The Portrayal of Education in Hindi Cinema: Media Literacy, Motivation, Ability, Hardship and Conspiracy

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Abstract

The present study examines the representation of the Indian educational system in Bollywood. Through a qualitative approach using textual analysis, 17 films are analysed to explore a nuanced portrayal of themes such as political influence, social inequality, the monopolisation of education by the elite, poverty, teacher exploitation, and systemic corruption. Major parameters such as motivation, hardship, ability, tendency, and conspiracy form the basis of the research. The research highlights how Bollywood uses the medium of storytelling not only to entertain but also to raise awareness within the Indian education system. These films often challenge the dominance of private educational institutions, shedding light on exorbitant tuition fees, discriminatory practices, and the unethical collusion between policymakers and education brokers. At the same time, the narrative emphasises the transformative power of education when coupled with personal virtues like motivation, resilience, hard work, and determination. The findings suggest that Bollywood is an important force that shapes public perception by fostering critical thinking and encouraging viewers to question social norms surrounding education. Ultimately, the study demonstrates that these films reflect both the struggles and hopes embedded in the pursuit of academic success in India, portraying education as a tool not only for personal empowerment but also for social change.

Keywords: education system, Bollywood, movies, exploitation of teachers, cinema studies.

1. Introduction

The notion of "education" in cinema most likely comes from the Latin root "educare" or "educere", which means "to lead out" or "to bring forth". In the wider sense of cinema, education is the process of reflecting, instructing, or informing viewers through the art form of a movie (Bass, Good, 2004). It encompasses not just traditional education through documentaries or educational films but also the more general concept of acquiring knowledge through storytelling, character development, and the topic inquiry found in fictional films. Cinema provides viewers with insights into various traditions, historical events, social challenges, and experiences among people, making it an effective medium for education and exchange between cultures (Kumar, Sarkar, 2022).

There is hope for breakthroughs in educational growth because of the film's tremendous effect and instructional worth. Jawahar Lal Nehru, the country's first prime minister, once emphasised the unrivalled power of Indian cinema to impact social values. With an eye toward a cinema that provides both amusement and enlightenment, he advised filmmakers to give priority to high-calibre projects with social and educational value. Nehru's demand for movies that uphold

social and educational ideals highlights how movies have the power to influence positive change and advance society (Rahul, Singh, 2022).

The concept of employing film for educational purposes originates from scientific findings indicating that memories infused with emotion endure longer and are more easily retrieved (Knight, Mather, 2009). Films have already become an integral component of conventional teaching methods (Gallagher et al., 2014). Cinema can be seen as a 'global language' that breaks down barriers to textual knowledge for people of all cultures. Movies do not have the same limitations as books do. They periodically deviate from the subject matter and discuss issues that are not covered in the course but are nonetheless essential, such as the class and gender problems depicted in the film *Gandhi* (Sameer, Gupta, 2017). Cinema has greatly influenced our academic and professional development in addition to providing us with entertainment. People have used it as a tool to learn, grow, and be inspired (Yellowbrick, 2023). Katariya indicates that films are more successful than standard teaching tools. Movies in higher-level management classes improve engagement, accommodate different learning styles, and promote cultural sensitivity (Kataria, 2025). Bedjaoui posited that Algerian cinema is far more diversified than has usually been portrayed. It also highlights undervalued films with artistic and social significance (Bedjaoui, 2025). Torres focusses on the educational value of films while simultaneously emphasising the importance of structured educational support from instructors and carers in helping kids acquire critical, correct, and deeper viewpoints (Torres, 2025).

Waterman examined the socio-political influences and the ways in which the early 1900s shaped the stories and characters in silent comedies in American cinema. The author's thorough textual examination of silent comedy films indicate that these pictures provided both escapism and subtly critical social commentary, reflecting and challenging social conventions (Waterman, 2025).

White examines Captain America's code of ethics, demonstrating how moral principles like bravery, humility, and honesty are still applicable in the face of contemporary ethical dilemmas. The findings demonstrate the timeless worth of traditional values and provide moral character insights through popular culture (White, 2024). Cinema has a significant impact on people. Although there aren't many movies about education, a few Bollywood productions have openly criticised and discussed the shortcomings of the Indian educational system (Kumar, 2020). Forgacs posited that film served as a highly visible and regulated platform where artistic originality and political control regularly collided throughout Italy's modern history (Forgacs, 2006). Chennault identify that the films frequently portray urban educational settings as undesirable, associating them with criminality and social deterioration. Stereotypes often portray minority pupils as disruptive or in need of assistance (Chennault, 2006).

Media literacy, film education and social empowerment: Media literacy denotes the capacity to access, understand, evaluate, and produce messages across diverse mediums (Kumar, Sharma, 2023). Media-literate people can create better career opportunities for themselves and others. Media literacy significantly affects children. They possess the capability to analyse media content. They may meet online resources that provide digital knowledge and skills, including information retrieval and social standards around online conduct (Swart et al., 2024). These days, media has become a complex and multifaceted tool. Its correct use brings positive results, while its negative use can pose a threat to society. In such a situation, society can be made aware of the correct use of media through media training.

On the other hand, a great film is not just a means of entertainment. It conveys serious messages and timeless wisdom to society. A film can be one of the most useful tools for effective teaching. It imparts meaningful experiences to the learner. Films enhance the critical thinking, contemplation, conversation, or analytical abilities of viewers. In India, films are no less than an educational institution for the general public (Pandey et al., 2023). Common people learn about lifestyle, attire, cuisine, and the distinctions between right and wrong from films. However, in the diverse landscape of India, a single film cannot equally represent the ideological knowledge of all social classes. This is why regional cinema has emerged alongside Hindi cinema in India.

Review of literature

Cindric did a comparative study of *Tomboy* (2011) and *Ma vie en Rose* (1997) to investigate why *Tomboy* caused political uproar in France. Through comparative analysis, findings suggest that *Tomboy's* inclusion in school program*, such as École et Cinéma,* sparked petitions and protests, highlighting worries about its ideological influence and altering gender norms in education (Cindric, 2025). While, Zhou investigated film productivity, value, and impact.

The researcher uses computational textual analysis and visualisation methods to investigate global market performance. The survey found that BRI films performed poorly abroad because of political issues and inadequate plots. They aren't connecting with their audience. The study recommends developing better films and advertising them more (Zhou, 2025).

Film *Mean Girls* (2004) highlights the societal changes in America following the 9/11 attacks. The study adopts a qualitative descriptive methodology based on literary sociology. Mean Girls promotes talks about how school environments can mirror broader social issues, as well as how students navigate their identities in these contexts (Khairani et al., 2025).

Mazierska conducted a study with the aim of exploring how Polish cinema is canonised both in Poland and outside the world. The researcher takes a qualitative approach and investigates the role of history, prominent directors, and selection criteria. The study finds that despite some global recognition, Polish films are frequently neglected in international canons due to cultural differences (Mazierska, 2025). Nguyen investigates how the PBS documentary series *Asian Americans* builds anti-essentialist critiques that function as rhetorical weapons for building coalitions across Asian American communities. The researcher conducted a critical discourse analysis. The study found that the series promotes critical thinking and can help instructors begin topics about race, identity, and representation, strengthening the multicultural education curriculum (Nguyen, 2025).

Omran et al. study the use of cinematic descriptions in auditing education to improve immersive education. Using a quantitative approach, the study finds that films significantly enhance students' understanding of complex audit concepts, auditor skills, and ethical challenges while promoting critical thinking and professional scepticism (Omran et al., 2025). Fedorov and his research colleagues conduct a study to explore the representation of Western films on the Soviet screen during the Cold War phase of the USSR. The study conducts a qualitative content analysis on articles released from 1969 to 1985. The result of the study indicates that evaluations were strongly ideological, focusing on criticism of bourgeois film and its alleged detrimental effects on Soviet consumers (Fedorov et al., 2024). Hage combines theoretical ideas from Bourdieu, Lacan, and Foucault with a qualitative analysis. Findings of the study demonstrate that societal and psychological processes actively sustain apathy towards violence rather than it being passive (Hage, 2024).

Fitria conducted research to explore how Indian cinema presents the educational system. The researcher uses a qualitative descriptive technique to analyse numerous Indian films. Findings indicate that Indian cinema largely overlooks marginalised communities' educational experiences, with a few films accurately representing their obstacles. Some films promote inclusive education (Fitria, 2024). Jones investigates 49 European arthouse films released between 2005 and 2015 that received well over one million non-domestic admissions. Findings from qualitative research of box office data and film content show that films like The Lives of Others, Volver, Amour, and The Hunt provide important insights into European societal challenges (Jones, 2024). Matthew and his colleagues employed textual analysis as their methodology. The book has 49 chapters written by authors from five continents and covers subjects such as substance addiction, chronic illness, mental health, and medical professionalism. The findings indicate that using films can effectively build empathy, critical thinking, and a deeper understanding of difficult medical and ethical issues in students, expanding the teaching experience beyond typical didactic methods (Matthew et al., 2024).

Gopinath examines how modern *Hindi* biopics shape national identity narratives in India's neoliberal and Hindutva political setting. The study uses a qualitative examination of selected biopics, and the results indicate that these biopics successfully translate personal success stories into nationalistic tales. By showcasing ordinary people who overcome hurdles to achieve greatness, the films encourage audiences to internalise specific nationalistic ideas, thereby influencing the overall consciousness and identity of Indian nationals (Gopinath, 2024). Bhattacharya's conducts a study on Hindi cinema and investigates the changing image of nationalism. Using a qualitative methodology based on textual analysis, the findings indicate a shift from previous hyper-nationalistic depictions. This transition represents a shift in Hindi cinema towards more inclusive and global depictions of national identity (Bhattacharya, 2024). Gürkan and Gezmen investigate the portrayal of young protagonists in Turkish cinema during the Yeşilçam period (1950–1980), with an emphasis on the legendary figure Sezercik. The researchers used qualitative textual analysis to examine nine Sezercik films. The study indicates that such cinematic portrayals support and perpetuate group ideals by portraying the child as a symbol of national identity and moral rectitude (Gürkan, Gezmen, 2023).

2. Materials and methods

The broad objective of this study is to look at Bollywood contemporary movies' portrayal of the Indian educational system. The study is analytical in nature. We adopted a qualitative method to conduct this research study. We used textual analysis to meet the objective. We selected the film using the purposive sampling method. We chose 17 movies that address issues such as political power, inequality, ending the rich people's monopoly on education, combating poverty, and the exploitation of teachers. The researcher used a continuous comparative technique and concentrated on the storylines of the following movies: *12th Fail, Why Cheat India, Super30, Hindi Medium, Rough Book, Chalk n Duster*, *Nil Battey Sannata, Aarakshan, Paathshaala, Chichore, Raatchasi, Hichki, English vinglish,* F.A.L.T.U, *Stanley Ka Dibba, 3 idiots,* and *I Am Kalam.*

3. Discussion

Failures and obstacles present opportunities for growth and learning, rather than signifying the end of the journey. Resilience is crucial when facing setbacks, and maintaining it helps us seize new opportunities. *Vidhu Vinod Chopra's latest movie, 12th Fail* (by Vidhu Vinod Chopra, 2023)*, conveys this message. 12th Fail*, the movie based on a book by Anurag Pathak, tells the story of Manoj Kumar Sharma, an IPS officer. It is the narrative of a lad from Chambal who, after failing in 12th grade, comes to Delhi, passes the UPSC exam, and becomes an officer (Kumar, 2023). This film also examines the shortcomings of the Indian educational system, including instances where schools openly collude with pupils to cheat on tests so that the children pass and the school management may present their institution's achievements to higher authorities (Gupta, 2024). One day, Manoj decides which career path to take when DSP Dushyant Singh (Priyanshu Chatterjee) comes to the school and stops the children from cheating (Roy, 2023). Thereafter, the protagonist starts preparing for the UPSC with confidence and dedication. During the UPSC interview, he confidently stated that if he is not selected for IPS, he will return to his village and meticulously educate the youngsters so they do not have to copy (Kukreja, 2023). The protagonist's bravery serves as a powerful motivator for leading a life that endures over time. Viewers can gain insight into the significance of self-awareness, reflection, and discovering one's genuine passion through the protagonist's experiences. The film also underscores the significance of mentorship and encouraging relationships in overcoming failure.

Super 30 (by Vikas Bahal, 2019) is another captivating and inspirational biographical drama about mathematician Anand Kumar. The film depicts Kumar's rise from humble beginnings to the establishment of the Super 30 programme, through which he prepares poor children for the highly competitive Indian Institute of Technology (IIT) entrance exam (Sengupta, 2019). It highlights gaps in the educational system and argues for reforms to guarantee that all students, regardless of socioeconomic status, have access to a high-quality education (Sen, 2020). The film effectively shows the socioeconomic obstacles that disadvantaged pupils confront and focuses on the need for equal educational opportunity (Ghosh, 2019; Joshi, 2019b). This film helps kids break the cycle of poverty by building their confidence and ambition. The film provides guidance and motivation to people who are confronting life's problems. Anand Kumar's journey from humble beginnings to triumph against all obstacles inspires people to pursue their aspirations with tenacity and resilience.

Raatchasi (by Sy Gowthamraj, 2019) centres around the challenges faced by a dedicated teacher Geetha Rani (Menon, 2019). The movie underscores, particularly in the face of hardship, the value of commitment, empathy, and willpower in bringing about positive change through the main character Geetha Rani (Ramanujam, 2019; Subhakeerthana, 2019). Recently the University Grants Commission (UGC) found that some colleges were awarding degrees in violation of the UGC Act. This situation jeopardises the future of thousands of students. According to a report in the Hindustan Times, the UGC recently announced its annual list of "fake institutions," which includes 20 colleges listed state-wide (Desk, 2023).

Why Cheat India (by Soumik Sen, 2019) is a thought-provoking film that explores the complex network of corruption in India's educational system. The film illuminates the pervasive academic malpractices that afflict the nation, including exam cheating, the fabrication of credentials, and admission exam manipulation (Banerjee, 2019). Protagonist (played by Emraan Hashmi) gives an impressive performance as Rakesh Singh, a clever businessman who takes advantage of the system's weaknesses for his benefit. His portrayal gives the character more nuance and highlights the moral difficulty of an ambitious man operating in a corrupt system. The film does a good job of capturing the harsh realities that face students as well as the social pressures

that push them to turn to unethical measures to ensure their future (Gupta, 2019; Joshi, 2019). The film serves as a catalyst for addressing structural issues and underscores the importance of fostering a culture of integrity and meritocracy in education.

This is especially true as many young Indian students suffer from stress and extreme anxiety as they sit for the extremely difficult engineering and medical entrance exams. And when they do not get successful results, they find themselves trapped in the whirlpool of uncertainty and sadness. Unable to accept rejection in the face of family and social pressure, they often resort to suicidal or such activities that cause irreparable harm to themselves and their families. This bitter truth lies at the heart of *Chhichhore's* story (Sengupta, 2019). *Chhichhore* (by Nitesh Tiwari, 2019), starring Sushant Singh Rajput and Shraddha Kapoor, is an impressive film. This narrative is about children in schools and universities who, under pressure to study, make decisions like suicide without thinking (Rosario, 2019). The movie promotes accepting failure as a necessary component of learning and highlights the value of friendship in enduring life's ups and downs. The movie examines the importance of the expectations of scholastic success (Mitra, 2019).

A film that covers the concept of overcoming hurdles with tenacity and determination, *Hichki* (by Siddharth P Malhotra) is a heartwarming and inspirational production. The role of Rani in this movie is modelled after that of American teacher and motivational speaker Brad Cohen, who overcame several obstacles related to his Tourette syndrome to become a successful teacher. Brad Cohen's book about his experiences served as the basis for the 2008 release of the American film Front of the Class. *Hichki'* is also based on this film. The tale focuses on Naina's students' improvement rather than on how Tourette's affects her (Havis, 2018; Unnikrishnan, 2018). The film follows the journey of Naina Mathur, a lady with Tourette syndrome who wants to teach despite encountering discrimination from society and hardships in her personal life (Vats, 2024). The story focuses on the actress's unique teaching strategies and the significant transformations she brings about in her students. The film demonstrated how to turn one's weaknesses into strengths.

Currently, English-medium education has entangled middle-class society so deeply that breaking its clutches is impossible. *Hindi Medium* (by Saket Chaudhary) is a thought-provoking and socially important film that provides a devastating critique of the Indian educational system and social biases. The film recounts the path of a modest couple, played by Irrfan Khan and Saba Qamar, as they navigate the complications of getting their daughter enrolled in a top English-medium school. The movie explores India's profound fascination with English education and society's status symbols (Gupta, 2017; Vats, 2017). The film shines a light on the difficulties that non-English-speaking parents confront in delivering good education for their children, as well as the depths they will go to ensure their ward's success in the future. The narrative of the film serves as an alarming call to action about the disparities in the education system and encourages viewers to reflect on the true meaning of success and the value of inclusivity and empathy. It highlights how crucial humility, understanding, and compassion are for bridging the divide between various socioeconomic classes.

Chalk n Duster (by Jayant Gilatar) represents a positive advancement over schools. Teachers at *Chalk n Duster* spearheaded a moral movement advocating for teachers' rights and self-respect. They lead the fight against those who exploit education for their gain (Iyer, Vats, 2016). The movie highlights how important educators are in forming the next generation. It draws attention to the commitment, diligence, and enthusiasm that many educators have for their work despite obstacles. The movie raises concerns about the quality and accessibility of education, especially for pupils from lower socioeconomic backgrounds, in light of India's growing commercialisation of education. It explores the conflict between private interests and education's real goal. The film depicts the exploitation of teachers by unethical management, exposing topics such as low pay, job insecurity, and miserable conditions at work (Gupta, 2016). It encourages viewers to consider the need for more respect and backing for teachers. The film's realistic depiction of the difficulties experienced by educators in modern-day India is among its strongest points (Bhatnagar, 2016).

Fresh, young actors largely comprise *Rough Book's* cast, portraying a diverse range of learners. The film's depiction of today's kids is ludicrous. For instance, the film refers to the main character as Google Baba, asserting that a smartphone surpasses human intelligence (Sankhayan Ghosh, 2016). The movie provides an insightful analysis of the educational system. *Rough Book* is an admirable endeavour that poses significant questions about learning and the hunt for understanding (Yadav, 2016). The film beautifully depicted the topic of 'teacher poaching' and the schemes that are endemic in the Indian educational system. *Rough Book* is an unconventional

recipe with professional components reminiscent of past films like *Aarakshan, Faltu,* and *Paathshaala* (Bhatnagar, 2016). The movie emphasises the idea that learning should go beyond memorising and grading; it should include stimulating kids' minds, encouraging curiosity, and preparing them for the complexities of the real world.

Nil Battey Sannata (by Ashwiny Iyer Tiwari) conveys the challenges and dreams of a mother-daughter combo. This film about girls' education is incredibly intriguing. The plot follows Chanda (Swara Bhaskar), a maid with giant ambitions for her child, who has only one dream in life: to see her daughter Apu (Ria Shukla) thrive. However, Apu is an irresponsible girl who cannot understand her mother's struggles. To motivate Apu, Chanda enrols herself in her daughter's school in 10th grade, and she challenges her daughter to defeat her (Basu, 2016). The film's title, *Zero Divided by Zero Equals Infinity*, represents the idea that regardless of where you start in life, there is always room for unlimited progress. The film's ability to balance humour with earnestness while addressing weighty subjects like education and poverty is one of its strongest points (Arora, 2016; Bhaskaran, 2016). *Nil Battey Sannata* teaches many insightful concepts that connect with its audience. The film emphasises the transformative potential of education in shaping one's future. It highlights how education may end the poverty cycle and provide access to opportunities that were previously unthinkable. The film effectively depicts parents' sacrifices for the prosperity of their kids and their success (Jhunjhunwala, 2016).

When we talk about language acquisition and self-improvement, the movie *English Vinglish* (by Gauri Shinde) has a lot to teach us. The main character of the movie is Shashi, a middle-aged woman who has trouble speaking English. Her quest to become fluent in English provides motivation and emphasises how crucial language learning is in the modern, interconnected world (Bhatia, 2013). By presenting Shashi's travels in a foreign nation and her contacts with people from various backgrounds, the film promotes cultural understanding and empathy in viewers (Tsering, Chopra, 2012). Shashi's character highlights the transformational potential of knowledge and self-improvement. As Shashi grows confident in her English skills, she experiences personal growth and recognises her worth beyond conventional norms. The film also challenges prejudices about language proficiency and gender roles, particularly in the context of Indian culture.

The film *Aarakshan* shows that politics and politicians' mindsets shape a nation's education system. In this film, politics plays a key role in the education system, affecting the plot and driving the debate around the topic of caste-based reservations in India. The Supreme Court's 2008 decision to allow extra reservations for other underprivileged classes serves as the focal point of the film (Malani, 2011a). The movie shows how political agendas shape decisions made at academic institutions. The principled college administrator, Dr Prabhakar Anand, is under political pressure to impose caste-based reservation quotas. Manipulation and opportunism result from different political factions and interest groups advocating for their ambitions concerning reservations (Saltz, 2011). Meritocracy and academic excellence are frequently sacrificed in the struggle for power and supremacy because political concerns are often given precedence over sound educational ideals when making judgements. The film also looks at the clash between political utility and social fairness. Reflecting larger discussions in Indian society, some of the protagonist's support caste-based reservations as a way to right historical wrongs, while others support equal opportunity and merit-based hiring (Thomas, 2011). People portray the political system of reservation as corrupt and full of nepotism, in which powerful people abuse their connections to gain benefits and favours. This culture of favouritism maintains inequality and further erodes the legitimacy of the educational system (Gupta, 2011b). The movie emphasises how complex political forces are and how they affect students, educational establishments, pupils, and society as a whole.

I Am Kalam (by Nila Madhab Panda) is a touching and inspiring film about resilience, tenacity, and the transformational power of education. Set in rural India, the film depicts the narrative of Chhotu, a young kid from an underprivileged home who aspires to a better life (Malani, Kamath, 2011). The film emphasises the significance of education as a vehicle for social and economic development. It highlights the fact that education is a key component of one's rights and a means of achieving better things in life.

Stanley Ka Dabba (by Amole Gupte) is also a moving film about a little kid named Stanley who, unlike his classmates, is unable to bring lunch to school. The movie's core theme is about the necessity of empathy, kindness, and every child's right to an education (Guha, 2013). The film raises awareness about issues such as child labour, poverty, and the difficulties that disadvantaged children experience in obtaining education and basic necessities (Bamzai, 2011). The film

emphasises educators' responsibility for shaping students' lives, as well as the need to foster a supportive and inclusive learning environment. This film parallels the message of *I Am Kalam*.

The comedy film *F.A.L.T.U.* (by Remo D'Souza) exposes the shortcomings of the educational system. A crew of struggling undergraduates planned to establish a fictitious institution in response to pressure from society and their parents (Kabra, 2011). The narrative with its absurd concept and energetic performances not only offers profound knowledge about the educational system, but it certainly makes entertaining (Gupta, Nahta, 2011). The film's message centres around questioning conventional ideas of education and achievement. Through its humorous storyline, *F.A.L.T.U.* implies that following one's interests and abilities is just as important to proficiency as achieving scholastic success.

Paathshaala (by Milind Ukey) addresses challenges prevalent in the Indian educational system. The film is based on the insatiable expectations of the contemporary educational system. The plot focusses on a team of teachers and students at an evaluation school, emphasising the difficulties they experience as academic pressure rises. The film discusses various topics, notably the commercialised nature of education, the influence of competitiveness on students' psychological well-being, and the value of holistic learning (Gupta, 2010). The rivalry between the principal of Saraswati Vidya Mandir, played by Nana Patekar, and profit-driven management, who want to turn education into a profitable company, is central to the plot (Sharma; PTI, 2010). The film is a thought-provoking reflection on the inadequacies in the Indian educational system. It also succeeds in stimulating discussions about the demand for reforming the education system and the significance of putting kids' well-being ahead of academic accomplishment.

Three Idiots (by Rajkumar Hirani) is masterfully blends humour, emotion, and social satire. The film tells the tale of three engineering students who negotiate the demands and expectations of the Indian educational system. The film discusses the defects and pressures of the educational system while emphasising the value of creativity, critical thinking, and pursuing one's objectives (Malani, 2009). The film delicately and wryly tackles significant topics such as mental health, family expectations, and academic stress, thereby deeply connecting with its audience (Tsering, 2009). The film demonstrates that one should never lose the desire to live. Three Idiots is more than a film: it's a dedication to life, friendship, and the quest for joy (Shekhar, 2010). The lesson of Three Idiots is that real education entails critical thinking, innovative thinking, and the application of knowledge in real-world situations; it transcends rote memorisation and academic success.

During this flow, we never avoid the film *Taare Zameen Par* (by Aamir Khan). The story of the film follows Ishaan, a young boy struggling academically. He finds support and understanding from a compassionate and talented art teacher who recognises his dyslexia (Holillah et al., 2021). Through their special bond, the film highlights the importance of acknowledging individual differences in learning styles and talents, shedding light on dyslexia, and challenging societal perceptions of academic success. Indian cinema can be a potent tool for tackling societal concerns, such as the problems in the educational system (Kaur, Mazzarella, 2009).

Indian films frequently disregard the perspectives of rural and oppressed groups in favour of metropolitan, middle-class storyline (Yengde, 2018). Films skilfully handle themes of love, rebellion, and social conventions against the backdrop of rural Maharashtra, providing an emotionally charged and profound cinematic experience. The film celebrates the everlasting force of perseverance while pushing viewers to face the brutal realities of discrimination based on caste (Majumdar, 2016). In the movie *Imtihan* (by Madan Sinha), an idealistic professor attempts to reform a number of disruptive college pupils. *Naya Kadam* (by Kovelamudi Raghavendra Rao) discusses the role of literature in empowering and developing women in Indian communities, emphasising its significance for national advancement. *Bairavaa* (by Bharathan) tells that leading a college requires honesty and sincerity to ensure students' safety and quality education. Ujjwal Singh (2008) attributes a student's tragic suicide to societal and parental pressures for academic success in *Chal Chalein*. His friends opt for legal action against his parents, the government, and the educational establishment, advocating for an educational system that nurtures rather than burdens. The film poignantly illustrates the struggles of students, like an aspiring writer forced into physics and math or a talented artist sidelined by academic demands, urging a revaluation of educational priorities (Tuteja, 2009).

Joel Piqué-Buisan and their colleagues reviewed 17 studies from 1983 to 2023 to evaluate their pedagogical uses and analyse their medical expertise. With the use of a systematic review, their findings suggest that films are valuable additions to traditional medical education, enhancing student

engagement with complex topics, promoting critical skill development, and providing an innovative teaching method (Piqué-Buisan et al., 2024). Walton-Fisette and his colleagues scrutinise the portrayal of physical education (PE) in American films, contrasting it with optimal practices and cultural perspectives. Through the systematic analysis of the movie scenes, researchers find that prejudice and male dominance constructs are revealed as recurrent motifs in physical education. These film portrayals influence public attitudes and views about physical education, which may impact policy and the delivery of such programs (Walton-Fisette et al., 2017).

The documentary *Waiting for 'Superman* (2010) analyses the shortcomings of the American public education system, revealing the challenges faced by students nationwide and highlighting the policies that have contributed to these issues. Through interviews with educators, it addresses concerns such as the impact of the *No Child Left Behind program*, the role of teachers' unions, and the high dropout rates. Despite increased funding, the film notes a decline in educational quality, with a significant portion of students failing to meet grade-level standards in reading and math. It points to teachers' unions as a major factor in these challenges (Journell, Buchanan, 2013).

The aim is to elucidate a yearly action-research project, where students actively participate in the production of their edits and engage with audiovisual language, cinema, and image analysis within a higher education course on art and technology. Anabela Moura carried out a study with her research colleagues. The results show how important visual culture analysis is for improving students' comprehension of art and film and how an interdisciplinary approach, along with adaptable and intriguing teaching strategies, can help students develop a more critical perspective on society (Moura et al., 2021). The film Dasvi focuses on the importance of education in social life and making people behave socially (Kumar, Sharma, 2023).

Shoaib Mansoor's film *Bol* (2011) serves as a critique of how Pakistani patriarchy manipulates religious texts to maintain control over women. It introduces the concept of Islamic feminism, which challenges traditional interpretations and exposes gender injustices perpetuated through religious doctrines. By advocating for the convergence of Islam and feminism, *Bol* suggests that women's rights movements can make meaningful strides in Islamic societies (Sarwar, Zeng, 2021). Mansoor's other films, *Khuda Kay Liye* and *Varna*, encourage viewers to examine the media's role in perpetuating stereotypical images of women and explore avenues for empowerment, action, and global feminist discourse (Gershon, 2021).

In today's world, digital technology is critical for producing compelling cultural content for language education. Films are very effective for teachers with varied cultural backgrounds. Tjahjani and his fellow researchers' study looks at the cultural context of the French film *Intouchables* and the Canadian francophone film Monsieur *Lazhar*. Analysing the cultural characteristics of these films can help us design digital tools for teaching French. This study produces two main results: a structural analysis of the films to discover cultural content and a practical categorisation of this content for use in language training materials (Tjahjani, Jinanto, 2021).

Hasan Gürkan and Başak Gezmenc focus on films in which kids play a significant part. It focuses on the Yeşilçam period (1950–1980), an important era in Turkish cinema, and employs the character Sezercik, who appears in nine films, as a research sample. During this period, films portrayed children as saviours and heroes, particularly as contemporary influences fractured the nuclear family. These children were shown in traditional Turkish gender roles, representing urban and masculine ideals, and their heroism varied from rescuing their families to securing national freedom and continuity, thus building a national Turkish identity for the child (Gürkan, Gezmen, 2023).

4. Results
Through this paper, we delve into the enduring essence of Indian cinema, where a profound effort is undertaken to raise awareness by illuminating the challenges, aspirations, and opportunities of marginalised communities, unfettered by concerns of mainstream appeal or monetary gain. The film *12th Fail* is based on a strong blend of empathy, determination, and emotions, as well as hard work and the trust of family and friends. This film not only depicts beams of light in the gloom, but it also explains love in the proper way. In contrast, *Super 30* tells the story of a talent from Bihar who was unable to reach the pinnacle of achievement owing to financial constraints but wants to transfer the light of knowledge out of the clutches of mafias and into the hands of the kids who deserve it. The appalling condition of the nation's government schools is portrayed in the Tamil movie *Raatchasi*. In the centre, it skilfully illustrates all of the challenges, endeavours, and labour of an ideal educator, positioning the same institution as one of the best in

the state. *Why Cheat India* meticulously reveals the mediocre mindset that is full of talent but is struggling financially and in challenging family situations, as well as the secrets of brokers who provide admittance through cheating in rigorous competitive tests like JEE, MBA, and NEET. The mindset of middle-class families in the nation is portrayed in *Hindi-Medium* film, where parents feel humiliated by their children's inability to speak *Hindi* in addition to fighting to get them accepted into prestigious English-medium schools. The movie draws viewers' attention to the industrialisation of education and the deteriorating quality of public schools. The film *Chalk n Duster* chronicles the struggle of teachers and challenges India's educational system. And this proves that schools are now the nation's major educational institutions. In this sense, the film *Rough Book* discusses the fight of educators and students against the system and the introduction of innovative educational approaches. The movie *Nil Batte Sannata* encourages learning and conveys the idea that everyone can achieve their goals if they determine to overcome the disparity between riches and poverty. *I am Kalam* is the story of a boy who enjoys reading and writing, who, while suffering a financial crisis, accepts his situation with a smile and draws inspiration from the life of former President of India Dr. Abdul Kalam, gaining respect in society and seeing the exchange of a better life. *Three Idiots* promotes free thought and criticises the system, which has been operated for years solely for social prestige. Similarly, the film *F.A.L.T.U.* emphasises a child's mental strength over his or her parents' expectations and path.

In this way, we focused on filmmakers' capacity to show contentious or delicate themes pertaining to the educational system. The study emphasised that more inclusivity and portrayal of oppressed communities – such as *Dalits*, *Adivasis*, and minorities – are also needed in Indian cinema. These groups' experiences are frequently disregarded or sidelined in popular narratives. Despite these shortcomings, Indian film still has the capacity to ignite social change and contribute to discussions about the educational system. However, Indian filmmakers approach these themes with sensitivity, tolerance, and a commitment to portraying reality realistically. Collaboration with educators, activists, and professionals ensures that films authentically capture the nuances of the educational system, generating meaningful conversation and contributing to change efforts. These studies in this field talk about how Indian cinema often portrays the education system in diverse ways, reflecting the country's complex socio-cultural landscape and the numerous obstacles that confront its educational institutions, such as pressure and competition. Many Indian films depict the intense pressure and cutthroat competition faced by students in their pursuit of academic success. This pressure often comes from parents, society, and the education system itself, leading to themes of stress, anxiety, and mental health issues among students. Corruption and bribery are other themes in the education system that recur in Indian cinema. Films often portray instances of bribery, cheating, and favouritism in school admissions, examinations, and administrative processes. This corruption perpetuates inequality and hampers the merit-based selection of students. Indian films also explore the pivotal role of teachers and mentors in shaping students' lives. Some films feature inspirational and dedicated educators who go above and beyond to support their students. Education is often used as a lens to examine broader social issues, such as caste discrimination, gender inequality, economic disparity, and access to education in rural or marginalised communities. These themes shed light on the systemic barriers that prevent equal opportunities in education. Many Indian films celebrate the power that transforms education and portray characters who overcome obstacles to pursue their dreams and aspirations. These stories often emphasise the importance of persistence, determination, and self-belief in the face of adversity. Some of those films advocate for reforming the education system to address its shortcomings and promote inclusivity, innovation, and quality education for all. Overall, Indian cinema offers a diverse range of narratives and perspectives on the education system, reflecting the aspirations, struggles, and complexities of contemporary Indian society. These films serve as a platform for introspection, critique, and dialogue on the role of education in shaping individual lives and societal progress.

5. Conclusion

This study concentrates on the portrayal of the education system in movies, particularly when it comes to complex subjects. The study comes to the conclusion that Indian films for youngsters, which are inspirational, encouraging, and instructional, span a variety of genres and impart valuable life concepts. These films teach students about overcoming adversity, pursuing dreams, and standing up for their beliefs. These movies discuss eliminating political meddling in education,

ending coaching institute looting and extortion, breaking the powerful people's monopoly on education, and raising the standard of education both locally and nationally. These movies also show how important it is to share inspiring messages to support policies and programs for education. These themes reflect the difficulties that students, teachers, and academic institutions face in the real world. The way that brokers are portrayed as influencing students' prospects in competitive tests is a powerful statement about the unfairness and pressures that exist in the educational system. In a similar vein, the portrayal of politicians and businesspeople taking advantage of the education sector for their benefit draws attention to structural problems with inequality and corruption. Examining these films can help shed light on the situation of education today and spark crucial conversations about morality, justice, and systemic accountability. The research also suggests that all parties involved in educating students – teachers, legislators, and the general public – engage with these issues and seek solutions that advance honesty and equitable opportunity. Indian films are not just a means of entertainment but also play a multi-faceted role in educating society by conveying serious messages and enhancing its social awareness. Indian films do a good job of educating people by highlighting the social evils.

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