INSPIRATIONAL GENRE: A MULTIMODAL DISCOURSE ANALYSIS OF THE MOVIE *3 IDIOTS*

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Abstract
This study employs a multimodal analysis to explore the inspirational elements of the movie 3 Idiots, examining both the linguistic impact of character dialogues and the film's visual `representation. The inspirational genre focuses on narratives that motivate and empower audiences by emphasizing themes of resilience, hope, and personal growth. It often showcases characters surmounting significant challenges, encouraging viewers or readers to trust in their potential and the possibility of positive change. This genre melds emotional engagement with meaningful life lessons, making it a powerful tool for cultivating motivation and self-reflection. In the realm of multimodal discourse, the inspirational genre leverages various modes—visual, verbal, and auditory—to create a compelling and immersive experience that resonates profoundly with its audience. Kress and van Leeuwen's (2006) theory of visual communication provides the theoretical foundation for this study. The multimodal analysis has been conducted using a qualitative technique. Data were extracted from the movie and analyzed through the selected methodological and theoretical framework in alignment with the study's objectives. The findings indicate that the film's combination of verbal and visual elements exerts a lasting motivational and inspirational effect on its audience. The study concludes that numerous inspirational elements are present in the films under examination. It also recommends that future research should delve into the sociocultural aspects to enhance understanding of the effects of audiovisual media.
Keywords: *Multimodal discourse analysis, Motivation, visual communication, visual and verbal modes, 3 Idiots*

Introduction
The integration of visual media into educational research has opened up new avenues for understanding how knowledge, ideology, and motivation are constructed and communicated. Movies, especially those that tackle educational themes, serve not only as entertainment but also as tools of social critique and pedagogical reflection (Rani, 2020). Among such movies, *3 Idiots* (Hirani, 2009) has gained prominence for its critical portrayal of the rigid, exam-oriented Asian education system and its advocacy for creativity, curiosity, and student-centered learning. Despite the global relevance of the movie *3 Idiots*, its critique of rigid, exam-oriented education systems resonates deeply with the Pakistani context. In Pakistan, rote memorization or "cramming" continues to dominate classrooms, particularly in secondary and higher secondary education (Rehman & Khan, 2020). This method prioritizes repetition over understanding, leaving little room for creativity, critical thinking, or conceptual clarity. As a result, students often experience academic pressure, lack motivation, and struggle with applying knowledge practically (Ahmed,

2021). The thematic concerns of *3 Idiots* mirror these issues, making the movie not only a cinematic critique of the Indian system but also a reflective lens for evaluating and improving educational practices in Pakistan.

Studies emphasize the significant motivational impact of the movie *3 Idiots* on audiences, especially students. Permana, Saniyyah, and Mustikasari (2022) analyzed the movie through the hypodermic needle theory and found that it motivates university students by portraying the pressures of the education system and encouraging passion-driven learning over rote memorization. Their research highlights how *3 Idiots* reshapes students' perceptions of academic success and fosters critical thinking and enthusiasm for education.

Moreover, *3 Idiots* challenges societal norms surrounding success and education by promoting the idea that pursuing excellence leads to success, rather than the other way around (The Correspondent, 2025). The movie also addresses mental health issues related to academic stress, sparking conversations about empathy and support in educational contexts. From a psychological perspective, the protagonist Rancho exemplifies intrinsic motivation and self-actualization, aligning with Maslow's hierarchy of needs by encouraging others to follow their true passions (University of Allahabad, 2023).

Multimodal Discourse Analysis (MDA) provides a robust framework for analyzing how different semiotic modes — such as visuals, gestures, spatial arrangements, sound, and spoken language — work together to create meaning (Chen & Gao, 2020). Unlike traditional linguistic analysis, MDA recognizes that communication is inherently multimodal, especially in cinematic texts. Through this lens, *3 Idiots* becomes a valuable subject for exploration, as it combines narrative, visual symbolism, background music, and emotional expression to deliver a powerful message about learning and teaching. From a multimodal discourse perspective, *3 Idiots* effectively combines verbal, visual, and auditory modes to create an emotionally engaging and cognitively stimulating experience. The use of humor, symbolism, and music enhances the inspirational message, making the movie a powerful example of how multimodality can amplify motivational narratives. Together, these studies demonstrate that *3 Idiots* is a seminal work within the inspirational genre, using multimodal elements to inspire personal growth and challenge conventional educational values.

This study aims to analyze *3 Idiots* through the lens of Multimodal Discourse Analysis (MDA) to uncover how its multimodal features critique conventional educational practices and promote a more inclusive, emotionally responsive, and conceptually rich learning environment.

Statement of the Problem

The primary goal of the research is to determine how the movie affects the people who view it. Qualitative research is concerned with the examination of social connections in the context of life's pluralization, and this study's methodology is qualitative. This study uses a qualitative approach since it seeks to comprehend human behavior. Finding the most inspiring components and features of the career development movie is the second study objective. This can be accomplished by employing multimodal discourse analysis to examine movie scenes and their ties to subtitles. *3 Idiots* is the movie that is being discussed.

Research Objectives

● To investigate the discourse features available in the dialogues of the movie *3 Idiots*
● To analyze the movie, scenes, and images of *3 Idiots*
● To identify the motivational aspects of discourse and the semiotics of the movie *3 Idiots*

Research Questions

1) What are the discourse features that exist in the dialogues of the movie *3-Idiots*?
2) What are the semiotic elements used in *3-Idiots*?
3) What are the motivational aspects of discourse and semiotics in the movie *3 Idiots*?

Significance of the Study

The storyline that alternates throughout this movie conveys a message that criticizes and exemplifies the success of education itself. The movie 3 Idiots can influence students in various ways, motivating, awakening, and providing understanding, perspectives, and even thoughts. 3 Idiots presents simple yet powerful messages such as not being afraid of failure, focusing on learning, and valuing excellence over success, and pursuing what makes you happy. Risk-takers who engage in the game are the true winners. You are not a coward, because cowards are always bystanders. This movie illustrates that learning is much more than just memorizing facts.

Literature Review

The integration of multimodal discourse analysis in educational research has opened new avenues for interpreting meaning in visual and cinematic texts. *3 Idiots* (Hirani, 2009), a motivational movie, has been widely discussed for its critique of traditional education, particularly its emphasis on rote learning, exam pressure, and lack of creativity. The movie promotes a learner-centered approach, encouraging conceptual understanding, exploration, and emotional intelligence.

Chen and Gao (2020) present a model of Multimodal Discourse Analysis (MDA) that allows researchers to analyze how various modes — including spoken language, images, sound, facial expressions, and spatial arrangements — function collectively to create meaning. This model is highly effective in studying scenes from *3 Idiots*, where the visual setting, background music, and gestures reinforce the spoken message. For instance, Rancho's informal tone, combined with relaxed body language and humorous visuals, enhances the motivational appeal of his dialogues. Recent studies emphasize the significant motivational impact of the movie *3 Idiots* on audiences, especially students. Permana, Saniyyah, and Mustikasari (2022) analyzed the movie through the hypodermic needle theory and found that it motivates university students by portraying the pressures of the education system and encouraging passion-driven learning over rote memorization. Their research highlights how *3 Idiots* reshapes students' perceptions of academic success and fosters critical thinking and enthusiasm for education.

Moreover, *3 Idiots* challenges societal norms surrounding success and education by promoting the idea that pursuing excellence leads to success, rather than the other way around (The Correspondent, 2025). The movie also addresses mental health issues related to academic stress, sparking conversations about empathy and support in educational contexts. From a psychological perspective, the protagonist Rancho exemplifies intrinsic motivation and self-actualization, aligning with Maslow's hierarchy of needs by encouraging others to follow their true passions (University of Allahabad, 2023).

Complementing this is the theory of visual grammar proposed by Kress and van Leeuwen (2006), which explains how images, like language, follow a "grammar" that conveys ideological meaning. In *3 Idiots*, camera angles, symbolic color choices, and character positioning all communicate deeper messages. For example, scenes where students are shown confined in rows under surveillance subtly criticize the mechanical nature of the traditional classroom setting.

In addition, Kress's model of multimodality (2001) emphasizes that communication is never purely linguistic; instead, meaning is shaped through the interaction of multiple modes. This perspective is critical when analyzing movies, as it enables a richer understanding of how cinematic elements work together. In *3 Idiots*, the combination of music, visual metaphors (like the flying drone project), and emotional expressions reinforces the central theme: "Pursue excellence, and success will follow."

Kumar (2018) argues that *3 Idiots* functions as a pedagogical critique, pushing for educational reform that values individuality and creativity. Rani (2020) highlights how motivational movies reduce anxiety and promote engagement by presenting relatable academic experiences. Mishra (2021) further suggests that *3 Idiots* can be used in teacher training to illustrate both constructive and destructive teaching styles.

Together, these theoretical frameworks validate the use of *3 Idiots* as a rich resource for multimodal discourse analysis. The movie effectively employs multiple modes to construct a persuasive and emotionally resonant critique of traditional education, making it a relevant text for linguistic and educational research.

Movies have been recognized as pedagogical tools that reinforce social learning theories (Bandura, 1977) by enabling viewers to internalize values through vicarious experiences. Scholars such as Giroux (2004) have argued that critical pedagogy in movies serves as a medium to challenge institutional structures and cultivate reflective consciousness among students.

Multimodal discourse analysis (Kress & van Leeuwen, 2001) is a systematic approach to examining how different semiotic modes—such as language, visual composition, gestures, and auditory elements—interact to construct meaning. Movies, as multimodal texts, rely on a synergy of visual aesthetics and linguistic articulation to evoke emotional and intellectual engagement.

The research on MDA has advanced quickly in China. Kress and Leeuwen's (2006) "Reading Images: Grammar of Visual Design" was initially the source utilized by Li (2003). Zhu elucidated the meaning of the word MDA, its technique, theoretical underpinnings, and its importance (2007). Hu and Luo (2007) emphasized the significance of raising discourse participants' capacities for shared understanding. Social semiotics, which is based on Halliday's notion of language as social signals, stresses the semiotic practices of a specific community of a certain culture and advances the study of multimodal presentations or multimodal semiotics. Hu (2007) distinguished between multimodal semiotics and multimedia semiotics; the former was founded on the idea that all discourses essentially possess the nature of multimodality, and it then went on to analyze the function of computer semiotics.

By utilizing Kress and Leeuwen's (2006) "Theory of Visual Communication" to analyze the visual and verbal modalities on the home pages of three English-language newspapers from diverse cultural backgrounds, Knox (2009) performed multimodal discourse research. Kress and Leeuwen's (1996, 2006) "Grammar of Visual Photos" was also used by Daniel (2015) as part of a multimodal analysis of the book "The New York Times" cover images. The application of MDA to several genres and communication channels was made possible by all of these studies. Until now, discourse analysis has mostly focused on language itself, with some studies examining the linguistic order and semantic structure, and others examining how these factors relate to context and vision. Zhu (2007) made an effort to examine a variety of issues pertinent

to multimodal discourse analysis, including the history, nature, theoretical underpinnings, content, technique, and importance of multimodal discourse (Zhu, 2007).

Hu and Dong (2006) examined PowerPoint presentation texts using a PowerPoint presentation funded by Renmin University's Australian Studies Center. They believed that PowerPoint presentations are a crucial instrument for information exchange and have developed into a new profession. The findings indicate that the primary mode of meaning transmission is still natural language. The effectiveness of a PowerPoint presentation is found in the way that it uses both pictures and sound to convey a theme. PowerPoint as a tool, a text, or a field needs to be freed. Hu and Dong (2006) examined PowerPoint presentation texts using a PowerPoint presentation funded by Renmin University's Australian Studies Center. They believed that PowerPoint presentations are a crucial instrument for information exchange and have developed into a new profession. The findings indicate that the primary mode of meaning transmission is still natural language. The effectiveness of a PowerPoint presentation is found in the way that it uses both pictures and sound to convey a theme. PowerPoint as a tool, a text, or a field needs to be freed. Ye (2006) recognized the multimodality of hypertext based on user-generated websites. He looked at multimodal texts from a social semiotic perspective, the visual environment, current events, and the interpersonal relationships between the observer and the imagery.

Language is a means of communication. The advancement of graphic design and technology enables people to more creatively communicate information through graphics that have intriguing text and color schemes. For images to create a discourse that people can understand, they must be combined with color, text, and outline. Discourse is built on certain beliefs that incorporate both verbal and visual meaning when text and images are used to communicate information.

Research Methodology

This study utilizes a qualitative research design to explore the subjective meaning-making process and understand the motivational discourse embedded within the movie 3 Idiots. The analysis employs a multimodal framework to interpret the interactions among different modes and how they contribute to the overall thematic discourse of the film. This approach allows for a more comprehensive understanding of how multimodal elements combine to create a motivational narrative. For this study, randomly selected scenes from the movie 3 Idiots are analyzed. These scenes are chosen for their rich multimodal content and significant contribution to the movie's motivational themes. Additionally, the English subtitles of the selected scenes are examined, as they are integral to the linguistic representation of the dialogues. Kress and van Leeuwen's (2006) theory of visual communication provides the theoretical foundation for this study.

This study aims to explore the motivational themes in *3 Idiots* using the theoretical framework of Chen and Gao's (2020) Multimodal Discourse Analysis (MDA). The model focuses on the interplay between representational meaning, interactive meaning, and compositional meaning within multimodal texts. By examining these components, the study investigated how the movie's visual language and dialogue worked together to represent educational issues, engage the audience emotionally, and structure the narrative's motivational message. This section outlines the approach used for analyzing the selected scenes and dialogues from *3 Idiots*, with a particular focus on how these multimodal elements contribute to the movie's inspirational

narrative. In this research on multimodal discourse analysis of motivational movies, the researchers considered several movies before selecting *3 Idiots*. The primary focus was on finding a movie that could effectively address the issue of cramming in the educational system. As the researcher aims to contribute to the educational field by advocating for conceptual understanding over rote learning, *3 Idiots* stood out as it encapsulates the motivational scenarios the researchers were looking for. The movie's portrayal of the importance of nurturing students' strengths and challenging the traditional cramming approach aligns perfectly with the objectives of my study.

Data Analysis

The analysis has been be conducted according to the three components of Chen and Gao's (2020) MDA framework:

Representational Meaning

Kress & Leeuwen (1996) define representational meaning as the way semiotic systems depict things and their relationships when they are not part of the representational system or when viewed in the context of a culture. It is related to the internal relationships among the individuals portrayed, objects, the actions they take, and the situational context. There are two categories of participants discussed: represented participants (individuals, objects, and locations shown in a picture) and interactive participants (people who communicate through images, including image producers and viewers). The three individuals shown in the movie *3 Idiots* screenshot are Joy Lobo, Dr. Viru Sahastrabuddhe (nicknamed Virus), and Raju Rastogi. They are all depicted in the foreground with the same tonality and level of contrast. Two different types of processes—narrative and cooperative—are employed to illustrate the representational meaning.

Figure 1

Representational Meaning of 3 Idiots

Viru Sahastra Buddhe are known for their arrogance, always believing in traditional ways, and hate being second best. He teaches this to his students and believes it will inspire them to do their best. A strict disciplinarian, he drove his son and two students, Joy Lobo and Raju Rastogi, to suicide (Raju Rastogi survived).

In Figure 1, the effects of conventional teaching and apathy are shown. The college principal, Virus, denies Joy, a final year engineering student, an extension in the deadline to submit his project. Joy meets the Professor in the corridor and eagerly asks him about the convocation dates. He excitedly tells him that he is the first engineer from his village, and everyone wants to come to the convocation. Virus quibbled, asking Joy to call his father. Virus tells Joy's father that Joy won't be graduating this year as he has missed all the deadlines with an unrealistic project, and tells him that there would be no need for train reservations, and he hangs up. Joy is very troubled and tells Virus that he is very close to cracking it if only Virus would agree to look at his project once, but Virus is adamant and says he will only accept it if it is submitted in time. Joy's request for an extension goes unheard, even when he explains that his father had had a stroke and hence couldn't concentrate on the project for two months. In a cold-shouldered response, Virus asks Joy if he has stopped eating or doing other mundane things for two months. A virus exhibits an apathetic attitude colored with an act of dehumanization when he said that on a Sunday afternoon, his son had fallen off a train and died, and on Monday morning, he had given a lecture in the college. Joy, looking agonized, dumps his project in the bin and leaves.

The circumstance enriches the visual image by providing information about the represented participants without any vector relationship. In the poster, there is a locative circumstance, as in the background, the university corridor and hostel room are edged on the upper end of the screenshot of the scene and are shown softer by saturating color at the lower end of the scene in the screenshot. These two scenes highlight the teacher's lack of empathy and how weak the bond between a teacher and student is in the current education system. Empathy is a trait that can bring about positive interactions with tutors and tutees (Arghode, Yalvac& Liew, 2013; Barr, 2008). Empathy, in the words of Tettegah and Anderson (2007), "involves cognitive and emotional areas of empathy" and is defined as the "capacity to communicate care and take a student's perspective".

In the previously indicated chosen scene, two conceptual processes contribute to the representational meaning: an analytical process and a symbolic process. It is clear from viewing the movie that the landscape, or backdrop or background, serves as the Carrier, or overall, for the particular scene. Here, the teacher is portrayed more like a machine than an actual human being with feelings and does not allow the student to express his concern, nor intend to understand the issue from the student's perspective. Further, we see that the teacher Virus fails to display empathy and therefore ceases to be a caring teacher. And this may be the truth for many teachers and institutions in our country.

The scene where they find out that Joy has committed suicide highlights the pressure and performance anxiety faced by students, who are pushed to "quit" or "give up" because they feel there is no other option. They are forced to conform to the expectations and diktats of the unfriendly system that revolves around academic performance, emphasizing marks. Ultimately, the pressure gets too much to handle for many. Low self-esteem students are more cautious because they dread failing more than they want to succeed. They tend to favor low-risk risk safe environments because of their orientation toward self-protection (McLean, 2003, p. 45).

This song, "Give Me Some Sunshine," added even more poignancy to the scenario. Joy played a song with sadness and was depressed. Every line in this song expresses his agony at being rejected.

Table 1

Song Lyrics from the Movie 3 Idiots

Original in Hindi	English Translation
Sari Umar hum	We kept living
Mar k jee liye	An incomplete life till now
Ek pal toh ab hummein	For a jiffy, now let us
Jeene do jeene do	Live completely, live completely

"Give me some sunshine.
Give me some rain
Give me another chance, I
Wanna grow up once again"
(These are the lyrics of Joylobo's song before suicide.)

In another scene, Raju decides to take his life when Virus compels him to turn against his friend Rancho to be saved from expulsion. But an already scared and overloaded Raju can't take the pressure. So, when he is given seven minutes to decide his fate, he makes an unfortunate decision. He has flashbacks and thoughts about his father, mother, sister, and Rancho. He looks flustered and scared. Crying, he walks towards the window. His leg gets entangled around a cord, which pulls when he jumps out of the window. He has been in a coma for a long time following the attempt. The issue of student suicide is a real and pressing issue. Raju comes from a poor family with an ailing father and an unmarried younger sister. Raju wanted to be an engineer, but he was not as smart as Rancho. He was usually excited and easily swayed by them. He also had his dreams and ambitions. But he couldn't handle all the pressure in a difficult situation, so Raju attempted suicide. This makes him the weakest character of the three. Unlike Rancho, Raju made the most of his emotions. That's his weakness. There are many people like Raja in this generation. People allow themselves to control their emotions instead of following them. However, we see Raju regret some events in his life and then change forever. I realized that no matter how weak this man was, I had no right to judge him in any part of his life. I have learned that I must overcome my grief and that I should not throw my life away like dirty clothes. The burden must be overcome. Even if you are exhausted and want to die, never give up, much less commit suicide. We must not only look to the present but also learn to hope for the future. You should set goals. Life is full of surprises, so you should always look forward to your next life. Raju Rastogi may have wanted to give up on life this time but was given a second chance to live and make amends. Okay, but what if he dies and doesn't survive? It's a shame to lose the future under pressure. I think his character reminds us all that life is precious. We shouldn't waste it. For Raju, his friendship with Rancho goes a long way in character development. Like Raju, Farhan never gave up. Raju then realized how much his friend loved and cared for him, giving him hope and courage to fight for his messed-up life. Raju reminds us all that we should not give up on life just because the world is putting pressure on us. It should not overwhelm us. Let the pressures of the world take care of themselves. Instead, take

care of yourself. Life is given only once, and you have no right to take it away, so you must cherish it. Death is not the solution to all problems. If people think like Raju, the world may go out of balance. I also understand how bad it would be to end someone's life because of Raju's personality. These signs in the picture represent the duties and burdens that fell on his shoulders. They stand for outside cues and influences that motivate him to study. He eventually obtained a degree and a job to support his family, thanks to it, but it took him until the job interview to conquer his concerns. He faces his worries head-on and looks within for life. He wants to learn more about his friend Ranchor Das's life, thus, he is inwardly motivated to do so. Although his academics are externally achievement-focused, he directs his inward worries toward reaching his objectives.

The system needs to realize that if its students are being forced to take such a drastic step, a reconstruction of the system needs to take place with immediate effect. If this movie makes you question the education system, ignore it completely. This ignores the mental health and competence of students and their true potential. This shows that our educational system does not focus on developing useful skills. Encourage students to ask proactive questions so they can face real-life situations later in life. And study beyond the textbook. Instead, textbooks focus entirely on rote memorization. Get a high score. It also emphasizes the need for teachers to be ready for new changes. Teaching methods that transform classroom learning into a fun and engaging experience. Teachers also need to be sensitive to their students' feelings, difficulties, and fears. Teachers not only educate sensitive young minds, student advisors. If teachers do not take care of their students, the education system will not work.

Interactive Meaning

The visual design's interactive meaning focuses on the efforts made by the depicted participants, objects, etc., to engage with the interactive participants. In terms of touch, frame size, viewpoint, and modality, it holds the attention of the audience (Kress & Leeuwen, 2006). The viewers of the interactive participation are invited to monitor the actors in the movie Scene *3 Idiots*. It allows viewers to objectively watch the characters (their inner selves and the changes they will go through) without making any subjective judgments during the early scenes of the movie and to draw important conclusions about Learning from books and memorization of information is only one aspect of education; another is learning how to look, how to listen to what the books are saying, and whether or not they are telling the truth. Or untrue. Everything relates to schooling.

Figure 2
Interactive Meaning of Movie 3 Idiots

In Figure 2, there are two different scenes from the movie. The first scene is taken from the classroom. The protagonist was asked by the professor during class: What is the machine? Ranchoddas introduced the machine in an easy-to-understand sentence that is: the machine is the one that saves effort. Ranchoddas also drew up and down the zipper to show how the machine was effortless. The professor was furious and threw the chalk head directly at the rancho. On the contrary, the student Chatur stood up and recited the rote definition of the machine in the book verbatim, but won the professor's appreciation. The professor drove the rancho out of the classroom. After the student walked out of the class and turned back soon, the professor asked him what he wanted to do. Rancho said he wanted to take something, and the professor told him what to take. Then he used one or a hundred words of description to express what he wanted to take. When the professor heard this, he was confused and asked what he wanted to take. Ranchoddas said Books. This makes the viewer laugh and seems absurd, but this scene exposes some obvious social problems. The movie does not directly point out the theme of the significance of education, but instead, comics the conflict between the characters so that the viewer can find social contradictions in the laughter and reflect on social problems.

In the above paragraph, there is one character who is chair rambling (a rote machine). While in college, Chatur always considered himself a "successful person". His definition of success was best in class and better than others. He studied more than other students, studying about 16 hours a day, tried to get the attention of other students, and set low standards for his students. Unlike Ranchoddas Shamaldas Chanchad (himself a perfectionist and college addict), Chatur believed that memory was the key to success. After Rancho's simple definition was rejected by the mechanics class teacher, Chatur vaguely but blindly repeated the textbook definition. Chatur's

definition eventually met the university's desire to use manual answers in the exam. Although Chatur remained the main enemy of the gang, his potential made him a model student for Veeru Sahastrabuddhe, the principal of the college. Chatur confidently decides to give a teacher's day speech. Chatur's Hindi knowledge is limited, and he needs to impress the virus, so the librarian at "Dhabi"(a librarian) gives him a very clever (very difficult) speech in Hindi. I agree. Taking the opportunity to support Chatur's learning strategy, Rancho confronts Raj Rastogi about not following the blind stagnation strategy (he followed the virus's advice to learn like Chatur). This gave rise to Rancho's idea to quietly change the speech by substituting certain keywords (e.g. Chamatkar (miracle) for Balatkar (rape), Dan (money) for Stan (breasts)) with inappropriate substitutes. In the process, Rancho jokingly distracts Chatur by telling the librarian that the virus wants to talk to him. Thule memorized his words. Chatur's introduction to his speech was very funny. It was a librarian's speech, but he spoke with all his enthusiasm. But when the speech took an inappropriate turn, the students cheered and laughed, and the teachers became angry and disgusted. At this moment, the librarian lost his mind. The speech ended with Virus pushing, hitting, and aggressively abusing Chatur's ass. This causes Chatur's anger towards Rancho and his friends, who finally see that they understand the horse's nature and are responsible for changing it. Rancho tried to resist Chatur's methods and advised all his friends to "seek perfection instead of success". But Chatur still believes his way is better and confidently writes the date (September 5) on the walls of the campus towers. I made a plan to find out which students were the highest scorers. But at the end of the movie, he failed his bet. The main character, Rancho, provides his buddy Raju with some crucial advice in the other part of the movie when he is anxious about the test. Raju has an elderly mother, a frail father, and a young sister who is engaged to be married. The rancho told him not to panic, just make an effort, and assume everything was going to be well because of his socio-domestic issues. While it won't fix every issue, it will give people the courage to confront them. Raju, we will study hard. And study with all our concentration. Not just to pass these exams. A great man has said that you must study to be skilled and not to be successful. Do not run behind success, but aim for excellence. Success will be forced to run behind you. The modality in the visual discourse serves as a medium to offer the person who is being portrayed a credible setting and surroundings. Therefore, it is clear that these interactive meaning-making techniques successfully deepen the meaning conveyed by fusing language and visual modalities.

Compositional Meaning

The compositional meaning gives the visual piece of discourse an integrated meaning by including all the language and visual modes as well as the portrayed and engaged participants (Kress & Leeuwen, 2006). Information, salience, and framing all help to illustrate the composition's overall meaning. The principal drags Ranchoddas into the classroom and demands that he demonstrate how to teach in the movie scene shown in Figure 3. Everyone was instructed to search the book for terms that did not exist, but of course, they failed to do so. Rancho posed the following queries later: What is the goal of education? Scores, diplomas, or scholarships for conceptual processes? Rancho then informed his principal, "I won't be teaching you the mechanics, you understand more than I do". I show you how to instruct, and I do not doubt that one day you will comprehend it.

Figure 3
Compositional Meaning of the Movie 3 Idiots

Rancho respectfully addresses the Professor with a gentle voice (in the statement above). These words reveal Rancho's politeness and respect for his Principal. In the other scenario, the principal acknowledged in appreciation that Ranchoddas's opinions were reasonable and gave him his director's Astronaut Pen. Stated Ranchonddas. You questioned me on the first day, "Why didn't astronauts use pencils in space? If a pencil tip breaks, it will float in the absence of gravity and get everywhere, including the nose and eyes. You were incorrect, and you couldn't possibly be right all the time.

Findings

The goal of this study was to identify the various linguistic and visual modalities used in two movie scenes from award-winning inspirational movies using Chen and Gao's (2013) multimodal discourse analysis model, which was adapted from Kress and Leeuwen's (2006) book "Reading Images: Grammar of Visual Design." According to the results of the multimodal discourse analysis of two movie scenes, the two chosen scenes not only accurately depict the subject matter. According to Chen and Gao's (2013) model of MDA, MDAs are not just made of various linguistic and visual modalities of the relevant movies. The snapshot of the chosen scenario shows consistent employment of several modes from Chen and Gao's (2013) model. The analysis of *3 Idiots* through the lens of multimodal discourse reveals how the movie effectively combines various semiotic resources to communicate its educational message. The findings are as follows:

1. The movie strongly opposes the system of rote memorization, both through verbal dialogues and visual representation. Rancho's character emphasizes understanding over memorization, which is reinforced through his relaxed manner of speaking, hands-on demonstrations, and opposition to exam-oriented learning.
1. Meaning is constructed through a blend of visuals, sound, spatial layout, and gestures. Emotional scenes are enhanced by background music, while facial expressions and camera

close-ups highlight internal conflict and stress experienced by students, thus emphasizing the psychological impact of academic pressure.

2. The movie presents two contrasting pedagogical models: authoritarian versus student-centered. Dr. Viru Sahastrabuddhe, the principal, is portrayed with sharp lighting, formal tone, and rigid body posture — all representing a strict, rule-bound teacher. In contrast, Rancho is shown in natural light, casual dress, and open posture, reflecting a learner-friendly, progressive teaching approach.

3. The movie uses powerful visual metaphors — for instance, the drone project symbolizes freedom, while scenes like suicide and emotional breakdowns symbolize the emotional cost of a pressurized academic system. These symbolic elements support the movie's core message of rethinking educational values.

4. The movie employs emotional storytelling through humor, friendship, and conflict to amplify the impact of its message. These emotional connections serve as motivational tools, urging viewers to question and challenge conventional learning methods.

5. A dominant theme in the movie is the impact of teachers on student motivation. Rancho represents the ideal teacher who values curiosity, critical thinking, and emotional well-being, in contrast to instructors who focus solely on marks and discipline.

Discussion

The findings of this study highlight the power of multimodal storytelling in shaping educational ideologies. *3 Idiots* does not merely entertain; it challenges the audience to re-evaluate deeply embedded assumptions about learning, success, and teaching. By combining spoken language with symbolic visuals, emotive music, and non-verbal cues, the movie creates a layered discourse that critiques academic pressure and celebrates creativity. The contrast between the two pedagogical models, traditional (Virus) and progressive (Rancho), is central to the movie's argument. The multimodal portrayal of these characters supports the notion that educational environments need to evolve from rigid, exam-centered systems toward more student-centric, flexible, and understanding approaches. These representations align with Kress's (2001) model of multimodality, which asserts that meaning is always shaped by more than just language. Moreover, the emotional dimension of the movie is crucial in influencing the viewer's perception. Through emotionally charged scenes, the movie fosters empathy and invites reflection, especially among educators and students. It becomes clear that emotional safety, encouragement, and meaningful engagement are vital for genuine learning to occur. The use of Chen and Gao's (2020) model helped identify how various modes (e.g., gesture, tone, background score) work in cohesion to deliver the movie's message. Similarly, Kress and van Leeuwen's (2006) theory of visual grammar helped uncover the ideological meanings behind seemingly simple visual choices, such as camera angles or symbolic settings.

Conclusion

The analysis of *3 Idiots* through a multimodal discourse lens confirms that movies can serve as powerful platforms for educational critique and transformation. By integrating linguistic, visual, and passionate elements, the movie successfully promotes a redefinition of success and learning from grades and conformism to creativity, oddity, and personal growth. For educators, this movie serves as a reminder that effective teaching requires more than just transporting content; it demands compassion, encouragement, and the ability to adapt to the diverse needs of learners. As

educational systems worldwide grapple with reform, *3 Idiots* stands out as a cultural text that not only entertains but also educates and enthuses.

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