

Analyzing the Portrayal of the Anti-Hero in the Hindi Film Drishyam (2015)

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ABSTRACT

This study examines the analysis of the anti-heroic qualities of the protagonist in the Hindi film Drishyam (2015) through the lens of Sigmund Freud's Psychoanalytic theory. An anti-hero possesses characteristics similar to those of a hero, but also exhibits a darker side that deviates from the traditional heroic norms. The Hindi film Drishyam (2015) directed by Nishikant Kamat has been selected as a literary work. This study utilises psychoanalytic theory, which centers on the components of id, ego, and superego. The concept of an anti-hero is akin to that of a hero, often leading the viewer to experience confusion when attempting to discern the true hero. The aim of this study is to analyse the personality and traits of Vijay Salgaonkar in the Hindi film Drishyam (2015) and examine the concept of anti-hero. This study employs qualitative approaches, namely textual analysis, to discover and analyse the presence of anti-hero elements. It utilises Psychoanalytic theory by Sigmund Freud as a framework for analysis. The study's findings uncovered anti-heroic traits in the protagonist, Vijay Salgaonkar. This study demonstrates that the protagonist has effectively exerted control over the elements of id, ego, and superego. This study provides a concise overview of the anti-hero archetype, specifically focusing on individuals who engage in criminal activities in order to protect their loved ones.

Keywords: Hindi Film, Drishyam (2015), Anti-Hero, Sigmund Freud, Psychoanalytic theory.

INTRODUCTION

The majority of audiences, particularly teens, exhibit a greater inclination towards watching films that fall under the categories of thriller, action, crime, and others. This film typically incorporates aspects of thriller, action, and crime, with a storyline that focuses on either the protagonist or antagonist character, emphasising the hero element. Society frequently upholds the dignity of a solitary hero's existence while disregarding other characters, under the assumption that the hero is the sole individual fighting for all causes. However, few individuals possess knowledge of the additional components associated with the term "hero." Additionally, there is a character that emerges alongside his character as a protagonist in a film, causing the viewer to experience confusion regarding the character. This study provides a detailed and comprehensive examination of the anti-hero in the Hindi film Drishyam (2015), focusing on the characters and the characteristics. The study will provide a more in-depth discussion of essential concepts such as anti-hero, character, and cinema, which were gathered from the study's title. Furthermore, within this portion, the researcher thoroughly examines and discusses all the content pertaining to the study topic and the keywords acquired, aiming to enhance clarity and comprehension.

Typically, both Hollywood and Bollywood films frequently showcase protagonists who possess heroic attributes. Any audience viewing films featuring superheroes must be familiar with the prominent traits exhibited by a hero's persona, such as idealism and strong moral values (Yap, 2016). Nevertheless, with the superhero's dominance, there also exists an element of anti-heroism. Putra (2021). defines an anti-hero as a character in a film who plays a significant role and presents themselves as a hero, but deviates from the conventional concept

of heroism by showcasing a more intriguing perspective. Nevertheless, the actions of the anti-hero characters are deemed morally justifiable as they are fighting for justice in accordance with the prevailing norms of the worldwide civilization. This analysis examines whether an individual possesses a virtuous or malevolent character, willing to engage in criminal acts if deemed necessary to protect oneself or loved ones and support principles of truth and justice (Pane & Murni, 2015). Individuals possessing this anti-heroic characteristic maintain their own perspective on the definition of sincerity and virtuous conduct, solely in relation to the universal cause they adhere to. Anti-heroes can be categorized as individuals who engage in dishonesty and deception.

According to Vimalla Tharshini (2021), a character is an individual who bears the biggest and most important responsibility in a film or novel to move and complete the narration. This character is also the driving force of the action in the narration. Each character has a role to carry out different tasks and has its own function. Character is the basis for animating the atmosphere or event that has been arranged by the author. Without the characters in the film, all narrations cannot develop well because there is less in terms of ideas and also the development of the plot. According to Sanoda (2007), character can be defined as the nature or actions of a person to move the character. Character and character are two things that complement each other. The set character of the character plays a big role in captivating the audience while watching. This is said to be so because characters and characters in storytelling usually carry an important function in conveying messages and lessons to the community.

According to Drappa (2016), the individual embodying the anti-hero figure does not always have to be a criminal. The essence of an anti-hero is essentially identical to that of a hero, but it possesses a sinister aspect and does not align with the principles of a genuine hero. The conflicts and issues faced by persons with anti-hero traits create uncertainty around the nature of compassion. However, the community still values compassion highly because of its inherent vulnerability, which has the ability to captivate the audience's attention.

As stated by Vimalla Tharshini (2021), a character is an individual who carries the primary and most significant obligation in a film or novel to advance and conclude the storytelling. This figure serves as the primary catalyst for the events that unfold in the narrative. Every character has a specific duty and function to perform various duties. Character is the fundamental element in bringing life to the atmosphere or event that has been crafted by the author. The absence of people in the film hinders the proper development of narrations, as it leads to a scarcity of ideas and limits the progression of the plot. Sanoda (2007) defines character as the inherent qualities and behaviours of an individual that shape their behaviours. Character and integrity are two qualities that mutually enhance each other. The inherent nature of the character plays a significant influence in capturing the audience during their viewing experience. This is attributed to the fact that characters in storytelling typically serve a significant role in communicating messages and imparting lessons to the community.

Film is a widely popular kind of entertainment that can be enjoyed through several platforms such as television, films, and streaming programmes like Netflix, iQIYI, and Disney Plus Hotstar. As a commercial venture, offering fictional narratives to large audiences in theatres, film was quickly recognised as as perhaps the first truly mass form of entertainment (Britanica). A film is a dynamic visual representation that emphasises and recounts an occurrence. In addition, a film can be described as a visual representation that depicts a story through the use of moving images. This artistic medium involves various production processes, including the creation of a screenplay, the incorporation of audio and visual elements, and the utilisation of a camera to achieve a successful film (Asiah Sarji et al., 1996).

The Hindi film *Drishyam* (2015) has been selected for analysis in this study. Nishikant Kamat directed this picture, which was released on 31 July 2015 and has a runtime of two hours and 43 minutes. IMDb (2015) lists Ajay Devgan, Shriya Saran, Tabu, Ishita Dutta, Murnal Jadhav, Ashish Warang, and several more renowned Bollywood actors as the cast of the Hindi film *Drishyam* (2015). This film encompasses the genres of crime, thriller, drama, and mystery. This film also achieved global distribution and grossed a total of \$1.78 million at the box office. This film is a cinematic adaptation of the Malayalam version of *Drishyam*, which was released in 2013. The narrative of this film revolves around a father's desperate attempt to conceal his family's unintended crime of murdering, in order to protect their reputation and self-respect from being tarnished (Kamat, 2015).

According to the conducted research and analysis, anti-heroes are extensively portrayed and developed in both films and novels. The concept of the anti-hero is intricately linked to the concepts of the anti-villain and the anti-heroic, which are prominently explored in the realms of film and literature, despite their distinct qualities. The audience frequently overlooks the presence of the anti-hero character in a narrative due to their preoccupation with emphasising the hero element. This is often a result of the intricate moral ideals portrayed by the protagonist (Deshpande, 2020). This occurs due to a lack of comprehensive understanding of the anti-hero notion among certain individuals. Each protagonist is seen as a hero by society. Nevertheless, there exist protagonists who are perceived as heroes, while their characteristics contradict the authentic notion of heroism. Thus, this study examines the portrayal of the anti-hero in the Hindi film *Drishyam* (2015) by analysing the main character and his characterisation using Sigmund Freud's psychoanalytic theory.

Furthermore, this study and analysis aim to enhance understanding of the concept of anti-hero in a film by delving into it more extensively. The primary objective of this study is to analyze the portrayal of character and investigate the concept of an anti-hero as depicted in the Hindi film *Drishyam* (2015). In addition, this study aimed to raise awareness within the community regarding the accurate utilization of the anti-hero idea and its comprehensive description. Moreover, the anti-hero figure has the potential to undergo a transformation and become a genuine hero, hence offering advantages to the audience (Maysam Bahaa, 2011). Moreover, this study is anticipated to impart knowledge and raise awareness regarding the essence of the anti-hero notion, which can be advantageous in the future. This study uses the Hindi film *Drishyam* (2015) as a means to elucidate and delve deeper into the idea under investigation, with the aim of facilitating the audience's comprehension of this study. This study is necessary to address all the inconsistencies surrounding the concept of the anti-hero.

This study has selected the Hindi film *Drishyam* (2015) as the subject of investigation. The film *Drishyam* (2015) is a Hindi adaptation of the Malayalam film *Drishyam* (2013). This study has selected this picture because to its unique narrative style, which possesses an inherent allure for viewers. This study focuses on analyzing the anti-hero archetype in the Hindi film *Drishyam* (2015) by examining the main character and his characterisation using Sigmund Freud's Psychoanalytic theory. This study exclusively focuses on the Hindi film *Drishyam* (2015) and does not consider other films. This study also examines the portrayal of anti-heroes and the development of characters in this film. Furthermore, this study incorporates the notion of Psychoanalysis, established by Sigmund Freud that introduced three interconnected aspects that play a significant role in shaping an individual's personality: the id, ego, and superego. Hence, this study utilizes textual analysis to scrutinize the entirety of the film screenplay and assure the efficient execution of research in order to accomplish the stated objectives. Thus, to summarize, as stated by Drappa (2016), the notion of an anti-hero has been employed for an extended period. This refers to a main character who, due to circumstances, is compelled to partake in unlawful actions, even at the expense for saking their sense of compassion, in order to protect themselves and their loved ones.

Subsequently, as per Vimalla Tharshini (2021), a character is an individual who holds the primary and crucial obligation in a film or novel to advance and conclude a story. Every character has a specific duty and function to perform various duties. Furthermore, film may be described as a fusion of concepts and artistic ingenuity from other forms of artwork that effectively showcase the cultural essence of the community. Typically, the narration created involves integrating many elements of the production process to form a comprehensive scene (Mohamad Shafiei, 2013). Overall, this section covers various aspects including the study's background, issue statement, research aims, research questions, scope and limitations, and definition of words, all of which are used to elucidate the concept of an anti-hero. Hence, the research undertaken would address all pertinent inquiries and issues. This study can also aid researchers in expanding their understanding of anti-heroes and gaining a clearer comprehension of their characteristics. The researcher aspires for this study to serve as a future point of reference. The researcher also anticipates that this study will aid the public in comprehending the concept of anti-hero more effectively and comprehensively.

LITERATURE REVIEW

This component of the study examines previous research conducted on the Hindi film *Drishyam* (2015), anti-heroes, and characters, as well as different approaches to Sigmund Freud's Psychoanalytic theory, utilizing journals, theses, and articles. The literature review is the primary element that provides a comprehensive

explanation of this investigation. This literature evaluation also elucidates the issues that are interconnected with the objectives of this study.

Perreault's (2023) paper, *The Rise of the Anti-Hero: Comparison of Moral Ambiguity in Action Films*, focuses on the representation of the anti-hero archetype in film. This study addresses that gap by conducting a longitudinal content analysis of 30 American action released over the past 50 years, selected based on box office performance and popularity ratings. The researcher is using Morality-as-Cooperation Theory by Curry et al. (2019) as the analytical framework. Each film was coded to quantify the moral and immoral actions of hero-type characters. Percentages were calculated for both categories, enabling classification of protagonists as either prototypical heroes or anti-heroes. The findings reveal a strong positive correlation between the rise of immoral actions and the increasing presence of morally ambiguous hero figures across the decades. Thus, this study contributes to the literature on narrative ethics and character development by highlighting the evolution of the hero archetype and the growing cultural acceptance of anti-heroism in popular cinema compared to the ones examined in the current studies.

In addition, Shafer and Raney's (2012) article *Exploring How We Enjoy Antihero Narratives*, published in the *Journal of Communication*, offers a comprehensive discussion of Affective Disposition Theory (ADT), highlighting its effectiveness in explaining audience enjoyment of traditional hero narratives but also its limitations when applied to morally ambiguous antihero stories. Recent scholarship suggests that repeated exposure enables viewers to develop narrative schemas that facilitate the enjoyment of antiheroes despite their transgressions. This article presents findings from three studies that examine this claim. Results indicate that (a) moral judgment plays a less central role in antihero enjoyment than ADT predicts, (b) prior exposure to antihero narratives shapes audience responses to subsequent, similar narratives, and (c) moral disengagement cues significantly influence the enjoyment process. Together, these studies provide empirical evidence that antihero narratives are experienced differently from traditional hero stories, highlighting the role of learned narrative frameworks and psychological mechanisms in shaping audience engagement.

Furthermore, Faradilla Artya Susanti et al. (2024) conducted a study that utilized Sigmund Freud's psychoanalytic theory. This study employed characters in literature and film embody moral, intellectual, and emotional qualities that inferred from dialogue and actions. As central figures within a narrative, carry distinct personalities and behaviors that shape the storyline. This study focusing on the concepts of id, ego, and superego to analyze the character of Erik Lehnsherr in the film *X-Men: First Class*. Erik, as a mutant with a complex past, presents a compelling subject for psychoanalytic exploration. Employing a qualitative method of textual analysis, the researchers identified 23 instances reflecting Erik's psychological dynamics: 6 related to the id, 10 to the ego, and 7 to the superego. The findings reveal that Erik's id surfaces in urgent situations, particularly those tied to his deep attachment to his mother; his ego becomes evident in calmer moments when logical reasoning tempers his impulsive aggression; and his superego emerges in situations that challenge his personal moral code, shaped by his traumatic past. Overall, the analysis demonstrates Erik's character embodies the tension between instinct, reason, and morality, offering insights into his development as a conflicted anti-hero. Similarly, the study by Faradilla Artya Susanti et al. applied Sigmund Freud's psychoanalytic theory to film analysis, which aligns with the present study that explores the portrayal and traits of the anti-hero in the Hindi film *Drishyam* (2015) through the same theoretical framework.

METHODOLOGY

Research design is a comprehensive framework that specifically emphasizes the structure and organization of a study being undertaken (Marican, 2006). The design of this study serves as a framework for persons to collect, analyze, and interpret data obtained through research. This study aims to analyze the research on the anti-hero portrayed in the Hindi film *Drishyam* (2015) and to introduce the main characters featured. Yoeanita and Kurniadi (2018) state that *Drishyam* (2015) is a Hindi film that is a reproduction of the Malayalam film *Drishyam* (2013). The 2013 film "*Drishyam*," directed by Jeethu Joseph, is the inaugural installment of the *Drishyam* film series released in the Malayalam language. Subsequently, other film productions have emerged, each employing distinct languages (Kannada, Telugu, and Hindi) and filmmakers.

The Hindi film *Drishyam* (2015) narrates the tale of Vijay Salgaonkar and his families, specifically Nandini Salgaonkar, Anju Salgaonkar, and Anu Salgaonkar. Vijay Salgaonkar is the proprietor of Mirage Cable, a company that provides television cable connection services in Goa. Vijay frequently occupies his time in the office and also has a penchant for viewing movies of all genres. Vijay is renowned in the social circles of Goa for his amiable disposition and diligent work ethic. Nevertheless, the issues that afflicted Vijay's family originated when Sameer Deshmukh, a person known to them, coerced Vijay's eldest son, Anju Salgaonkar, into disseminating a video clip of Anju's bathing incident that occurred during a school outing, in order to satisfy Sameer's many requests. Anju clandestinely encountered Sam, unbeknownst to Vijay. Nevertheless, an unforeseen event occurred when Anju unintentionally struck Sam on the head with an iron, resulting in his demise, while she was attempting to protect her mother from a sexual assault. Nandini and Anju interred Sam's deceased remains in close proximity to her residence in order to evade apprehension.

Furthermore, Vijay is determined to prevent his family members from being incarcerated, so he has devised a comprehensive scheme to evade detection by the police. Vijay made a concerted effort to eliminate all the incriminating evidence on that particular day. Vijay has extrapolated the film he watched to the technique of disposing of evidence. However, over time, Vijay's family started to face scrutiny. Nevertheless, Vijay devised a plan to prevent their capture. Simultaneously, Meera has discovered the truth when her own son has undertaken the accursed task. The inquiry commences successfully until all those involved are subjected to severe physical assault and torture in order to ensure the veracity of their statements. Until Anu disclosed the location of Sam's burial site. Still, Vijay efficiently organized all the necessary arrangements as he successfully relocated the remains to the newly constructed police site in Goa. Thus far, they have been unable to ascertain the true underlying cause of their son's demise (Kamat, 2015).

This study employs qualitative methodologies to gather information. According to Kamarul Azmi (2012), qualitative research methods yield distinct data compared to quantitative research methods. Hence, this study employs the observational approach to ascertain the presence of the anti-hero character in the Hindi film *Drishyam* (2015). Next, this study will employ the descriptive method research to elucidate the nature and attributes of characters. Furthermore, data collection is conducted to gather all pertinent information that can serve as valuable material for analyzing and addressing the study's questions and objectives (Syed Muhammad, 2016). This study acquires information sources by utilizing both primary and secondary sources, in accordance with the established research objectives. The primary data in this study pertains to the observations made in the Hindi film *Drishyam* (2015). Using the film observation approach, this study successfully identified the presence of an anti-hero character in the film. The secondary data utilized in this study is primarily descriptive, involving the search for relevant journals, publications, and previous studies pertaining to the research issue. This data is employed to elucidate and analyze the nature and traits of characters. Secondary data is utilized to gather all the acquired information.

In addition, this study employs the method of textual analysis. Nik Murshidah et al. (2018) defined textual analysis as a methodology for comprehending text by examining its description. He asserted that the process of textual analysis necessitates comprehending it in terms of its profoundness and the implicit connotations. This study employs textual analysis to provide a comprehensive examination of both the content and organization of the study's analysis. This textual analysis has utilized journals, papers, theses, books, and prior studies to acquire pertinent and high-quality information in order to provide a more comprehensive explanation of this topic.

The theory employed in this investigation is specifically associated with psychology, more precisely psychoanalytic theory. This idea provides insights into the human psyche or conscience. Helaluddin and Syawal (2019) define psychoanalytic theory as a theoretical framework that places significant emphasis on the reality of human behavior development. Essentially, this theory centers around the emotions, motivation, and other interior aspects of human beings. Hence, this hypothesis aligns with the research under examination as it is intimately associated with individual character. Hence, the Hindi film *Drishyam* (2015) utilizes psychoanalytical theory to elucidate the portrayal of anti-heroism through its characters and characterization. The theory employed in this study pertains to psychology, namely psychoanalytic theory. This idea provides insights into the human psyche or conscience.

Odokuma (2010) states that the theory of psychoanalysis was established by Sigmund Freud, a neurologist, in the 19th century. Sigmund Freud formulated this hypothesis during his clinical work in treating individuals afflicted with hysteria. Sigmund Freud conducted an analysis of psychological processes and established a connection between these processes and the context of emotions and thoughts. In addition, Mohd Fadzil (2017) elucidated that the theory of psychoanalysis elucidates the manifestation of the human psyche, encompassing mental states that are not perceptible by ordinary observation. According to a study by Sigmund Freud (Mohd Fadzil, 2017), human personality development starts at birth and continues until the age of five. However, recollections of earlier events and experiences are typically inaccessible and unknown during the period of approximately three to five years of age. Furthermore, he asserted that the three components of psychoanalytic theory, namely the id, ego, and superego, are intricately connected to the individual's volition, which emerges from the innate sentiment of the individual's conscience. He stressed that this aspect becomes apparent in a tense circumstance that encompasses a fusion of the emotions from the id and ego, resulting in the emergence of the superego element, which is favorably welcomed by the audience.

Furthermore, Nur Farahkhanna (2015) clarified the psychoanalytic theory, which posits that the id, an unconscious component, manifests in individuals to attain gratification or enjoyment in life. The ego is a partially conscious state that is associated with the volition of the id, either in a positive sense by satisfying all of its desires, or in a negative sense by suppressing all of its desires. The superego is manifested through an individual's conscious mind, which enables them to use their common sense to clearly discern between right and wrong while satisfying the demands of the id. To summarize, this study aims to provide a comprehensive analysis of the anti-hero in the Hindi film Drishyam (2015) by focusing on the characters and their characteristics. It is worth noting that no previous study has been undertaken on this specific topic, making this research particularly significant.

FINDING AND DISCUSSION

Analysis portrayal and traits of the anti-hero's in main character

Analysis portrayal and traits of the main character in the Hindi film Drishyam (2015) exemplifies the notion of an anti-hero. Vijay Salgaonkar, the main character in the film is the primary figure in emphasizing the concept of an anti-hero. Vijay owns a firm called Mirage Cable, which provides television cable connection services in Goa. The Hindi film Drishyam (2015) showcases several attributes of the anti-hero, including dishonesty, wisdom, thoroughness, and tranquility. Vijay's most evident anti-hero characteristic is his lack of honesty. This is apparent when Vijay instructs each of his family members to commit to memory the script he has devised, ensuring that their responses during the interview session are identical and equitable. This action was taken to avoid the detection of his families.

Table 1: Extracted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"On the afternoon of the 2nd of this month, where were you located?"	Vijay Salgaonkar	01:20:25 - 01:20:54
"We attended a lecture in Panaji."	Anju Salgaonkar	
"What is the anticipated date of your return?"	Vijay Salgaonkar	
"On the following day, which was Sunday."	Anu Salgaonkar	
"At what hour?"	Vijay Salgaonkar	
"During the nighttime."	Anu Salgaonkar	
"In which location was the talk conducted?" "Located in Panaji."	Vijay Salgaonkar	
"Where is that located in Panaji?"	Anu Salgaonkar	
"Patto..."	Vijay Salgaonkar	
"Located in Patto Colony."	Anju Salgaonkar	
"Is that true? What amenities or facilities are available at Patto Colony?"	Anu Salgaonkar	
"A hermitage is located at that place, and the talk took place there."	Vijay Salgaonkar	
	Anju Salgaonkar	

In the aforementioned remark, Vijay administers a test to his daughters to verify that their answers. This can immediately rectify the errors that have been created. If the responses provided during the interrogation diverge, it is certain that one of the family members will be apprehended. Vijay instructed each member of his family to exhibit greater confidence, fearlessness, and bravery when responding to all the questions asked, in order to prevent any of them from getting apprehended. Vijay has also requested his wife, Nandini Salgaonkar, to engage in deceit by providing a false statement to the police. The authorities exposed Nandini Salgaonkar's deceitfulness during her interrogation. Nandini has utilized all the responses provided by Vijay Salgaonkar. The provided script snippet demonstrates Vijay advising Nandini to adhere to the answer that he had personally prepared.

Table 2: Extracted from the English subtitles of the Hindi film Drishyam 2015

Dialogue	Character	Minute
"The police possess the final evidence regarding the events that transpired." The emotion of terror that we experience. Therefore, disregard the events that transpired. Strive to exhibit typical behavior. The cops will be unaware of the events that transpired within this residence. Interrogators will inquire about the scenario using evidence as a basis for their queries. We must respond courageously. They will fabricate various items. However, you are acquainted with Sam. Refrain from persistently emphasizing the issue. Please refrain from informing me about the events that occurred within this residence.	Vijay Salgaonkar	01:26:05

Additionally, in an effort to save himself, Vijay advised his oldest son Anju Salgaonkar to give a false statement to the police. Anju utilizes Vijay's response to evade detection and the charge of Sameer Deshmukh's murder. When the police visit Anju's school to question Sameer Deshmukh, they will be able to verify this. Anju may be able to avoid all of the charges from the police because she can still recall all of Vijay's instructions to answer with more assurance. In an attempt to safeguard his sister Anju, Vijay has finally requested Anu Salgaonkar to give false testimony to the police as well. Even though Anu had observed the events when Nandini and Anju were burying Sam's body in front of her house to prevent her family members from being arrested, Anu's dishonesty was evident when she was questioned by the police.

Table 3: Excerpted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"At what time does the talk commence upon your arrival?"	Police officer	01:37:39
(Flashback) "The police will inquire about intricate matters."	Vijay Salgaonkar	
Attentively listen to the questions posed by others, and thereafter provide them with clear and concise answers.	Anu Salgaonkar	01:37:44
"The presentation was already in progress upon our arrival."		01:37:50
"However, your parents explicitly stated that the discussion would commence once you arrive at the designated location." After a duration of thirty minutes.	Police officer	
(Flashback) "They will deceive others by providing false information about our statements." However, it is crucial to consistently bear in mind the content that you need to communicate.	Vijay Salgaonkar	01:37:56
	Anu Salgaonkar	01:38:05
"No!" Upon we arrival at the lecture, it is already in progress.		01:38:11

The above dialogue snippet depicts Anu Salgaonkar attempting to refute all the assertions made by the authorities, while relying on Vijay's statements to be present till the conclusion. Mohamad Sidiq Femy Hadirojaq and Ahmad Bukhori Muslim (2019) argue that the inherent deceitfulness of the anti-hero character compels them to be more cautious in how they portray their personality, feelings, and values.

Table 4: Extracted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"You frightened her." I previously informed you that the principal contacted Nandini earlier. She informed me that you attended school due to a certain circumstance. You are conducting an interrogation with Anju. It is customary for schools to experience terror in such situations. They likely believe that this case will have a detrimental impact on the reputation of the school. Therefore, the principal contacts Nandini and provides her with all the necessary information. With the inclusion of the date. It is simple.	Vijay Salgaonkar	01:31:24

Furthermore, Vijay's composed demeanor becomes evident as he begins to manipulate the established facts. Mohamad Sidiq Femy Hadiojaq and Ahmad Bukhori Muslim (2019) concur that the serene anti-hero persona facilitates the establishment of relationships and engenders trust within the community through their persuasive communication. The evidence is in the fact that Nandini appeared feeble in the scene, as she was still envisioning events that had transpired. This caused her to appear hesitant and anxious when the police arrived at her residence. Nandini almost avoided being exposed for dishonesty by Gaitonde when she disclosed that her family had visited Panaji without being prompted by the authorities. Nevertheless, Vijay serenely rectified the issue by laughing and affirming that Nandini had been informed in advance by her class teacher, Anju, of the police visit to Anju's school. The skeptical police officers eventually conceded that Nandini was indeed unaware of any information regarding Sam's disappearance. This is because Vijay presented compelling evidence in the form of receipts, demonstrating their absence from home on the day Sam went missing. This simultaneously demonstrates Vijay's composure in the face of dishonesty, as he successfully overcomes all of Nandini's vulnerabilities. Vijay's serene demeanor is evident as he attentively listens to all that has transpired, refraining from displaying any negative emotion. Vijay endorses all actions taken by Nandini and Anju. As a result, Vijay made the decision to eradicate all the current evidence and generate fresh evidence. Vijay demonstrated his astute nature by personally eliminating all traces of evidence pertaining to Sam's murder, and fabricating fresh evidence to bolster their explanations during the interrogation. Vijay disposed of the SIM card from the used mobile phone by throwing it into a garbage truck bound for Kanchipuram. Additionally, Vijay discarded Sam's yellow Hyundai Getz automobile by throwing it into a quarry situated near Paavelim Quarry. Vijay is determined to ensure the safety of every member of his family and avoid their capture by the authorities.

Table 5: Extracted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"Tell me the truth."	Police officer	01:32:15
"If Gaitonde sees me, either he is cheating or he is mistaken. Because, on October 2 from 8:00 a.m. until October 3, at 5:00 p.m., our family was in Panaji."	Vijay Salgaonkar	01:32:17 01:32:32
"Sir, he cheated. I saw him that day."	Gaitonde	01:32:36
"What did you do on the 2nd to the 3rd? Where did you go? Can you tell me in detail?"	Police officer	01:32:45
"Of course. On 2nd October, we boarded the bus at 5.30am and headed to Panaji."	Vijay Salgaonkar	

The scripts in between Vijay, the head of police and Gaitonde. The police asked Vijay to provide him with accurate and honest information, after Gaitonde keep on invoking him. Vijay in clear mind and calm said that if Gaitonde observed him, it is either because he is engaging in deceit or because he is experiencing an error in perception. He said that his family was in Panaji from 8:00 a.m. on 2nd October until 5:00 p.m. on 3rd October. Gaitonde said Vijay engaged in dishonest behavior. He said he observed him on that particular day and asked his activities that he engaged from 2nd to 3rd October and the location that he travelled. He asked Vijay to provide him with a comprehensive explanation. With confident Vijay said on October 2nd, they get on the bus at 5:30am and proceeded for Panaji.

The provided dialogue snippet demonstrates Vijay presenting justifications, supported by the evidence he falsified, which nearly convinced the police to trust his statements. Nevertheless, Gaitonde maintained his position that he personally witnessed Vijay operating Sam's yellow Hyundai Getz on the day of the event. Nevertheless, Vijay adamantly refuted all accusations, as he was determined not to let his hardships go to waste. Mohamad Sidiq Femy Hadirojaq and Ahmad Bukhori Muslim (2019) have affirmed that the anti-hero's adaptable disposition enhances their ability to meticulously devise plans and project an air of confidence, so reinforcing the attribute of wisdom. In addition, Vijay demonstrates his thorough temperament in every aspect. Vijay reminisces about the action and thriller films he has watched, drawing inspiration from them to eradicate any incriminating evidence. This occurred due to Vijay's awareness of Nandini's collaboration with his son, Anju, in the homicide of Sam. However, despite this knowledge, Vijay permitted all the activities of his wife and son. Vijay comprehended the reasons for his son and wife's behavior, since Sam's actions had the potential to damage their family's reputation. Consequently, Vijay firmly maintained his position and proclaimed the innocence of his kid and wife. Despite Anu providing the police with the location of the occurrence where Sam was placed, the authorities were unable to fully trace everything. Vijay had thoroughly planned ahead by relocating Sam's corpse beneath the ongoing building site of the police station, while substituting Sam's buried body in front of his house with the remains of a deceased dog. Mohamad Sidiq Femy Hadirojaq and Ahmad Bukhori Muslim (2019) concur that anti-hero characters exhibit their conscientious disposition more readily due to their awareness of the constraints of their knowledge and abilities.

Analysis of Sigmund Freud's Psychoanalytic Theory through main character and characterisation

Id

According to Sigmund Freud's psychoanalytic theory, the id is governed by the principle of seeking pleasure. Vijay Salgaonkar possesses a strong need for love, as he seeks to ensure the liberation of his family from the clutches of law enforcement. Vijay Salgaonkar's self-discipline prevented him and his children from being apprehended. Vijay exerted diligent effort to ensure the seamless execution of all his ideas. Vijay's motive for managing these affairs was to guarantee that none of his family members would be apprehended by the authorities. According to Nur Farahkhanna (2015), the id factor is activated when an individual is driven by pressure to fulfill their desires, even if it involves resorting to violence for personal gratification.

Table 6: Extracted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"But if they don't get the answer they want, they will let us go. So, no matter what happens, no matter what, you cannot change your statement under any circumstances. Just remember what you have to say. Can you two do that?"	Vijay Salgaonkar	01:21:32

The dialogue snippet above demonstrates Vijay's self-discipline as he ensures that his daughter memorizes the answer script he has prepared, in order to avoid detection. Vijay orchestrated the situation to safeguard the survival of his children, and he explicitly instructed everyone involved not to provide any genuine facts. Vijay's yearning for security arises from the dominance of his Id, as he seeks to safeguard his family members from being imprisoned by the authorities. Vijay tactfully conceals the errors committed by Nandini and Anju in order to ensure the successful execution of his plan. Furthermore, Vijay's true identity started to manifest when, despite discovering that Nandini and Anju had plotted Sam's murder, Vijay not only rationalized their actions but also assisted them in eliminating any incriminating evidence. Vijay is determined to ensure that none of his family members get apprehended.

Ego

Furthermore, the theory of psychoanalysis by Sigmund Freud portrays the character of Vijay Salgaonkar as having a dominant ego element that effectively suppresses his id. This results in numerous unforeseen occurrences. Ego can be defined as the strong desire to pursue one's own selfish desires. Every human possesses agency, discernment, and contemplation over the repercussions of their actions.

Table 7: Extracted from the English subtitles of the Hindi film Drishyam 2015

Dialogue	Character	Minute
"What do we have to do now?"	Nandini Salgaonkar	43:53
"I don't know."	Vijay Salgaonkar	-
"I don't know how I can be brave enough to buried him. But now I'm shivering. Was it wrong for me to buried him?"	Nandini Salgaonkar	44:31
"No. You did the right thing."	Vijay Salgaonkar	
"No... if we had informed the police directly, we wouldn't have felt this kind of fear."	Nandini Salgaonkar	
"If we report to the police, Anju's life will end." "I'm so scared!"	Vijay Salgaonkar	
"Don't be afraid. I will not let anything happen to you."	Nandini Salgaonkar	

The dialogue snippet above demonstrates the emergence of Vijay's ego as he adamantly asserts his son's innocence in the murder of Sam. Vijay's inflated ego has prompted him to recall all the action and thriller movies he has watched, in order to emulate techniques for eradicating evidence and concocting new evidence. All evidence, regardless of size, has been completely destroyed. The evidence that is erased is a result of Vijay's recollection of Nandini's mention of Panaji. Thus, Vijay has arranged a family trip to Panaji in order to alleviate the restlessness and anguish experienced by his family members. Nevertheless, on the day Sam went missing, Vijay went to Panaji by himself and retained all the receipts as proof. Nur Farahkhanna (2015) posited that the ego component assumes significance by employing secondary process cognition when the act of problem-solving necessitates heightened levels of criticality, organization, and realism. Vijay employed a tactic of acquiring many items, including four bus tickets, four food packages from a delivery service, four movie tickets, a hotel reservation for four individuals, and four different dishes at a restaurant, in order to provide additional proof. Furthermore, Vijay also had subsequent meetings with the restaurant management, the bus operator, the theater management, and Sami, who delivered a lecture in Panaji. Vijay emphasizes that both he and his family had previously visited that location on a similar occasion. Vijay undertook this action with the knowledge that the police would also question all those involved. Consequently, Vijay aimed to ensure that everyone had indeed gathered at the specified location on the designated date. Vijay was captured on the ATM's CCTV footage when he was removed from the bus at the Taligaon stop, where he supposedly intended to withdraw money. Vijay's dominant ego successfully demonstrated his daughter's innocence in the disappearance of Sam. In addition, Vijay's dominant ego has suppressed all aspects of his personality. Vijay displayed a readiness to let his wife and child to endure physical abuse and torment at the hands of the police, on the condition that none of them disclosed the actual events that had taken place. This action was necessary to conceal all the errors that had been committed by their family.

Superego

The superego is the third component of the human psyche. In psychoanalytic theory by Sigmund Freud, the superego serves as a guiding factor that directs individuals towards distinguishing between right and wrong actions. Vijay Salgaonkar demonstrates a superego element when he takes action to remove all available evidence in order to protect his family and prevent them from being captured by the authorities. Vijay Salgaonkar has successfully produced additional evidence to establish the innocence of himself and his family in the case, leading the authorities to virtually believe in their innocence.

Table 8: Extracted from the English subtitles of the Hindi film Drishyam (2015)

Dialogue	Character	Minute
"Amazing plan. He just did them again that day. In fact, both days. On the 2nd and 3rd of October."	Meera Deshmukh	01:58:29
"What do you mean?"	Mahesh Deshmukh	
"What do we usually remember? Something we see for ourselves. Visual. What we saw, will not be forgotten easily. Visual memory is the strongest memory. For example, movies. You know, the story you are watching is not the right story. But you still believe it. Because, you have seen the story and	Meera Deshmukh	01:59:10
		01:59:12

accepted it as such. In the same way, Vijay and his family not only faked the story about Panaji, but they also thought it was true. They did go to Panaji. They live in an inn. They eat Pav Bhaji. He sat in the projector room and watched the movie. So, they stick to their statements during interrogation. Because, they tell the right thing. Except, one thing.”		02:00:17
"What is it?"	Mahesh Deshmukh	02:00:20
"They didn't do all that on the 2nd and 3rd of October. They did it the other day.”	Meera Deshmukh	

The dialogue excerpt above illustrates Meera's growing awareness of Vijay's superego, which has completely consumed his identity and enables him to carry out actions without being caught by the authorities. Vijay's superego becomes dominant when he meticulously arranges the chronology of events with great care and attention to detail. Due to Vijay's ability to present compelling evidence, including bus tickets to Panaji, hotel accommodation receipts, restaurant receipts, and even movie tickets, the authorities readily accepted Vijay's testimony as truthful and sincere, since his facial expression displayed no signs of deception. The act of Vijay's selfless sacrifice, driven by his unwavering commitment to his family, has established a profound connection between the id, ego, and superego. The superego is involved in assessing the moral value of anything. Consequently, individuals confronted with conflict must use prudent discernment (Nur Farahkhanna, 2015). As an illustration, Vijay's persona has assimilated the superego component and demonstrates sagacity by relocating Sam's body to a location that the authorities would not consider, specifically beneath the premises of the recently constructed police station. The notion of burying Sam's corpse beneath the construction site of the new police station was triggered when Vijay noticed the freshly poured cement at the location. Vijay had further substituted Sam's corpse with that of a canine, which caused considerable embarrassment to the police as it appeared that they had wrongfully accused their family. Vijay has demonstrated that despite being a fourth-grade student, the activities he engages in surpass conventional understanding.

CONCLUSION

In summary, the Hindi film *Drishyam* (2015) effectively presents several factors that contribute to the psychological issues exhibited by the characters. The superego plays a crucial role in resolving problems caused by the persistence of the id element, regardless of whether the situation leads to a positive and rational ego or a negative and irrational ego. Vijay's exceptional qualities as an anti-hero enable him to effectively conceal any errors that occur by virtue of his sagacity and meticulousness in his actions. In addition, Vijay, drawing on his expertise in action movies and thrillers, utilized the knowledge he gained from watching these films to eradicate any traces of proof. Vijay Salgaonkar is willing to produce additional proof to ensure that his activities are not viewed with suspicion by the police, with the ultimate goal of saving his family members. The meticulousness with which Vijay planned his scheme initially convinced the cops nearly completely. Hence, Sigmund Freud's Psychoanalytic theory is applicable for examining the psychological problems encountered by the characters. This further substantiates the applicability of Psychoanalyst Sigmund Freud's theory in evaluating anti-heroic characters due to their inherent interconnectedness. This simultaneously demonstrates the successful arrangement of the anti-hero's chronology in the Hindi film *Drishyam* (2015) and highlights the potential application of Sigmund Freud's psychoanalytic theory to enhance this study.

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