

**REPRESENTATION OF DISABILITY: A CRITICAL ANALYSIS OF *MY LOVELY*
*ANGEL AND FEELING THROUGH***



Project submitted to St. Teresa's College (Autonomous) in partial fulfilment of the requirement for the degree of BACHELOR OF ARTS in English Language and Literature

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Abstract

Representation of Disability: A Critical Analysis of *My Lovely Angel* and *Feeling Through*

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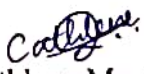
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Disability studies have emerged as a critical field of inquiry, shedding light on the representation and experiences of disabled individuals in various media forms. This study delves into the portrayal of deaf-blind characters in the films *My Lovely Angel* and *Feeling Through*. By applying disability theory, this project aims to analyze how these characters are depicted as side characters and their inherent vulnerabilities. The analysis reveals the common narrative tropes that use disabled characters merely as catalysts for the main characters' self-realization. This project concludes by advocating for more inclusive and equitable representation of disabled characters in future films, emphasizing their significance and agency beyond mere supporting roles. Such an approach is essential to promote a more diverse and just cinematic landscape.

DECLARATION

I hereby declare that this project titled "Representations of Disability: A Critical Analysis of *My Lovely Angel* and *Feeling Through*" is the record of bona fide work done by me under the guidance and supervision of Ms. Salma Saheer, Assistant Professor, Department of English.


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CERTIFICATE

I hereby certify that this project entitled "Representations of Disability: A Critical Analysis of *My Lovely Angel* and *Feeling Through*" by Cathlene Mendez is a record of bone fide work carried out by her under my supervision and guidance.


Ms. Salma Saheer.

Assistant Professor

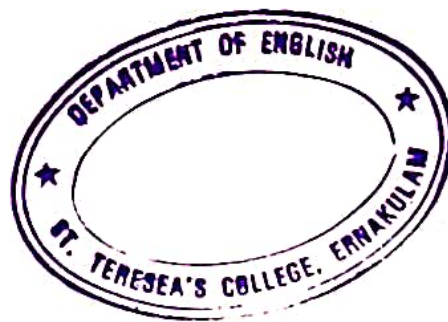
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Introduction

As defined by the World Health Organization, disability "is an umbrella term, covering an impairment in body function or structure, a limitation in activity ... or a restriction in participation." (WHO African region) Impairment is a problem in body function or structure; an activity limitation is a difficulty encountered by an individual in executing a task or action while participation restriction is the exclusion of an individual from certain activities. Thus, disability is a complex phenomenon, reflecting the interaction between the features of a person's body and features of the society in which he or she lives. (MoSPI)

Literature has always been a source of entertainment and education and is capable of effectively transforming the mental ideology of a society. It plays a powerful role in influencing the minds of people, to a large extent. The disabled were always considered a menace, or like an evil stalking beast that would devour the society. As reflected by numerous written works, they are the characters to be feared and to be treated less than human in a subsidiary plot. The majority of fiction portrays disability as tragic, sad or a burden for the disabled individual and those around them. Disabled characters have always played the second role or sidekicks to able bodied characters, entering and leaving the plot as and when the writer wants. (Gupta and Anand 91)

The depiction of disabled persons as gray characters or victims continued through centuries until Helen Keller's autobiography *The Story of My Life* made a difference in people's perspectives. Helen Keller was the

first deaf-blind person to acquire a Bachelors of Arts degree and was very vocal about disability rights and other social causes. Her autobiography narrated her hard life as a child with sickness, the guidance of her teacher; her journey of overcoming her disability and making an identity in the world of literature. The autobiography was later adapted for films where she was portrayed as the protagonist. She became an inspiration for millions as well as a source of transforming the perspectives of the society towards the disabled. Her work brought a change in the realm of cinema and literature, with more and more disabled characters breaking away from stereotypes. (Gupta and Anand 92)

The portrayal of disability in cinema can be used as a means of creating awareness in the society about disability and to influence perceptions and beliefs around disability. Films are illusions of reality, reflecting the society we live in, generating ideas and building new conceptions. Positive portrayals of disability can help overcome the negative narratives around disability. It can help people to rise above their prejudices and create more social acceptance in the society for the disabled. (Gupta and Anand 93)

There are many films that shows disability in many ways. One example is the film *Black*, a 2005 Indian film which tells the story of deaf blind girl which was inspired by Helen keller, then there is *Barfi*, *Finding Nemo* which shows disability positively. These films highlights that disabilities does not limit a person it is the negative attitudes and discriminations that makes then see as disabled.

The issues of social stigma exist in the society. Discriminations of the disabled people and not letting them involve in the societal activities is a major social issues.

Cinema is a powerful source that can influence public view of isolating groups including people with disabilities.

In the recent movies, the character are getting better at showing disabled characters as main characters, helping people to understand and include them in the society. Films are powerful tools that can change the mind set and the treatment of people towards the disabled people moving away from the old traditional concepts.

The terminology of disability has changed over time with terms like handicapped or disabled being replaced by "person with a disability" or “differently abled” thus showing the person first and their abilities than their limitations, reflecting a growth towards disability rights and personal identity. (Hyatt 14)

However, even though, the terms used to refer to people with disabilities are evolving, the language that is used to describe them seem to be medicalized; while non-disabled individuals ‘exercise’, ‘workout’ and have ‘personal fitness’, disabled individuals get ‘therapy’, ‘physiotherapy’ etc. Such language still shows the sense of dependency and inferiority conveying the sense that the experience is happening to the individual than the individual being actively involved.

Therefore, there is still a long way to go before people with disabilities are acknowledged as equals in the society. The use of language and media representation can go a long way in empowering and creating equality. This project aims to delve into the representation of disability in cinema through the lens of critical disability theory and analyse how films reinforce or challenge societal biases through nuanced character portrayals. Chapter one outlines the theories of disability and media representation, its evolution and main concepts.

Disability theory also known as Critical Disability Theory is a social and political perspective that views disability as a complex interplay between impairment and society. (Hall) The chapter highlights the media representation of disabled individuals in order to show the stereotypical portrayal of disabled people as either drowning in self-pity or navigating life as ‘super crips’. The chapter also looks at how the concept of intersectionality must be recognized in disability. The main focus is on deaf blindness, highlighting how they are represented in films, language, and life. The chapter also highlights how the theories acquire relevance in the discussion about disability and its influence.

Chapter Two covers a comparative analysis of the Korean film *My Lovely Angel* and an American short film *Feeling Through* using the theoretical framework discussed in Chapter One. *My Lovely Angel* is a Korean drama film scripted and directed by Sung-Mo Kwon and Chang-Won Lee that was released on 12 May, 2021. The film follows the protagonist Jae-Sik (played by Jin Goo) who starts living with and taking care of Yun-Hye (played by Jung Seo-yeon), a deaf-blind girl. *Feeling Through* is a 19-minute short film

scripted and directed by Doug Roland, released on 3 December 2019. The film shows how a teenager, Tereek, encounters a deafblind Artie, on a late night in New York City and explores the connection they forge. The discussion covers the vulnerability of the deaf-blind characters in both movies and an examination of whether these characters serve as anything more than props for the self-realization of the main characters.

Chapter 1

Disability Studies: A Theoretical Framework.

Disability is a complex and multifaceted concept that encompasses a range of physical, sensory, cognitive and mental health impairments.

Disability Theory, also known as Critical Disability Theory, examines, interprets and redefines 'disability' from a multidisciplinary perspective that includes medical, ontological, philosophical and cultural vantage points. It interrogates ideologies connected to disability such as impairment, normativity, disability politics, stigma and stereotypes and attempts to challenge the traditional notions attributed to persons with disability by deconstructing ableism, sexism and racism. A critical approach to disability broadly evaluates the possibilities of constructing a disability friendly society in future. (“Disability studies”)

The beginnings of disability studies emerged out the disability civil rights movement in the late twentieth century. In the 1980s primarily in the US the UK and Canada. In 1986, the section for the Study of Chronic illness, Impairment and Disability of social science association was renamed the Society of Disability Studies, and its journal *disability studies quarterly* was the first journal in disability studies. Major milestones in the disability rights movement were in April of 1977, a group of around 100 people with many kinds of disabilities staged a month- long sit-in as a part of a national protest. The goal of their protest was to force the federal government to enforce section 504 of the Rehabilitation Act of 1973. Section 504 was the first federal law that recognized disability as a civil rights category and it goes as follows:

“No otherwise qualified individual with a disability in the United States, as defined in section 705 of this title, shall, solely by reason of his or her disability, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.” In 1977 the disabled population of the United States had waited four years for the section 504 regulations to be signed. People with all kind of disabilities took up residence. Judy Huemann along with other activists like Dennis Billups also advocated for deinstitutionalization and community-based living for people with disability. With the increase in pressure from the media, Joseph Califano signed regulations for section 504 of the 1973 Rehabilitation Act (Eveland).

In 1990, the Americans with Disabilities Act was passed, marking a major triumph in the disability rights movement in the US. Disability Studies, now as developed as Critical Disability Theory, has come to offer a framework that critiques dominant narratives and power structures that preserve and perpetuate disability oppression. It has also started incorporating intersectional approaches which recognise the complex relationship between disability, race, class, gender, and other social identities.

Social model of disability, it is a theory that draws a fine line between being impaired and being disabled. According to this theory, being impaired refers to having a physical limitation, whereas being disabled defines social exclusion or isolation of a person from society. This theory stresses upon the fact that the problem doesn't lie with disabled people but with the society that fails to understand these deformed bodies. It is a fight between social and physical discrimination and those with prejudice mindset largely contribute to

this discrimination.(Gupta and Anand 90) The social model of disability suggests that people are disabled not because of their physical or mental differences, but because society is not set up to take up their needs. Instead of seeing disability as a personal problem that needs to be fixed, this model sees it as a problem with society that needs to be reached. For example, societal barriers like buildings without slops or the discriminating attitudes can make life challenging for the disabled individual. Therefore the focus should be made in changing the world which is more reachable, destroying the unfair thoughts and fighting the negatives towards the disabled. This can be a crucial support for the support of disabled people.

They make a distinction between 'impairment' and 'disability' whereby impairment is described as “lacking part or all of a limb or having a defective limb, organ, or mechanism of the body” and disability as “the disadvantage or restrictions of activity caused by a contemporary social organization which takes no or little account of people who have physical impairments and thus excludes them from participation in the main stream of social activities” (UPIAS 1976: 14).

According to Alice Hall in her book *Literature and Disability*, Society 'disables' individuals by excluding or discriminating against them and creating sensory, cognitive or architectural barriers. For instance, a person with a hearing impairment becomes disabled only when no one else in the room can communicate using sign language. Erving Goffman's sociological study *Stigma: Notes on the Management of Spoiled Identity* (1963) provides an account of this approach and is often seen as a founding text in disability

studies. Goffman depicts stigmatized people by including deaf, blind, crippled, deformed, disfigured, mentally-ill and people with speech impediments and reinforces his arguments that stigma is fluid and historically contingent. The social model adopted against a backdrop of feminist, black and gay rights movements in the 1960s and 70s is a powerful weapon in the fights for disability rights. For Tom Shakespeare, the articulation of the social model – at once an academic theory and an activist tool had a complex and wide-ranging impact. (21-22)

Tom Shakespeare, argues as a force for change on three level: through its *political* potential to build a social movement of disabled people; through its *instrumental* power in placing an emphasis on the need for society to adapt to remove barriers; and through a *psychological* shift that facilitated the development of a communal identity among people with different physical and mental impairments. The World Health Organisation brought out an official Classification of Impairment, Disability, and Handicap (ICIDH). The UK Act, since replaced by the Equality Act of 2010, also took its lead from civil rights law and made it illegal to discriminate against the disabled people in relation to employment, education, transportation and provision of goods and services (Hall 21-23).

"Intersectionality the term was first coined by Kimberle crenshaw. Intersectionality refers to how our various identities, such as gender, race, religion, sexuality, or social status, can impact our individual experience. Intersectionality in disability, most disabled people will face systemic inequalities such as lack of accommodations, but a disabled person can also

face added barriers such as unemployment, discrimination, cultural stigmas, barriers to accessing health care, or limited educational opportunities due to their race, gender, religion or socio-economic identity, which can create unique challenges that are often overlooked"(Dakri).

The intersectionality believes that post humanism and disability manifest in cultural discourses in the representation of technological bodies designed to transcend the principles of disability. Human subjectivity is reimagined in post human technocultural space that explores the transformative possibilities of technological intervention for disabled bodies. Likewise, the study of disability and culture employs the more expansive field of cultural studies to rethink 'disability'. Multiple fields including medical science, medical humanities, sociology, literary studies, life writing, media studies and history are brought in to study disability in a holistic manner. Social oppression is constructed through a complex web of intersecting identities and cultural conditions. Siebers in his *disability theory* 1 argues for a reciprocal, mutually enriching relationship between adjacent fields. Susan Schweik considers the ways in which different identities are mutually constitutive, and recognises that a person may identify more strongly with others on the basis of shared race or gender, rather than with people who happened to be assimilated into the diverse, historically and politically contingent category of 'disabled'(Hall 40)

Media has over the years projected stereotypical representations of people with disabilities presenting them as either drowning in self-pity or as super-crips or as furious villains with an inferiority complex. Not only has media never presented an organic understanding of the disabled but has hardly

provided an opportunity to fully see, feel and sense the realities of the disabled body and self. Most of the disabled characters are seen as a side role for the main character. Instead of their story, it is usually the other person's story that is highlighted using the disabled character as a property. They are also sometimes portrayed as inspirational figures or tragic victims, reinforcing negative attitudes. They are moreover portrayed as an 'Other', often perpetuating ableist notions and stigma. To improve this, media should promote diverse and authentic portrayals in consultation with disabled individuals, and prioritize inclusion and accessibility.

Disability must, in no way diminish, the right of individuals to participate in or contribute to society. Improving educational possibilities ensures equality of opportunity, uncompromised participation, independent living and economic self-sufficiency for individuals with disabilities. However, children with disabilities often face many forms of discriminations, leading to exclusion from society and school. Societal attitudes compound the challenges they face in accessing education. While lack of access to education is an issue, a matter of equal concern is the inability of the educational system to ensure quality inclusive education. Physical accessibility barriers, stigma and social exclusion, inadequate support services and assessment limitations are a few of the obstacles that hinder their educational experience. In case of deaf-blind people education is a great obstacle. There are certain educational needs like tactile communication such as Braille, sign language and tactile graphics. They may need assistive technology. Human rights laws seek to directly tackle these issues by placing the obligation on states to respect, protect and fulfil the right to education of persons with disability through the

implementations of inclusive education. UNESCO also encourages the development and implementation of inclusive educational policies, programmes and practices to ensure equal educational opportunities for persons with disability.

This project has as its main focus the examination of the representation of deaf-blind people. Deaf studies is referred to as the scientific study of the language, community and culture of deaf people. This academic discipline emerged in the late 1970s in the Centre for Deaf Studies, University of Bristol dealing with several communities of deaf people. Deaf communities are a minority social institution that involves deaf people for whom sign language is the native tongue and medium of communication, where they use signs to express their ideas. Deaf Studies, as a field of study, aims to explore the ideological aspects of deaf persons and their linguistic and cultural identities. Deaf people do not consider their deafness as a disability factor and rather as a different way of life, parallel to a mainstream way of life. They work towards attaining a better quality of life. (Disability studies)

Whereas in Blind Studies seeks to explain the different aspects of visual impairment which interrogate the relation between sight and blindness, disability and ability. The arts education of people who are blind is much entwined with the human psychology of mythologies and the intellectual construction of human thought. Interpreting the blind as being incapable of visual arts and instead well suited for musical art is myth matured throughout age. (Disability studies) These fields of study emphasises that it is essential to promote the educational, social and cultural development of deaf- blind individuals.

Chapter2

Representations of deaf-blindness: An analysis of *My Lovely Angel* and *Feeling Through*

My Lovely Angel is a South-Korean drama film released in 2021, directed by Sung-Mo Kwon and Chang-Won Lee. The story revolves around Jae-Sik, who works in an event management company and has lived alone his entire life. After his colleague, Ji-Yeong dies, he pretends to be the father of her only daughter Eun-Hye, who is both deaf and blind in order to gain access to her inheritance. Although he is initially annoyed by Eun-Hye's disabilities, Jae-Sik gradually begins to understand her unique way of communicating with the world using her finger-tips. As the movie progresses, both the characters navigate their relationship and learn to communicate with each other.

Eun-Hye is a 7-year-old girl, who is both deaf and blind. Despite these challenges, she is characterized by her remarkable resilience and curiosity. Eun-Hye's primary mode of communication with the world is through her sense of touch. She uses her finger tips to explore her environment, feeling objects, people and textures to make sense of her surroundings. She thrives on her own routine and familiarity. She has specific actions that provides comfort and security. Her environment changes with the death of her mother. The protagonists' relationship evolves from an initial discomfort to a deep bond. She becomes dependent on the protagonist and eventually accepts him as her father. Her journey of learning language is an important aspect of the film. Jae-Sik teaches her language and words using tactile signs. By the end of the film Eun-Hye gains a sense of independence and subject-hood through her ability to communicate.

Jae-Sik the protagonist of the film is a man who leads a lonely and unfulfilled life, until he becomes the caregiver for Eun-Hye. At first, he takes on this role out of a selfish desire to access inheritance after the death of his colleague Ji-yeong (Eun-Hye's mother). However, his interactions with Eun-Hye changes him. Initially, Jae-Sik is annoyed and frustrated by her disabilities but later accepts her nature and begins empathizing with her disabilities. His transformation is central to the film. Their bond brings out his nurturing side leading to his emotional growth. By the end of the film, Jae-Sik completely understands her and assumes a fatherly role.

The movie depicts various vulnerabilities. When Jae-Sik, the protagonist, first comes to her house, the disability of the child is not very evident on the outside and therefore, he does not realize that Eun-Hye could not see or hear. Eun-Hye walks forward and takes her food while the protagonist is at her home and sits under a table as he tries to speak with her. "I'm your mom's friend, are you going to say hello?" he also criticizes her when she did not respond -"damn little brat" (00:05:10- 00:05:16). Jae-Sik tries to speak, shows actions and then he realizes that Eun-Hye could not see (00: 05:51-00:06:18). Her disabilities are revealed through her actions; when she smells things, walks around by sensing with her hands along the walls and holding her mother's sweater for comfort. He takes time to realise her disabilities. Later he tries to communicate to her through touch and by teaching her words and letters using word blocks (00:36:41- 00:37:00). The first word that he tries to teach the child to spell is 'Father' "Dad, just learning 'Dad' will be a big help for me" (00:37:03-00:39:36). However, he realizes

that she does not understand the concept of language. This inaccessibility into language is a major source of the child's vulnerability.

How she combats this vulnerability is by sticking to familiarity and routine; for instance, she eats only the bread that is stocked at her home and avoids the food that Jae-Sik offers her. When he tries to get rid of her food and feed her something else, she cries out feeling frustrated that she is unable to find her bread (00:19:42-00:20:25). This shows that she finds comfort in eating the same type of food, but later, as she develops trust in Jae-Sik, this changes. Another important scene is where Eun-Hye feels the protagonist's shoes to check if he is around. There is an instance where Eun Hye wakes up and tries to search for his shoes and when she does not find them, she confirms his absence and feels happy and relaxed.(00:18:58-00:19:36) Her mother's sweater gives her comfort, it being a tangible link to her mother. There are instances where she grabs the sweater tight whenever she feels afraid and stressed. The scent of the sweater reminds her of her mother's presence. When Jae-Sik tries to take the sweater away from her, she gets frustrated refusing to give him and bites his hands (00:33:28-00:33:59). The presence of the sweater helps her to cope-up with her vulnerabilities and the changes in her life.

One of the main purposes of the film is to highlight the gap in caring for children who suffer from both deafness and blindness. Jae-Sik tries to get her admitted to a learning center for the disabled. But the institution says that it only provides classes for either vision disability or hearing disability. "There aren't special classes for deaf-blind" (00:34:58-00:35:32). This shows that Korean institutions recognize disability only separately which also means that

they are condemned to live with their issues. There aren't many resources for deaf blind individuals. It is said that Korea faces a shortage of specialized teachers and interpreters to work for deaf blind people and the movie successfully brings attention to this issue.

In the absence of systemic support, the task of guiding deaf-blind people throughout their lives falls completely on the caregiver. In this instant, the protagonist tries to teach her words, slowly enabling a good relation between them. Overtime, he earns her trust by being there for her needs and respecting her routines. Jae-Sik also provides emotional support during moments where she feels sick which gives her a feel of being valued. Later in the movie, Jae-Sik and Eun-Hye set out on a journey to the country to find her real father and the calm rural setting provides an easier environment for people with disability to “survive” and an alternative world for the protagonist looking to escape from his problems. He develops an emotional connection to the child and makes an effort to indulge her desires. For instance, when Eun-Hye wanted to play in the rain he also accompanies her and makes her happy and in the process even tries to teach her letters. In a scene that follows, Eun-Hye is seen completely trusting Jae-Sik by offering her food. He misunderstands her, but later the village man says “she must like you a lot; my mother suffered from dementia in her final years and she used to spit out the food that she liked and gave it to me. She wanted to feed it to the person she loved” (01:04:26-01:05:03). At that moment, Jae-Sik realizes that Eun-Hye completely loved and trusted him. The emotional climax is when she acknowledges Jae-Sik as “father” as she writes back “DAD” in his hands (01:32:36-01:33:26). This signifies her acceptance and trust in him as her caregiver.. The most poignant moment when Eun-Hye learns to recognize and

communicate her own name. (01:30:4-01:31:33). This achievement marks her entry into subject-hood as she gains a sense of identity and self-realization. Her journey from being a vulnerable child to an individual with a sense of self highlights the transformative power of care, patience and love.

The vulnerabilities discussed in *Feeling Through* is slightly different from that of *My Lovely Angel*. *Feeling Through* is a 2019 American short drama film directed by Doug Roland. The story is about a late-night meeting between Tereek, a homeless teenager and Artie, a deaf-blind man in New York. Tereek is out late night with his friends. Tereek sees a deaf-blind man named Artie holding a cane and a sign asking for help crossing the street. Tereek decides to help Artie and guides him to the bus stop. As they wait, they get to know each other a little. Even though Tereek gets messages from his girlfriend, who is waiting for him, he stays with Artie to make sure he gets on to the bus safely.

Artie tells Tereek that he is thirsty, so they go to a store where Tereek where Tereek buys a drink for Artie and a candy bar for himself, after getting the balance money he takes some money from it. They go back to the bus stop and miss the bus. They return to the bus stop but miss the bus. While they wait for the next one, Artie tells Tereek about his date and how he needs the bus driver to tap him when he reaches his stop. Finally, the bus comes, and Tereek explains Artie's needs to the driver whom without any interest agrees to help him. They part ways with a hug, and Tereek gets off the bus. As he leaves, he puts the money he took from Artie into the cup of a sleeping homeless man.

Unlike in the case of Eun-Hye, here we have an adult who already has access to language seeking help. Unlike the child in *My Lovely Angel* who is slow to trust the stranger, here the man Artie quickly trusts Tereek. His quick trust brings out vulnerabilities that come with placing trust hastily. For instance, when Artie tells Tereek he is thirsty buys him a drink and also buys a candy for himself. Without any hesitation, Artie hands over his wallet to pay the amount and when Tereek gets back the balance amount, he takes 10 dollars from it (00:08:29-00:08:55). This portrayal shows how Artie completely trust a stranger letting himself o the risk of being misused by a stranger. Artie is shown completely depend on a person that is the protagonist Tereek.

When Artie come across with Tereek he quickly trust him and depend on his guidance. He is infact depicted as an inexperienced person who is ready to trust anybody. The portrayal of Artie as a comepletely dependent person brings criticism especially from the view of the deaf blind community who look forward for more nuance and empowering representation of individuals with disabilities. A deaf blind woman lisa ferries criticize the lowering of arties character to some with no agency at all.

She says that the short film *Feeling Through* feels “racist, ableist and tried” (Ferris). She argues that the character of Artie who is depicted as a completely dependent and naive person, reinforces harmful stereotypes about individuals with disabilities. Ferris says that,

Artie was like very few deaf blind people I had ever met and didn't seem to represent us at all. Artie is depicted as a hapless and selfless character who bumbles through his task by nabbing and taking advantage of any

passerby who might come along and turning their entire responsibility of himself over the stranger (Ferris)

This depiction fails to showcase the power and problem-solving skills. That many people with disabilities develop in their daily lives, showing that disabled people are vulnerable and are unable to navigate the world by themselves. The ways in which Artie communicates with Tereek is another argument that she puts forward. ‘There are many devices for deaf-blind people they can use s mart phones usually by connecting them to blue-tooth digital Braille display, are navigation apps that can read directions and read bus schedules.

However, it is important that such equipment or technology may not be available for all deaf-blind individuals. Many deaf blind people do use sign language to interact with public which rarely knows how to communicate with them. Artie asked for help but proceeds to depend on the stranger. Here, Artie has been stripped up basically of all the tools that the deaf-blind people use, he is left with a pen and a book and writes on Tereek’s palm for communication, showing him as a person with no agency and reducing them to a docile and dependent person.

Often, disabled characters also become crutches or tools for inspiration or self-realization of the main characters. In both the films, *My Lovely Angel* and *Feeling Through*, Eun-Hye and Artie facilitate the transformation of the protagonists Jae-Sik and Tereek. In *My Lovely Angel*, the main character Jae-Sik who did not have any purpose in life changes as he takes on the responsibility of the child. The focus of the film is mainly on Jae-Sik’s journey

with Eun-Hye who serving as a side character; she is depicted more as a means to highlight his personal journey. At the end, leaving a deaf-blind child who completely depends on and trusts him is a bigger prick on his rights and wrongs. He gains a self-realization and he changes from an angry person to a sensitive caregiver. In *Feeling Through*, Artie's presence in Tereek's life is important for his transformation. Stealing from Artie makes him feel guilty and makes his mind to correct his mistakes. The life of the disabled characters in both the films do not receive enough attention.

Overall, Disabled characters must be shown in more movies not as a side character but as a character who has abilities in their real life scenarios, desires, their social encounters, navigations etc. are portrayed in a nuanced way showing importance to the disabled individuals real self and life as a real concern.

Conclusion

The portrayal of deaf-blindness in both the films have positive and negative view. The portrayal of disability in both literature and cinema has shown significant changes over time. It has changed from traditional stereotypical views to more nuanced and respectful views on disability which helps the society to shift towards a greater understanding of disabled individuals. Films play a great role in shaping one's mind and influencing societal norms towards the disabled. Both the films reveals the changing attitudes and insights of society towards disability.

By presenting the disabled characters as people with their own desires and feelings, these films gives them more importance and equality rather than making them feel inferior. According to *Critical Disability Theory*, disability is not meant to be viewed as merely a personal problem but as an issue between individual and society. The theory tries to transform the views of the society to more nuanced and intersectional way.

The social model of disability tries to focus on destroying the social barriers and discrimination which marginalizes the disabled individuals. Through this study it is said that cinema can be a powerful medium to educate and inspire people to change their mind-set and traditional views. And impart greater understanding and acceptance.

There are still work to be done to achieve a complete representation and equality for disabled individuals. The issue of social disgrace still exists in the society. Reducing the disabled characters to their vulnerabilities and depicting

them as people with no agency can shows traditional views. By providing challenging and complex roles to the disabled characters; by showing their ability to navigate things without depending on others; by showing how they combat their vulnerabilities by relying on their inner strength and the ways they challenge the social barriers will play a crucial role in empowering people with disability and promoting the creation of a more inclusive society. It is essential to know that disability is not a solid entity, but a different and complex aspects of human experience.

From the analysis of the films *My Lovely Angel* and *Feeling Through*, it can be concluded that the representation of disabled characters must move beyond the visibility to a more nuanced and empowering portrayal. While it addresses their helplessness, it is essential to give them more importance than use them as tools to show empathy and self-realization of the protagonist life. This overall representations can shape a world where disability is valued as same as non-disabled people. As cinema continues to depict different aspects of disability, it is essential to involve more disabled individuals, so as to ensure that their voice, experience, abilities, desires and their capabilities are portrayed in the films. By doing so, cinema can become a powerful tool that brings social change, providing more unity in society. It can also influence the minds of disabled individuals making them feel equal and valued. Therefore, representation of disability in cinema should not only be about visibility but also about challenging the world view, stereotypes and prejudices.

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