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Representation of Disability in Majid Majidi's *Color of the Paradise*

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Letter of Recommendation

Ashok Raj Joshi has completed his thesis entitled “Representation of Disability in Majidi’s *Color of the Paradise*” under my supervision. He carried out his research from June 2017 to May 2018 and completed it successfully. I hereby recommend his thesis be submitted for the final viva voce.

Khem Raj Khanal

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Letter of Approval

This thesis entitled “Representation of Disability in Majidi’s *Color of the Paradise*” submitted to the Central Department of English, Tribhuvan University, by Ashok Raj Joshi has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

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May 2018

Ashok Raj Joshi

Representation of Disability in Majid Majidi's *Color of the Paradise*

Disability is a concerned term that carries the meaning of absence of ability to perform the task. It indicates the physical impairments which signal that they belong to certain group of people who cannot engage themselves in the normal activities because of their bodily or mental deficit such as deafness, blindness, mental dysfunction and physical impairments. It can be congenital or acquired. In fact, it is the human reality. Anyone from every walks of life stands at the risk of being disabled. Everyone undergoes such barriers in one way or other. Such barriers either physical or attitudinal limit the activity and constrain the life of the disable people and have been more worsened by society. In this thesis, the term disability has come to represent the types of social oppression like other discriminatory practices i.e. sexism, racism. As a result, disability is viewed differently today than it was in the past. Many sources from ancient time exemplify that the disability was associated with moral aspect of life and was considered a result of the divine punishment. Hence, the disable people were the individual and even to the family. Disabled people were repugnance in the society. They were confined to inferior situation and they were treated as the undesirable beings in the society.

Keywords: Disability, Cultural Representation, Stigma, Constructing Normalcy and Cinematography

The research work examines the traditional concept of disability and its representation in the Iranian society. The research work examines Majid Majidi's Directed *Color of The Paradise* (1999) in the light of the representation of disability. It aims to explore the negative treatment of disability in the Iranian society. *The Color of Paradise*, however, Majidi goes beyond the immediacy of our ordinary circumstance and turn our eyes toward the transcendent. The story concern an eight

years old boy who is blind and lives in the remote village with his widowed father, his two sisters and his grandmother. Somewhat like father, there are two equal significant protagonists in the story the boy and his father. This paper primarily examines the representation of disability in Majid Majidi's directional movie *Color of The Paradise* more over this paper especially focuses on the journey of the central character Mohammed.

This movie *The Color of Paradise* directed by Majid Majidi (1999) the film about the character of Mohammed (Mohsen Ramezani), as father (Hussein Mahjoob). Mohammed blind child who is unloved by his widowed father, a poor coal worker. And show the how disable people represent in the Iranian society and condition of the disable people in the society. Mohammed dominated by his own father and faced different kind of problem by their own family and the society. It explores the condition of the blind child Mohammed. This movie moves around the lead character Mohammed who is eight years old blind boy who loves life like any other child in the small village Iran. Mohammed, however, has one thing that's different he is blind. Mohammed does not let his disability prevent him from experiencing the world. Unfortunately Mohammed's optimistic view on life is not shared with his widowed father, a butler man who sees his son's blindness as liability especially for his prospects of marrying the village beauty.

This movie is about Mohammed who grew up in an Iranian village. *The Color of Paradise* Majid Majidi's fourth feature film, was released in 1999, directly following Oscar-nominated *Children of Heaven*. In this film Majidi again demonstrate his ability to express in cinematic terms some of the deep stirrings we have about life. As with his two immediately preceding films, *Father and Children of Heaven*, the relation between a young boy and his father plays a significant role in the narratives.

In *the Color of Paradise*, however Majidi shows the relation between disable people and society how they are present in our society.

The Color of Paradise concerns a story about the blind child who lived in the rural village in the Iran. The films shows the how to represent disable people in community. The film goes in to the showing us the world of Mohammed, the young boy. The film opens with slow disclosure: a black screen and the sounds of children identifying tapes that are being played in a cassette recorder. When visuals appear, we find ourselves watching the last day of class before the summer break at a school for the blind in Tehran. Soon all the children are picked up into the loving arms of their parents, except one boy, Mohammed, whose father is late in coming. While he waits outside, we are gradually shown the world as it is to Mohammad, one restricted to sounds and tentative touching with the hands. At one point, Mohammad's ears prick up; he has heard something. Carefully, he makes his way over to the foot of a nearby tree and searches around in the dried fallen leaves for something. It turns out to be a fledgling bird that has fallen from a nest. With great care and determination, the boy manages to pick up the fledgling, then climb up the tree, and locate the nest to which he can restore the little bird. It's a skilfully edited sequence and reveals something about the way Mohammad relates to the world around him.

When the father, Hashem, arrives, he tells the school officials that he is too poor to take care of a blind boy and asks if he can be kept at the school. The school officials inform him that this is not possible, and it is clear that this is going to be a key issue for much of the film. Then the father takes his son back to his village situated in the lush, green Caspian area of Iran. Since much of Iran has a stark, arid landscape, the Caspian area, with its groves and wildflowers, has a special attraction for many Iranians. So an Iranian viewer would likely be even more mindful of

Mohammad's inability to see and enjoy the richly colorful landscapes shown throughout the film. Nevertheless, Mohammad's intimate encounter with the natural world of his village, assisted by the close relationships he has with his two sisters and grandmother, is full of joy and wonder. He wants to learn the language of nature, just as he has had adeptly learned braille at his school, so that he can go on and participate in all the dialogues of nature's creatures.

The father, meanwhile, is struggling to fashion a satisfactory life for himself in the adult world of affairs. Widowed for the past five years and with a young family to support, he hopes to find the companionship of another wife not so easy when Hashem are neither young nor rich and are living in the socially-restricted circumstances of rural Iran. Having a handicapped boy to raise is a further burden that causes him to curse his bad fortune. He has his heart set on a young woman nearby whose fiancé has recently died, and she appears to be receptive to his interest. Nevertheless, he has to get the approval of her extended family (which in Iran requires a dowry from the groom) and fears that his handicapped son will impede his chances. Mohammad's grandmother, Aziz, observes this situation with concern. She loves little Mohammad and quietly scolds her son for placing his own personal desires above that of his family.

The father, though, is not a bad person, and we can feel for him, too. For him, life is a constant struggle, and he sees himself as a victim in a hostile world. At times when he travels alone, he apprehensively hears the noise of some wild animals, perhaps wolves, barking in the distance. The indistinct, threatening nature of this noise represent the unknown, the "evil eye", which is lurking in the darkness, just around the corner. Worried about his son's future, and his own, the father decides to see if he can apprentice the boy to a blind carpenter in a neighboring village. He

reasons that the carpenter can tutor the boy so that he can be able to earn a living.

Meanwhile, Mohammad, an avid student at the school for the blind, learns that the village school that his sisters attend hasn't yet started its holiday break and begs them to let him go to the school with them. Eventually, this is allowed, and he is given a seat in the class. Fortunately, his braille lessons from the school for the blind match those of the village classroom, and Mohammad turns out to be the star pupil. He comes home thrilled to announce that he received a perfect score at school. This news, however, only irritates Mohammad's father, since he still believes that the boy has no future in the village. Against the boy's will, he forcibly takes him to the blind carpenter and leaves him there to be tutored.

The carpenter soon discovers that the boy is crying and asks why. The boy says that nobody loves him, not even God, and pours out his grief:

“Our teacher says that God loves the blind more, because they cannot see. But I told him if it was so, He would not make us blind so that we cannot see him. He answered, ‘God is not visible. He is everywhere. You can feel Him. You can see Him through your fingertips.’ Now I reach out everywhere for God till the day my hands touch Him.”

Back at the home, Grandma Aziz is distraught at Mohammad's banishment and decides to leave the house, even though there is a heavy rainstorm. Hashem begs her to stay, saying he took the boy away for his own good. He pleads his own case:

“What have I done wrong to be stuck with taking care of a blind child for the rest of my life. Who will look after me when I am old and weak. Why doesn't the great god of your help me out of this misery. Why should I be grateful to Him? For the things I don't have? For my miseries? For a blind child? For the wife I have lost?”

Aziz has no answer, only her simple way of being in the world, which is evidenced by her stooping, even in the midst of her distress, to help a stranded fish get back into the stream. Hashem eventually gets her back home, but she is now ill from a chill and soon dies. At the moment of her death, we are given to believe by her countenance and by a change in lighting that she sees and joins God.

Hashem receives yet another crushing setback. The family of the girl he wishes to marry has decided to cancel the upcoming marriage because of “bad omens”. So he goes to the carpenter and decides to bring Mohammad back home with him. While crossing a Rickey bridge on the way home, the bridge collapses, and Mohammad falls into the swift stream and is rapidly swept down river. Hashem runs to help and jumps into the stream, but the swirling waters are too rough for him to do anything but try to stay afloat. He is eventually deposited, unconscious, on the more calm banks of the river mouth into the Caspian. When he regains consciousness, he looks about him and sees the figure of Mohammad some distance away, lying on the shore.

Rushing over, he discovers that the boy is dead, and he weeps uncontrollably, with the boy in his arms. A flock of wild birds flies overhead, as the mystery of life for others goes on. In the final shot, the camera moves in from above to a close-up of Mohammad’s hand, showing the fingertips illuminated in the same eerie light shown at Aziz’s death, and moving slightly. Mohammad, too, has now joined God and is finally “seeing” Him with his fingers.

This is a religious film, but not one with the conventional religious answers. None of the living people in the film gains enlightenment – in this world, anyway. Hashem, perhaps, now realizes the treasure he has lost. The only thing that we all have in this world is our participation in the joy of life, whatever our circumstances.

Both Mohammad and Aziz were the ones who naively engaged the world in this way, and perhaps they were the one who gained the most, even in this earthly world.

Mohammad had spent his time trying to “read” the stones on the beach, as if they were coded in braille. When we reflect on the hopeless absurdity of his effort, we are reminded that we, ourselves, are equally blind in our own attempts to read meaning in the world by means of our tools and power of analysis.

The Color of Paradise effective as a film are the pastoral scenes of Mohammad trying to discover the wonders of the world around him. These are contrasted with Hashem’s struggles as a builder, carrying out routine, repetitive, and strenuous tasks that have been set up in the more restricted world of economic society and that he must complete in order to earn his keep. The cinematography throughout the film is superb, and the filming of the collapsing bridge scene is particularly remarkable. The acting in the film is remarkable, too, since only the role of Hashem was filled by a professional actor, Hossein Mahjoub. In fact Mahjoub’s performance may have been a bit too theatrical for the overall tenor of the film, but perhaps that theatricality was necessary.

Cinematography is the art of visual storytelling. Anyone can set a camera on a tripod and hit record, but the artistry of cinematography comes in controlling what the viewer sees (or doesn’t see) and how the image is presented. Film is a visual medium, and the best-shot films are ones where you can tell what’s going on without hearing any of the dialogue. It is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms. As we will use the term here, cinematic technique is the entire range of methods and techniques that we use to add layers of meaning and subtext to the “content” of the film — the dialog and action. The tools of cinematic technique are

used by both the director and, either working together or in doing their individual jobs. As mentioned, cinematography is far more than just “photographing” what is in front of the camera — the tools, the techniques and the variations are wide ranging in scope; this is at the heart of the symbiosis of the director. Building a Visual World when we create a film project, one of our primary tasks is to create a visual world for the characters to inhabit. This visual world is an important part of how the audience will perceive the story; how they will understand the characters and their motivations. Think of great films like *On the Waterfront*, *Apocalypse Now*, or *The Big Sleep*. They all have a definite, identifiable universe in which they exist: it consists of the locations, the sets, the wardrobe, even the sounds, but to a large extent these visual worlds are created through the cinematography. All these elements work together, of course — everything in visual storytelling is interrelated: the sets might be fantastic, but if the lighting is terrible, then the end result will be substandard.

Many films are shot with a camera that appears to be at approximately the same height as its subject. However, it is possible to film from a position that is significantly lower or higher than the dominant element of the shot. In that case, the image is described as low angle or high angle respectively. Angle of framing can be used to indicate the relation between a character and the camera's point of view. Or can simply be used to create striking visual compositions.

Camera angle is often used to suggest either vulnerability or power. In *The Color of Paradise* the father, who rules absolute over his family, is often portrayed from a low angle, therefore aggrandizing his figure.



(Fig:I:37:40)

On the other hand, his blind son Mohammad and his elderly grandmother are often shot from a high angle, emphasizing their dependence and smallness. These interpretations are not exclusive, however. The relation between camera and subject can be rendered ironic, or it may suggest more the subject of perception than to the state of the object. The father in this film is so busy smiling at his fiancée that he falls off his horse, while Mohammed and her granny seen from above may also indicate that God is watching over them, and keeping them under protection. Not only the angle from which a camera films but the height can also be a significant element in a film. A low-level camera is placed close to the ground whereas a high-level camera would be placed above the typical perspective shown in the cinema. Camera level is used to signify sympathy for characters who occupy particular levels in the image, or just to create pleasurable compositions. Camera level is obviously used to a greater advantage when the difference in height between objects or characters is greater. In *The Color of Paradise* (1999) Majid Majidi uses different camera height to emphasize the difference between Mohammad and his father.



(Fig:II:17:19)

In the first image, the camera concentrates on Mohammad as he recognizes his father's hand, after patiently waiting for him for hours. The father is almost absent from the scene; only the part of him that Mohammad touches is visible, therefore increasing our empathy with the blind boy. On the second image, camera level is adjusted to the father's size, making Mohammed a puny, defenseless figure in a world that overcomes him. The first shot is on Mohammad's School for the Blind, while the second is on a shop in Tehran. Through different camera levels, the director makes clear where Mohammad's fits and where he does not.



(Fig:III:40)

A framing in which the scale of the object shown is very large; most commonly, a small object or a part of the body usually shot with a zoom lens. Again, faces are the most recurrent images in extreme close-ups, as these images from.



(Fig:IV:41)

Framing scales are usually drawn in relationship to the human figure but this can be misleading since a frame need not include people. Accordingly, close up from this shot.

This movie lead around the lead actor, Mohammed who was blind and his father Hashem who was widower poor coal worker. This movie represent the condition of disable people in Iranian society. It represent disability as the social construct. Disability is a confluence term; it carries the meaning of absence of ability to perform the task as well as it indicates the physical impairments which signals that they belong to certain group because of their bodily or mental deficit such as, deafness, blindness, mental dysfunction and physical impairment. It can be congenital or acquired. In fact, it is the human reality. Anyone from every walks of life stands at the risk of being disabled. Everyone undergoes with such barriers in one way or other. Such barriers either physical or attitudinal limit the activity and constrain the life of the disable people with impairments and such difficulties have been more worsen by society. Here, the term disability has come to represent the type of social oppression like other discriminatory practice i.e. sexism, racism

The term 'disability' and the impairment are often used in exchangeable in common day life, their meaning are different. Impairment defined as the lack of all

part of limb or having defective mechanism of the body whereas disability experience is different which simply means a lack of ability in relation to certain group of people who are known as normal. To define, Leonard J Davis write, "Disability is defined any restrictions or lack of ability to perform an activity in the manner or within the range considered normal for human being" (25).

Therefore, disability is a particular situation where an individual fails to perform the activities in comparison to so called normal. And the concept of normalcy is established through the means of 'Discourse'. Discourse here, for Foucault, is a vocabulary is to maintain the certain form of domination. It is not the world rather the complex combination of language and practices which is concurrently sustains a system of domination.

This research focuses on the representation of disability. *The Color of Paradise* related on the one blind boy who looks knowledgeable and curious but he faced many problems in the society and his family. It relates on the disable boy life and represent the condition of the disable people in the society and how they are dominated by the society and shows the role of disable people in society. Disability is any restriction of opportunity or inability to perform an activity in the manner or within the range considered as a normal for a human being. It limits or prevents the fulfillment of a role that is called normal depending up on age, sex, socio-cultural factors for that individual. Since they encounter socio-cultural or physical barriers which prevent their access to the performance in comparison to the so called average people, anyone can be the victim of disability. Thus, the condition of disability is to loss or to be deprived of an opportunity



(Fig:V: 7:9)

In this shot, we can see the boy waits patiently to be picked up for summer vacation. It's a time for summer vacation at a school for the blind in Teheran. Soon all the children are picked up in to the loving arms of his parents, except one boy, Mohammed, whose father is late in coming. Because his father shamed and burdened by Mohammed's blindness. His father can't take back home. In this shot we can see the condition of the blind boy Mohammed and behavior of his father for him, it shows the disable people are dominated by his own family and society.

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complex combination of language and practices which is concurrently sustains a system of domination.

Disables have been repressed, oppressed and stigmatized and deprived of different opportunities from long time back. They were taken as the social burden social majority has the oppressive problem to words the life of disable. Such oppressive attitude is experienced by different thinkers in different era in the human history. Though the community disability was opined for rehabilitation in 1960s onwards in western countries" with the associated slogan of normalization, integration, demedicalization in 1960s onwards in western countries" with the associated slogan of normalization, integration, demedicalization and his man rights". M. Miles writes: "Since then the disabled peoples movement gathered strength in western countries, and efforts were made to define and give legal substance to disability rights 'social model of disability were promoted" (Miles 68).

Living with medical disability and the social disability is different. Being physically disabled with the bodily impairment can be the individual case of study in medical science. Each study can be different case of study but social disability is constructed by the discourse. It is the social construction that stigmatizes and misrepresents because of inconsistency between what Geffman says "dirthat identity" and social identity" (2004). Further such misrepresentation is supported by generating the discourse in order to give permanence and to actualize the stereotype. Geffman further states "the person with stigma is not quite human. On this assumption we exercise varieties of discrimination, through which we affectively. If often unthinkingly his life chance" (205). In fact the disability is the situation where people fail to meet the criteria set by the majority. The fail either physically or socially. So, the disability can be studied under the different models i.e. Bio-medical and the social

model.

Disability is viewed as the social implication which is determined by 'norm' in a social construction Leonard J. Davis writes: "A common assumption would be that some concepts of the norm must have always existed. After all people seem to have an inherent desire to compare themselves to others. But the idea of the norm is less a condition of human nature than it is a feature of a certain kind of society. Therefore, the issue of disability has to be studied in relation to standard of the normalcy. So, the issue of normalcy should be brought to the fore of discussion about the disability where the disables have been deprived of 'chances'. As Robert Murph argues they are "suspended in an undefined liminal status" (107). Such a situation leads to the poor quality of life.

Disability is nothing more than the politics of suppression and repression, society creates the discourse and represents the differently able people with negative images. To speak broadly, representation also can be defined as the act of placing or standing facts in order to influence or affect the action of other's. Stuart Hall in Representation cultural representation and signifying practices writes: Representation is a practice, a kind of 'work' which uses material objects and effects. But the meaning depends on its symbolic function. It is because a particular sound or word stands for or symbolizes or represents a concept that it can function, in language, as a sign and convey meaning or as the constructionist say, signify (Signify). (25-26)

Hall's idea of representation is based on the language and meaning. But it is quite relevant in the representation of disability. The ideas set and circled regarding the disables does not carry the real potential of the disable. The real strength of the disable is not represented in the day language practice rather they are hegemonies

with the negative symbols and images and are portrayed as abnormal. In "Constructing Normalcy" Leonard J Davis writes:

The concept of a norm implies that the majority of the population must or should be part of the norm. The norm pins down the majority of the population that will always have at its extremities these characteristics that deviate from the norm. So, with the concept norm comes from the concept of deviations.

(13)

Davis clarifies as low the term disability functions to define what normalcy actually means. Those who do not meet the parameter of the normalcy are viewed as the people with disability. To have disability is to be an abnormal, to be the part of the 'other'. So the problem is not with disabilities rather the problem lies in the way that normalcy is constructed to create the problem of the differently able people.



(Fig:VI: 14:17)

In this shot, Mohammed's father arrived late to pick him up and then tries to convince the headmaster to keep Mohammed over the summer. The headmaster refuses, so Mohammad's father eventually takes him home. Mohammed's father, who is a widower, now wants to marry a local girl and is preparing for the wedding. He approaches the girl's parents with gift and they give him. He tries to hide the fact that

he has a blind son because he fears the girl's family will see that as a blind omen. Meanwhile, Mohammed happily roams around the beautiful hills of his village with his sisters. He touches and feels the nature around him, counting the sounds of animals, and imitating them. He displays a unique attitude towards nature, and seems to understand its rhythms and textures as a language. Mohammed goes to the local school with his sisters and reads the lessons from his textbook in Braille, which amazes the children and the teacher. Fearing his bride to be family will learn of Mohammed, his father takes him and leaves him with a blind carpenter.

The Color of Paradise, as continuous to explores the lives of people marginalized by a society whose uniformly strict codes of behavior are otherwise intended to ensure Islamic communion. Blindness as a subject is hardly new to the cinema or the theater. Disability presents itself to 'normal' people through two main modalities - function and appearance. In the functional modality, disability is conceived as inability to do something - walk, talk, hear, see, manipulate, and so on. This aspect of disability is of course part of a continuum of the many things that people can or cannot do. For example, I cannot do mathematical functions very well therefore I am somewhat learning-impaired. Few would consider that limitation a disability. But if I cannot walk very well with a prosthetic limb or a club foot, then I am disabled. The construction of disability is based on a deconstruction of a continuum ... The person with disabilities is visualized, brought into the field of vision, and seen as a disabled person ... Disability is a specular moment. The power of the gaze to control, limit, and patrol the disabled person is brought to the fore. Accompanying the gaze are a welter of powerful emotional responses. These responses can include horror, fear, pity, compassion, and avoidance (11-12). Davis conducts extensive explorations of both of these modalities.



(Fig:VII:37:40)

In this shot Mohammed's father decide to see if he can apprentice the boy to a blind carpenter in a neighboring village. He reasons that the carpenter can tutor the boy so that he can be able to earn living .Mohammed's father who was widower, now wants to marry a local girl and is preparing for the weeding. He approaches the girl's parents with gift and they give him. He tries to hide the fact that he has a blind son because he fears the girl's family will see that as a blind omen. Fearing his bride to be family will learn of Mohammed, his father takes him and leaves him with a blind carpenter who agrees to make him an apprentice. In the film Mohammed's father decide to take away from his own village. His father, however, regards his blind son as a burden and a major obstacle in his plans to remarry. So he takes Mohammad away from his loving grandmother and sets him up as an apprentice to a blind carpenter.

The social construction of disability is the idea that disability is constructed by social expectations and institutions rather than biological differences. Highlighting the ways society and institutions construct disability is one of the main focuses of this idea. In the same way that race and gender are not biologically fixed, neither is disability. Around the early 1970s, sociologists, notably Eliot Friedson, began to argue that labeling theory and social deviance could be applied to disability studies. This led to the creation of the social construction of disability theory. The social construction of disability is the idea that disability is constructed as the social

response to a deviance from the norm. The medical industry is the creator of the ill and disabled social role. Medical professionals and institutions, who wield expertise over health, have the ability to define health and physical and mental norms. When an individual has a feature that creates an impairment, restriction, or limitation from reaching the social definition of health, the individual is labeled as disabled. Under this idea, disability is not defined by the physical features of the body but by a deviance from the social convention of health. Social construction of disability would argue that the medical model of disability's view that a disability is an impairment, restriction, or limitation is wrong. Instead what is seen as a disability is just a difference in the individual from what is considered "normal" in society.



(Fig:VIII:43:55)

In this shot Mohammad an avoid students at the school for the blind, learns that the village school that his sister attend hasn't yet started its holiday break and begs them to let him go to the school with them. But she can't take him. Meanwhile, Mohammad, an avid student at the school for the blind, learns that the village school that his sisters attend hasn't yet started its holiday break and begs them to let him go to the school with them. Eventually, this is allowed, and he is given a seat in the class. Fortunately, his braille lessons from the school for the blind match those of the village classroom, and Mohammad turns out to be the star pupil. He comes home thrilled to announce that he received a perfect score at school. This news, however, only irritates

Mohammad's father, since he still believes that the boy has no future in the village. Against the boy's will, he forcibly takes him to the blind carpenter and leaves him there to be tutored.

In contexts where their differences are visible, persons with disabilities often face stigma. People frequently react to disabled presence with fear, pity, patronization, intrusive gazes, or disregard. These reactions can, and often do, exclude persons with disabilities from accessing social spaces along with the benefits and resources these spaces provide.⁽¹⁷⁾ Disabled writer Jenny Morris describes how stigma functions to marginalize persons with disabilities:⁽⁴⁹⁾

“Going out in public so often takes courage. How many of us find that we can't dredge up the strength to do it day after day, week after week, year after year, a lifetime of rejection and revulsion? It is not only physical limitations that restrict us to our homes and those whom we know. It is the knowledge that each entry into the public world will be dominated by stares, by condescension, by pity and by hostility.”

Additionally, facing stigma can cause harm to psycho-emotional well-being of the person being stigmatized. One of the ways in which the psycho-emotional health of persons with disabilities is adversely affected is through the internalization of the oppression they experience, which can lead to feeling that they are weak, crazy, worthless, or any number of other negative attributes that may be associated with their conditions. Internalization of oppression damages the self-esteem of the person affected and shapes their behaviors in ways that are compliant with nondisabled dominance.⁽¹⁷⁾ Ableist ideas are frequently internalized when disabled people are pressured by the people and institutions around them to hide and downplay their disabled difference, or, "pass." According to writer Simi Linton, the act of passing takes a deep emotional toll by causing disabled individuals to experience loss of

community, anxiety and self-doubt.(50) The media play a significant role in creating and reinforcing stigma associated with disability. Media portrayals of disability usually cast disabled presence as necessarily marginal within society at large. These portrayals simultaneously reflect and influence popular perception of disabled difference.



(Fig:IX:58:65)

In this shot Mohammed's father forcibly takes him to the blind carpenter and leaves him there to be tutored. The father, meanwhile, is struggling to fashion a satisfactory life for himself in the adult world of affairs. Widowed for the past five years and with a young family to support, he hopes to find the companionship of another wife – not so easy when you are neither young nor rich and are living in the socially-restricted circumstances of rural Iran. Having a handicapped boy to raise is a further burden that causes him to curse his bad fortune. He has his heart set on a young woman nearby whose fiancé has recently died, and she appears to be receptive to his interest. Nevertheless, he has to get the approval of her extended family (which in Iran requires a dowry from the groom) and fears that his handicapped son will impede his chances.

As Mohammad's father begins the plans for his upcoming wedding, he knows he must get rid of his son. He has heard of a blind carpenter in another village, who is

self-sufficient, and has his own business. He wants to give Mohammad to this man, as an apprentice. Mohammad is not consulted. Granny is not consulted. While there is no shame in manual labor, there is no reason to believe that Mohammad couldn't do anything he wanted to do in life. He can read, he is a good student, he is intelligent and curious. Being blind barely seems to impact him. In a heart wrenching scene, Mohammad's father drags him off to the carpenter's one day, Mohammad kicking and screaming. The carpenter lives in a shack in a forest, with a workshop filled with tools and wood.

In this movie *Color of the Paradise* Mohammed's blindness was the bad fortune. Disability is a contested concept, with different meanings for different communities. It may be used to refer to physical or mental attributes that some institutions, particularly medicine, view as needing to be fixed the medical model. It may refer to limitations imposed on people by the constraints of an ablest society the social model. Or the term may serve to refer to the identity of disabled people. Physiological functional capacity is a related term that describes an individual's performance level. It gauges one's ability to perform the physical tasks of daily life and the ease with which these tasks are performed. Physiological functional capacity declines with advancing age to result in frailty, cognitive disorders, and/or physical disorders, all of which may lead to labeling individuals as disabled.

In this movie *Color of the Paradise* Mohammed dominated by his father faced different kind of problem by their own family and the society. In the movie his widower father, sees his son's blindness as liability. Stigma is a social, cultural and psychological construct which is understood as a negative attribution created by the society. For Murphy, it is dangerous, destructive and radical loss of self-esteem which damages the self. It leads to lose one's true self, personal creativity and to explore

the internal ability. Goffman writes about three different types of stigmas i.e. physical, mental and for the third one he labels as the social, racial, cultural and religious minorities. In which disables are misrepresented by different attributions like unattractive, asexual, lower intelligence, receiving alms from other. Such attributions try to classify the differently able people from outer appearance which make them feel shame and self-hatred. So, such tendency of misrepresentation of the disables in term of binary opposition as the part of other is discursive for able and the disable both. Stigmatization where the disables are taken as the creatures of sympathetic being who always look for help and sympathy. As Larita M. Coleman defines:

Stigma often results in special kind of downward mobility. Part of the power of stigmatized lies in the realization that people who are stigmatized or acquired to stigma lose their place in social hierarchy. Consequently most people want to ensure that they are counted in the non-stigmatized majority. This, of course, leads to more stigmatization. (218)

In this way stigmatization appears to be uncontrollable because any human difference serves as the basis for stigma. However, it also manifests the underlying fear of being stigmatized because any one can be stigmatized at any time. So, the normal people ascribes the stigma to disable people to possess the false superiority there by enslaving the concept that stigmatized people are fundamentally inferior. Likewise, non-stigmatized people convey a sense of inferiority through the discourse to stigmatized people as invisible, non-existent or dead through social avoidance and rejection. It is socially constructed by not providing the excess opportunity to the biologically different people. As our culture idealizes the body, majority, demands that we must have command upon it. Able bodies, thus, dictate upon the dissimilar body holder and their skill, knowledge and their capabilities. Hence they are

marginalized and silenced. And it could be argued that disability is not the cause at all, that the social reaction to disability is the cause. Susan Wendell says:

The power of culture along to construct a disability is revealed when we consider bodily differences- deviations from the society's conception of a "normal" or acceptable body- that, although they cause little or no function or physical difficulty for the person who has them, constitute major social disabilities.(44)

So, they are in margin and are deprived of equal human. Rather it regards the disables as the burden. It is so careless in formation and the implementation of the rules to uplift the life standard of the victim. Furthermore, none of the government schools are disable friendly. The limited institutions running in the certain places are not enough and accessible to all the target people. It projects the irresponsibility of the state towards the disables. It seems as if influenced by power of politics. None of the papers are concerned to aware that disability is constructed by majority. It is a discourse to rule the minority. In fact, disable can prove that they can do different works which can be challenging to so call able. It depends upon the opportunity, environment and encouragement. So, whatever the representation of the disable of the Iranian society projected is really not exact. So, it is to be interrogated. It is only constructed image to rules upon the people of minority who do not meet the norms set by majority. According to Foucault, people of majority creates certain images through the means of discourse which culminate in the relationship between power and knowledge in long run practices and domination by defining and excluding as 'other'. In the context, who does the representation in more important than who is being represented because the power of majority plays the vital role: what is obvious is that representation does not take place in vacuum. We can find the inequalities in the

modes of representation that unmarks the disguise and the unusual relationship between the able and disable. Furthermore, representation is always related to the interpretation.

Disability is any restriction or absence of opportunity or inability to perform an activity in the manner or within the range considered as a normal for a human beings. It limits or prevents the fulfillment of a role that is called normal depending up on sex, age, socio-cultural factors for that individual. Since they encounter socio-cultural or physical barriers which prevent their access to the performance in comparison to the so called average people, anyone can be the victim of disability. Thus, the condition of disability is to loss or to be deprived of an opportunity.

The concern research, therefore recognize the voice of the differently able people and subverts the existing notion of the disability. Disability is merely a socio- cultural construct and absence of opportunity which tries to put the ability of the so called disable people in to the ditch by stigmatizing them. It is a discriminatory practice as sexism and racism. According to Renu Addlakha, it is not the individual who are disables, but the society which is disabling. She writes that “Disability is largely a social construction embedded in social intuitions and cultural practices” (198). If the society is responsible for disabling the people can also imitate to erase negative implication institutionalized in its structure. But the bitter fact that human beings, by nature want to rule upon everything so discourse is the easiest mean to rule other powerless people. It is discourse not the reality we get in it. It carries the power and interest of dominant group not of the dominant one. That is why, the discourse which is commanded by the powerful people do not address the interest of the disable people. They never take in to the account of disables interest and desires. Disable people do have the wish and the dream that at least that can live an independent life

but the discriminatory treatment to the disable from home and society to the states politics has deteriorated the basic quality of the differently able people.

In this movie *Color of the Paradise* shows the representation of disability. The movie related on the one blind boy who looks knowledgeable and curious but he faced many problems in the society and his family. It relates on the disables boy life and represent the condition of the disable people in the society and how they are dominated by the society and shows the role of disable people in society. Disability is any restriction of opportunity or inability to perform an activity in the manner or within the range considered as a normal for a human being. It limits or prevents the fulfillment of a role that is called normal depending up on age, sex, socio-cultural factors for that individual. Since they encounter socio-cultural or physical barriers which prevent their access to the performance in comparison to the so called average people, anyone can be the victim of disability. Thus, the condition of disability is to loss or to be deprived of an opportunity. This research paper not only encounter the misrepresentation of the differently able people who are projected as a sympathetic creature and passive receiver, but also offers an alternative perspective to look at the disability experience that the disability is not an inborn human weakness or any misfortune but it is a socio-cultural construct.

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