 minutes, 16 seconds of duration.

The Rocky character and the supportive character Andrews have the majority of the five alcohol-consuming scenes. But Rocky has more duration and glorification shots than all the other characters. Rocky is drinking 35 shots in 8-minute, 8-second scenes. His direct alcohol-consuming screen presence was 2 minutes and 50 seconds. So, he has the major, extreme impact scenes to incite the audience's psyche. The majority of the heroic sense induces alcoholism through the shadow archetype. It has a total scene number of 4 with 34 shots and 8 minutes, 5 seconds of duration. Vengeance, joy, accomplishment, sadness, laziness, and desire were the secondary majority of emotions induced. The indirect alcohol-consuming scene was the majority. It has a total scene number of 10 with 34 shots and 11 minutes, 5 seconds of duration.

5. CONCLUSION

Carl Jung's psychoanalytic film theory explains how a film imposes alcoholic and smoking behaviour on the spectator's psyche. By analysing KGF 2, the researcher reveals the dangers of shadow archetype-suppressed addictive behaviour. The researcher did not seek to denigrate the filmmaking, but rather to highlight the harmful imposition of drunken and smoking behaviour on the minds of the viewers. A pan- Indian picture like KGF-2 has more extensive power to impose

its mind on numerous spectators across India due to its amazing hilarious content. As a result, filmmakers must be mindful of the substance they convey in their films and their impact on the audience's minds. The mind of spectators was more sensitive to intense entertainment movies. As a result, it is a tool for morseling any idea or demeanor over the spectator's shadow archetype. As a result, viewers are aware of the content they consume. Even if the researcher cannot analyse the symbolic order of each individual spectator, we can conclude that the rates of drinkers and smokers have increased in recent years. This generates most of the audience's symbolic endorsement of the destructive activity. As a result, filmmakers should use negative effect moments more frequently to compensate for high-impact scenes in their films. As a result, the audience's psychology does not react to alcoholic and smoking-related scenes in movies.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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