



# Representation of Intellectual Disability in Cinema: A Comparative Analysis of Taare Zameen Par and Wonder

Ms. Thaslima N<sup>1</sup> & Dr. C. Fredrick Jorgenson<sup>2</sup>

<sup>1</sup>Ph.D Research Scholar, Department of English, Faculty of Science and Humanities  
SRM Institute of Science and Technology, SRM University, Kattankulathur, Chennai

<sup>2</sup>Assistant Professor, Department of English, Faculty of Science and Humanities  
SRM Institute of Science and Technology, Kattankulathur, Chennai



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## Abstract

*This paper examines the representation of intellectual disability in educational settings through a comparative analysis of Taare Zameen Par (2007) and Wonder (2017). Employing the Social Model of Disability and Narrative Prosthesis Theory, the research investigates the representation of disability in cinema as an identity shaped by societal perceptions and as a narrative device that enables emotional and educational transformation. This research examines the role of schools, teachers, and social groups in the experience of inclusion and exclusion of children with learning difficulties through a qualitative film analysis approach. It illustrates how cultural paradigms shape the representation of intellectual diversity and educational intervention in films by comparing the Indian and Western settings. The study recognizes the presence of narrative conventions about disability in films while also exploring cases that subvert these conventions by emphasizing empathy, dignity, and adaptive pedagogy. The results show that, while both films increase awareness and emotional engagement, they are primarily based on individualized stories of transformation, potentially masking systemic obstacles embedded in the structure of education. Overall, this research reaffirms the role of responsible storytelling in addressing preconceptions related to ableism. The study also shows how films can be used to inform people about the goals of inclusive education.*

**Keywords:** Social Model of Disability, Inclusive Pedagogy, Narrative Prosthesis, Film Studies

## Introduction

Film is a crucial site in the construction of public discourses on social identities, especially those that are associated with notions of difference and marginality. In this respect, disability has become an important thematic preoccupation in contemporary film culture, often operating as a signifier of otherness as well as a prompt for emotional and moral growth in narrative. In educational films, the representation of children with intellectual or learning disabilities tends to vacillate between pity, motivation, and exceptionalism, thus disclosing

cultural attitudes towards ability, productivity, and social value. As one of the first institutional spaces in which difference is formally identified and managed, film representations of classroom life provide an important perspective on ideological preoccupations with inclusion, normality, and pedagogical responsibility.

The transition from the Medical Model to the Social Model of Disability has been a major change in the critical discourse of representation. While the Medical Model views disability as a personal problem that needs to be corrected or cured, the



Social Model sees disability as a product of social, architectural, and attitudinal barriers. In the educational setting, this difference becomes crucial, as learning disabilities are commonly viewed as a personal failure rather than a product of inflexible curricular design and exclusionary teaching methods. However, the cinematic representation of learning disability often reduces this complexity to the individual transformation story, in which the child's difference becomes significant only when it results in the emotional growth, academic achievement, or moral awakening of others.

Closely tied to this is the idea of Narrative Prosthesis, as described by Mitchell and Snyder, which suggests that disability is often employed as a narrative tool in order to create plot resolution, sympathy, or symbolic depth. Instead of being a distinct and independent identity, disability is instead given a purpose within the narrative as a problem to be solved, a lesson to be learned, or an inspiration to the able-bodied world. In educational films, this would manifest as the talented teacher who saves the misunderstood child, solidifying the notion that acceptance is contingent upon exceptional remediation or hidden ability. This can be damaging in that it conceals underlying issues in the educational structure by emphasizing individual success instead.

This paper will explore these representational trends through a comparative analysis of *Taare Zameen Par* (2007) and *Wonder* (2017), two globally significant films that represent children with learning and developmental differences in school settings. *Taare Zameen Par* traces the journey of Ishaan, a dyslexic child in a very rigid Indian education system, which emphasizes discipline and academic success. *Wonder*, set in a Western education system, is about Auggie Pullman, a child with facial deformation who attends a mainstream school for the first time and faces social stigma. Both movies emphasize empathy and engagement, but both come from different cultural and educational backgrounds, thus allowing a comparative study of how intellectual and physical difference is portrayed across different national settings.

While these movies are often lauded for their humanistic themes and promotion of kindness, their storytelling patterns are also criticized by scholars of disability studies. In promoting individualized stories of resilience and transformation, there is a possible danger of perpetuating what disability scholars have described as compensatory or conditional inclusion, in which acceptance is contingent upon the child's exceptional talent, purity of emotion, or inspirational quality. These stories tend to downplay the systemic aspects of exclusion by suggesting that what is needed is a change in individual attitudes in order to achieve inclusion.

This paper uses a qualitative film analysis rooted in the Social Model of Disability and Narrative Prosthesis Theory to explore how educational institutions, teachers, and social groups are figured as agents of inclusion or exclusion in film narratives. It explores the representation of intellectual disability not only as an individual attribute but also as an identity formed through social interaction, educational norms, and cultural expectations. By conducting a comparative study of film narratives in Indian and Western cultures, the research work explains how cultural settings influence the depiction of learning differences and the perceived potential for educational intervention in film narratives.

Finally, this paper argues that while films such as *Taare Zameen Par* and *Wonder* do an excellent job of raising awareness and engaging audiences emotionally, they often do so through narratives of change that can sometimes overlook the structural issues that are embedded within the educational system. At the same time, both films offer a challenge to dominant ableist ideologies by emphasizing the importance of dignity, empathy, and adaptive education. Thus, this paper highlights the importance of responsible and nuanced storytelling in the cinematic representation of disability in educational settings, where these stories have the potential to reflect and shape social values.

### Literature Review

Disability has increasingly become a significant site of critical inquiry across sociology, cultural studies,



and literary and film studies. Early scholarship on disability was intended to resist medicalized readings of impairment by shifting focus to the social, political, and cultural frameworks that create exclusion. The Social Model of Disability, as articulated in Michael Oliver's *The Politics of Disablement* (1990), is an important point of departure because it places the location of disability not in the impaired body but in disabling environments and attitudes. This shift in perception is critical to the discussion of film narratives like *Taare Zameen Par* (2007) and *Wonder* (2017), where learning disability and facial difference are situated within institutional and social frameworks rather than being strictly personal crises.

The theory of cultural reproduction, developed by Pierre Bourdieu and Jean-Claude Passeron, examines the role of educational institutions in maintaining social inequality by favouring dominant notions of intelligence and behaviour (Bourdieu & Passeron, 1977). The idea that education serves to legitimate certain forms of cultural capital is highly relevant to movies that take place in an educational setting. In *Taare Zameen Par*, Ishaan's dyslexia is labelled as laziness and indiscipline, revealing the ways in which inflexible educational systems exclude neurodiverse children. In *Wonder*, Auggie's experience of mainstream education is dependent on the tolerance of the educational system rather than its inclusion. Both stories reflect Slee's argument that schooling is an exclusionary practice that is concealed by the discourse of inclusion (Slee, 2011).

Rosemarie Garland-Thomson's *Extraordinary Bodies* (1997) analyzes how physical disability is represented as spectacle and narrative deviation within cultural texts. She argues that disabled bodies are often represented as objects of curiosity, pity, or moral instruction. This representational logic is at work in *Wonder*, where Auggie's facial difference serves first as a visual sign of otherness that inspires fear and fascination in his classmates. The representational logic of emotional response that is the sympathy, benevolence, and moral development is a function of what Garland-Thomson describes as

the cultural scripting of disability as a pedagogical lesson for the non-disabled viewer.

The concept of normalcy, as described by Lennard J. Davis, can further explain these depictions. In his book *Enforcing Normalcy* (1995), Davis argues that modern societies create statistical norms according to which bodies are measured and regulated. Both *Taare Zameen Par* and *Wonder* are based on this ideological paradigm, in which the protagonists are placed as exceptions to academic or physical norms, and the story is resolved through a partial integration with these norms. The artistic talent of Ishaan and the social acceptance of Auggie serve as a compensatory mechanism that allows them to be included without undermining the existing standards of ability.

Tobin Sieber's *Disability Theory* (2008) provides a critical analysis of compensatory narratives, arguing that disability is often recognized only in relation to extraordinary achievement or moral value. Such conditional recognition is particularly apparent in educational films, in which disability is significant only insofar as it is instrumental or redeemed. In *Taare Zameen Par*, Ishaan's dyslexia is balanced by his artistic talent, while in *Wonder*, Auggie's pain serves as a tool for the collective moral redemption, as disability becomes relevant through productivity or emotional redemption. Such instances can be seen to correspond to Sieber's idea of the aestheticization of disability.

David Goodley in his work *Disability studies: An interdisciplinary introduction* (2014) further extends the thesis with a definition of disability as a relational and intersectional identity that appears within specific relations of social power. *The Politics of Happiness* (2010) by Sara Ahmed is particularly relevant in this regard, as both films illustrate happiness as the primary goal of inclusion. Emotional happiness is a substitute for successful inclusion, thus concealing structural issues. Bullying in *Wonder* is resolved by individual moral change, while in *Taare Zameen Par*, change is facilitated by the presence of a specific teacher character rather than changes in the education system.



Paul Longmore examines the stereotypes of disability in film and television, exploring the ways in which certain tropes, such as the tragic victim or inspirational hero, are repeated throughout the narrative structures of various films in his essay *Screening stereotypes: Images of disabled people in television and motion pictures* (2003). While these tropes are clearly intended to inspire empathy, they also run the risk of condoning simplistic representations of disability in favour of emotional resonance over political commentary. Giroux's conceptualization of public pedagogy is an important way in which the role of film in constructing popular understandings of difference can be understood.

Furthermore, Tomlinson's *A Sociology of Special and Inclusive Education* (2017) examine the construction of inability as a product of bureaucratic classification. This text helps to understand the tension between special education and inclusion that the two films represent. While *Taare Zameen Par* criticizes rote learning pedagogy, it is still reliant on individualized intervention rather than institutional transformation. *Wonder* similarly locates inclusion as a problem of individual adjustment.

Cumulatively, these critical approaches illustrate that contemporary disability cinema is often characterized by a narrative swing between progressive representation and normative containment. While *Taare Zameen Par* and *Wonder* avoid stigmatization by featuring disabled protagonists, they also engage with discourses of exceptionalism, redemption, and conditional belonging. This research project places these cinematic narratives in the context of disability studies and the sociology of education to critically assess how narratives of inclusion and normalization are negotiated. Under the lenses of the Social Model of Disability, Narrative Prosthesis, and public pedagogy, this research critically analyzes the representation of educational sites as spaces where disability is either accommodated or where it is transformed into a moral spectacle for the benefit of the majority who are non-disabled.

### **Institutionalizing Disability**

Disability in the educational context has always been understood through the lens of a deficit model, which locates the impairment in the individual learner. This understanding is in line with the Medical Model of Disability, which views intellectual and learning differences as conditions that require diagnosis, treatment, and correction. The Social Model of Disability argues that disability is a product of social structure and not the individual, and exclusion is a product of inflexible institutions, negative dispositions, and a lack of adaptability (Oliver, 1990). In the educational context, this model assumes special significance, as maladaptive teaching methods often make difference into deficiency.

*Taare Zameen Par* (2007) and *Wonder* (2017) largely interpret disability from the perspective of the educational institution, as they show schools to be spaces where difference can be managed or controlled. For instance, in *Taare Zameen Par*, it is not Ishaan's dyslexia alone that disables him but the school's teaching method, which focuses on rote learning and discipline. This is evident in the class where Ishaan finds it difficult to trace letters on the blackboard and is scolded by the teacher for careless and lazy work. The ripping of his notebook page and the need to perform mechanical tasks literally show how the educational system translates intellectual difference into a moral defect. Later, when Ishaan is packed off to a boarding school for his poor academic performance, the headmaster's monologue on discipline and uniformity further cements Bourdieu and Passeron's argument that schools are institutions that reproduce the dominant definition of intelligence and achievement rather than accommodating difference (Bourdieu and Passeron, 1997).

In a similar manner, *Wonder* also defines Auggie's disability as being socially mediated by peer response and institutional culture, rather than an objective trait. The first day of school is prefaced by the presence of long shots of children gazing, whispering, and physically moving away from Auggie in the hallway and classroom. A telling scene



occurs in the science classroom, where not a single child immediately offers to work with Auggie on a group project, thus exemplifying Garland-Thomson's point that disability is created by social exclusion rather than physical difference alone (Garland-Thomson, 1997). Even well-meaning institutional policies, like providing a companion for Auggie to accompany him, quietly set him apart as exceptional and different, thus further solidifying his position as an object of observation rather than a fully integrated member of the school community.

While both films critique exclusionary schooling practices, they ultimately offer individualized solutions in the form of inspirational teachers and moral redemption rather than institutional reform. In *Taare Zameen Par*, institutional failure is remedied by the appearance of Ram Shankar Nikumbh, whose empathetic teaching style and visual and creative methods allow Ishaan to succeed. Scenes of Nikumbh encouraging children to paint freely and praising Ishaan's imagination are in direct contrast to earlier scenes of punishment-based learning. However, the implication of the story is that institutional failure is remedied by the appearance of a single enlightened teacher, thus shifting the locus of responsibility away from the education system and towards individual compassion.

A similar dynamic is at play in *Wonder*, where the moral infrastructure of the school is rebuilt through peer moral development rather than policy change. In the Halloween betrayal sequence, where Auggie hears his friend Jack mocking him, the emotional weight of inclusion without the social infrastructure to support inclusion to prevent bullying is made clear. This is remedied later in the film when Jack stands up for Auggie in the playground fight and in response to the actions of the principal, suggesting that individual moral choice, rather than inclusive infrastructure, is the measure of justice. This ideological position limits the political possibilities of the Social Model by positioning disability as a challenge to the character of others.

Tightly linked to this ideological transformation is the idea of Narrative Prosthesis, as proposed by Mitchell and Snyder, which argues that disability is

often a structural element that propels the plot forward and provides closure. In *Taare Zameen Par*, Ishaan's dyslexia makes him incompetent until it is later redeemed by the revelation of his artistic ability. The defining moment of the painting competition, where Ishaan outshines his classmates and even his teacher, legitimates his marginality through his exceptionalism. His social acceptance is not based on integrating his dyslexia but on disclosing his compensatory genius. This narrative pattern illustrates Tobin Sieber's criticism of compensatory narratives, where disabled individuals must prove their worth through their extraordinary talent (Disability Theory, 2008).

Likewise, in *Wonder*, Auggie's disability serves as a means to an end for moral pedagogy. Various instances, such as the bullying that took place during the school trip and the defence that Auggie's classmates gave in public, make Auggie's pain merely instrumental to moral pedagogy. The final point of this is reached during the graduation ceremony, during which Auggie receives a medal for bravery and gives a speech that celebrates empathy and resilience. While it is satisfying, the ending effectively implies disability as a means to an end for moral instruction rather than recognizing Auggie as an agent with autonomy. As Longmore (2003) argues, sentimental representations of disability often simplify disabled persons into nothing more than a tool for the moral education of the able-bodied.

In both films, disability serves as a narrative prosthesis, a device that produces conflict, pathos, and moral meaning while remaining an essential part of the dominant norms of success, productivity, and adaptability. While these films seem to subvert stigmatizing representations, their focus on individualized success and redemption could very well mask the systemic obstacles that are embedded within the institution of education.

### **Affective Inclusion**

The educational authorities play a crucial role in both films, emphasizing the common saviour teacher theme. In the movie *Taare Zameen Par*, Ram Shankar Nikumbh plays the role of a progressive



educator who understands the dyslexia of Ishaan and changes his teaching methods according to the child's preference for learning through visuospatial skills and artistic expression. His use of sand writing and play activities is a departure from the strict teaching methods which are practical only for the able bodied students. However, the film shows that change is possible only with the help of a single, extraordinary teacher. This is consistent with Slee's criticism of schooling stories that blame the failure on the students but give the credit for change to the extraordinary individual (Slee, 2011). This is because the story suggests that the structural problems can be overcome by the compassion of the individual alone, thus reducing the need for changes at the policy level.

In *Wonder*, the role of teachers is mainly as moral guides, not as pedagogical change-agents. Mr. Browne's classroom rules emphasize kindness and emotional control, where inclusion is a matter of moral character, not organizational practice. Auggie's inclusion is contingent mostly on the kindness of his peers and not on changes in the curriculum, which illustrates what Tomlinson describes as assimilationist inclusion, where disabled students are accommodated within the existing framework without altering its underlying principles (Tomlinson, 2017).

Friendship relations are found to be crucial spaces where the processes of inclusion and exclusion are simultaneously enacted. In the movie *Taare Zameen Par*, Ishaan is ridiculed for misreading aloud and is physically isolated during recess. These examples illustrate Bourdieu's idea of symbolic violence, where academic ability is a manifestation of cultural capital, and deviation is labelled as substandard (Bourdieu & Passeron, 1977). As a result, learning disability is perceived as a sign of social inferiority.

In *Wonder*, bullying is presented through micro-aggressions and betrayals rather than physical violence. In the Halloween sequence, where Auggie listens to his friend Jack speaking negatively about him, the process of exclusion is presented through emotional disconnection. While the conflict is

resolved through peer reconciliation in these films, this is achieved through affective rather than structural change. The politics of happiness, as conceptualized by Ahmed, is very helpful in understanding this aspect, where social issues are remedied through emotional adjustment rather than justice (Ahmed, 2010).

In both movies, acceptance among peers is made contingent on moral turnaround, suggesting that inclusion is achieved through emotional change and not necessarily assured by equality. The comparative analysis helps to explain the representation of disability as a cultural construct. In the movie *Taare Zameen Par*, the underachievement in academics is inescapably tied to the family's shame and domination. Ishaan's father is constantly pitting him against his academically accomplished elder brother, Yohan. As a result, academic achievement is shown to be a moral imperative inextricably entwined with family honour. This is most apparent in the breakfast-table conversation, where Ishaan is scolded for his poor academic achievement compared to Yohan, who is lauded for his accomplishments, and in the parent-teacher interaction, where Ishaan is shown to be mentally challenged and unsuitable for mainstream education. The choice of sending Ishaan to a boarding school is presented as corrective education, as opposed to supportive education, and this is reinforced through visual means, where dyslexia is portrayed as a threat not only to the individual success but also to the joint aspirations of the family.

By contrast, *Wonder* is based on a liberal-humanist paradigm that emphasizes empathy and emotional intelligence. The emotional support of Auggie's family, rather than disciplinary force, is crucial, especially in those moments where his mother teaches him at home with kindness and reassures him before his first day at Beecher Prep School. The dialogue at the dinner table, where Auggie's parents encourage him to just to be himself in a supportive manner, is in contrast to the authoritarian parental discourse in *Taare Zameen Par*. However, this is a progressive gesture that conceals the ideology of normalcy, where difference



is accepted only when it is made congruent with emotionally acceptable terms (Davis, 1995). This is seen in cases where Auggie is celebrated for his bravery, academic abilities and inspirational qualities, especially after he has been bullied during the nature retreat at school, where his difference is seen as a lesson rather than an impairment.

Both movies end with stories of individual success. In *Taare Zameen Par*, Ishaan's status as a marginalized child is remedied when he wins an unexpected prize at the art competition at school, where his talents are recognized by teachers and classmates. The assembly session, where dyslexia is presented as a redemption story through artistic exceptionalism, although it does not question the school's overdependence on rote learning and standardized testing, serves as a tribute to the film's own exceptionalism. Similarly, in *Wonder*, the problem of Auggie's social marginalization is solved at the graduation ceremony, where he receives the Henry Ward Beecher medal for bravery. The subsequent long applause and the principal's speech turn his pain into a badge of moral triumph, without questioning the bullying culture and the lack of institutionalized inclusion measures. As Goodley argues, this is a type of ableist inclusion, whereby disabled people are included only insofar as they can be made to fit in with the norm (Goodley, 2014).

Through the symbolic resolution of disability, these films paper over the structural issues implicit in the educational system and instead choose to represent disability as a temporary narrative obstacle rather than a structural political reality. As a result, disability is represented not as a call to systemic change but as an individualized journey towards emotional and social normalization.

### **Sentimental Pedagogy**

Nonetheless, in spite of their respective shortcomings, both films offer instances that challenge the dominant normative understanding of disability and education. *Taare Zameen Par* challenges punitive education policies and instead emphasizes creative and non-normative approaches to learning. This is particularly apparent in the series

of images showing Ram Shankar Nikumbh promoting art education methods and encouraging children to participate in free painting activities instead of merely copying information presented on the blackboard. The emotional repair of Ishaan through art and music suggests that the problem with the child is the inability of the environment to adapt to their needs, rather than a lack of intellectual ability. In a similar manner, *Wonder* emphasizes the emotional work of marginalized children in sequences where Auggie struggles to gain social recognition. In the Halloween episode, where Auggie listens to his friend Jack talk about him secretly behind his mask, the camera pans to Auggie as he slowly removes himself from the room, thus drawing attention to the psychological and emotional tolls that come with his attempts to withstand abuse without taking any retaliatory measures. The second critical moment emerges in the school outing, where Auggie relies on the support of his classmates to prevent bullying, thus showing that his safety is subject to the moral development of others rather than the institution itself.

The cinema offers a form of public pedagogy, as described by Giroux, that influences cultural attitudes towards difference through the example of emotional and ethical engagement with disability (Giroux, 2004). Through both films, the narrative themes of friendship reconciliation and teacher support demonstrate how the audience is encouraged to engage with disabled characters, encouraging sympathy, admiration, and moral engagement. However, while these narrative moments are highly effective in encouraging empathy, they also risk consolidating ableist assumptions through the promotion of inspirational resilience rather than institutional critique. Through emphasizing personal kindness and emotional change rather than structural intervention, the films position disability as an issue of affect rather than politics.

### **Conclusion**

This paper has examined the representation of intellectual disability in educational settings through a comparison of the films *Taare Zameen Par* (2007)



and *Wonder* (2017), using the Social Model of Disability and the concept of Narrative Prosthesis. Through the contextualization of both films within their specific social and educational settings, it becomes clear that the portrayal of intellectual disability in films is not only dependent on the individual with the impairment but also on the social structures that exist within these settings. Intellectual disability in both films is portrayed as a socially constructed experience, thus supporting the core argument in disability studies that exclusion is a result of inflexible educational structures.

The analysis shows that both films critique punitive and exclusionary schooling systems by emphasizing empathy, recognition, and adaptive pedagogy. In *Taare Zameen Par*, Ishaan's dyslexia is made disabling by rote learning, disciplinary actions, and social forces, while in *Wonder*, Auggie's difference is made disabling by peer surveillance and social exclusion. Therefore, the films conform to the Social Model of Disability in that they expose how schools function as sites of normalization that regulate difference through curriculum and behavioural practices. However, such critiques are limited by the films emphasis on individualized solutions. Change is brought about not by structural adjustments but by the presence of inspirational teachers, the moral awakening of classmates, and the individual success of the child.

In this study, using the theory of Narrative Prosthesis, it shall be made visible the hinge function of disability in storytelling, evoking emotions, and educating ethics. As seen in both movies, the disability of a child finds meaning when it evokes emotion leading to moral growth, ultimately acting as symbols of a child's talent, such as Ishaan discovering his talent in art, or Auggie's courage award from the public. Yet it promotes acceptance of the value of the characters with disability when these scenes are depicted as inspirational or exceptional, concurring with the theory of compensatory inclusion of disability. There is no portrayal of acceptance as a moral obligation in terms of rights, only as a reward.

The comparative dimension of this study has also revealed culturally specific articulations of disability. *Taare Zameen Par* reflects the pressures of academic productivity and familial honour within an Indian educational context, where failure is closely linked to shame and discipline. Within a Western liberal humanist paradigm, *Wonder* privileges kindness and emotional intelligence, but, like other films of this type, it does not maintain audience engagement with systemic barriers such as inflexibility in the curriculum or educational policy. Despite the differences in cultural logics, both films finally merge on the same narrative of individual success that erases the structural mechanisms of exclusion. This points towards the existence of a global cinematic idiom of disability, which is determined by the neoliberal agendas of productivity, improvement, and rehabilitation.

Concurrently, the movies also offer instances that challenge dominant ableist beliefs. The rejection of punitive pedagogy in *Taare Zameen Par* and the exposure of emotional cruelty in *Wonder* create narrative opportunities where dignity, empathy, and adaptive learning are prioritized. These instances show that cinema has the ability to function as a form of public pedagogy that can transform cultural beliefs about difference.

The results of this study suggest that there is a need to move from inspirational narratives to ones that are more deeply embedded in the political and institutional aspects of exclusion. While the movies deal with issues of exclusion through themes of redemption, they can inadvertently support the same systems they seek to critique. Inclusive education, as a concept developed in the field of disability studies and education, not only requires benevolence and awareness but also a commitment to change.

In conclusion, *Taare Zameen Par* and *Wonder* demonstrate the affective potential of disability narratives in educational cinema, while also laying bare the ideological constraints implicit in these narratives. The strength of these films lies in their ability to elicit affect, but they fail to engage with the systemic issues that lead to exclusion. The results highlight the need for careful and thoughtful



representation of learning disabilities in film, especially in the context of educational cinema, where the power of narrative can shape public discourse around ability, achievement, and belonging. Future research can apply this comparative approach to other national cinemas or explore other narrative approaches that have the potential to challenge the hegemony of the ideal of solitary success and inspiration. The representation of intellectual disability in cinema must move beyond the representation of exceptional individuals and embark on a critical inquiry into the institutions that set the parameters of normality.

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