



Portrayal of Disability from Different Perspectives: Negative Portrayal of Disability and Comic Portrayal of Disability

Rituparna Sarkar ¹, Dr. Anushruti ²

^{1, 2} Department of English, Kalinga University, Naya Raipur, Chhattisgarh, India.

ABSTRACT

The portrayal of disability in cinema has evolved significantly over time, reflecting shifts in societal attitudes and values. Traditionally, disabled characters were often depicted in a negative light, reduced to stereotypes of tragedy, pity, or helplessness. These portrayals reinforced harmful perceptions of disability as something to be feared or avoided, reinforcing societal exclusion. Additionally, the comic portrayal of disability has often been used for humor, often reducing complex human experiences to mere spectacle or caricature, which can trivialize the lived reality of disabled individuals. In contrast, contemporary cinema has increasingly worked to promote more nuanced and diverse images of disability. Filmmakers are moving beyond the traditional tropes, focusing on the humanity, resilience, and complexity of disabled characters. This shift seeks to challenge stereotypes and offer a more inclusive representation, where disability is seen not as a burden, but as a part of human diversity. Ultimately, promoting more accurate and empowering images of disability in cinema helps to create a more inclusive and empathetic society.

Keywords: *Disability, Cinema, Representation, Stereotypes, Inclusion.*

INTRODUCTION

Disabilities impact not only people's lives but also the ways in which communities interact with one another. These differences might be physical, mental, sensory, or emotional. Since its inception, cinema has been one of the most influential cultural forces in molding how the general population views people with disabilities. Cinematic portrayal has swung between perpetuating preconceptions and fostering understanding, reflecting and shaping larger societal views, from the silent period to modern films. One way to analyze the development of cultural narratives, the reinforcement or challenge of social prejudices, and the representation of people with disabilities on screen is to look at how disability perception has changed via film. Disabilities were often shown in a negative light in early movie history, suggesting moral failings, societal deviation, or weakness. Rather of highlighting their potential, characters with impairments were often portrayed as sad beings, victims, or even terrifying. The idea that people with disabilities were intrinsically pitiable or scary was

reinforced by these depictions, which in turn contributed to the perpetuation of stigma. Some films from the middle of the twentieth century portrayed crippled persons as sad figures whose presence highlighted the bravery of able-bodied heroes or as morally rotten adversaries. Physical difference was visual shorthand for evil or tragedy in these films. In addition to excluding handicapped characters from the screen, these unfavorable depictions impacted public opinion, which in turn affected policies and chances for inclusion.

Hollywood has a long history of depicting people with disabilities via both positive and negative lenses, including through the use of comedy and comedic exaggeration. Using slapstick, exaggeration, or scorn to generate laughs, comic depictions often used physical, cognitive, or behavioral disparities as the foundation for amusement. Although comedy has the power to dispel prejudice and promote understanding, it also runs the danger of reducing the significance of real-life experiences and portraying disability in a negative light, rather than recognizing it for what it is: a valid part of human variety. Through subtle means, these depictions perpetuate societal hierarchies by suggesting that people with disabilities are "other," "funny-looking," or deserving of scorn. Throughout cinematic debate, there has been an ongoing conflict between the ways humor may be used to empower and marginalize. Yet, as societal movements fighting for disabled people's rights and dignity have gained momentum, the cinematic environment has changed throughout time. More and more, modern films aim to show handicapped people as complex, strong, and valuable parts of society, not just comic relief or objects of sympathy. Filmmakers and authors are delving into stories that highlight strength, autonomy, and uniqueness, including handicapped persons as protagonists with their own aspirations, ambitions, and intricacies. Cinema plays a role in changing public image, combating prejudices, and encouraging empathy by moving the narrative of disability from a deficiency to a human experience. Such films do more than just amuse; they teach viewers something new and encourage them to think critically about societal views, accessibility, and inclusion.

The dynamic relationship among culture, media, and identity is shown by the way disability is portrayed in movies. Instead of passively reflecting society, cinema plays an active role in creating social awareness. Audiences' understanding and engagement with disability is shaped by both realistic and negative depictions. Furthermore, cinematic stories may impact real-life issues, such as the formation of regulations, the organization of educational and professional settings, and the navigation of social spaces by persons with disabilities. Scholars, filmmakers, and viewers may help combat marginalization, find stereotypes in these depictions, and push for more inclusive and respectful representations by analyzing them critically. Movies reflect and mediate how society views people with disabilities. The progression of film representation mirrors larger shifts in cultural comprehension, from early comic and negative depictions to modern stories highlighting agency and complexity. Cinema has the power to combat bigotry, encourage empathy, and build inclusive communities; by studying how films portray disability, we can follow the evolution of social awareness. Cinematic representation must keep progressing toward authenticity, equality, and the celebration of human variety, and understanding this development is crucial for that.

REVIEW OF LITERATURE

Mishra, Sachitra. (2024) Bollywood, or Hindi film, is a significant force in shaping Indian society and popular opinion. Among them is the movie's depiction of characters with disabilities. Disability media has the power to either normalize harmful preconceptions or to dispel them and pave the way for greater acceptance. This article examines how disability has been portrayed in Hindi film over the last several decades, looking at how the depictions have changed and how they have affected public perceptions of disability. Books, periodicals, and films are examples of secondary data used in this qualitative study. From 2005 until 2023, a total of eleven films were selected. Many films show that the representation of handicap in Hindi cinema has changed significantly. Featuring the strengths and struggles of people with disabilities, these films portray them with remarkable sensitivity and nuance. While there have been some positive developments, there have also been some negative ones, in the portrayal of impairments in some Hindi films. Cinema has done a lot of good, including raising consciousness and encouraging empathy, but it can also fall into the traps of sentimentality and exceptionalism. Both films have different cultural effects, but they both highlight the need for authentic, nuanced representations that manage to be both realistic and empowering. In order to ensure authenticity, future films should incorporate actors and creators with varying abilities, with the goal of achieving diverse and accurate depictions. Cinema has the power to honor the worth and abilities of people with disabilities by fostering empathy and challenging cultural biases, therefore contributing to a more inclusive society.

Martínez Guillén, Sara. (2023). From the very beginning of filmmaking, there have been characters with disabilities or impairments of any kind. The problem is that their bodies don't fit the typical stereotype; hence they seldom get leading roles in comedic films or other forms of popular media. Despite comedy's reputation as a weapon for systemic change, it is surprisingly underrepresented in media featuring handicapped characters; instead, stories with disability protagonists tend to lean toward drama. *Come as You Are* (2019) and *The Peanut Butter Falcon* (2019) are two films that blend humor and drama to portray tales that center on persons with disabilities. The protagonists in these films deftly navigate the boundaries between reality and social norms by using comedic devices like incongruity and superiority, respectively, to subvert societal expectations and preconceptions. The analysis demonstrates that comedies are able to give disabled characters a platform to express themselves to an audience that is also being portrayed on screen—whether that audience consists of abled people who observe problematic behaviors challenged onscreen or disabled people who can relate to the protagonists.

Gogolushko, Luda. (2022). Using data collected between January and March of 2024, this research analyzed how Google's AI chatbot portrayed people with disabilities. In order to create tales with handicapped main characters, the content analysis looked at how Google's Bard and Gemini's narrative structure changed throughout the weeks. Supercrip, inspiration porn, and sympathy were among the themes that were found. As a group, disabled boys were often identified with the supercrip ideal, which revolved around heroic tales. The media often depicted disabled females in a positive light, as role models who might change the world. Seventeen percent ($n = 55$) of the tales prominently included physical limitations, such as the use of a wheelchair, crutches, or a donkey.

Botha, Shawni & Harvey, Clare. (2022). Even while movies are a great way to spread information, they may have harmful ideological and material effects that further marginalize persons with disabilities. This article examines three recent works of mainstream literature that deal with the theme of acquired physical handicap. Cinematic depictions of disability either perpetuate, question, or exclude discourses that have been recognized by influential scholars in the subject, as well as by theoretical models of disability and stereotypes of disability. How these discourses uphold or challenge ableist authority is another topic covered in the article. Critical and cinematic discourses influenced the data's multimodal processing. Films still propagate hegemonic discourses, emotionally arousing depictions of disability, and caricatures of people with disabilities, even if there has been progress towards more complex and varied representations of people with acquired physical disabilities. One may argue that abled viewers are still primarily involved in the production and consumption of disability fiction films in the modern day. The article discusses suggestions for improving handicapped characters in movies. • Interesting places Movies have the power to teach audiences both true facts and harmful preconceptions. Films regarding disability need to be critically examined because of the frequent unfavourable portrayals of the disability in these mediums. • Three recent films starring performers with acquired physical disabilities are examined in the article. The films' depictions of disability via music, props, and camera angles were examined, as well as the messages conveyed through the conversation. • Films depicting acquired physical impairment perpetuate harmful preconceptions about people with disabilities, according to the study. Disabled individuals continue to face prejudice because of this. • It is heartening to see that certain disability stereotypes were questioned in recent films. • Moving forward, it is imperative that filmmakers make an effort to include people with disabilities more fully. Disability should not be the sole aspect of a character's identity; rather, they should be multi-faceted and dynamic.

Sharma, Aakash. (2022) the physicality of human existence is the bedrock of the most basic connection in a cosmos structured into innumerable subsets. An individual's behaviour and the success of their employment are the primary factors that establish their social rank. Ableist normative discourses, which date back hundreds of years, are the source of this "norm" of human nature. The blind hermit parents in the Ramayana venerate Shrivana Kumara as the embodiment of filial piety because they relied on their son's commitment to achieving their ultimate aim in life. Because it effectively portrays a disability tale, Black from 2005 is often seen as a watershed moment in Indian film. The film stars Amitabh Bachchan and Rani Mukherjee as the protagonists Michelle McNally and her journey through life after a childhood loss of hearing and sight. There are underlying messages throughout the film about a handicapped girl's experiences, even if the main focus is on Michelle's illness and how she overcomes it to go on in life. When casting a handicapped actor, it is important to take into account all possible options in order to increase the visibility of impaired people in the entertainment industry. It is imperative that drastic actions be made, such as reevaluating the casting process and providing audition spaces accessible to disabled actors. It is imperative that educational institutions make every effort to include students and employees with disabilities.

Setyowati, Retno et al., (2020) the presentation of disability in television talk show programming is the focus of this research. This matters because media portrayals of disabilities are often prejudiced, leading to misconceptions. Both their social standing and the extent to which the government upholds their rights may be affected by this. Interpreting audience conceptions via language and explaining the process of media representation using representation theory. Due to the interconnected nature of representation, visual appearance, and other components, including markers and marked ones, the Saussure semiotic technique is used in the study analysis. It was clear from the findings that the media continued to portray people with disabilities as heroic figures, deserving of great respect during sporting events despite their impairments. Media outlets have a knack for "selling" inspirational tales about people with disabilities. The rights of people with disabilities are never considered in the pursuit of financial success.

Irwin, Marilyn & Moeller, Robin. (2010). The importance of exposing all students to literature that portrays persons with disabilities has never been higher than it is now, as the number of students with disabilities enrolled in mainstream American education classes continues to rise. Given the format's increasing visibility in school curricula and rising popularity among young people, the authors choose to examine graphic novels in order to address the following study questions: Can people with impairments be portrayed in graphic novels? Which impairments were most often highlighted, if any, when disabilities were present? Could you please tell me the gender and ethnicity of the people who are disabled? Can one find an uplifting depiction of a disabled person? The authors discovered that less than half of the thirty teen-recommended graphic books had a disabled character. The bulk of these depictions exhibited unfavourable, stereotyped views of people with disabilities. Writers, artists, and publishers of teen-targeted graphic books have failed, according to the writers, to portray individuals with disabilities in a positive light.

PROMOTING IMAGES OF DISABILITY IN CINEMA

Disability as Punishment:

For a long time, people in India saw disability as a kind of punishment; this view is also prevalent in our cinematic depictions of disability (Pal). In the 1936 Mumbai talkie-talkie film *Jeevan Naiya*, one of the first depictions of handicap as punishment was there. Filmmaker Niranjan Pal draws on the film's central theme of social justice to bring attention to problems with traditional beliefs, particularly those pertaining to Hindu orthodoxy. The main character leaves his wife for a dancer in the film due to her family's history. After the husband was blinded in the accident, his wife cared for him until he was well again. Despite this, it was unwittingly exposed that he was his faithful wife from before he departed due to societal taboos. As a further example, see Kashish (1972). Unfortunately, Asrani's nasty brother tormented both his deaf sister and her brother-in-law. As for himself, he felt his crippling was divine retribution for his transgressions. Rajesh Khanna, an ostentatious and rich atheist in *Dhanwaan* (1981), lost his sight and couldn't afford corrective lenses. It wasn't until he came to God in repentance that he discovered a generous benefactor. Portrays disability in a more forceful light, as if it were on par with or perhaps worse than death. In the 1971 film *Mehboob Ki Mehendi*, for instance, the protagonist Pradeep Kumar was on his way to murder his bitter rival Iftikar when he saw the latter in a wheelchair; nevertheless, he felt it wasn't worth it to stab him only because of his disability and let him live. Compared to death, it is a worse penalty.



In response to this notion, Haider (2014) depicts Shahid Kapoor's decision to refrain from killing his uncle, despite his strong desire for retribution over his father's death. This decision was influenced, in part, by his mother's warning that "Retaliation only lead to revenge." The reason for this was because he discovered that his uncle and father had endured severe damage subsequent to the amputation of both legs.

We find the cripple metaphor intriguing and disgusting at the same time. This is an area where children's classics really shine. Heroic characters possess elegance and grace, whereas villains consistently exhibit ugliness and deformities. Fellini implies that his film characters are upsetting and repulsive by using monsters and impairments. Disabilities serve as metaphors often throughout Disney's work. Bollywood has recently been recycling old films with flat characters that "learn to cope" and "live happily from now on" to appeal to those with emotional disabilities.

Disability as Heroism:

You may find crippled heroes and superheroes in these films. Imagine one scenario. While trying to rape Kajol, blind veteran Sanjay Dutt (Sanjay Dutt) fought off Ashutosh Rana in the 1998 Bollywood thriller "Dushman" by relying on his "sixth sense" to read Rana's body language and movements. Similarly, in Aankhen (2002), the heist was a success despite the fact that Akshay Kumar, Paresh Rawal, and Arjun Rampal used their "sixth sense" to fool the bank tellers.

Even while these movies show disabled individuals in a good light, they also change who they really are. does not contribute to raising awareness of the experiences of persons with disabilities. Some metaphors of disability need to go from Bollywood, says Rustom Irani, a guest writer, independent film producer, and somebody who uses a wheelchair more than 60% of the time. Kindly refrain from enhancing other senses and disability-related traits. Because they are deficient in some physical capacities, their skills reach a superhuman level. (Indian rupee)

Disability as An Object of Shame and Obligation:

A key setback in the global movement for the independent living of people with disabilities is the idea that people with impairments are unable to live on their own. Charitable giving is a common theme in Indian cinema.

Two handicapped heroes, Mohan (who is blind) and Ramu (who uses crutches), appear in Rajshri's 1964 masterpiece Dosti. The film opens with Lamu in a precarious situation. Everything in the country is bad for you: the roads are full with unsafe automobiles, the water tank is empty, and no one answers when you speak to them; the only one who ever responds is the one who spoke to Ramu, who asked for He made a joke about his infirmity and said, "What can a person like do?" when asked about his employment. The young blind guy Mohan also made an appearance in the film, pleading with onlookers for assistance as he crossed the street. As the film progresses, we see the two young men more reliant on for their own life due to the limitations imposed on them by their impairments. When discussing Indian cinema's portrayal of handicap, many point to Koshish de Gulzar (1972) as a watershed moment. The video starts out with the letter in sign language, and it follows suit throughout. It has taken a stance that the audience may call an education by combining with the ways the deaf can communicate and engage

economically. Regardless, the film depicts both empathy and apathy. In the film's last scene, Sanjeev Kumar Once the chief wed his daughter to Sanjeev Kumar's son, everything fell into place, despite the boss's dinner invitation and request that he bring his son. Initially taken aback, the deaf and dumb Kumar remarked on the vast social gap that existed between the two. Chief had previously broken down in tears when he revealed that his daughter was deaf and in need of a patient father. As he said these words, the camera panned to the girl's obviously flawed ears and lips, and his body language altered. Kumar finally consented to the marriage, putting aside their social class differences; however, the son ("normal") vehemently rejected the proposal, citing his distaste for being with a deaf person. Particularly unsettling is the conclusion's integration of disability and grade, which makes the tiny class setting acceptable for a girl with a handicap. The notion of relying on those with normal hearing to achieve success in life was reinforced by the boss's quest for patient personnel.

Disability as Social Maladjustment:

Impairment, a societal disorder, and the descent into evil are all themes explored in the epics "Mahabharata" and "Ramayan" via the characters Shakuni and Mandala. For example, Shakuni's archetypes often play villainous supporting parts, such as Prem Chopra's plotting brother-in-law in Ram Tera Desh (1984). The male protagonist also portrays the royal family's twin sons in Gora Aur Kala (1972). The birth process split the two boys in half. One turns into a decent prince (Gora), while the other turns into a robber (Kala). These two terms stand for opposites: the prince with the fair complexion is lovely, kind, and desired, while the thief has a dark complexion, is nasty, and, most significantly, is left-handed. Vaali (1999) also features Ajith Kumar as a deaf brother among twins. Being motivated by a super invisible personality and having remarkable lip reading talent, Dewa—the deaf brother of—is an evil genius. But his talking twin Shiva had him in his sights, and he plotted against him constantly out of jealousy. At last, the wicked twin's soul conveyed the sorrow of being unable to communicate his sentiments for his sibling upon his death.

PORTRAYAL OF DISABILITY FROM DIFFERENT PERSPECTIVE

The depiction of disability in society is a complicated and multi-dimensional topic that is influenced by cultural, social, and historical viewpoints. In the past, handicapped people were commonly portrayed in books and movies as people who were only characterized by their disabilities or as people who were sad. This depiction illustrates a prevalent social inclination to see disability from a deficit perspective, emphasizing the deficiencies of those with impairments rather than their strengths or capabilities. This simplistic attitude tends to push handicapped individuals to the outside of society, which reinforces misconceptions that they are dependant or unable to live full lives. But in the last several years, there has been a trend toward a more nuanced view, where disability is regarded as an aspect of human variety that deserves respect and compassion.

Historically, the medical view of disability has been that it is something that has to be treated or cured. This perspective focuses on the impairment, aiming for medical procedures or therapies to mitigate or eradicate the disease. The medical model of disability views handicapped persons as patients requiring care, often highlighting the constraints and challenges imposed by the condition rather than examining the individual's potential or the effects of social restrictions. Medical



developments have enhanced the quality of life for some individuals with impairments; nonetheless, this viewpoint may inadvertently perpetuate the notion that individuals with disabilities are "broken" or incomplete. It does not completely recognize the impact of social attitudes, physical obstacles, and insufficient accessibility in contributing to the difficulties encountered by those with disabilities.

The social model of disability, on the other hand, takes a different approach. It changes the attention from the person's disability to the social structures and attitudes that make it hard for persons with disabilities to go about. The social model says that a person's medical or mental state does not create their impairment; rather, it is the way society is set up that does. For instance, a person who uses a wheelchair may not be hindered by their disease but by the fact that buildings and public transit aren't easy for them to get to. This approach advocates the premise that by altering cultural attitudes and making surroundings more inclusive, disability may be decreased or eliminated. It also stresses how important it is to see individuals with disabilities as whole persons, appreciate their strengths, and make sure they have the same chances in all areas of life.

When it comes to media, the way disability is shown typically shows both the medical and social models to different degrees. In a lot of movies, TV series, and literature, handicapped people have been shown as either sad characters, sources of inspiration for other people, or burdens on society. These representations often fail to capture the whole intricacies of living with a handicap, instead emphasizing either the challenges or the uniqueness of those with disabilities. More contemporary depictions, on the other hand, have gone beyond these simple ones. More and more, characters with disabilities are presented as actual people with different personalities, ambitions, and life experiences. This change is part of a larger societal trend toward more representation and inclusion of underrepresented groups in the media.

The disability rights movement has played a big role in influencing how society sees disability. Activists and campaigners have called for a more inclusive approach to representation, one that sees disability as a normal feature of human variation rather than something that has to be corrected or disguised. This movement has led to the introduction of regulations that make things easier for people with disabilities, such the Americans with Disabilities Act (ADA), and has fostered the production of media that shows handicapped characters as whole people. Because of this, there are more handicapped voices in the media, literature, and public life, which go against what we used to think about living with a disability.

Different cultures also show disability in different ways. Some cultures show it in a more positive or empowering way, while others may stubbornly hold on to old stereotypes. Some cultures perceive handicapped persons as having a particular link to the divine or as symbols of purity or knowledge. This may make people see disability in a more favorable light. On the other hand, certain cultures may still see disability as a misfortune or a sign of moral failure. These cultural differences affect how disability is portrayed in art, literature, and popular culture, and they may also affect how handicapped individuals live in those nations. In certain areas, the way disability is shown in the media may show that people are starting to see handicapped people as active members of society. In other areas, the media may still spread damaging falsehoods and prejudices.

Moreover, the experiences of impairment are heterogeneous. People with disabilities from varied ethnic, gender, and socioeconomic origins may have distinct experiences and representations of disability. Disabled women, for instance, typically deal with both ableism and sexism, which makes their prejudice more badly. People of color with impairments may also have to deal with both racial discrimination and ableism, which may make things harder for them. These overlapping types of discrimination may lead to various views and experiences of disability that are frequently missed in mainstream conversations. It is imperative that the media and society at large acknowledge the variety within the handicapped population and confront these intersectional concerns in their representations.

Negative Portrayal of Disability

Because of their interdependence, movies and society serve complementary purposes. It's crucial to remember that movies reflect society and paint an image of it on screen. Unfortunately, this vision was distorted, and movies are now mostly a vehicle for earning money off of flimsy plots. This occurred in this setting with individuals like those who are ill with a physical condition. Bollywood films have always characterized the uniquely gifted antagonist as evil, while praising and glorifying their "fit" and "strong" protagonists. "Over the last quarter of a century, Bollywood has evolved, and villains are now more likable and realistic. This isn't your typical Indrajal Comic-style mogambo or the Kader Khan-Shakti Kapoor schlock.

One such example is Shahrukh Khan's 1993 smash blockbuster romantic comedy "Darr," in which the protagonist, Raj, suffers from obsessive-compulsive disorder and uses violence as a coping mechanism after losing his sweetheart. However, he was portrayed as a villain who plotted to hurt Kiran, his adored, and was completely absorbed in Kiran's life. Kaal, a character from "Krish 3" (2013), has telekenesis and is physically disabled. However, he too experienced the same event, and he has no idea how or why he became disabled. An air of aristocracy surrounds this character, according to actor Vivek Oberoi. This person represents the lord of night. He rules over his own universe as a supervillain," (Vivek Oberoi Feigns Nobility as Kaal in 'Krrish 3'). In "Mohra" (1994), Naseeuddin Shah plays the mysterious Mr. Jindal, who encourages the protagonist to eliminate all of the city's criminals by pretending to be blind. Jindal deviates from the norm in several ways, including his attire, his lair, and his character's name.

Comic Portrayal of Disability

Bollywood should mainstream these practices instead of making fun of them. In order to gain fame, Bollywood adopted these inexpensive ways. Take "Housefull 3" (2016) as an example. The filmmakers' callousness toward people with disabilities is on full display in this film, which uses slapstick humor and references to mental and physical illness in its laughs. The reviewers from Financial Express said that the video made fun of various impairments. They went on to say: -"It is ironic that while disclaimers about smoking, drinking, and treatment of animals are mandatory in Indian films, comedies such as this one are allowed to get away with mocking the physically and mentally challenged." Review of "Housefull3" starring Akshay Kumar and Abhishek Bachchan to



Increase the Level of Hilarity, Use Conventional Slapstick Techniques Govinda plays the role of Bunnu, a phobic man whose actions resemble those of a kid who falls in love with a psychiatrist in the 1997 film *Deewana Mastana*. "A game of one-upmanship, where the winner gets the hand of the fair psychiatrist" (*Ikram*) is the closest the film came to depicting a mental patient, although it was more for comedic effect than anything else.

A Paradigm Shift in Bollywood

Bollywood has always been recognized for its flashy stories, larger-than-life protagonists, and theatrical plots. But in the last twenty years, the sector has gone through a huge change. This change is shown by how characters who were earlier perceived as victims, villains, or comic reliefs are now shown as strong, ambitious, and independent people. This shift shows how filmmakers' views are changing, as well as how Indian society's views are changing.

Redefining the Portrayal of Disability and Difference

In the past, Bollywood regularly used disabled characters as objects of sympathy, moral symbols, or jokes. The change in modern movies shows that people are starting to realize more about how different people are, how important their dignity is, and how strong they are. Now, directors and writers are dealing with the importance of these topics in a realistic and sensitive way. Instead of being perceived as weak victims, characters with disabilities are now presented as strong people who overcome societal and personal problems by believing in themselves and their skills.

Breaking Stereotypes Through Strong Female Characters

Rani Mukherjee's role as Naina Mathur in *Hichki* (2018) is a great illustration of this new wave. People make fun of Naina and don't want to hire her since she has Tourette Syndrome. But she is still sure of herself and excited about her goal of becoming a teacher. The movie does a great job of showing that education is about more than just doing well in school; it's also about accepting yourself and being kind to others. Naina's story illustrates that having physical or neurological disabilities doesn't mean you can't reach your full potential. Her persona goes against the image of the "helpless woman" and teaches both kids and instructors to respect moral fortitude, tenacity, and inclusion.

The Journey from Victim to Hero

Shah Rukh Khan's character Rizwan Khan in *My Name is Khan* (2010) is another great illustration of this change in the way things are done. In America after 9/11, Rizwan, who has Asperger's Syndrome, is a victim of racial prejudice. The movie shows how hard he tries to show that he is "not a terrorist." This message extends beyond handicap and addresses the larger problem of religious profiling and discrimination. Even if others don't understand him and want to hurt him, Rizwan stays pure-hearted and follows what his mother taught him about being a good person. His path from being a victim of prejudice to becoming a symbol of peace and love shows how Bollywood is starting to showcase stories that are important to people all around the world.

Exploring Complexity and Irony in Modern Narratives

Andhadhun (2018), directed by Sriram Raghavan, is another example of this change in thinking. It mixes disability with sarcasm and dark humor. Ayushmann Khurrana plays Akash, who pretends to be blind to boost his musical inventiveness but finds up being caught up in a murder case by mistake. His life changes in a big way when he really loses his sight. Akash's character is not shown to be weak or powerless, even when there are moral gray areas and twists. His brilliance, ingenuity, and capacity to adapt show that people with impairments can still be strong and smart. The movie makes people question what they believe they know about truth, morality, and how people act.

Beyond Stereotypes: Embracing Diversity and Humanity

The way Naina, Rizwan, and Akash are shown shows how Bollywood is starting to break down old prejudices and celebrate being different. These individuals don't want people to feel sorry for them; they want people to appreciate and understand them. They educate the audience that faults and mistakes are a part of who we are as people and that it's better to accept them than to try to hide them. This change in the story encourages empathy and inclusion, making room for more realistic and inspirational depictions.

CONCLUSION

The impact of movies in changing how people see disabilities is a testament to the medium's cultural and societal strength. Media depictions of people with disabilities throughout history have perpetuated harmful stereotypes and prevented them from fully participating in society. Despite their engaging nature, humorous exaggerations run the danger of demeaning the real experiences of handicapped people, and negative portrayals obstruct societal comprehension. Modern film, on the other hand, shows a marked change by depicting handicapped people as complex, strong, and essential to society. In order to promote social empathy and dispel preconceptions, these videos emphasize autonomy, resiliency, and uniqueness. Through its portrayal of changing social views, film has the power to transform public perception, impact policies, and promote inclusive practices in areas such as education, employment, and social involvement. Audiences get insight into varied perspectives and develop a more nuanced knowledge of disability via thoughtful depiction in cinema, which goes beyond just entertaining. A prime example of the complex relationship among media, culture, and identity is the progressive shift from simplistic or humorous depictions to genuine, powerful stories. Advocating for dignity, inclusion, and respect for all persons, regardless of ability, the alteration of disability perception via cinematic depiction serves as both a mirror of evolving cultural ideals and a catalyst for social change.

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