

The Role of the Movies in Promoting Images of Disability- Disability as Comparison

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Abstract This paper will travel through the phases of which the media through film has portrayed individuals with inabilities. While each film creator has the artistic liberty of making a program, certain angles, for example, media depiction of handicaps can't and ought not go unchecked. The creator has featured how this can be handled by the intercession of law through blue pencil sheets. The Indian Censor Board with this regard has been broke down and the creator has given how this dependable body can assume a bigger part, while recollecting the artistic liberties film producers are supplied with. Albeit individual cooperation is the best method to pass on close to home inability encounters, the media can be a successful instrument to extend understanding and therefore bit by bit change the public's impression of individuals with.

Key words: Disability, Multimedia, Portrayal of disability , Socialization

Introduction

A widely held theory is that attitudes cannot be changed through legislation. Behavior changes can be legislated, and attitude changes can be expected. Social attitudes, beliefs and misunderstandings are the main obstacles for people with disabilities. Attitude changes can occur with increased awareness, increased contact, and more meaningful communication between disabled and non-disabled people.

By looking back at our cultural expressions, we can test the deeply ingrained metaphorical role of disability in our social values. Physical deformities, chronic diseases or any visible defects symbolize the evil and vicious nature and terrible behavior, which has become a convention throughout literature and art (Sontag, 1978). Movies are considered a powerful medium for reflecting social events. Although it is sandwiched between real life and reel life, it is still an important means to entertain people, educate them, and change their practices and attitudes. Given the influence of the Bollywood industry in India and around the world, is particularly effective in changing people's perceptions and eradicating social stereotypes. This may be the reason why the Nehru government funded Hindi films as early as 1948. The purpose of is to spread the idea of a free Indian nation with its own identity. is not influenced by the West (Dissanayake, Jaikumar).

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As far as Bollywood movies are concerned, there are two trends in movies. Although different filmmakers used disability as a comedy episode or made a dramatic turn to their screenplay without taking into account the rights of a large number of persons with disabilities, there are still filmmakers able to construct a story. Around, the society is not sensitive to the disabled. As Dr. Atanu Mohipatra pointed out, "The description of disability in the films oscillates between two extremes: compassion, fun, irony, sympathy, and amazing heroism are one end of the spectrum, while discrimination, coping, emotional Change and the wishes of the human soul are at the other end." (Mohipatra).

Disability as punishment:

Disability has been regarded as a punishment in India for some time, and this is also the most popular portrayal of disability in our movies (Pal). One of the first films to describe disability as punishment was the 1936 Mumbai walkie-talkie film *Jeevan Naiya*. The film, written by Niranjan Pal, is motivated by the concept of social justice in the film, and uses his writing as a means to highlight issues of traditional beliefs, especially issues related to Hindu orthodoxy. In the film, the protagonist abandons his wife because of the dancer's family background. Later, the husband lost his sight in the accident and his wife took care of him to restore his health and happiness. However, unknowingly revealed that he was the same loyal wife he had left because of social taboos. Similarly, *Kashish* (1972) is another example. The evil brother Asrani tortured his deaf sister and her brother-in-law. He himself was crippled and thought it was a punishment for his actions. In *Dhanwaan* (1981), Rajesh Khanna, a wealthy and arrogant atheist, was blind and could not afford a new set of eyes. He finally found a benevolent donor only when he repented and turned to God. has more powerful representations, where disability is represented as equivalent to, if not worse than death. For example, in *Mehboob Ki Mehendi* (1971), when the protagonist Pradeep Kumar came to kill his mortal enemy Iftikar, he found him sitting in a wheelchair in , and then decided that it was not worth stabbing him because he was disabled, and allowed him to live. It is a heavier punishment than death.

Haider (2014) responded to this sentiment and Shahid Kapoor decided not to kill his uncle, despite his firm determination to avenge his father's murder, partly because of his mother's words "Retaliation will only lead to revenge" Part The reason was that he found that his father and uncle had suffered serious injuries after both legs were amputated.

We are both repulsive and curious about the metaphor of the cripple. Children's classics are particularly vivid and specific in this regard. Villains are always ugly and deformed, heroes and heroines have beauty and grace. Fellini uses monsters and disabilities to imply that people are upset and disgusted with his film roles. Disney often uses disability as a metaphor. Recently, Bollywood tends to use archival films of two-dimensional characters who "learn to cope" and "live happily from now on" for the emotionally disabled.

Disability as heroism:

Here are some movies that portray disabled people as heroes and superheroes. Take as an example. In the 1998 Bollywood thriller "*Dushman*", blind veteran Sanjay Dutt (Sanjay Dutt) battled Ashutosh Rana while attempting to rape Kajol, using his "sixth sense" to determine Rana's position and position. movement . Similarly, although Akshay Kumar, Paresh Rawal and Arjun Rampal used their "sixth sense" to be blind in *Aankhen* (2002), they successfully robbed bank .

Although these films present people with disabilities in a positive way, they also distort their true identity. is of little help in enhancing the understanding and appreciation of people with disabilities. According to Rustom Irani, an independent film producer, guest columnist and more than 60% of wheelchair users, "There are some metaphors of disability that must disappear from Bollywood ... Please don't enhance other senses and Disability characters The abilities reach the superhuman level because they lack specific physical abilities."
"(Nair)

Disability as an object of shame and obligation:

It can be said that persons with disabilities have been described as unable to live independently , which is a very important setback of the movement for independent living of persons with disabilities worldwide. In Indian movies, the idea of relying on charity is quite typical.

For example, Rajshri's classic 1964 *Dosti* has two disabled protagonists, one is Mohan who is blind, and the other is Ramu, who walks on crutches. At the beginning of the film, Ramu is in trouble. Everything in Country is not good for you: cars are dangerous to you on the street, on street has no water in the water tank, when you talk to them, people do not respond, only is the person who talks to Ramu who asked for In a job, he said "what can a person like do?" referring to his disability. Mohan, the young blind man, also entered the movie and asked people to help him cross the street, but there was no response.

For most of the rest of the film, the two young men find themselves in a situation where their disabilities make them deeply dependent on for their basic survival.

Koshish de Gulzar (1972) is often seen as a milestone in the performance of disability in Indian films. The film begins with the sign language letter, and in all respects, the film By combining with how the deaf can communicate and participate economically, has taken a stand that can be called an education to the audience. Nevertheless, in the film, they can see the compassion and indifference. At the climax of the film, Sanjeev Kumar The boss at work invited him to dinner and asked him to bring his son in, when the chief married his daughter to Sanjeev Kumar's son, the scene unraveled. Kumar (deaf and dumb) was surprised at first and said that there was a huge class division between the two. Before that, Chief admitted tearfully that his daughter was deaf and was looking for a patient man. When he said this, his face tilted awkwardly towards , his body language changed, and the camera focused on the ears and mouth of the girl with obvious defects. At this time, Kumar put aside the topic of class and agreed to the marriage, but the son ("normal") flatly refused because he did not want to be with a deaf. What is particularly disturbing about the ending is that it combines grade and disability, which means that for a disabled girl, the small class setting is reasonable. The boss's search for patient people strengthened the idea of depending on people with normal hearing to succeed in life.

Disability as social maladjustment:



The story of Shakuni and Mandala in the epics "Mahabharata" and "Ramayan" is an important symbol of the concept of disability , a form of social disorder and a path to evil. Especially in , Shakuni's stereotypes are often used in evil supporting roles, like the scheming brother-in-law Prem Chopra in *Ram Tera Desh* (1984). Another example from is *Gora Aur Kala* (1972), in which the male protagonist plays the twin sons of the royal family. The two brothers separated at birth. When one person grows up to be a good prince (Gora), another becomes a thief (Kala). These two words represent contrast: the light-skinned prince is gentle, kind, and desirable, while the robber is dark-skinned, cruel, and most importantly, has a paralyzed left arm.

Similarly, in the movie *Vaali* (1999), Ajith Kumar plays twin brothers, one of whom is deaf. Dewa, the deaf brother of, is an evil genius, inspired by a super invisible personality, and possesses extraordinary lip reading ability. However, he was always jealous of his talking twin Shiva, and kept on plotting against him. Finally, when the evil twin died, his soul expressed the sadness that could never talk about his feelings for his brother.

The Disability

While some films present disability in a bad light and others overdo it, there are films that have played an important role in promoting the efforts of the disability community in to raise awareness of true abilities and limitations people with disabilities.

Sai Paranjpe's *Sparsh* (1980) is one such film. The film follows the life of Anirudh (Nasseruddin Shah), a blind principal of School. His expectations, strengths, and limitations are all evident in the film. The film portrays Shah as a very independent man, able not only to run a school and staff, but also to manage his personal life, household, etc. By conveying the message that people with disabilities do not want mercy and unnecessary help, the film expresses the frustration that many people with disabilities often experience when society constantly questions their ability to help people with disabilities. It also explores the difficult side of disability and relationships, leading to return home assuming people with disabilities expect real love and care in a relationship, and not charity. At the same time, the film also highlights some bitter realities, including the

lack of access to Braille textbooks and the emphasis on vocational education for the blind. The film therefore presents a realistic image of the blind during this period.

Another relevant example is the Koshish of Gulzar. While the film does a great job of showing the deaf couple's never-ending attitude and their independence, it also shows that isn't everything ideal. In the film, their ability to live independently is always threatened by society and the people around them. An exploitative brother-in-law deceives them and steals them, their toddler dies because they can't hear him cry; they are usually tough and are often described as unhappy people with a big heart. While some might argue that this is another stereotype, the sensibility throughout the rest of the film makes one wonder if this is really the case. It seems to be a more bitter reality. Therefore, the film realistically portrays the life of the deaf.

The current trend:

While the majority of depictions of people with disabilities in films from before through the early 2000s were offensive caricatures, a new wave of cinema began to portray disability in more sensitive and sensitive ways on screen. . The aim is to use the platform as a way to raise awareness and educate the public .

Additionally, there appears to be a paradigm shift in the way a manager of views disability from a child's perspective. handicap rather than something to exploit. This attitude dates back to 2005, when the first international disability film festival was organized in the country by the Chennai-based NGO Ability Foundation. The festival presents, unique and inspiring films from around the world with the aim of raising awareness about disability issues and breaking down stereotypes of people with disabilities (India Glitz). Since then, this festival has been held annually, attracting the participation of famous producers and directors.

Aside from more sensitivity, there have been a number of mainstream films in recent years that address the range of conditions of, many of which are rarely discussed seriously in the community, including Progeria (Paa), Alzheimer's (Thanmatra, U Me aur Hum), Dyslexia (Tare Zameen Par), Asperger Syndrome (My name is Khan), Cerebral palsy (Angel 2011, Vinmeegal). It's nice to see that many of these films actually come close to a holistic view of disability as an integral part of society. Although some of these films are accused of being racist, the fact that concepts they discussed never even hit the screen making them worthy of appreciation. In a country of 4,444, where studies show that even a large number of people with disabilities see the role of a previous birth as part of a person's disability, the presentations The Public Theory of Disability is important and these films seem to play a major role in facilitating it.

Conclusion:

From a pitiful disabled person to an independent and capable disabled person, Bollywood has come a long way in portraying disabilities. Although disability is often seen as an addiction and a punishment, several recent films have dealt with this issue sensitively and have had a significant impact on the disability movement in the country. By observing current trends, can hope to make proper and effective use of the powerful medium of film.

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