



Bolu Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi (BAİBÜEFD)

Bolu Abant İzzet Baysal University
Journal of Faculty of Education



2024, 24(2), 1122 –1140. <https://dx.doi.org/10.17240/aibuefd.2024..-1350206>

Comparative Sociological Analysis of the Conventional and Contemporary

Educational Approach in the Movie Three Idiots

Geleneksel ve Çağdaş Eğitim Anlayışlarının

Üç İdiot filmi Üzerinden Karşılaştırmalı Sosyolojik Bir Analizi

Abdulkali KINSÜN¹ 

Geliş Tarihi (Received): 25.08.2023

Kabul Tarihi (Accepted): 15.05.2024

Yayın Tarihi (Published): 24.06.2024

Abstract: Three Idiots is a 2009 Indian feature film directed by Rajkumar Hirani and starring famous names such as Aamir Khan, Kareena Kapoor. This study was conducted to determine the prevalent educational representations in the movie Three Idiots and the educational approaches that could be employed in the analysis of these representations. In the study, on the one hand, the educational dimensions of the film are emphasized, on the other hand, educational understandings are tried to be analyzed comparatively on the basis of characters. The study aimed to demonstrate how the criticism of the conventional educational approach was interspersed throughout the movie and determine the foundations of the contemporary education philosophy based on the movie characters and their lines. The study is considered significant since it aimed to analyze a movie from an educational perspective, focused on educational approaches as well as educational representations, analyzed these approaches with the comparative method, and finally included social science techniques such as discourse and indicator analysis within the context of socio-educational discipline. The study was designed with the "framing analysis" model, a qualitative research method, discourse and indicator analyses were preferred as the data analysis technique. The study concluded that the traditional education was system-oriented and ignored the individual, while the contemporary understanding of education puts the learner in the center and emphasizes individual differences, criticism and creativity.

Keywords: Cinema, Educational Representation, Discursive Analysis, Semiotic Analysis.

&

Öz: Üç İdiot (3 Aptal): Rajkumar Hirani tarafından yönetilen ve başrollerini Aamir Khan, Kareena Kapoor gibi ünlü isimlerin paylaştığı 2009 Hint yapımı bir sinema filmidir. Bu çalışmada, *Üç İdiot* filminde yer alan eğitimsel temsillerin neler olduğu ve bu temsillerin hangi eğitim anlayışları çerçevesinde değerlendirilebileceği konu edinilmektedir. Çalışmada, bir yandan filmin eğitimsel boyutları üzerinde durulurken öte yandan eğitim anlayışları karakterler bazında karşılaştırmalı bir biçimde analiz edilmeye çalışılmaktadır. Çalışma, farklı eğitim anlayışlarının film örneği üzerinden nasıl işlendiğini ortaya çıkarmayı hedeflemektedir. Daha açıklayıcı bir ifadeyle hedef, geleneksel eğitime yöneltilen eleştirelliğin filme nasıl serpiştirildiğini göstermek ve çağdaş eğitim felsefesinin hangi temele dayandığını, filmde kodlanan sahne ve karakterler bağlamında ortaya çıkarmaktır. Çalışma şu açılardan önem arz etmektedir: bir sinema filmi eğitimsel açıdan çözümlemesi, eğitim temsillerinin yanı sıra eğitim anlayışlarına odaklanması, bunları karşılaştırmalı bir biçimde analiz etmesi ile söylem ve gösterge analizi gibi sosyal bilim tekniklerine bir sosyo-eğitim çalışmasında yer veriyor olması. Çalışmada, yöntemsel açıdan nitel bir araştırma deseni olan "çerçeveleme çözümlemesi" modeli esas alınırken veri analiz tekniği olarak da söylem ve gösterge analizleri tercih edilmektedir. Çalışmanın neticesinde filmin, geleneksel eğitimin eleştirisi üzerine kurgulandığı belirlenmiş, geleneksel eğitimin sistem odaklı kurgulandığı ve bireyi göz ardı ettiği; çağdaş eğitimin ise öğreneni merkeze alarak bireysel farklılıkları, eleştirelliği ve yaratıcılığı ön plana çıkardığı sonucuna ulaşılmıştır.

Anahtar Sözcükler: Sinema, Eğitimsel Temsiller, Söylem Analizi, Gösterge Analizi.

Atf/Cite as: Kinsün, A. (2024). Geleneksel ve çağdaş eğitim anlayışlarının üç idiot filmi üzerinden karşılaştırmalı bir analizi. *Bolu Abant İzzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 24(2), 1122-1140. <https://dx.doi.org/10.17240/aibuefd.2024..-1350206>

İntihal-Plagiarism/Etik-Ethic: Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği, araştırma ve yayın etiğine uyulduğu teyit edilmiştir. / This article has been reviewed by at least two referees and it has been confirmed that it is plagiarism-free and complies with research and publication ethics. <https://dergipark.org.tr/pub/aibuefd>

Copyright © Published by Bolu Abant İzzet Baysal University–Bolu

1. INTRODUCTION

Since its early days, cinema has been an effective art space and mass media instrument in the society. Similar to the other fields of art, cinema tackles different perspectives of life and redefines real-life themes and representations with a unique narrative fiction. In cinema, the juxtaposition of visual and auditory elements widens the influence of films and distinguishes movies cinema from other mass media. Cinema plays a key role in the transmission of culture beyond being an artistic activity. Thus, it both reflects the society and redefines real-life themes and introduces them to the audiences (Akmese, 2020).

A motion picture is simply a presentation of a story to the audience as an audiovisual material. However, a motion picture also includes several data beyond telling a story. For example, a motion picture is first and foremost a “cultural” product. What we watch in a movie includes certain cultural codes and the combination of these could become a representation of a phenomenon or a concept. Furthermore, each movie has an idea and is presented to the audience through cultural reconstructions. On the other hand, the narrative and representations of the movies constitute a small universe of the cultural product narrated in the movie. Thus, the representation and narration of these phenomena are important. Because established frameworks are important references of social perspectives. In other words, motion pictures are not only story-telling instruments, but also resources that contain several representative data (Akmese, 2020; Bikic, 2021).

Education is one of the most fundamental and established institutions in a society. Social beliefs and values, norms and behavioral patterns are instructed in education. Thus, motion pictures are frequently employed in education (Yanmaz, 2011). A review of the motion picture literature would demonstrate that several motion pictures have been shot on the educational approaches, education system, teachers, and students. Simply, there are several movies on education (system, administrators, educators, students, schools, classrooms, etc.): *To Sir, With Love* (1967), *Dead Poets Society* (1989), *Dangerous Minds* (1995), *Good Will Hunting* (1997), *Spring, Summer, Fall Winter... and Spring* (2003), *Line Stars on Earth* (2007), *Freedom Writers* (2007), and *Beyond the Blackboard* (2011). *Three Idiots* (2009), directed by Rajkumar Hirani and starring Amir Khan, is one of these movies (Girgin, 2012); Birbicer, 2017; Silman, 2019).

Educational approaches have been frequently compared based on quality and achievements. In the present study on educational reflections on a movie, conventional and contemporary educational approaches were compared based on the movie *Three Idiots*. In other words, the study aimed to determine how conventional and contemporary educational approaches were addressed in the movie. Thus, the education system and approaches represented by the characters in the movie were analyzed. Although there are other films on education, the scope of the present study was limited by the movie *Three Idiots*. Furthermore, the movie was not analyzed based on all aspects (cinematographic-directorial), only the relevant representations, scenes and signifiers are discussed. Also, the analysis methodology was limited by discourse and semiotic analysis with a framework approach.

The study aimed to reveal how various educational representations and educational approaches were addressed in *Three Idiots*. A careful screening of the movie would demonstrate that the theme was not selected randomly and did not completely depend on cinematic concerns, on the contrary, it would be obvious that the quality and achievements in various educational approaches would lead to different personality types. The study aimed to investigate how different educational approaches were addressed in the movie with semiotic and discursive analysis. Furthermore, it aimed to demonstrate how the criticism of the conventional rote-based education approach was interspersed throughout the movie and determine the foundation of the contemporary/constructivist education philosophy based on various characters and signifiers in the movie.

There are several studies on education in movies such as *The Use of Motion Pictures for Educational Purposes: A Historical Analysis* by Halide Akyar, *An Approach to the Significance of Education Phenomenon in Cinematographic Narration: The Case of Honey* by Aslı Yurdigül, *The Reflections of Teachers and Students in Movies as Cultural Products* by Aysun Akıcı Yüksel, *Educational Analysis of Aamir Khan's Films* by Nail Yıldırım, Emel Tüzel and Veda Yar Yıldırım: *A Qualitative Analysis of the Three Idiots and Taare Zameen Par*. Also, in the *Critical Analysis of the Conventional Educational Approach in the Movie Three Idiots*, Nagihan Çakar Bikiç focused on an important theme associated with the present study: the critique of education in a movie. However, as the title suggested, it focused only on the conventional approach and was limited to the critical pedagogy by the Latin American Marxist theorist Paulo Freire.

The above-mentioned studies exclusively focused on teacher-student relations, schools and classrooms (except for Bikiç). However, the present study aimed to expand the analysis by approaching it from various perspectives (analysis of educational representations, comparison of educational skills, etc.). Another significance of the current study was the analysis of the movie based on educational sciences and educational sociology with social science research techniques such as semiotic and discursive analysis, which are not commonly preferred by educational scientists. Thus, the significance of the study is due to the presentation of a comparative analysis of the movie based on an educational approach and the implementation of unconventional research techniques (discourse and semiotic) that were not common in educational sciences (statistical analysis, descriptive analysis, content analysis, etc.).

2. METHOD

Since we live in the age of information and science, the production of knowledge, the methods employed to construct knowledge, and the employment of that knowledge are important issues. In particular, methodological preferences are of extreme importance. Because scientific competence depends on theoretical and methodological originality, in other words, the preferred methodology and techniques provide an identity to research. Thus, in this study, the framework analysis model, a qualitative research design, was employed. The model was described as a functional research method that allows a holistic approach to the content of analysis and qualitative case analysis". Framework analysis, a multidimensional and comprehensive approach, was basically categorized into three groups: "thematic framing, contextual framing and image framing (Akmese, 2020).

The material are selected from an endless array of topics and plots with thematic framing in the first stage of framework analysis. In the second stage, the properties of the selected topic are screened to determine the properties that would be included in the framework, and the remaining properties are excluded. In the third stage, the central message of the contextual framework that would be expressed with the audiovisual material is strengthened. Also based on the previous two frameworks, the message and the desired perspective are transferred to the audience with the references included in the framework (Akmese, 2020). In the present study, semiotic and discourse analyses were preferred as the data analysis techniques. The expressions included in the movie *Three Idiots* were analyzed with the semiotic interpretation and semiotic function techniques. Since it would be adequate to clarify the semiotic and discursive analysis techniques, both techniques are briefly discussed below.

Discursive Analysis: Discourse entails all human activities based on the harmony between language and consciousness. In addition to ideological, cultural, economic and political aspects, discourse also have aesthetic, moral, religious, literary, mythological and gender-dominated forms (Coban, 2003). Discourse could also be seen as a field where social is produced and operated. It is also possible to describe it as the foundation of all intellectual production (Foucault, 2011). Discourse includes lingual, visual, semiotic, behavioral, and other forms of expression. Furthermore, discourse is not detached from practice. All human life practices include an interactive dimension. Every area and part of life produces unique forms of discourse (Dijk, 2003). According to Sozen's inclusive definition, discourse is a lingual practice based on speech and listening, and entails processes associated with lingual practices that turn into actions via

the exchange of ideologies, knowledge, dialogues, expressions, styles, negotiation, power and exchange of power. Theoretical approaches consider discourse as a text, while practical approaches consider it as semantic exchanges during conversations (Sozen, 1999).

Discursive analysis is a qualitative data analysis technique that entails the investigation of both written and verbal expressions. It is a common technique in social sciences. Discursive analysis is based on both the verbal expressions and the context of verbal expressions; therefore, a system of interconnected signs is essential in discourse. In discursive analysis, verbal and non-written texts such as books, articles, newspaper articles and even architectural structures could be analyzed (Gul & Nizam, 2021). Certain definitions of discursive analysis are included below:

Discursive analysis is a primary qualitative analysis technique in social sciences. The analysis technique is mostly based on speech-action theory in the philosophy of language to emphasize the social aspect of language, and ethnomethodology, which focuses on how people use language every day to create their own perceptions. Discursive analysis is a social life approach that includes methodological and conceptual elements and characterized as a method to contemplate on discourse (theoretical and meta-theoretical elements) and produce data. Discursive analysis is not interested only in the formal (phonological or syntactic) aspects of discourse or language. Rather, it is interested in “social events” created by language users who communicate within a society and culture. Discursive analysis is not a single integrated theory, method or practice, but a heterogeneous qualitative research technique conducted in various disciplines and research conventions. Discursive analysis is a real social method that focuses on the intersubjective mental components observed when individuals communicate with each other (Celik & Eksi, 2008).

In addition to the above-mentioned definitions, certain basic questions and components of discursive analysis should also be mentioned. The fundamental questions of discursive analysis could be listed as follows: Who speaks and why and how? How one listens or remains silent? Who writes or reads and how? What is the language used for? What is mentioned with the language? How is it mentioned? Why is it mentioned? Which accents dominate the language? What is achieved at the end? The basic components of this analysis are as follows: Verbal or written text, semantics, syntax (morphology), and semiology.

Semiotic Analysis: All social practices are constructed with language. Thus, language is at the intersection of the individual, the social and the historical. Language has a unique system and laws of operation. In addition to those who consider language as a transparent and instrumental system, there are also those who consider language an ideological mode of production. Without going into the details of the above-mentioned distinctions, language could be described as a dual structure based on Saussure: language and speech. Language is a means of social reconciliation, while speech is an activity, that is, the use of language by individuals. Language is a set of codes or narrative tools, while speech is the individual use of these codes. The main function of language is to communicate using signs, that is, making sense of and transmission through signs. Thus, according to Saussure, language is a semiotic system (Sancar, 2008; Turkcan, 2013).

So, what does semiotics mean? Semiotics is a methodology to perceive and make sense of the visible and what is hidden behind the visible. Thus, semiotics is a tool that entails perception, sense-making, interpretation, and knowledge transfer methods, and communication forms in historical cultures. In other words, semiotics is the physical expression of objects, phenomena and concepts during communication and information exchange (Agocuk, 2016). According to Saussure, a sign is a basic linguistic unit and includes two elements: sound and concept. Sound is the signifier, and the concept is the signified element. According to Saussure, the language includes two elements: The first is the irrationality of the language signifier, that is, the correlation between the signifier and the signified is not causal but based

on social consensus. The second is the linearity of the sign, that is, the existence of signs in a sequence in time (Sancar, 2008).

People try to communicate by assigning meanings to objects and images. Thus, signs that convey meanings have multiple functions according to Saussure. Just as the signifier could indicate several signifiers, the signified could also be signified by several signifiers. The signifier constitutes the plane of expression, while the signified constitutes the content plane. According to Barthes, who considered the semiotic plane as an order of signification, semiotic signification has two forms. Literal meaning is the real meaning that the object evokes in the mind. In other words, it is the real equivalent of the object. The indicator could also have a connotation, the interaction that occurs when the sign is associated with the excitement and cultural values of the audience (Agocuk, 2016).

In the present study, both discourse and semiotic analysis were employed in data analysis. Methodological-archaeological approaches such as power/system definitions of discourse, discourse construction forms, knowledge-power interaction, and specific discourse forms in each historical process were excluded from the present study, and discourse was considered as individual expressions. In other words, the discursive analysis was based on the object of the discourse, the reasons and methodology of the discourse, and the discourse approaches in the movie *Three Idiots*. The study aimed to analyze the positions of the movie characters based on the conventional and contemporary education approaches. Also certain scenes were coded based on signs and references in the movie. Thus, in addition to the analysis of the expressions of the characters, certain signifiers were also included in the study; and thus, certain special symbols were considered as indicators in the movie, and semiotic analysis was conducted on the indications of the signs, as well as the exclusions. Also, the layers of the meanings of the expressions in the movie were used as signifiers and the signified, and the direct and connotative meanings of the signifier were analyzed based on the conventional and contemporary educational approaches.

3. CONVENTIONAL AND CONTEMPORARY EDUCATIONAL APPROACHES

Historically, change was fueled by philosophical and scientific advances. The dominant scientific approaches, worldview, and the philosophy of the period could be extremely effective on the educational approach of that period. Each philosophy and approach to knowledge and science adopts a unique educational vision and a different education model. However, although each period had a unique approach to science and philosophy, educational approaches could simply be categorized as conventional and contemporary education systems. In this section, the conventional (classical/rote-based) educational approach is addressed initially, and then the contemporary (modern-constructivist) educational approach is discussed.

3.1. Conventional Educational Approach

In the history of education, there were four main periods. These were the non-lingual period, antiquity, medieval and modern ages. The non-lingual period includes the emergence of civilization until the agricultural period. The period was called non-lingual due to the lack of written language and its employment as an educational tool. Antiquity is the age of ancient civilizations in Greece, China and Egypt, where education included written scripts and books, and it covers about 1000 years between 5th century B.C. and 5th century A.D. Medieval Age refers to a period of about a thousand years, where the foundations of several breakthroughs in modern education were laid (university, grade education, etc.). This age began in the 5th century BC and lasted until early 15th century. Education was mostly religious, monopolized by the Church (Christianity) and Madrasa (Islam). The Renaissance and enlightenment (Modern Age) began in the 15th century and include significant developments and advances (Erkut, 2022). Education was primarily conventional until the modern times. Thus, it would be more accurate to describe conventional education as a combination of certain educational philosophies rather than a specific educational approach. This combination included classical educational philosophies such as idealism and realism, as well as modern educational approaches such as perennialism and essentialism.

The general characteristics of these approaches are included in the present study rather than simply listing them.

Conventional education is the oldest educational approach developed and practiced by humanity. It began with the first human and continued to serve humanity in different forms until the enlightenment. Ancient Greece, Egypt, China, Islam, Medieval Church, etc. all practiced conventional education. The conventional education system has certain distinctive features: Conventional education is an idealist approach with absolute truths and values and propagates the instruction of these values in education. In other words, it is a continuous cultural transmission method, where discipline is essential, and the harmony between the soul and the body is emphasized, it is teacher-centered, usually verbal, and rote-based. The main goals of the approach include the improvement of the soul, training mentally and physically balanced and whole individuals, ideal citizens and useful individuals. The basic conventional education materials include religious-moral knowledge, natural knowledge and ascetic knowledge (Sonmez, 2014; Gunes; 2014).

Paulo Freire, one of the important figures of critical pedagogy, defined conventional education as the “banker education model”. According to Freire, a careful analysis of the student-teacher relationship at any level of this convention would demonstrate that this relationship is narrative. In this relationship, the teacher is the “subject” and the students are the “objects” who listen patiently. The teacher is an apparatus of the system that aims to narrate the content, which is completely alien to the existential reality of the students. This narrative envisions students as bins or containers to be filled by the teacher. Thus, the system transforms education into an act of “savings” by approaching the students as objects of investment and the teachers as investors. The students' field of action during the activities is to accept and classify the deposits. In this system, the more students allow to be filled, the more successful they are (Freire, 1991). In this approach, knowledge is static and students are passive objects. The teacher is the source of information, while the student is passive. The student receives and memorizes the communicated knowledge. The student is not required to “research, interpret and criticize” knowledge (Akdağ, 2006; Bikic, 2021). In short, the teacher knows everything, is the main source, speaks, transfers knowledge, disciplines the students, and is the subject of education. While the student unconditionally accepts the knowledge presented by the instructor and follows the instructor unconditionally. Freire opposed this model and stated that it pacified the student via objectification, exhibited an oppressive and authoritarian attitude, and served to sustain the oppression of the sovereign (Freire, 1991; Bikic, 2021).

3.2. Contemporary Educational Approach

Contemporary educational approaches are based on the naturalistic educational philosophies of enlightenment philosophers such as Rousseau and Kant. Rousseau initiated an evolution from teacher-centered and topical education approach to student-centered approach. Rousseau introduced a new approaches and dimensions to educational and instructional activities in his book *Emile*. In this book, Rousseau developed a self-development-based educational construct by focusing on the child and child development. According to this construct, the child has several innate skills. The duty of education and the educator is to allow the child to develop these existing skills naturally and to avoid suppressing these skills (Rousseau, 2014). In *Emile*, Rousseau included certain features that could be considered the predecessors of modern education such as grade education, learning by doing and living, exploratory learning, creativity, criticism, egalitarianism, learner-centered instruction, an emphasis on student potential, interests and needs, spontaneity, and guidance role of the educator. *Emile* introduced these concepts to education.

This educational approach (naturalistic education) initiated by Rousseau influenced several future theories and philosophers (Progressivism, Reconstructionism, polytechnics, existentialism; Kant, Dewey,

Pastelozzi, etc.) Contemporary education focuses on the student rather than the teacher, quality rather than the topic, and creativity rather than memorization and imitation. In contemporary education that prioritizes quality rather than knowledge, the teacher does not load the student with knowledge, but guides the student. The student is not a memorizer, imitator and passive recipient, but produces knowledge. In this type of educational activities, invention is preferred instead of presentation, a conventional instruction strategy. The main aim is not to teach knowledge, but to teach how to learn. One of the most distinguishing features of the contemporary education is criticism. In this approach, creativity, discovery, experience, interests, needs, and skills are important. Education is a legally secured basic human right. Education is compulsory and free at primary level; it is egalitarian and hierarchical. The main goals of contemporary education are to train free, creative and productive individuals whose body, mind, morals and spirit are balanced, who adopt democratic and secular values, respect human rights, etc. (Sonmez, 2014; Gultekin, 2018).

Freire proposed an education model that was similar to the contemporary educational approach. The model was problem-identification instruction. As noted, banking education was authoritarian and anti-liberal. It employed the dictionary of the dominant class, not dialogue. Problem-identification education model is the opposite of this model. Simply, the problem-identification model is based on dialogue. The teacher and the learner are in continuous interaction. In this approach, research, investigation, criticism and questioning are essential. There is mutual communication rather than a one-way instruction. The distinction between the teacher and the learner is not determined by sharp boundaries and strict rules. The learner can also serve as a teacher during this interaction. The student receives, questions, evaluates and interprets the knowledge instructed by the teacher and provides feedback. In this model, which Freire defined as the problem-identification model, the sharp distinction between teacher and learner disappears and turns into a mutual relationship. The teacher is also a learner, and the learners are "teachers" in this instructional process. Thus, the problem-identification educational model aims to resolve teacher-student conflicts, build dialogue, and train independent, responsible and aware individuals. No one teaches anyone, and one never learns a lesson. On the contrary, the process is dialogical and entails collaborative construction (Freire, 1991; Bikic, 2021).

4. THE THREE IDIOTS ANALYZED BASED ON CONVENTIONAL AND CONTEMPORARY EDUCATIONAL APPROACHES

Three Idiots is a 2009 Indian feature movie directed by Rajkumar Hirani starring famous actors such as Aamir Khan and Kareena Kapoor. Three Idiots is the highest-grossing Bollywood movie on the year it was screened, both abroad and in India. Thus, the film was awarded in several festivals, including the 2010 Filmfare Best Movie, Best Script and Best Director awards. The movie narrates the educational lives of three students from different cultures who were accepted by ICE, best engineering school in India. The movie was strictly about how three close friends who just started school were forced to change over time in the school, which was called a human grinding machine. Based on the lives of the students, the screenplay focused on the education system, educational approaches, the school, educator and parental attitudes, and environmental pressures. The movie actually focused on the education system (Bikic, 2021; Hussain & Ahmad, 2016). The movie depicted that the system was based on harsh competition. In the beginning of the movie, the characters use phrases such as "this is the law of nature, compete or die", "life is a race, if you don't run fast, and you will be crushed." The movie narrates the struggle of the protagonist Rancho, who does not give in and tries to change the system which was designed as a marathon. The important themes in the movie include student-centered approach, approach to knowledge, employment of knowledge, criticism of the rote-based education systems, unhappy students whose future is decided by others, and incorrect instructor attitudes of instructors (Yildirim et al. 2016). The primary characters of the movie, where the education system based on rote, competition, strict discipline and authority was sharply criticized, included the following:

• **Professor Viru, Administrator:** Viru played by Boman Iran is an authoritarian, scheming, meticulous, competitive, success oriented, traditionalist, perfectionist, and normative (ignores emotions and conscience) administrator, who equates value with money and success.²

• **Rancho, Student:** Rancho played by Amir Khan is a creative, critical, constructivist, humanitarian, contrarian, rebellious, extraordinary, agile, intelligent and cunning student who prioritize talent and ability. He thinks that knowledge is not associated with grades and technical definitions and could not be measured by diploma. He cares about praxis, not theory.³

• **Chatur, Student:** Chatur played by Omi Vaidyan is a character who internalized the conventional educational approach, memorizes knowledge, adheres to definitions, and is success oriented, competitive, exam-oriented, stressful and jealous. His criterion for success is the grades based on textbook knowledge and technical definitions. He is a docile, loyal and obedient student.

• **Farhan, Student:** Farhan, played by R. Madhavan, comes from a middle-income family. He is an idealist interested in wildlife photography, but caught between his and his parents' ideals, in other words, he is stuck between the system and immediate environment. He is a split personality with dual consciousness and a fragile nature with great hopes and disappointments. On the other hand, he is competitive, conformist, and ambitious and believes that education is a competition.⁴

• **Joy Lobo, Student:** Joy Lobo played by Ali Fazal is an eaker version of Rancho. In essence, Lobo is talented, enthusiastic, technician, inventive and productive, but he is never critical but a passive and non-inspirational individual who surrender to the system.⁵ He is a talented inventor who can design a drone and a good guitar player, but he cannot adopt to the wheels of the system, and commits suicide at the end of the movie.

Based on the above-mentioned character traits, it could be suggested that there are basically two protagonists in the movie. These two protagonists are actually two opposite idealists, each representing a different tradition rather than being individuals. These ideal characters represent the conventional and contemporary educational approaches. The conventional character is not an individual, but centered on the institutional approach, the system, the institution administrator and the students who represent the approach. This representation was personified by the school administrator, Professor Viru, and the school's most popular student Chatur in the movie. The movie features a contemporary, creative, critical character who prioritizes talent and skills, can distinguish between theory and practice, and prioritizes praxis, against the traditional-rote-based approach. The main and almost the only representative of these traits is Rancho. In the next section, the details of the discursive analysis are presented.

4.1. Discursive Analysis of the Movie

In this section, the movie is analyzed based on the expressions and content in certain scenes. The movie includes a total of 40 scenes; however, only certain scenes were deemed worthy of analysis, and only these scenes were analyzed. On the other hand, although there are supporting roles in the movie, the analysis of the approaches and mentalities was based on three character types. Other characters are mentioned only to support the study findings. At the beginning of the movie, the following line is heard: "Life is a race, if you don't run faster, they'll crush you." Also, at the beginning of the movie, the

² He says it's the law of nature; compete or die!

³ Everything is all right. Even a lion learns to sit at the table for fear of whipping. But we call this lion well-trained, not well-educated. Learn a profession that you are passionate about, then your job will please you. There must be a company somewhere that prefers humans to robots.

⁴ Life is a race, if you don't run fast enough, they'll crush you. Even during conception, one sperm leaves 300 million sperms behind. We learned a lesson in Behavioral Science that day: One gets upset when a friend fails but feels worse if the friend scores better than him.

⁵ I've lived someone else's life. If only I could live my own life even only for a minute. Give me some sunshine, give me some rain, give me another chance, I want to grow up once more.

following statements are mentioned about Raju: "When he was born, his father wanted him to be an engineer, no one asked what he wanted." These statements were directorial criticism of the conventional system which is competitive and does not emphasize individual interests and skills. These expressions reveal two main ideas of the movie: a fatal race and objects of investment. This could also be explained as follows: The system is success oriented. Thus, the students face a racetrack. Students who are forced to race through this track are treated as objects of investment or projects by both their parents and the system.

Another criticism of the system is the claim that education produces standard individuals, or as Ivan Ilich (2022) stated, automatons. The following dialogue provides a significant description of how individuals were defined by the system and administrators. Fahren, who wanted to be a photographer, enrolled in the engineering department as requested by his father. While taking pictures of the dogs at school, he comes across an ad: "meet kilobyte, megabyte and their mom gigabyte." Although the mechanical and statistical approach of the Department of Mechanical Engineering was natural, it was quite important since it demonstrated the mentality of the system and its organic components (the administrator, educator, student integrated into the system, etc.).

Furthermore, a student who was quite different than other students is mentioned at the beginning of the movie. This student is Rancho: "He was a different individual. He opposed the system at every opportunity. It was as if a free-spirited bird was landed. We were robots, he was the only human who was not a machine." Thus, Rancho was presented as an oppositional personality, who had positive energy, was a critical and creative spirit. He rejected the current rote-based system and strived to act independently and freely. Another oppositional character in the movie was Joy Lobo. Although Rancho represented a dominant character, Joy Lobo's technical invention based on his interests and skills differentiated him among the students. But that was not enough for his independence from the system. Later in the movie, he will become the educational victims of the system and the administrator.

The following information was provided about the administrator Viru, a main character in the movie who symbolizes the traditional/conservatist approach: "He was a meticulous, competitive, perfectionist, and never tolerated anyone who can surpass him. He wore a zip-up shirt and a fake tie to save time. He trained himself to write with both hands. This saved time as well. Chores such as nail cutting and shaving were done by his barber during the 7.5 minutes of sleep time at noon." Without conducting psychoanalysis of the character, such a character is a part or product of the conventional system and a standard/programmed character. Therefore, the individuals with this character would naturally represent the same approach. In the next section, particular movie scenes are analyzed.

Scene 1, Bathroom: The first related scene in the movie was as follows:

New students are asked to undress for the affixation of the '...' seal. Students declare their unwavering commitment to this convention. Because, according to the campus tradition, on the first day, the novices must declare their loyalty to the upper classes wearing only underwear. When Rancho enters, he is told, "Take off your pants, the seal will be affixed". If he would not lower his pants, they will pee on him. Rancho repeats the principle of "everything is fine". He makes a device with a light bulb, electricity, ruler, and a spoon and tests "salt solution conductivity". In fact, the knowledge he uses is simple eighth grade science knowledge. He simply turns theory into practice.

In this scene, the official/administrator, who represents tradition and convention, is a prescriptive and conventional individual. He is also an authoritarian who cannot tolerate challenges. There are always docile students in the established order; thus, opposition to the authority is not expected under any circumstances. In fact, this approach is a version or a product of the typical traditionalist-rote-based approach. According to this approach, students are empty containers that needed to be filled with knowledge. In this approach, the data, or more rigidly the commands, flow from the teacher to the student. The student is filled with information and the required data are only available in the textbooks. Rancho symbolizes creativity. He is anti-establishment and breaks conventions. Praxis is one of his priorities, not the abstract and theoretical mechanical definitions. He is perhaps the only student who is not limited by the textbook book or the instruction, he is productive, critical and constructive. Because,

according to him, besides the standard definitions and approaches, there are simple and practical definitions and knowledge formats. Thus, he objects to the dominance of the teacher and the textbook, which ignore the learner.

Scene 2, The Cuckoo: The inaugural speech by the principal:

Viru, holding a cuckoo's nest, asks the students what he holds. The students answer that the nest belongs to the cuckoo. Viru says that cuckoos lay their eggs in other birds' nests. The chicks start their lives by murdering the unhatched chicks of the other bird. Thus, the competition ends. It is the law of nature, compete or die! Viru continues: 400 students apply to Lice (name of school) every year. But only 200 are accepted. The other 200 are the broken eggs. He proudly states that he did not accept his son to the school despite he applied to the school for three years.

Viru's statements demonstrate that the mentality of the system and the administrator was based on success. This approach, which is a product of the conventional educational approach, is a race for the student. The student's only chance depends on success, defeating the others. The student will sacrifice himself or someone else within an inevitable competition. The skills and interests of the students, the aims of the modern and constructivist education, are ignored. Because the school in the movie was a respected and prestigious engineering school with high reputation and salaries. Thus, ignoring the demands of the students, they should either "kick the eggs from the nest" and commit murder or be "one of the broken eggs." Thus, in the movie, the laws of nature are tested on human beings.

Scene 3, The Description of Machine: In another scene, a teacher asks the students to describe machine. Chatur had memorized from the textbook: "A machine is a whole produced with parts that were combined to restrict its mobility... It consists of simple parts such as..." Rancho has a simple but functional definition. According to him, the machine is a device that makes people work less, makes people work easier or save time. For example, "an air conditioner produces hot air when you press a button, or a phone allows you talk to someone who is millions of kilometers away."

In this scene, the two (conventional-rote-based and contemporary-creative) approaches are compared based on examples. Representatives of the conventional education focus on standard and technical definitions. This approach is based on textbook knowledge and rote-learning. Thus, the system appreciated the student with a classical definition. Success depends on textbook data, and it was observed that the educational approach was centered on the teacher and the textbook. Rancho breaks the tradition and goes beyond the technical and generally accepted textbook-based definition. According to him, the 'machine' is not an abstract and theoretical device, but a simple, functional one that we use in our daily lives. That is why he describes the machine with everyday examples. It was observed that contemporary/creative education entails unconventional and creative activities. Furthermore, contemporary/creative education is learner-oriented, not on the teacher and the textbook.

Specialization in a field would not solve the problems in an environment where the education system and approach are fundamentally problematic. For example, a professor may be a machinist and know all the details about the machine. However, the instruction method of that professor, in other words the educational approach, requires different knowledge and skills. In addition to the socio-psychological traits of the individual or the group, the priorities and strategic subtleties, methods and techniques are important. Contrary to the conventional approach, contemporary education aims at learning to teach. It aims to create an excitement to learn by including students in the process of education, does not consider them blank slates that expect to be loaded. Because the main purpose is not to provide knowledge, but to teach how to learn. Rancho's objection to Viru, which represents deviance and creativity, was a good example:

Rancho considers the suicide of a student, not by the excessive pressure on his windpipe (he hanged himself) but as a murder committed by the education system. Thus, a large proportion of the murders in India are induced by the system. According to his statements, the education system (failure) takes more lives than diseases. Viru states that his

school is among the top schools in India due to the success of the students. He tells the student if he thinks he can instruct, he should teach and takes him to a classroom. Rancho writes two words on the board and allows the students to reflect for 30 seconds and use the textbook if necessary. However, at the end, no one - including Viru - could not answer. Because the two words were names of two of his friends. He only added some suffixes and prefixes. Rancho stated that the questions did not excite anyone, and no one was willing to learn. However, he could still drag everyone into a deadly competition, where the only aim is to beat their peers and to be the first, that is, the pride of success. According to him, the current educational approach does nothing but cause an unnecessary competition that is alien to tendencies and emotions.

Scene 4 Joy Lobo: Lobo is the only student from his village who attends the engineering school. He wants to learn the graduation date from Professor Viru to invite his family. Because the only dream of his parents for their children was to be engineers. Viru says that he cannot graduate because he did not submit a graduation project. Lobo, on the other hand, could not focus on his studies and submit the project because his father had a heart attack, so he requests a short extension. Viru responds as follows: "And did you neglect to eat or take a bath? My son fell off the train on Sunday and died, I started to instruct my classes on Monday". Lobo designs a helicopter, but Viru considers this project ridiculous. Lobo finally realizes that he cannot graduate and commits suicide.

As seen in the movie, the conventional educational approach and system added a new case of suicide. Because the main goal of this approach is race and success. As observed in the movie, this approach has strict limits and attitudes. It does not include any humanitarian and conscientious values and functions based on customs and rules. In fact, in the rest of the movie, Viru's son will also commit suicide. Because he was dragged into a profession he does not want by his father and his interests and desires were always ignored. Furthermore, he experienced failure in three consecutive years. He was a broken egg since he failed in the race. Viru's son could not accept that and commits suicide, but it is not reflected as a suicide in the records. Thus, the system and the administrator would murder Viru's son due to well-established collaborative borders and barriers and the deadly race of education.

Lobo's invention is actually a successful, creative and novel design. He invented a 'wireless camera attached to a helicopter' for traffic safety. The design agitates the tradition in the movie and indicates a new type of project development. It is a breakthrough success that was fit for engineering instead of citation and imitation of previous projects. The design was developed by Rancho after Lobo committed suicide. However, Lobo was dead and a victim of authoritarian and obstructive conventional-rote-based education. The reason for his suicide was associated with biological factors. Psychological pressures and deadly competition were completely ignored, because "intelligent mechanical engineers have not yet built a machine to measure the consequences of psychological pressure and suicide." The system and the elite class (Professor Viru, educators, etc.) had successfully acquitted themselves. The movie criticizes the educational system and the murders committed by the officials in the case of Rancho.

Scene 5, Library Inaugural Speech: The inaugural speech by Chatur at the library was noteworthy in demonstrating the conventional education approach and rote-based mentality. The speech was authored by Chatur in advance and revised by Rancho. The term service was replaced by the term 'inside', and the term 'butt' replaced the term money. But Chatur, unaware of this, confidently begins to read the speech from memory on the podium. The scene aims to exhibit the consequences of rote-based learning. Chatur embodies typical rote-based tradition. Because the school, the system and the administrator that he was trained by constantly asked for technical definitions, standard approaches and rote-based knowledge. New definitions, approaches and discourses have constantly been suppressed by the teachers. In fact, according to convention, the most reliable information could be found in the textbooks. Original, practical, and functional definitions and approaches have been met with resistance, as mentioned in the case of Rancho.

Scene 6, Grades: "Grades rank people." This phrase reflects a hierarchical or stratified structure. For example, those who sit in front desks get the opportunity to be next to Professor Viru. Because, according to Viru, those who fail in school will not have jobs or dignity. Therefore, A-level students can get jobs and prestige, and only they deserve to sit in the front row. As is known, academic achievement is scored with

numbers or letters. A indicates success and prestige, B indicates average success, and C indicates failure. Thus, those who receive B and C are demoted to a lower hierarchy and level of dignity. A, B, and C reflect the relative student ranking. In this approach, grade is accepted as the criterion of success, and quantity is prioritized over quality. Hierarchical grades promote divisions and classes among the students. Since grades are also considered as strata, they lead to an inevitable and deadly competition to reach the next level. Furthermore, since grades are a product of the conventional approach, they lead to the neglect of contemporary educational qualities such as skills, interests, abilities, creativity, and intelligence.

4.2. Semiotic Analysis of the Movie

There were several semiotic elements or factors in the movie. However, in the context of the current study, certain elements were significant in the film or the script. These indicators basically were the system, administrator/principal, Rancho, Chatur, Cuckoo, Astronaut Pen, and A, B, and C. These elements could be analyzed as signifiers as follows:

System: Here, the system means the education system and mentality of the school narrated in the movie. Although the system criticized in the movie is a fundamental problem that reflect our educational approach, it is basically the system adopted by the school narrated in the movie. System as an indicator could be characterized as an area of representation for oppression, authority, harmony, deadly competition, class construction, standardization, conventions, rules, memorization, and tradition. In the system, value is associated with career, and success, status, and prestige were prioritized. All these are the significant aspects and signifiers of the system.

Administrator: Professor Viru shares several traits with the system. The principal could be observed as a construction and concrete manifestation of the system. In fact, the system initially penetrates the minds of the administrators. There is the transformation of authority. It is the reconstruction of bio-power in the mind in Foucauldian terms. Power is not an external oppression device but internalized by the mind. Meaning that the systemic power constructed by the authority was embedded in the mind of the administrator, in other words, in his mentality. In brief, the manager is a dialectic signifier of the system.

Rancho: As seen in the movie, Rancho was characterized as a free-spirited bird in the engineering school. He was portrayed as a dissident, anti-establishment, contrarian and productive individual. He selected engineering because he loved machines, and prioritized skills, interest and abilities in his educational goals. He cared about harmony and excitement not success and competition in learning.

Chatur: He symbolizes tradition, system, and obsession, and as a signifier, he embodies the rote-based approach. He adheres to technical-theoretical definitions, does not think, does not question, does what he is told; he is obedient. In a way, Chatur is the embodiment of the acceptable and exemplary student desired by the system.

The Cuckoo: The Cuckoo signifier represented the race and competition. Because, as emphasized in the movie, the offspring of this bird starts life by murdering the unhatched chicks of another bird in the nest of the latter. The bird symbolizes the "fight or die" strategy.

Astronaut Pen: This pen represents perfection. The pen was gifted to Professor Viru by his teacher, and when his teacher suggested that he should gift the same pen to a perfect student like him in the future. Thus, a deadly race is run to reach the astronaut pen. The pen symbolizes the overwhelming competition in a deadly race.

A, B, C: These letters actually reflect the hierarchical and stratified structure in the education system. Each letter represents a unique category. Students are divided into grades to include each group in a

letter system. Thus, as a signifier, A indicates success and prestige, B indicates mediocrity, and C indicates the lowest class and dysfunction. Thus, based on these letters, their semiotic functions and meanings, they are tokens and separators. In the letter system, individuals are not characterized by their qualifications and skills, but by brackets of success, grade and competition. Individuals are separated like ancient stamps or cascaded like automatons of modern times. These letters are also indicators of the social fractures and distances between the students. These letters could also be considered the indicators of the reconstruction of the ancient Indian caste system.

5. CONCLUSION

Motion pictures are a medium where education could be reflected most effectively. Thus, several movies have tackled educational ideas based on certain themes and representations: *To Sir, With Love*, *Dead Poets Society*, *Good Will Hunting*, *Taare Zameen Par*, and *Freedom Writers*. One of the most important movies on education was the 2009 movie *Three Idiots* directed by Rajkumar Hirani. The present study focused on this movie to address the ideas, educational representations and approaches represented in the movie comparatively. The idea of the film includes a critique of the system and mentality that was cleverly constructed by the director. The analysis of the character expressions and the indicators in the movie revealed interesting data on the comparison of the conventional and contemporary educational approaches. It was observed that two approaches were addressed in the movie: conventional and contemporary educational approaches. These two approaches were skillfully interspersed throughout the movie via the protagonists and representations. In the movie, the conventional approach was reflected in the school system. Professor Viru and the most popular student Chatur represented this approach. Contemporary education was reflected in individuals. Education is individual-oriented in this approach, and the dominant representative of this approach was Rancho, the black sheep of the school.

Several scenes and dialogues in the movie addressed the conventional and contemporary educational approaches. Phrases on the conventional-rota-based education approach included the following: "Life is a race", "If you do not run fast enough, they will crush you", "I failed out of fear", "If you are not the first you have lost", "If you do not have a diploma, you cannot get a job, a spouse, credit cards and prestige." One of the significant student statements about the educator-oriented education approach that ignores the interests, wishes and desires of the students was as follows: "When I was born, my father wanted me to be an engineer, nobody asked me what I wanted to be, it was predetermined". This expression is among the typical discourses in the traditional rote approach. There is no room for the student in this discourse. The student is a representation of parents and the system, and their object of desire. The student is trained to achieve the desired product and does not have the right to speak under any circumstances.

A careful screening of the movie would demonstrate that the contemporary-constructivist educational approach was also interspersed in the movie from several perspectives. The functional-practical definition of the machine by Rancho was one of the most obvious examples. When Professor Viru talks about the invention of the astronaut pen, he associated perfection and ability of the pen to write in space. Because a regular fountain pen cannot write in space. However, Viru never thought of the question "what about a pencil?" Rancho's question demonstrated the critical, questioning and contradictory dimension of contemporary education. Rancho stated that "the so-called engineers are very clever, yet they have not yet invented a machine to measure psychological pressure, or the system runs a factory, not a school." His critic targeted the fragility of the system and the suicides caused by it. Furthermore, the exam system does not improve achievement, does not arouse joy or excitement in students, but forces them into a deadly race. Exam grades only create distance between the students. They build a class structure in addition to competition. These expressions are extremely important for the demonstration of the contemporary-constructivist education approach. At the end of the movie, Rancho, who symbolizes the constructivist education, was presented as a scientist with 400 patents to emphasize the creative and inventive dimensions of contemporary education.

In conclusion, the conventional educational approach was characterized as follows in the movie: Conventional education is mechanical, rote-based, authoritarian, standard, prescriptive, exclusionary, discriminatory and abrasive. The basic and dominant concepts in this approach include success, competition, ranking, prestige, excellence, etc. Contemporary education approach is characterized by qualities such as criticism, questioning, awareness, creativity, construction, innovation, opposition, and non-conventionality. The basic concepts in this approach include interest, desire, ability, need, intelligence, skill, learner-orientation, collectivity, contingency, reflexivity, etc. The comparison of the characteristics and basic concepts of these approaches would reveal that both approaches were skillfully compared in the movie. The administrator, cuckoo, astronaut pen, and letter grades signified the education system. Conventional education prioritized the educating of the students, who were perceived as objects that need to be educated and objects of investment in this approach, while contemporary education was learner oriented. It prioritizes the differences between the interests, desires, talents, skills and intelligence of the students. The conventional education system, on the other hand, is merciless; it challenges students to a race and eliminates unsuccessful ones. The modern education system prioritizes student potential and creativity and allows them to realize themselves through education. This is so at least at the theoretical level. In fact, at the end of the movie, Rancho, who represented contemporary education, is presented as the manager of a free education and technology island that prioritize talent.

Reference

- Agocuk, P. (2016). A Film Analysis and Interpretation on the Amarcord Film. *International Journal of Social Research*, 7(31), 8-18.
- Akdag, B. (2006). Alternative Education Models. *Bell and Break Magazine*, 1(6), 34-44.
- Akmese, Z. (2020). The Content and Comprehension Effect of Framing on Television. Esennur Siner (Eds.). *Television 4.0, New Curriculum, New Tracks in the Society 5.0 Period*. Literature Publications.
- Askun, I. C. (1980). Traditional Educational Tools and Methods against Contemporary Educational Technology. *Fiction*, 3(1), 304-313.
- Bikic, N. C. (2021). A Critical Analysis of Traditional Education Concept through Three Idiot Films. *Journal of Cultural Studies*, 1(8), 76-92.
- Birbicer, B. (2017). *Whiteboard Blackboard: A Critical Look at the Modern School System*. Maarif Mektepleri Publishing.
- Coban, B. (2003). Discourse, Ideology, and Action: The Struggle to Resolve the Struggle between Power and Opposition. Baris Coban at al. (Eds.). *Discourse and Ideology: Mythology, Religion and Ideology*. Water Publications.
- Coskun, B. (2018). The Structure and Functioning of the Turkish Education System. Mehmet Gultekin (Eds.). (2018). *In Introduction to Educational Science*. Anadolu University Press.
- Celik, H. at al. (2008). Discourse Analysis. *Atatürk University Faculty of Education Journal of Educational Sciences*, 27(27), 99-117.
- Dijk, V. (2003). Discourse and Ideology: a Versatile Approach. Baris Coban at al. (Eds.). *Discourse and Ideology: Mythology, Religion, Ideology*. Water Publications.
- Erkut, E. (2022). *System Desperate: Education is in you*. Dogan Book.
- Fer, S. (2014). *Learning Teaching Theory and Approaches*. Memoir Publishing.
- Foucault, M. (2011). Discourse. *Basic Ideas in Sociology*. (Umit Tatlıcan Tra). Sentez Publishing.
- Freire, P. (1991). *Pedagogy of the Oppressed*. (D. Hattatoğlu and E. Özbek Tra). Ayrıntı Publications.
- Girgin, M. (2017). *Education Films*. Vize Publishing.
- Gul, S. S. at al. (2020). Content and Discourse Analysis in Social Sciences. *Pamukkale University Journal of Social Science Institute*, 42(1), 181-198.
- Gultekin, M. (2018). Historical Foundations of Education. M. Gultekin (Eds.). *In Introduction to Educational Science*. Anadolu University Press.
- Gunes, C. D. (2013). Discourse and Power in Michel Foucault. *Anxiety Uludag University Journal of the Faculty of Science*, 21(21), 51-69.
- Gunes, F. (2015). "Basic Concepts and Contemporary Trends in Education". Firdevs Gunes (Eds.). *Introduction to Educational Science*. PEGEM Academy.
- Gokalp, A. at al. (1998). An Evaluation of Poetry in Terms of Semiotics: Book Names in a Dictionary. Prof. Dr. Dursun Yildirim Armağani. Ankara: Prof. Dr. Dursun Yildirim Armağani Publishing.
- Hussain, S. at al. (2016). The Impact of the Indian Movie, Three Idiots (2009) on Attitudes to Education. *Research in Drama Education: The Journal of Applied Theater and Performance*, 21(2), 242-246.
- Ilich, I. (2022). *Schoolless Society*. (Mehmet Özey Tra.). Sule Publications.

- Namaz, Y. (2023). A Bibliography of Educational and Educator-Themed Films and Analysis of Three Education-Themed Films. *Erciyes Journal of Communication*, 10(1), 369-394.
- Rousseau J. J. (2014). *Emile: A Child is growing up*. Selis Books.
- Sancar, S. (2008). *The Adventure of Ideology*. Imge Bookstore Publishing.
- Silman, F. (2019). *Films on Education: A Guide for Teachers and Prospective Teachers*. PEGEM Academy.
- Sonmez, V. (2014). *Philosophy of Education*. Memoir Publications.
- Sozen, E. (1999). *Discourse: Uncertainty, Exchange, Knowledge, Power and Reflexivity*. Paradigm Publications.
- Turkcan, B. (2013). A Semiotic Approach in the Analysis of Children's Paintings. *Educational Sciences in Theory and Practice*, 13(1), 585-607.
- Yakar, H. (2013). The Educational Use of Motion Picture Films: A Historical Evaluation. *HAYEF Journal of Education*, 10(1), 21-36.
- Yilmaz, K. at al. (2013). The Relationship between Teachers' Beliefs and Their Views on Teacher-Student Relationships. *Journal of Education and Training Research*, 2(4), 205-219.
- Yildirim, N. at al. (2016). Educational Analysis of Aamir Khan Films: A Qualitative Evaluation of 3 Idiots (3 Stupid) and Taare Zameen Par (Every Child Is Special). *Journal of Atatürk University Fine Arts Institute*, (36), 210-244.
- Yurdigul, A. (2014). An Approach Trial on the Place of the Phenomenon in the Cinematographic Narrative (The Case of the Movie "Honey"). *EKEV Academy Journal*, (60), 487-502.
- Yuksel, A. A. (2015). School, Teacher and Student Representations in Cinema Films in Turkey as a Cultural Product. *Global Media Journal TR Edition*, 6(11), 1-17.

GENİŞLETİLMİŞ ÖZET

1. Giriş

Sinema ortaya çıkışından itibaren toplum üzerinde etkin bir sanat alanı ve etkili bir kitle iletişim aracı olarak varlık göstermiştir. Diğer sanat alanlarında olduğu üzere sinema da yaşamı farklı yönleriyle ele alır ve gerçek hayattan edindiği tema ve temsilleri de kendi anlatım kurgusuyla yeniden biçimlendirir. Sinema sanatında, görsel ve işitsel unsurların yan yana kullanılması bir yandan filmlerin etki alanını genişletirken öte yandan sinemayı diğer kitle iletişim araçlarından ayırmaktadır. Sinema, bir sanat etkinliği olmanın ötesinde ayrıca kültür aktarımında da önemli bir işleve sahiptir. Bu itibarla toplumda hem bir yansıtıcı görevi üstlenir hem de hayattan edindiği temaları yeniden biçimlendirerek izleyiciyle buluşturur. Toplumun en temel ve köklü kurumlarından birisi eğitimidir. Toplumsal inanç ve değerler, normlar ve davranış kalıpları eğitim yoluyla iletilir. Sinema filmleri bu itibarla eğitim sahasında sıklıkla kullanılmaktadır. Nitekim alanyazına göz atıldığında; eğitim anlayışı, eğitim sistemi, öğretmen ve öğrenci temsillerinin pek çok sinema filmine konu edildiği görülmektedir. Daha yalın bir ifadeyle eğitim temsillerine (sistem, yönetici, eğitmen, öğrenci, okul, sınıf vb.) değinen pek çok sinema filmiyle karşılaşmak mümkündür: *Sevgili Öğretenim* (1967), *Ölü Ozanlar Derneği* (1989), *Can Dostum* (1997), *İlkbahar Yaz Sonbahar Kış* (2003), *Yerdeki Yıldızlar* (2007), *Özgürlük Yazarları* (2007), ve *Karatahtanın Ötesi* (2011) gibi. Öte yandan sinemada eğitim temalı filmlerin, daha çok hoca-öğrenci, okul, sınıf ve disiplin gibi eğitimin çeşitli bileşenleriyle ilişkili olduğu görülmektedir. Ancak eğitim sistemi veya anlayışlarının işlendiği sinema filmlerine de rastlamak mümkündür. Eğitim anlayışının odağa yerleştirildiği filmlerin başında Rajkumar Hirani'nin yönettiği ve Aamir Khan'ın canlandırdığı 2009 Hint yapımı *Üç İdiot* filmi gelir. *Üç İdiot* (3 Aptal): Rajkumar Hirani tarafından yönetilen ve başrollerini Aamir Khan, Kareena Kapoor gibi ünlü isimlerin paylaştığı 2009 Hint yapımı bir sinema filmidir. Ezber, rekabet, sıkı disiplin ve otoriteyle kuşatılmış eğitim sisteminin keskin bir eleştirisinin yapıldığı filmde, karakterlerin öğrencilik öykülerinden hareketle; eğitim anlayışları, okul, eğitmen tavrı, ebeveyn tutumları ve çevresel baskı gözler önüne serilmektedir. Filmde esas olarak iki farklı anlayışın çerçevelendiği görülmektedir: geleneksel ve çağdaş eğitim. Bu iki anlayış, filme karakter ve temsiller üzerinden ustaca serpiştirilmiştir. Filmde geleneksel anlayış, okul sistemi etrafında canlandırılır. Bu anlayışı temsilen, filmde, Profesör Viru ile okulun gözde öğrencisi Çatur'a yer verilir. Çağdaş eğitim ise birey özelinde sahnelenir. Eğitim burada birey merkezlidir ve bu anlayışın başat temsilcisi de okulun ayrıksı otu Rancho'dur. Hem geleneksel hem de çağdaş eğitim anlayışlarına dair filmde kodlanan pek çok sahne ve söylem bulunmaktadır. Geleneksel-ezberci eğitim anlayışına ilişkin; "Hayat bir yarıştır", "Eğer hızlı koşmazsan ezerler seni.", "Korkudan başarısız oldum", "Eğer birinci gelmezseniz kaybedersiniz.", "Eğer diploman olmazsa; işin, eşin, kredi kartların ve saygınlığın olmazdı" vb. örnekler gösterilebilir. Öğrencilerin; ilgi, istek ve arzularının göz ardı edildiği eğitmen merkezli eğitim anlayışına ilişkin en çarpıcı ifadelerden birisi de şudur: "Doğduğumda babam mühendis olmamı istemiş, ne olmak istediğimi kimse sormadı, ne olacağım zaten önceden belirlenmişti". Bu tarz bir ifade, geleneksel-ezberci yaklaşımın en tipik söylem biçimlerinden biridir. Bu söylemde öğrenciye yer yoktur. Öğrenci, aile ve sistem ikilisinin bir tasarımıdır, onların arzu nesnesidir. İstendiği ve ihtiyaç duyulduğu biçimde yetiştirilir ve öğrenciye hiçbir surette söz hakkı tanınmaz.

2. Metot

Niteliği, kalitesi ve kazanımları açısından eğitim anlayışlarının sıklıkla karşılaştırıldığı bilinmektedir. Eğitim temsillerinin odağa alındığı bu çalışmada, geleneksel ve çağdaş eğitim anlayışları *Üç İdiot* filmi üzerinden karşılaştırılmaya tabi tutulmaktadır. Diğer bir deyişle araştırmanın konusunu, geleneksel ve çağdaş eğitim anlayışlarının bir film örneği üzerinden nasıl işlendiğinin ortaya çıkarılması oluşturmaktadır. Bu doğrultuda filmde yer alan karakterlerin eğitsel açıdan neyi temsil ettiği ve hangi eğitim anlayışıyla temsil edildiği film örneğinde analiz edilmeye çalışılmaktadır. Eğitim temasını işleyen başka filmler olmakla beraber kapsam olarak çalışma, *Üç İdiot* filmiyle sınırlandırılmıştır. Ayrıca film bütün (sinematografik-yönetmel) yönleriyle ele alınmazken yalnızca ilgili temsiller, sahneler ve gösterenler dikkate alınmıştır. Bir de yönetsel sınırlamadan bahsedilebilir. Bu bakımdan film, yöntem

olarak, çerçeveleme bakış açısıyla; analiz tekniği olarak da söylem ve gösterge analizleriyle sınırlı tutulmuştur. Bu arka plandan hareketle söz konusu çalışmada, Üç İdiot filminde yer alan eğitimsel temsillerin neler olduğu ve bu temsillerin hangi eğitim anlayışları çerçevesinde değerlendirilebileceği konu edinilmektedir. Çalışmada, bir yandan filmin eğitimsel boyutları üzerinde durulurken öte yandan eğitim anlayışları karakterler bazında karşılaştırmalı bir biçimde analiz edilmeye çalışılmaktadır. Çalışma temelde farklı eğitim anlayışlarının film örneği üzerinden nasıl işlendiğini ortaya çıkarmayı hedeflemektedir. Daha somut biçimiyle araştırmanın hedefini şöyle de izah etmek mümkündür. Geleneksel eğitim anlayışına yöneltilen eleştirelliğin filme nasıl serpiştirildiğini göstermek ve çağdaş eğitim felsefesinin hangi temele dayandığını, filmde oluşturulan karakterler ve replikler bağlamında ortaya çıkarmaktır. Çalışma şu açılardan önem arz etmektedir: bir sinema filmini eğitimsel açıdan çözümlemesi, eğitim temsillerinin yanı sıra eğitim anlayışlarına odaklanması, bunları karşılaştırmalı bir biçimde analiz etmesi, son olarak da söylem ve gösterge analizi gibi sosyal bilim tekniklerine bir sosyo-eğitim çalışmasında yer veriyor olması. Çağımızın bilgi, bilim ve bilişim toplumu oluşu itibarıyla bilginin nasıl üretildiği, üretiminde hangi yöntemlerin tercih edildiği, nerede ve nasıl kullanılacağı önem arz eden meselelerdir. Bilhassa metodolojik tercihler son derece önem arz eder. Zira bilimsel yetkinlik; kuramsal ve metodolojik özgünlüğe bağlıdır. Diğer bir deyişle bilimsel araştırmalara kimliğini kazandıran, araştırmada tercih edilen metodoloji ve kullanılan tekniklerdir. Buradan hareketle söz konusu çalışmada, yöntem olarak nitel bir araştırma deseni olan *çerçeveleme çözümlemesi* modeli esas alınmıştır. Yöntemsel açıdan “çerçeveleme çözümlemesi” esas alınırken veri analiz tekniği olarak da söylem ve gösterge analizleri tercih edilmektedir. Bu doğrultuda filmde geçen kimi ifade ve gösterenlerin, eğitimde hangi yaklaşım biçimlerine denk düştüğü söylem ve gösterge analizine tabi tutularak incelenmektedir.

3. Bulgular

Filmde sonuç itibarıyla geleneksel eğitim anlayışının şöyle karakterize edildiği görülmektedir. Geleneksel yetişek; mekanik, ezberci, otoriter, standart, kuralcı, dışlayıcı, ayrımcı ve yıpratıcıdır. Bu anlayışın temel ve baskın kavramlarıysa; başarı, rekabet, birincilik, saygınlık, mükemmellik vb.leridir. Çağdaş eğitim anlayışı ise; eleştirelilik, sorgulayıcılık, farkındalık, yaratıcılık, inşa, yenilik, aykırılık ve teamülleri bozma gibi nitelikleriyle karakterize edilmektedir. Bu anlayışın temel kavramlarına bakacak olursak; ilgi, istek, arzu, kabiliyet, ihtiyaç, zekâ, beceri, öğrenen merkezlik, kolektivite, olumsuzluk, düşünömsellik vb. kavramların ön plana çıkarıldığı görülecektir. Nitelikleri ve temel kavramları paranteze alındığında her iki anlayışın, film özelinde ustaca karşılaştırıldığını söylemek mümkündür. Geleneği temsilen; yönetici, guguk kuşu, astronot kalem, harf sistemleri gibi gösterenlerin yanı sıra eğitim sistemi ön plana çıkarılmaktadır. Geleneksel yetişek, öğrencileri terbiye etme anlayışı üzerine şekillenir ve öğrenciler bu anlayışta eğitilmesi ve yatırım yapılması gereken nesnelere olarak düşünölmür. Çağdaş yetişek ise öğrenen merkezlidir. Öğrencilerin; ilgi, arzu, yetenek, beceri ve zekâ farklılıklarına önem verir. Öte yandan geleneksel eğitim sistemi, kısıcıcıdır; bu sistem, öğrencileri yarışa tabi tutar ve başarısız olanları eler. Çağdaş eğitim sistemi ise; öğrencilerin, potansiyellerine ve yaratıcılıklarına önem verir ve onların eğitim sayesinde kendini gerçekleştirmelerine olanak sağlar. En azından teori düzeyinde bu böyledir. Nitekim filmin sonunda çağdaş eğitimi temsilen Rancho, yeteneklerin sergilediği özgür bir eğitim sistemi ve teknoloji adasının yöneticisi olarak seyircinin karşısına çıkarılır.

ARAŞTIRMANIN ETİK İZİNİ

Bu çalışmada “Yükseköğretim Kurumları Bilimsel Araştırma ve Yayın Etiği Yönergesi” kapsamında uyulması gerektiği belirtilen tüm kurallara uyulmuştur. Yönergenin ikinci bölümü olan “Bilimsel Araştırma ve Yayın Etiğine Aykırı Eylemler” başlığı altında belirtilen eylemlerden hiçbiri gerçekleştirilmemiştir.

Anket, mülakat, odak grup çalışması, gözlem, deney, görüşme teknikleri kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen her türlü araştırmalar, insan ve hayvanların (materyal/veriler dahil) deneysel ya da diğer bilimsel amaçlarla kullanılması, insanlar üzerinde yapılan klinik araştırmalar, hayvanlar üzerinde yapılan araştırmalar, kişisel verilerin korunması kanunu gereğince retrospektif çalışmalar için Etik Kurul İzni gerekmektedir. Ancak “Geleneksel ve Çağdaş Eğitim Anlayışlarının Üç İdiot Filmi Üzerinden Karşılaştırmalı Bir Analizi (Comparative Sociological Analysis of the Conventional and Contemporary Educational Approach in the Movie Three Idiots)” adlı bu çalışma, nitel araştırma yöntemlerinden, konu ile ilgili kaynakların toplanması ve analize tabi tutulması olarak tanımlanabilecek bilimsel bir araştırma yöntemi olan doküman incelemesi ile gerçekleştirilmiştir. Bu sebeple araştırma için Etik Kurul İzni alınmamıştır.