

### THE BLIND FOOL: KABHI HAAN KABHI NAA, HER & ETERNAL SUNSHINE OF THE SPOTLESS MIND

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### ABSTRACT

*This paper starts from Petrarchan dilemma and ending with one of the most acclaimed post-modern movies of our time. It focuses on the crisis created in the Shakespearean sonnets and how such unrequited love is subconscious fake. The growing superficial reality is responsible for dissociation of the pragmatic rational approach. The realization happens and does not happen. The 'Dasein' or existence depends on experience and not on psychological maturity of a being. The movies provide a reference in more visual and fictional form rather than understanding the complex, metaphorical and the dynamic of the psyche. Kabhi Haan, Her and Eternal Sunshine of the Spotless Mind remains a handful of selection from a vast genre.*

*Thou Blind fool, Love what dost thou to y eyes  
That they behold, and see not what they see?  
They know what beauty is, see where it lies,  
Yet what's the best is take the worst to be.*

*Sonnet CXXXVI*

How better could it well be expressed than the man himself. Shakespeare in his sonnets showed how the reality breaks. This reality breaks from the Petrarch's concept of real and dissociates in the same manner from the completeness of real and creates an existential barrier. However in most of the cases the real doesn't appear to be real. The real breaks creating a crisis, a crisis too severe to be endured by a 'being.' If Shakespeare is interpreted from the Lacanian Stance of Real one of the most important things that need to be considered is the 'external dimension of experience.' When the Petrarch an concept of unreal breaks and the homogeneity of the symbolic order is ruptured.

To a better understanding of the above, one may look in to a million examples of a man not getting the woman he desires for. The desire may come from a multiple angle of disciple

including sexual and emotional connotations. These images may vary as the feelings expressed may carry a more psychological complexity than one can verbally or textually express. Hence the crisis arises.

Let's study the crisis seen in some of the famous movies with change in certain imagery. I would like to keep aside the complex psychological desire that Shakespeare showed through the sonnets instead put on some easy theatrical hint on a guy not getting the girl he wants. I wanted to focus on this 'missing hero' complex. (Something I would like to explain in the later part of the essay) While researching on the subject of unrequited love in movies and the boy-girl missing link theory I found good number movies that can be connected to the substantial genre of literature. Connecting literature with movies is nothing new and it had been done through decades. As Robbie Williams in Dead Poets Society states that the importance of words mainly is mainly to woo women. Hence he goes to the Petrarchan concept and away from the realistic views that breaks such dimension.

*You who hear the sound, in scattered rhymes,  
of those sighs on which I fed my heart,  
in my first vagrant youthfulness,  
when I was partly other than I am,*

Translated from Italian Poem 'Voi ch'ascoltate in rime sparse il suono'

I always thought on connecting or writing on this phenomenon highlighting an Indian movie. However just to brief note the fact that such a genre is widely distributed and connected through time. Unrequited love has been a major subject but this essay perceive on the thought that the real is not disclosed until and unless one realize that the real is a very personalized concept. It creates a subconscious often dissociated from notion of accepting the truth. The truth is only accepted at the climax, a climax often harsh and unaccepted. It breaks the illusion completely and creates a new dimension to the very existence of human nature.

*Kabhi Haan Kabhi Naa*, is a Bollywood movie falling under such genre where the hero is not actually the hero and dissociates completely from the notion of such a thought. I will not analyze the film but hint on certain perspective which I thought would connect. The simplicity of the movie creates an appeal for everybody to fall for. The hero tries to woo his girl and for that he tries to do every possible thing that comes in the way. The simple unrequited love in not the central thematic approach to the movie but the theme lies in the crisis the character creates. A character who have fails not only in exams twice but has repeatedly lost at love and life, decides to change his way of living by taking shelter in his own lies. He repeatedly breaks his moral code and accepts the fact that he is no good and love in the only mean to win a woman's heart. The dawn of such a realization doesn't happen in him. The paradox of his life lies. He swaps between his two wind instruments. His loneliness is covered with tunes from the mouth organ presented to his from a woman who never falls

in love with him and the cornet represents his hope for something new and better. The Johnny Wekelin and Phil Collins' music creates a surreal imagination in the mind of many.

Kabhi Haan Kabhi Naa fails the hero over and over again and at last leaves him waiting in the moonlight, unfulfilled, unsuccessful.

*"I am glad you came in through the door and not the window."*

A quote from the movie explains some of the most expensive complexities that a human emotion is created to endure. With dreams lost and clear visions of reality emerges from the foggy minds of a normal existential human character, the reality is supervised by the consciousness once again and hero like movies of Chaplin keeps walking again towards an unknown destiny. The Nihilistic views of the hero has drained his entire world out of meaning and he keeps looking for hope finding shooting stars along the way with a woman who appears out of nowhere.

The movie could have an immediate contrast to one the recently released motion picture from the Hollywood genre, *Her* sings a different story. This particular movie explores Existentialism and dissociation of real in a whole new way. Let's start a quote from a song from the movie.

*We're lying on the moon  
It's a perfect afternoon  
Your shadow follows me all day  
Making sure that I'm  
Okay and we're a million miles away*

The movie hints on an even more complex theme. Here the phallic symbol is dissociated. To quote from Lacan A Graphic Guide by Darian Leader and Judy Groves

*"The phallus represents what we lose in entering the world of language – the fact the message will always be slipping away, that what we want will always be out of reach because of the fact that we speak."*

I will separate from the child image theory and borrow the concept of phallic language where the entire signifier ruptures and associates with the proximity and presence of the entity. In *Her* 'the Voice' creates a different absence and presence proximity. To talk about Samantha or the Artificial Intelligence Alan Wilson Watts theory comes in to play. The movie creates a relationship between human and natural environments. The ordinary concept of human nature the Freudian psychology is ruptured as the hero cannot connect physically with a body beyond his imaginative periphery and fails to connect the body with the voice and his power

of imagination. Hence the emotion was not on the praxis of a physical relationship and the pure companionship. A relationship develops not on the physical 'Proper' but is completely sentimental and emotional in nature. It breaks the myth of human existence. As the hero is pushed to reality and at the end he is again left hopeless and nothing happens. He remains in nothingness trapped somewhere between a thought, desire and his very own existence.

The last movie trying to conclude the concept of realization, real and unreal is written by Charlie Kaufman and directed by Michel Gondry, *Eternal Sunshine of the Spotless Mind*. A simple movie made on the most complex philosophical thought as Joel states

*Sand is overrated. It's just tiny, little rocks.*

*Eternal Sunshine on the spotless mind* is most magnificently made psychoanalytical movie that could be put on to a very high peak when talking about the dawn of realization in a human being. It is indeed very difficult to script what one thinks of the movie and maybe it is something that can very little be textually appreciated. The subconscious again pushes human entity to the very brink of existence as one tries to save himself from the unconscious. A very similar 'thought' was executed in the animated movie *Inside Out*.

*There really is only one ending to any story. Human life ends in death. Until then, it keeps going and gets complicated and there's loss. Everything involves loss; every relationship ends in one way or another."*

- Kaufman

*Eternal Sunshine on the Spotless Mind* explores crisis on a different magnitude. It breaks from normal linguistic structure as the hero tries to hold on to memories of which his very existence hangs. He fails to get the girl in his consciousness, thus breaking away from all the possible myth about human love that existed. He tries to hold the Parallax subconscious running away from the conscious. That is the junction where realization came. A man trying desperately in his dreams in order to cling to the memories he had for his loved one and that is when he realize on a 'snow covered beach in 'Montauk' life is what one clings on to. Brilliantly executed Gondry repeatedly crushed the complexity of textual philosophy and visualized the truth behind the human existence. I think the entire conclusion can be left with a quote from Charlie Kaufman himself. I literally found nothing better to explain better than the Post Modern crisis.

*"Everything is more complicated than you think. You only see a tenth of what is true. There are a million little strings attached to every choice you make; you can destroy your life every time you choose. But maybe you won't know for twenty years. And you'll never ever trace it to its source. And you only get one chance to play it out. Just try and figure out your own divorce. And they say there is no fate, but there is: it's what you create. Even though the world goes on for eons and eons, you are here for a*

*fraction of a fraction of a second. Most of your time is spent being dead or not yet born. But while alive, you wait in vain, wasting years, for a phone call or a letter or a look from someone or something to make it all right. And it never comes or it seems to but doesn't really. And so you spend your time in vague regret or vaguer hope for something good to come along. Something to make you feel connected, to make you feel whole, to make you feel loved.”*

— Charlie Kaufman, *Synecdoche, New York: The Shooting Script*

The Post Modern crisis remains as one of the less defined and less expressed emotion because to be honest it can't be expressed. So I personally tried to connect and link three from my favorite genre. The crisis being studied in cultural analysis and the Diaspora content of human psychology still a mystery to the avant garde. Hence the more expressive the form is the most culture and rituals it involves striking at the traditional cord. The conclusion remains short and simple. Let exist the existential but quoting from one of my famous directors once again.

The most terrifying fact about the universe is not that it is hostile but that it is indifferent; but if we can come to terms with this indifference and accept the challenges of life within the boundaries of death – however mutable man may be able to make them – our existence as a species can have genuine meaning and fulfillment. However vast the darkness, we must supply our own light. —Stanley Kubrick

A man spends his entire life searching for that life which might or might not light to end the darkness in which finds himself trapped over and over again.

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