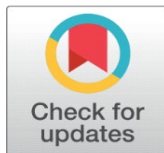
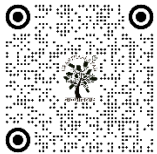


INTERGENERATIONAL COMMUNICATION IN SPORTS GENRE FILMS: THEMATIC ANALYSIS OF FILM 'DANGAL' THROUGH SEMIOTIC PRISM

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Received 25 February 2026

Accepted 26 April 2026

Published 18 May 2026

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DOI

[10.29121/shodhkosh.v7.i10s.2026.8184](https://doi.org/10.29121/shodhkosh.v7.i10s.2026.8184)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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ABSTRACT

The research study takes a semiotic analysis of the Hindi movie Dangal (2016) to understand the function of dialogue as an audio-visual code in the lives of the most representative main characters, Mahavir Phogat and his daughters in relation to intergenerational communication. The study decodes how the spoken exchanges bring meaning at the thematic depth and bolster the progression of the denotation and connotation. The denotations totally build plot and character development while the connotative meanings unfold present undercurrents of emotion, ideological tensions, and cultural contexts. The analysis follows some crucial narrative moments in the film where dialogue catches the drama of the changing father-daughter relationship along themes of discipline, perseverance, authority, and empowerment. Drawing on selected dialogues and attaching time stamps to them, the article shows how speech is present in the narrative not just as a device but as a multi-layered semiotic system that influences character and spans generations. By treating dialogue as a linguistic and cinematic code, this study proves how speech within Dangal may further be used to inscribe public as well as personal change, making it a compendious text for semiotic and cultural analysis.

Keywords: Semiotic Analysis, Dialogue as Cinematic Code, Intergenerational Communication, Denotation and Connotation, Cultural Ideology and Empowerment

1. INTRODUCTION

Cinema is a powerful medium of communication. Filmmakers share stories with the audience through audio-visual medium. Here, Communication doesn't occur mere among the characters in the film, but also happens between the film and the audience. The message embedded in the form of cinematic codes in the narrative of the cinema are deciphered or decoded by the audience. (Oshodi & Nwazue, 2024)

Communication plays an important role in this regard. In films, meaning is shared through cinematic codes that the audience has to decode. These codes are made or designed with several elements such as Mise-en-scene, framing and composition, dialogues, color, music etc. when audience decodes the encoded messages; they understand the narrative

and feel gratified. The process of encoding and decoding is an area of great interest and intrigue. It is analysed and interpreted through semiotic analysis to understand the entire process of formation of cinematic codes and coding the underlying message. This not only explains the process of meaning creation but also makes the narrative structure more interesting and powerful by using the process of message sharing through cinematic codes in the film. (Knudsen, 2012)

In cinemas itself, communication occur among different characters who can be from different age groups or cross generations. This is known as intergenerational communication. In the film, characters can adhere their generational attitude or communication styles which sometimes create conflicts in the way of setting a mutually agreed goal or achieving a mutually agreed goal. (Coelho-Júnior & Marzetti, 2023) Intergenerational communication plays vital role in overcoming these obstacles and pushes the story forward. In this paper, researcher has tried to analyse the role of intergenerational communication in cinema through semiotic analysis.

2. PROBLEM STATEMENT

Characters from different generations often hold conflicting ideologies. Cinema, especially sports genre cinema uses these conflicting situations to build tensions to reflect real-life generational conflicts and create dramatic tension.

Intergenerational communication in cinema also plays a crucial role in overcoming these challenges arising from differing perspectives and communication styles between characters of different generations. It is not only used to demonstrate drama and conflict, but also to offer an understanding and grounds for reconciliation and transformation. Transformations in communication and diverging perspectives bring about a new evolution in the characters and the audiences who relate to them.

Therefore, using thematic analysis through semiotic prism, researcher should be able to analyse whether or not the intergenerational communication has been used in portraying generational conflicts and also as a tool for reconciliation and transformation.

3. RESEARCH OBJECTIVE

- 1) To identify the narrative arc and generational conflicts
- 2) To analyse the role of intergenerational communication in portrayal of conflicts, reconciliation and transformation.

4. LITERATURE REVIEW

4.1. INTERGENERATIONAL COMMUNICATION

Intergenerational communication refers to the exchange of information, values, ideas, and experiences between individuals of different age groups, typically between younger and older generations. It can happen in a family, a workplace, a community, or in society as a whole. This form of communication is critical in bridging generational divides, understanding one another, and sharing wisdom or viewpoints from different phases of life. (Giles & Gallois, 2012)

Intergenerational communication is crucial for every age group for a reason; it is a valuable area of study. It helps in learning and sharing wisdom among members of different generations. Older folks can share precious life lessons, traditions and wisdom and pass on to the younger ones. On the other hand, young people provide vibrant insights that enable older folks adapt to new times, technology, and ideas. It improves interactions among people of different age groups and a healthy degree of respect is developed. (Williams & Nussbaum, 2013)

Apart from these, one of the most important objectives of Intergenerational communication is promoting lifelong learning, especially younger people gaining life wisdom and practical skills.

In the context of cinema, intergenerational communication plays a unique and powerful role. It is used

- To Depict and examine the tensions between different age groups, often highlighting shifts in values, beliefs, and lifestyles.
- To demonstrate how older characters, who frequently act as mentors, guides, or memory keepers, impart knowledge or life experiences to younger ones.

- To depict deep connections between the young and the old, with a focus on empathy, love, and common humanity.
- To add emotional depth, a variety of viewpoints, and more in-depth character development to the story.

4.2. FILM SEMIOTICS AND CINEMATIC CODES

Semiotics is the study of signs and symbols and their interpretation. It provides a powerful framework for analyzing the complex interplay of codes in cinema. A set of sign is known as code and every code carries meaning. In the context of film, semiotics refers to the use of audio-visual signs and symbols to convey meaning. These signs can include everything from the shot composition to the color worn by a character. (Knudsen, 2012)

The semiotics of film is relevant because they make clear how films communicate ideas. For instance, a director embodies a character's emotional state in specific camera angles and lights. A screenwriter uses colours, for instance, to signify the changes in or the journey of a certain character. To add visual interest and tension to shots, an artist photographer would use the rule of thirds. These techniques communicate effectively creative vision. (Kickasola, 2008)

It is in the sixties when French film theorist Christian Metz first introduced the idea of film semiotics. Metz argued that film communicates meaning through a whole system of signs and codes, understood subconsciously by audiences. His idea was to explore the signs and the codes that could provide insight into the very meaning of any film. (Tröhler & Kirsten, 2018)

Ferdinand de Saussure, a 20th-century Swiss linguist and philosopher, defined the two components of meaning: signifier and signified. Signifier is the form of a sign, which includes words, sounds, and images. Signified is the meaning or concept associated with the signifier.

Roland Barthes, a French literary theorist, semiotician, and the contributor to the semiotic theory of Ferdinand de Saussure also came up with the idea of how signs have twofold levels of meaning.

On its most basic level, the sign denotes literal meaning. But when a sign occurs in a group or in a particular context that becomes a code, and it can suggest or connote extra meaning. In his book *Mythologies* (1957), Barthes mentioned the concepts of denotation and connotation.

Denotation is the explicit, objective meaning. It is simply "What the word directly refers".

Connotation is the Implied or associated meaning, shaped by cultural, emotional, or personal associations. It is subjective and often varies with context. It is simply "the deeper message".

For example, the color white can just mean a color, but it could also mean purity, peace, holiness, divinity, and spiritual enlightenment in a given context. Barthes applied this theory to advertisements, photography, movies, and popular culture and showed that this same media-constructed meaning sometimes transcends the mere surface level.

Barthes' ideas are widely used in film studies to analyze how cinematic codes comprising cinematography, mise-en-scène, and symbolism create deeper meanings.

4.3. DIALOGUES ARE CODES

Dialogue, while composed of words and sentences, carries meaning beyond its literal content. It interacts with the visual and auditory elements of the film to create layers of interpretation, both denotative and connotative. A semiotic analysis of dialogues in films explores how the language used by characters contributes to the film's broader system of signs and codes. (Kozloff, 2000) Dialogue in film, far from being simply a vehicle for exposition, can communicate hidden emotions, intentions, and social dynamics through subtle linguistic choices. (Asimakoulas, 2012)

Denotation: This is the literal meaning of the words spoken.

Denotation in dialogues simply means the literal sense of what is being said. For instance, one character saying, "We should get out of here," will mean on the denotation level that it has a direct meaning - a command/request to leave the actual locality.

Connotation: This involves the deeper, implied meanings behind the words. The context in which the words are spoken gives them emotional weight or symbolic meaning. For example, "We need to get out of here" might also suggest fear, urgency, or impending danger depending on the context, tone, and accompanying visual cues.

5. METHODOLOGY

The researcher opted for Semiotic analysis applied to the target text i.e film Dangal which functions as the primary data. In order to find out key narrative points, Freytag's Pyramid and Joseph Campbell's Hero's Journey have been used. Both model focus on narrative structure, dramatic tension and is often used for classical narratives.

Roland Barthe's two levels of meaning, connotation and denotations have been applied to decipher the connotative meaning layered with the dialogues exchanged among the characters that belong to different generations. (Ayu Famila Putri et al., 2023). Key communication cues in the form of dialogues have been identified and analysed through the Barthe's framework. It is also analysed that how these dialogues are setting the themes of the film, objective of the characters and also pushing the narrative forward.

6. NARRATIVE STRUCTURE OF SPORTS GENRE FILMS IN REFERENCE WITH DANGAL

The sports genre in film often follows a recognizable narrative structure—tried, tested, and emotionally powerful. While individual films may vary, the common narrative structure found in most sports dramas is similar.

If sports films in particular are analysed, a commonality in the narrative structure of sports genre films is found. There can be two scenarios. In first scenario, the protagonist can be a mentor or coach who helps a team or individual player achieve the goal. In second scenario, the protagonist can be an underdog who seeks a coach or mentor who can train him to clinch the success. Usually the coach is from older generation and performs as a source of wisdom and motivation for the new generation. In both cases, characters belong to different generations. Hence, challenges can arise due to differences in communication styles and generational attitudes.

The role of intergenerational communication becomes very important. That means it requires the virtue of patience, the active listening skill and openness to understand the viewpoints of others.

6.1. DANGAL (2016)



(Nitesh Tiwari, 2016)

The movie Dangal (2016) has been directed by Nitesh Tiwari, and produced by Aamir Khan, Kiran Rao and Siddharth Roy Kapur. It is a biographical sports drama film based on the true story of Mahavir Singh Phogat—a former wrestler who along with his daughters Geeta Phogat and Babita Kumari made a place for themselves in Indian wrestling despite the societal restrictions placed on women in rural India. The title "Dangal" literally means "wrestling competition" in Hindi and forms the crux of the story.

The story deals with Mahavir Singh Phogat (Aamir Khan), who had once aspired to bring a gold medal in wrestling for India but could not do so due to lack of resources. He has four daughters, and when the eldest, Geeta, gets into a fight with local boys, Mahavir notices her potential and decides to train her in wrestling. However, the community ridicules him for training a girl in a sport that is traditionally reserved for men. The end results of his long persuasion in training had to show, as Geeta became a successful wrestler by winning national competitions. Nonetheless, the film shows the internal conflict that started once the child was taken under influence by the corruption of her coach, where she

abandons her father's track. She shifts her focus on personal styles rather than traditional teachings from Mahavir, resulting in a career downfall.

In the later stages of the film, after a series of trials and tribulations, Geeta and her sister Babita return to Mahavir's guidance. Thanks to Mahavir, they prove themselves in the international arena, culminating in Geeta's victory in the 2010 Commonwealth Games, where she won India's first gold medal in women's wrestling.

Characters and setting

In Dangal, we meet Mahavir, a former wrestler who has only daughters and no son, dreams of winning gold through a future son. This establishes that the protagonist has raw potential but faces social, economic, or personal limitations.

The Call to Action / Inciting Incident

In this part of narrative, something triggers the journey: a challenge, a loss, or a chance opportunity. The protagonist or team decides to pursue the goal. Mahavir notices his daughters beating up boys, realizing they could be the wrestlers he's been waiting for. This triggers the journey: a chance opportunity.

The Build-Up - Training and Transformation

Mahavir as a strict coach provides grueling training to daughters who face social ridicule, physical pain, and a strict father. Relationships between the father (as a coach) and daughters are tested and developed.

Conflict / Major Setback

Usually a big loss or betrayal shakes the team or protagonist making characters feel to consider giving up. In Dangal, Geeta's success at the national camp makes her drift away from her father's methods, causing a rift.

The Comeback / Climax

A moment of inspiration, realization, or reconciliation leads to a powerful performance. Geeta competes in the Commonwealth Games final while reconnecting with her father's training and values.

Victory and Resolution

Characters reconcile and the arc completes. The underdog becomes a hero. Resolution comes with either triumph or achieving personal growth. In Dangal, after the final match, Geeta wins the gold medal. Mahavir's dream is fulfilled, and their journey inspires change in societal attitudes.

7. ANALYSIS OF INTERGENERATIONAL COMMUNICATION IN DANGAL

Dangal is a powerful example of intergenerational communication in cinema. It reflects the touchstone of intergenerational communication in cinema. The film beautifully captures how communication across generations can drive personal growth, challenge societal norms, and create lasting legacies.

Intergenerational communication takes place to meet some of the key objectives.

However the film has several sub themes and intergenerational communication is used to depict those themes but the emotional heart of the film lies in the relationship between Mahavir and his daughters, particularly Geeta. His dedication to their success, despite the obstacles, is at the core of the narrative. The film beautifully explores the bond of love, trust, and discipline between a father and his daughters as well as obstacles such as generational attitude, different viewpoints and communication styles. Geeta's transformation from an undisciplined girl into a champion wrestler is a testament to the power of coach's mentorship and effective intergenerational communication.

Communication between Mahavir and daughters through the exchange of dialogues highlight their evolving relationship and the emotional and ideological struggles they face together.



These dialogues illustrate the emotional and psychological interplay between Mahavir and Geeta. Geeta's journey as an athlete and person is refracted in the growing ties with Mahavir. Generational attitude and perspective become the problem at the core of the film's narrative. The father-daughter relationship anchors the film's themes about perseverance, discipline, and empowerment and these exchanges reflect the heart of the message.

The emotional depth and powerful relationship between MahavirPhogat and Geeta are encapsulated in several memorable dialogues.

In order to analyse intergenerational communication in the film, the key dialogues between Mahavir and his daughter Geeta, are analysed through semiotics framework. Here are the semiotic analysis in terms of denotation and



connotation of some of the most memorable exchanges between Geeta and Mahavir under key objectives of intergenerational communication along with approximate timestamps and Key Thematic Narrative Moments.

7.1. DISCIPLINE AND DETERMINATION

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Key Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
00.19.42	Mahavir	Tomorrow, be ready by 5 a.m. I want to feed you your favourite snack golgappas	Discipline and Determination	
00.20.35	Mahavir	Eat as much you want right now, because from today you will both lead the life of a wrestler, and wrestlers are not allowed pickely oily and spicy food	Discipline and Determination	

This initializes the phase of rigorous training-Mahavir's own version of motivating work and sacrifice. Initial Communication is a one-way process. In a sense, Mahavir does all the talking; he does not solicit input from one's daughters, Geeta or Babita-he dictates. This reflects a time-honored parent-child relationship where the elder presents values and younger accepts decisions.

7.2. TRANSMITTING VALUES AND LEGACY

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
00.26.09	Mahavir	Always respect mother earth, the more you respect it, the more respect you will get in return	Transmitting Values and Legacy	
01.08.00	Mahavir	"My dream will be fulfilled, when you win gold, not for yourself, but for your country"	Transmitting Values and Legacy	

While bringing his daughters to the self-made mud-pit (akhaada) for wrestling practice, Mahavir pays respect to mother earth by touching the soil and says "Always respect mother earth, the more you respect it, the more respect you will get in return"

Both girls nod silently.




Here, the soil represents the very essence of this age-old sport. By touching the soil, Mahavir reaffirms that this sport as an active sport means more to him than just an act; rather it defines the way of living. It also means humility-nothing is coming without this fundamental, raw touch. It is an inspiring act for the younger generation and full of values and legacies. Geeta and Babita signifying the youth witness the act with a nod.

At timestamp 01.08.00, Mahavir says – "Mera sapna to tab purahoga jab tudeshkeliye gold le awegi" ("My dream will be fulfilled, when you win gold, not for yourself, but for your country")

Mahavir Singh Phogat shares his unfulfilled dream, setting the stage for passing it on to his daughters. Mahavir does not train her for just medals; he teaches Geeta duty, patriotism, and selflessness. With one simple line, Dangal transforms

a personal journey into a patriotic endeavor-hence converting the father's dream into the hope of a nation. He gives her something to fight for-all victories- winning for yourself ends with you. Winning for your country lives on.

7.3. EMERGING RESISTANCE – GENERATIONAL FRICTION

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
01.14.52	Geeta eats Golgappa	-	Powerful metaphor for rebellion, freedom, and the delicate cracks in a father-daughter bond. Emerging Resistance – Generational Friction	
1.17.27	Geeta	Now everything can't work the way papa wants... real training happens with a lot of freedom, not with so many restrictions	Emerging Resistance – Generational Friction	
1.23.31	Geeta	("Someone had to tell Papa that his techniques are weak.")	Emerging Resistance – Generational Friction	

Timestamp - 01.14.52

While being trained under national coach at Patiala, Geeta's friend offers Golgappa. Geeta eats it. This Golgappa scene in Dangal transforms a simple street food indulgence into a powerful metaphor for rebellion, freedom, and the delicate cracks in a father-daughter bond.

Geeta is influenced by her new coach, one who departs from Mahavir's methods. She confronts her father and expresses her decision to now follow the new coach's training regimen.

The scene where Geeta is eating Golgappas, actually gives a message to step out of father's shadow. For Mahavir, food is fuel for the athlete, and discipline never is for bargaining. Geeta eating Golgappas is symbolic; it is more than just a snack-it is an act of rebellion.

The scene juxtaposes a generational clash between indiscipline in Mahavir's old work-way and Geeta's more modern concept in existence today. Geeta begins to think that her way, taught to her by her new coach, is better, with the Golgappa symbolizing her new freedom.

Timestamp - 1.17.27

When Geeta comes back to her home from Patiala, her mother sees her grown hairs and says "Your papa won't like it."

Geeta replies "Now everything can't work the way papa wants... real training happens with a lot of freedom, not with so many restrictions."

The dialogue delivered by Geeta clearly shows the rebellious attitude. This scene also marks the deviation from the guided path thus indicates the narrative turning point. Geeta is under strong influence of national coach and now she thinks that her father's way has become obsolete.

Timestamp - 1.23.31


After defeating her father Mahavir, Geeta tells her sister "Kisi kotoh papa kobatanathakiunki techniques kamzor pad gayihai."

("Someone had to tell Papa that his techniques are weak.")

That is Geeta's voice of rebellion. This is the time when she is testing not just the authority of her father but his entire legacy. This is not a line thrown casually at him. This portrays ego, confidence, and confrontation. She believes that she

has outgrown her father's teachings. And she does not fear saying so. This gives symbolic rejection of old-school values for modernity.

7.4. RECONCILIATION: FROM EGO TO EMPATHY


<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
01.36.23	Geeta	- Sorry	Reconciliation, healing and rekindling	

Timestamp – 01.36.23


After receiving several defeats, Geeta realises her mistakes. She calls her father Mahavir and says “sorry”. Mahavir acknowledges without saying anything. This moment represents reconciliation between two generations.

Having lost matches herself, Geeta becomes humbled in learning the worth of her father. From being a reproachful athlete, she now calls her, a daughter who knows just what she lost. It is a sort of healing and rekindling rather than mere saying ‘sorry’ The pride that caused distance is now replaced by much love and humility. This is a major turning point. Geeta's awakening to herself prompts her to reopen communication with her father, not as a student, but as an equal who has finally realized the wisdom behind his ways.

7.5. MUTUAL RESPECT AND EMOTIONAL BONDING

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
1.49.44	Mahavir	“You will gain nothing by desperately chasing after points. You’ll have to apply your mind.”	Mutual Respect and Emotional Bonding	

Reconciliation with Roots

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
01.51.00		Each round consists of two minutes. However, there are 120 seconds in those two minutes. Wait for that one second when the opponent makes a mistake.”	renewed trust in mentor’s experiential wisdom	

Timestamp – 1.49.44

When the relationship between father-daughter comes to normalcy, Mahavir is back again at his mission - resumes Geeta’s training. Mahavir secretly trains Geeta by watching her videos and giving her remote guidance.

Mahavir says to Geeta “You will gain nothing by desperately chasing after points. You’ll have to apply your mind.”

This scene beautifully amalgams old-school discipline with modern tools, showing how intergenerational communication adapts over time.

It's true that this rich mix from the past and the modernistic tools really has something to show when generations communicate over a period of time. Dangal's line is quiet but powerful in capturing a moment of wisdom that is forged without time—from elder to younger generation, father to daughter, as he clarifies that true strength is not fighting to win but mastering the mind.

This will not be commanding Mahavir; this will only be guiding him. Well, Geeta is going to really listen and introspect now, knowing that time-honored his father's ways. The moment represents healthy intergenerational communication rooted in experience, delivered with clarity and received with openness.


Timestamp - 01.51.00

Mahvir tells Geeta “Each round consists of two minutes. However, there are 120 seconds in those two minutes. Wait for that one second when the opponent makes a mistake.”

Refusing to look at an event through intergenerational communication would fail to recognize the power of this metaphor whereby wisdom is given and taken with resistance, depending on how it may be interpreted between generations. Mahavir is interested not only in Geeta as a coach but also in Geeta as a mentor with life experience. In Dangal, the seed of this conversation is planted and becomes fertile soil for understanding.

In this statement, Mahavir appears like a serene sage, one steeped in inarticulate wisdom: saying the words with the calm and confidence of a coach but with the omniscient presence of a philosopher; quietly reaching into his pupils' hearts and minds. In the old generation, Mahavir represents wisdom; in the younger generation, Geeta represents enlightenment.

7.6. MOTIVATION FOR COLLECTIVE IDENTITY

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue - English Subtitle</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
2.11.30		if you win, you will not win alone. It'll be a victory for every girl who is considered inferior to boys	Motivation for collective identity	

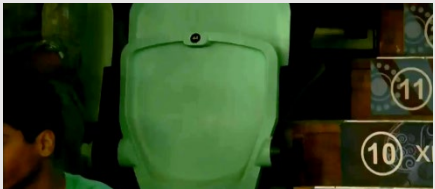
Timestamp - 2.11.30

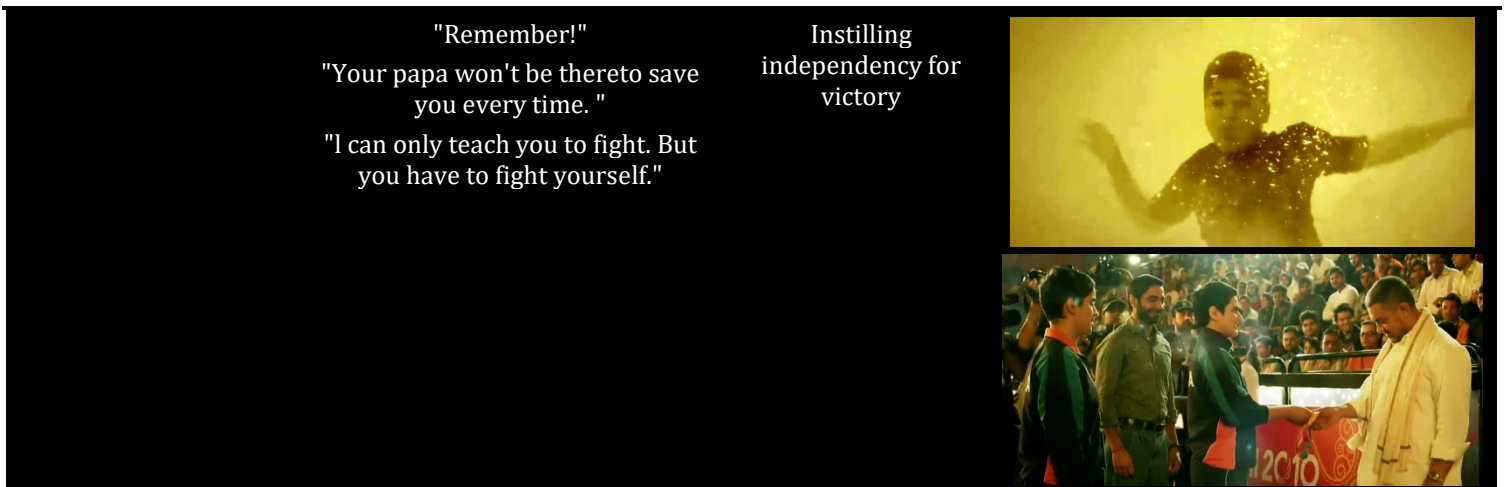
Before the final match in commonwealth games, Mahavir talks to his daughter and says “if you win, you will not win alone. It'll be a victory for every girl who is considered inferior to boys”

in just one line, Dangal bridges generation, takes the daughter's fight and morphs it into a father's vision of a better world, and then opens the same ambition into a legacy of equality. It shows how the power of resistance transforms individual acts into collective identities by linking personal success with big social changes. Mahavir is the voice of the revolution. He tells his daughter: You are not just an athlete. You are a chance of possibility for every girl like you.

That's a rare and very powerful inversion: a father from a conservative background prodding his daughter toward becoming an agent of change.

7.7. INSTILLING INDEPENDENCY FOR VICTORY

<i>Time stamp</i>	<i>Character</i>	<i>Dialogue (English Subtitle)</i>	<i>Thematic Narrative Moments</i>	<i>Frames (Nitesh Tiwari, 2016)</i>
2.21.57	Mahaveer	if you win, you will not win alone. It'll be a victory for every girl who is considered inferior to boys	Victory for change	



Timestamp 2.21.57

During the final match, Geeta notices his father's absence. Mahaveer's seat is unoccupied. She remembers her father's advice.

"Remember!"

"Your papa won't be there to save you every time. "

"I can only teach you to fight, but you have to fight yourself."

This is the traditional imparting of wisdom—the teacher steps back, and the student learns to rise. Mahavir teaches the single most important lesson that Geeta has to learn in the context of her empowerment: never depend on anyone, not even your father; learn to win by yourself.

This dialogue captures the very spirit of *Dangal*—a father stepping aside, a daughter stepping up, and the awakening realization that every real battle must be fought from within.

The intergenerational relationship enkindles within the younger generation growth, resiliency, and independence, which at last draw in the victory. The purpose of both generations is achieved.

8. CONCLUSION

Dangal explores intergenerational communications in a traditional Indian family, among the members from different generations. The film brilliantly studies how values, aspirations, and conflicts get articulated across generations. *Dangal* puts forward a father-daughter relationship, which becomes a dynamic site of negotiation, refusal, and eventual conciliation. Mahavir's communication is one that is initially only one way, in the sense that it is authoritative, rigid, and traditional in its approach. The daughters, especially in the beginning of the story, resisted him, further demonstrating the generational resistance that often manifests when the elders seek to impose on adolescents without consent or emotional attunement.

As the film progresses, the intergenerational communication evolves. The shifting intergenerational dynamics strike Geeta when she moves to the national training camp. Traditional and modern methods, discipline versus liberty—these are just the contrasting areas illustrated by the intergenerational conflicts, deeper than mere disagreement about training methods: questions surrounding autonomy, authority, and the right to forge one's destiny. Their confrontation is full of silences, distances, and miscommunication—until a moment of rekindled, mutual respect and emotional understanding enables reconciliation.

Cinematically, the film uses wrestling not just as a sport but as a metaphorical arena where competing ideas across generations tussle for dominance. The physical training scenes, silences, emotionally charged confrontations—the interplay itself articulates the complex spaces of intergenerational dialogue.

To conclude, *Dangal* portrays intergenerational communication not as one smooth transmission of values but as a dialogic process that resorts to and constitutes conflict, development, and reworking. Meaningful communication across generations requires speaking and listening, structure and flexibility, tradition and change. Thus, it reaffirms the

capability of cinema to mirror and potentially incite change in the shifting dynamics of family, identity, and social expectations.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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