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Claiming Blindness: Reviewing through Disability Lens the Film *Rabb Di Awaaz*

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Abstract

The intersectional and diverse Hindi film Rabb Di Awaaz directed by Ojaswwee Sharma, destabilises complex binaries between dynamics of gazing vis-à-vis blindness and sight, offering a transmutational view of visual disability. This paper examines how the film contests ableist ideologies within the paradigm of re-evaluating blindness as a socio-cultural and political overhaul rather than just a medical affliction. Rejecting the trope of “narrative prosthesis,” where disability merely advances the plot, the film establishes blindness as framed within the cultural, ethical, and epistemic force ratios. Drawing on David Bolt’s critique of ocularcentrism, the film Rabb Di Awaaz deconstructs the hegemony of sight and prescribes alternative ways for individuals to discern and interconnect with the world. Through its linear and progressive narrative, the film stimulates “visual activism,” thereby empowering visually impaired individuals to demand acceptance and not compromise with the assertion of their identity and agency. The film critiques neoliberal connotations that fuel the psycho-social implications of disability, exposing the impacts on mental health due to relentless economic pursuits. It cross-examines the cultural meanings of blindness, connecting them to broader social identity and justice, simultaneously questioning the narratives of pity, fear, and dependency while also repudiating them. By puncturing metanarratives that equate blindness with limitation, Rabb Di Awaaz renders other modes of perception equally valid, destabilizing the primacy of visual necessity. This paper argues that the film transcends essentialist and positivist disability paradigms, using cinema as a counter-exemplary platform to reshape public perceptions. It highlights how Rabb Di Awaaz advocates for a cultural understanding that prioritizes the agency dignity, and self-definition of visually impaired individuals, promoting socio-political mobilization and justice.

Keywords: *ocularcentrism, ableism, narrative prosthesis, alternative perception, visual activism.*

Introduction

“Cultural representations are inextricable from political struggles.” (Benjamin Fraser, *Cultures of Representations: Disability in World Cinema Context*, 2016) “

...disability is beginning to provide a new lens through which perceptions can be refracted in a different light” (Lennard J. Davis, *Bending over Backwards: Disability, Dismodernism, and Other Difficult Positions*, 2002).

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A Preliminary Discussion

The film *Rabb Di Awaaz* challenges the perceptions of society about blindness by offering an emancipatory narrative which dismantles ablest stereotypes. It redefines blindness as a site of strength, creativity, and resistance. The central theme of the film is that it critiques the assumption that blindness is inherently a burden and exposes this view as a monolithic construct of society. The film foregrounds Rod Michalko's concept of "many blindnesses" and presents blindness from a political angle. It emphasizes that sight is not the sole way to perceive and experience the world. The film presents blindness as an alternative epistemology and thus destabilizes the ocularcentric hierarchy, which views the sighted as the privileged ones.

The narrative is seen unfolding in the world of FM radio, which is a medium where sound and voice transcend visual hierarchies. The journey of the blind protagonist, Shiva, symbolizes resistance against the dehumanizing portrayal of blindness. How the blind protagonist captivates audiences with his voice and thoughts during the *Rabb Di Awaaz* contest highlights that being blind does not pose a hindrance to thought, to being educated, or to cultivating one's talent. This triumph of Shiva presents a powerful counter-narrative to the medical view and definitions of disability. Medical definitions and viewpoints of disability portray the ability as a preferred normative state. The film questions society's broader tendency to conflate physical blindness with incapacity, ignorance, or inferiority through Shiva's success.

The Radio Station Director is an incarnation of the "blindness of the sighted" which is juxtaposed with Shiva's resilience. The station director's views are dominated by capitalistic pursuits. He rejects the moral imperatives of equity and dignity. He refuses to shake hands with Shiva, which is a reflection of his internalized ableism and moral distortions. This positions him as a representative of wilful social blindness. This act of exclusion thus becomes a symbol of prejudice and contempt, showcasing the world that actively dehumanizes people with physical disabilities. Meanwhile, Karan the Radio Jockey who is sighted becomes a tragic figure who is caught in the director's exploitative and oppressive world. Karan's loss of self, his struggles with stress and alienation, and his mental health issues expose how vulnerable the sighted are within an ableist structure that gives utmost importance to profit and not to human dignity.

The film portrays FM radio as a cultural station that not only represents but also celebrates blindness, and through this disrupts the normative sighted vs sightless binary. It creates a visceral and affective atmosphere through sound and challenges the optic-centric dominance of mainstream media through it. The victory of Shiva in the competition reclaims the narrative for the blind. It offers a vision of inclusivity and equity. This vision presents blindness as an alternative approach to interacting with the world, rather than a limitation. This systematic redefining actively resonates with Rod Michalko's assertion that blindness is not limited to just physical bodily manifestations but permeates via the whole of human existence.

Rabb Di Awaaz reengages the audience to revisit their slanted predispositions and beliefs about blindness. It draws a compelling binary, collocating Shiva's quiet but powerful

tenacity alongside the moral and poignant failures of sighted characters. The film actively protests against the dehumanizing gaze, dismantling the hegemony of sight. It provides a cultural criticism that is transformational via locating blindness as a venue of agency and empowerment, thus in turn exposing the in-depth blindness embedded within the ableist social structures.

Unmasking the Language of Blindness

Blindness is often relegated to the realm of pathology, tragedy, or deficit. This reflects the dominance of the “normate” perspective in which sight is privileged as a universal standard. This ableist ocularcentrism underscores how a society that is obsessed with visuals fixates on appearances and the spectacle. It perpetuates stereotypes that position blindness as a condition of loss. The myth of the blind seer, which is so deeply entrenched in cultural history, both romanticizes and stigmatizes blindness by reducing it to metaphorical insight or mystical foresight. Tropes like these obscure the lived realities of blind individuals. They reinforce the binary of blindness as either deficit or exceptionalism and ignore its social construction.

Blindness exists on the spectrum with sight, yet its distinctive understanding is overridden by the hegemony of normalcy. The sighted majority provides meaning to blindness through their gaze and reinforces psycho-social distancing. The “stare” thus dispenses and reinforces “othering” which positions blindness as a problem to be scrutinised and an object of curiosity. This ideology of normalcy is deeply embedded in ableism. It obliterates the distinction and discourse of blindness as an experience and refuses to acknowledge the barriers created by society. When impairments are located within hostile and rigid environments, they are regarded as disabilities, which in turn emphasises the role of structural exclusion over individual deficit.

Disability studies challenge this dominant narrative and offer a new and alternative model to refurbish blindness within its many contexts. They question the cultural construction of disability and dismantle the binaries of normalcy and abnormality. This field seeks to reclaim blindness as a site of agency and knowledge production. As Lennard J. Davis asserts, disability studies provide new ways of perceiving and reframing societal norms. They recognize that blindness is both socially mediated and is potentially generative which disrupts the ableist fixation on sight and allows a more inclusive and equitable understanding of human diversity. Thus, the film underscores that blindness is not simply a lack. It is an alternative mode of engaging with the world.

Blindness of the Sighted: The Radio Station Director, a Neoliberal Normate

The film *Rabb Di Awaaz* provides a critique of ableism and neoliberal attitudes through the figure of the Radio Station Director, in whose problematic actions we see the reflection of the broader societal stigmatization of disability. His role as a sighted authority figure reveals a failure to empathize with marginalized individuals like Karan and Shiva. It also reveals deep socio-cultural forms of discrimination and ideological biases which perpetuate exclusion. The dehumanising and subverted gaze of the director is showcased in his refusal to shake hands with Shiva, the blind protagonist. He reduces Shiva to his blindness, thus

re-enacting the prevalent ableist script that views blindness as evidence of deficiency and not as an alternative mode of existence. This act of debasement becomes a metaphor of socio-cultural refusal to engage humanely with disabled individuals ultimately resulting in their objectification while strengthening the act of “othering”; leading to their dehumanisation.

This critique is further fuelled by the director’s mistreatment of Karan who is an altruistic radio jockey with socialist leanings. Karan embodies the ethics of inclusivity and empowerment which stand in contrast with the director’s Machiavellian and capitalist-driven outlook. The director’s disregard for Karan’s integrity and ideals reiterates wider neoliberal dismissals of compassion and social responsibility, positioning these values as symbols of impracticality and naivety. His behaviour lays bare a prevailing system that values forms of profit above human dignity, isolating those who resist conformity. This hyper-rigid capitalist ideology devalues the importance of marginalized voices. Additionally, it turns the radio station into a spatial-temporal site of exclusion that reinforces hierarchical structures, effectively suppressing dissent and larger humanism.

The director represents the “normate subject,” personifying the able-bodied, sighted majority. His authority is located in an ableist view of normalcy, one that gives preference to its conception of an ideal physical appearance and functionality while excluding those who differ as inferior. This cultural privilege enables him to expunge power dynamics that marginalize and oppress others. His contempt for Shiva, evident in his refusal to treat him as an equal, highlights the ideological basis of his behaviour. This attitude cannot be dismissed simply as a personal bias but is a reflection of a broader systemic inability within the sighted world to recognize the value of blindness. The director’s misconduct showcases deeply held eugenic beliefs that disabled lives are of less to no value, fostering resentment and isolation among those who resist this skewed value system.

The film constructs parallels between the director’s moral and ethical blindness and the ideological and intellectual clarity embodied by Shiva and Karan. Shiva’s physical blindness serves as a powerful symbol of assertion and resilience, while the director’s sight becomes a metaphor for the value of short-sightedness. His failure to acknowledge Shiva’s dignity or Karan’s social gravitas highlights the limitations of a society preoccupied with appearances and commercial exploitation. In contrast, Shiva’s resilience and Karan’s dedication to socialist principles challenge these dominant norms and present an alternative vision rooted in inclusivity and fairness.

Ultimately, *Rabb Di Awaaz* dissects the social annihilation of disabled individuals and the commodification of human relationships within neoliberal models of existence. The director’s behaviour indicates the wider cultural and institutional challenges that uphold ableist bourgeois ideologies. By juxtaposing the sighted director’s moral insensitivity with the evocative perspectives of Shiva and Karan, the film demands a reassessment of dominant societal principles. It encourages audiences to look beyond bodily judgments and adopt a more inclusive and astute understanding of humanity.

Karan: A Progressive Radio Jockey

Karan, a passionate progressive radio jockey in *Rabb Di Awaaz*, embodies the spirit of resistance against profit-driven materialism and hegemonic belief systems as

demonstrated by the radio station director. Karan's journey during the film deconstructs the myth of neoliberal ethics, which also dominates the director's overall social and marketplace vision for the radio station. Karan emerges with many dissenting perspectives. He becomes an active voice for the marginalized and disenfranchised; he stands firmly against the director's relentless drive for economic gains at the cost of ethical principles and artistic dignity. These constant contestations between Karan and the director encapsulate the larger cultural battle between overly commodified and community-oriented value spaces.

The director embodies an anti-welfare, market-driven mindset, which is blind to the liberatory potential of the radio station as a medium for social change. His focus is mainly on profit and mass reception. He reduces the station to a tool for commercially driven ventures. He infantilizes and disregards Karan's input and potential, dismissing him as a failure. He rejects Karan's humanist approach as far-fetched and out of touch with his neoliberal concept of reality. This deliberate and egregious error highlights the director's incapacity to see beyond his market-driven assessments, a flaw that Karan frequently recognizes and confronts. Karan's opposition to this maligned interpretive lens is not merely personal but political. He refuses to let the station's airwaves become mere carriers for commercial and ableist propaganda. For Karan, being a radio jockey is not merely a business (or *dhandha*) but a public enterprise. For him, it is a platform to elevate the voices of the marginalized and point out the prevailing wealth and wage gaps between different sections of society.

The disconnect felt by Karan due to the culturally sanctioned beliefs becomes his source of strength but also a root cause of his alienation. Karan rejects the dominant belief that success is measured solely in terms of monetary value. Instead, he promotes a vision grounded in affective resonance, distributive equity, and creative authenticity. He stands in collective resistance with the class-oppressed communities, including the footpath dwellers and labourers of the tri-city, positioning himself as a strong advocate for the marginalized, challenging the oppressive structures. His friendship with Raju, an attendant at the office, along with his persistent adherence to maintaining his self-respect, further emphasizes his rejection of the hierarchical norms. Such behaviour stands as a sharp contrast against the director's repressive authority. Karan thus, uses his platform to reveal and challenge social injustices, viewing the radio station not as a means for personal gain but as a tool for communal self-determination.

Karan's actions in the movie are nonconformist and rooted within robust ethical frameworks. His critical responses reveal the director's flawed assumptions and gradually undermine his authority. A key turning point in the film unfolds during a question-and-answer session with Shiva when a blind contestant earns the title of "Rabb Di Awaaz." This moment proves transformative, as it breaks down the director's skewed and biased perspectives and superficial comprehension of what constitutes real ability. Through Shiva's accomplishment, Karan points out that vision is not limited to the purview of physical sight but is rather defined by reflective and committed engagement with society.

Together, Karan and Shiva form a powerful symbolic partnership, one that confronts the director's social myopia and rigid control. The film thus presents Karan as an artist with

viewpoints capable of influencing the masses. His unwavering efforts expose the dangers of the director's distorted worldviews and failed leadership. Karan's struggle is not just against a managerial authority but against an entire system that prioritizes extractive gains over ethics and creativity. By transforming the radio station into a site of active resistance, Karan reclaims cultural capital for the marginalized, offering an uplifting story of resilience, justice, and hope.

Shiva: A Challenge to Ocular Normativity

In *Rabb Di Awaaz*, Shiva, the blind protagonist, stands out as a character who challenges conventional, sight-based norms. He reflects resistance against deeply rooted stereotypes and socially constructed fallacies about blindness. Shiva's character confronts dominant narratives and offers a disruptive and liberating perspective on blindness. The film situates itself away from portraying blindness as a tragedy, illness, or deficiency. It replaces these limited views with a nuanced depiction of sightedness and perception, intellect, and resilience. Through Shiva, the narrative of the film delivers a powerful critique of ocular-centric ideologies, highlighting the ongoing struggle for self-representation within the paradigm of disability discourses.

A central viewpoint of the film is its destabilizing narrative, which equates blindness with helplessness. Shiva is depicted as a vibrant and independent individual whose blindness neither limits his abilities nor diminishes his humanity. He actively resists socio-cultural biases that label visually impaired people as wretched or burdens. For example, in the movie, when Shiva visits different offices to advocate for himself and others, he is frequently mistaken for a beggar, exposing the widespread forms of discrimination against blind individuals. By refusing to accept these implicit beliefs, Shiva reclaims his agency and challenges the stereotype of the "helpless blind beggar." Through his actions, he powerfully demonstrates that blindness is not a barrier to living a meaningful life or making valuable contributions to society.

The film critiques the moralistic meta-narrative that blindness is a punishment for sins from the past life. Shiva denounces these narratives during his interactions with others. He dismisses the claim about his blindness being a marker of divine retribution and inferiority. Shiva unravels and interrogates deeply ingrained stigmas, shifting the focus from pity to empowerment and emphasizing that blindness is not a defect per se but an "altered capacity," or rather a "specialty." This viewpoint is in sync with disability studies' critique of the "medical model" of disability, which pathologizes impairments and constructed limitations, advocating for a "social model" that recognizes disability as an imposed narrative shaped by society's power-laden perceptions and cultural barriers.

Shiva's portrayal in the film sets blindness as a site of new and emancipatory discourse. *Rabb Di Awaaz* shifts the lens on blindness as a source of wisdom, insight, and heightened perception via the portrayal of his character. Shiva's participation in the radio contest, his winning the title of "Rabb Di Awaaz," his role as a bridge between the sighted and non-sighted communities, and his interactions with Karan, the radio jockey, create a transformative moment that fosters mutual camaraderie while challenging ableist viewpoints.

The film's narrative highlights the crucial role of representation within disability politics. Shiva emerges as a politically engaged and self-aware disabled individual who actively challenges stereotypes, advocating for a more humane and nuanced perception of blindness. He emphasizes that love, joy, and beauty originate in the approach emphasizes the mind over the body, directly confronting society's fixation on physical appearance. This critique of the "society of the spectacle" echoes the broader struggles of disabled people to assert their dignity and redefine societal norms. By portraying blindness as a source of new perspectives and deeper intellect, the film challenges the internalized ableism that many visually impaired individuals deal with. It offers a new vision of disability, promoting new discursive positions that recognize the capabilities and strengths of the disabled individuals rather than focusing on their bodily limitations.

Shiva's journey closely aligns with the aims of disability activism while advocating along the lines of civil rights movements, which strive to break down systemic barriers and encourage equitable participation. His character embodies a shift toward self-authorized narratives of disability, where individuals reclaim their stories and confront socio-political erasure. Shiva refuses to accept societal tendencies to associate blindness with ignorance or incapacity and instead asserts his identity as an empowered individual who actively contributes to the broader fight for disability justice. This reclamation of agency reflects the core principles of disability studies, which more than often call for the deconstruction of ableist ideologies and the upliftment of disabled voices.

The film presents blindness as a lived experience rich with its complexities and cognitive frameworks, serving a critical political function. It shapes how blindness is understood, experienced, and positioned, offering audiences a retelling that challenges dominant assumptions. Shiva's defiance of societal norms and his stepping up in a more independent, socially aware role illustrate the epistemic contribution of disabled individuals toward a radical change. *Rabb Di Awaaz* portrays blindness as a source of strength and catalyst for endurance and artistic expression, widening the conversation around disability and promoting a more inclusive and just society.

Rabb Di Awaaz dismantles several prevailing myths about blindness, offering an empowering and liberating depiction of disability. Through Shiva, the film challenges the binaries of seeing and knowing, critiques ableist worldviews, and promotes a vision of blindness grounded in agency, dignity, and resilience. By emphasizing the significance of representation in disability politics, the film deepens our understanding of blindness as a multifaceted and enriching aspect of human experience. By centering Shiva's journey, it invites viewers to reconsider their biases and to participate in the ongoing pursuit of disability justice and inclusion.

All in all, *Rabb Di Awaaz* offers a fresh perspective on blindness, moving away from familiar stereotypes to portray it as part of a full and meaningful life. Through Shiva's character, the film questions the usual link between vision and understanding, gently introducing the idea that seeing is the only way of knowing. It presents a life shaped not by limitation but by independence, self-worth, and resilience. By drawing attention to how stories frame public attitudes, the film invites viewers to rethink what they believe about

blindness. Shiva's experiences become a mirror, reflecting the everyday challenges and quiet victories of living non-normatively. In doing so, *Rabb Di Awaaz* opens space for reflection, encouraging deeper awareness and empathy rather than pity or distance.

A Critical Appraisal: Blindness as Allegory

Rabb Di Awaaz approaches blindness not just as a condition but as a powerful metaphor. It prioritizes moral, spiritual, and intellectual clarity, but in doing so, it often overlooks the everyday, material realities faced by blind individuals. This emphasis on transcendental insight creates a noticeable gap: the film struggles to bridge its theological framing with the practical, socio-political aspects that are essential to contemporary disability discourse. The title, meaning "The Voice of God," immediately signals a divine interpretive frame, which ends up essentializing blindness. It casts the condition as something sacred and elevated, detaching it from the lived, structural, and economic challenges faced by disabled people. Although the narrative simultaneously questions traditional religious beliefs, such as the idea that blindness is *karmic* punishment for sins like greed or lust, this dual stance creates a tension that the film never fully resolves. There is an internal contradiction between its spiritual symbolism and its critique of religious fatalism.

The spiritual weight of the title frames blindness as something ordained, which unintentionally distances it from the kind of social and political awareness central to disability studies. By defining blindness as a divine experience, the film inadvertently reinforces another familiar narrative: that what is lost physically is compensated for through divine or extraordinary inner abilities. While such an approach may seem uplifting, it ends up undermining more grounded perspectives that call for systemic reform, equal access, and material support. Though the film challenges the idea of disability as a curse or karmic debt an important intervention it does so inconsistently. The larger framing, driven by notions of holiness and divine destiny, continues to obscure the activist and lived dimensions of disability, making it harder for the film to align with approaches grounded in real-world advocacy.

Shiva, the film's protagonist, embodies another problematic narrative, albeit a more modern one. His blindness is portrayed as an exceptional trait, lifting him to the level of a seer or visionary. Yet, this depiction falls into a familiar trope that romanticizes blindness instead of treating it as an everyday lived experience. Scenes like his rapid-fire answers at the radio station carry a tone of spectacle that is more symbolic than realistic. Shiva's role as a spiritual and intellectual beacon overshadows what could have been a deeper exploration of how disabled people navigate economic hardship, infrastructural barriers, and social exclusion. As a result, the film distances itself from more grounded, justice-oriented disability perspectives.

Further complicating its message, the film leans toward an individualistic view of disability. Though it critiques charitable acts, such as donations to blind institutions that are often rooted in guilt or public performance it nonetheless upholds a patronising perspective. The focus remains on personal resilience rather than collective responsibility or structural injustice. In doing so, the film misses an opportunity to confront the broader systems that produce and maintain disability as both a marginalized identity and a social disadvantage.

By the end, *Rabb Di Awaaz* remains trapped in an unresolved contradiction. It pushes against some harmful traditional views (like the idea of divine punishment) but ends up reinforcing others, including the glorification of disability and the idea of spiritual compensation. These conflicting messages, along with its overly polished portrayal of Shiva, weaken the film's ability to present a more layered, politically aware take on blindness. What we're left with is a narrative caught between spiritual idealism and a more activist, grounded approach to disability, one that ultimately needs more clarity to deliver lasting impact.

Conclusion

The film *Rabb Di Awaaz*, while not devoid of flaws, somehow succeeds in offering a portrayal of blindness that challenges dominant narratives. It moves beyond conventional representations that are often overly simplistic, and it pushes back against reductive stereotypes. In doing so, the film contributes to a more layered and critical understanding of disability. Despite its limitations, it carves out space for an alternative viewing through which blindness can be seen and interpreted. The film challenges the entrenched biases and stigmatizing ideologies that have historically sequestered and marginalized the visually impaired. This narrative intervention holds the potential to disrupt the dominant social order that diminishes the agency and personhood of disabled individuals, particularly the blind.

The film reframes the experience of disability by employing blindness as a narrative device. It counters pervasive tropes of pity and self-loathing that have long disempowered blind individuals in cinematic and cultural representations. The film posits blindness not as an isolated state of being but as a site of relational and contested meanings. The blind protagonist's subjectivity is juxtaposed against the sighted world's ocular-centric assumptions; through this, the film reveals how the myth of "seeing knows," a concept critiqued by David Bolt's notion of ocularnormativism, upholds an epistemological paradigm.

Shiva's figure, which is portrayed as a blind visionary, however, complicates the narrative. Jacques Derrida ruminates that blindness is a site of paradox, where loss and insight coexist. The portrayal of Shiva is evocative of the tradition of blind cultural figures that bear the dual burden of loss and prophetic vision. It offers a critical lens on how being blind has been historically coded with an almost mystical aura. This characterization, while it is poignant, risks the perpetuation of the stereotype of the blind as inherently gifted, a trope that may inadvertently essentialize their experiences.

Nonetheless, the film's liberatory stance aligns closely with the core concerns of disability studies, particularly its rejection of medicalized readings of blindness that treat it as an individual dysfunction. Rather than reducing disability to pathology, the narrative challenges the dominant norm of sighted superiority that pervades cultural imagination. It unsettles the constructed binary between sighted and blind individuals. The protagonist's refusal to embody either the passive victim or the glorified hero marks an important shift in how disability is represented, one that refuses easy categorization and resists being absorbed into dominant ideological frameworks.

Taken as a whole, *Rabb Di Awaaz* opens up space to reconceive blindness not as a setback, but as a powerful site of autonomy and defiance. The film prompts the audience

to confront ingrained assumptions about normalcy and difference. It pushes toward more detailed and vivid ways of seeing, ones that enable complete collective freedom for not only disabled individuals but also numerous ways of imagining disability. In doing so, it disrupts normative thinking and invites critical dialogues. The film offers a poignant and compelling critique of the cultural narratives that have long shaped how blindness is understood and portrayed.

Endnotes

Ojaswwee Sharma is a celebrated and renowned filmmaker. He is an alumnus of CDOE, Panjab University, Chandigarh. His films are known for their impactful, realistic and provocative portrayals which often celebrate marginalized communities. His critically acclaimed film, *Rabb Di Awaaz*, has been featured at the university on many occasions. The film reflects his commitment to social equity and inclusivity. His storytelling is multi-faceted and nuanced, inspiring profound dialogues on societal issues.

Ableism: Developed by F.K. Campbell. It refers to the ideology that views disability as inherently negative. This cultural attitude which is known as ableism, considers non-disabled individuals as superior. It treating their abilities as the natural norm.

Narrative Prosthesis: Introduced by David T. Mitchell and Sharon L. Snyder, this concept describes the use of disability in narratives as a device to evoke pity or fear. Disability is employed not for its own sake but to reinforce ideas of normalcy through stereotypical narrative structures.

David Bolt has elaborated on the term *ocularcentricism*. It refers to the societal emphasis on vision as the primary means of perception. This focus often marginalizes other senses. It leads to the supremacy of the sighted. It shows a diminished appreciation for non-visual forms of understanding

Meta-narrative of Blindness: This concept has been explored by David Bolt. It refers to overarching cultural stories that define and often limit the understanding of blindness. These narratives are typically constructed by the sighted. They impose assumptions about blindness without genuine insight into the lived experiences of blind individuals.

Rod Michalko: Is a disability studies scholar. He reframes blindness as an existential and environmental condition that is pervasive in the sighted world. This perspective moves beyond its medicalization by ophthalmologists. It unveils a symbolic blindness within The concept of human existence challenges perceptions of society. A key concern of the film is to expose and address this deeper blindness, urging a re-evaluation of how we understand and traverse the world.

The normate: This term has been coined by Rosemarie Garland-Thomson. It denotes the socially constructed idea of the 'normal' human being within a society. It is someone obsessed with the idea of normalcy. It encompasses attributes such as heterosexuality, whiteness, and non-disabled status, which suggest both bodily configurations and cultural capital. Literary and cultural texts often serve to reinforce these ideals.

Normalcy: This term has been introduced by Lennard Davis. It refers to standards that are culturally specific. These standards define what it means to be a 'normal' human being.

Those who are considered not normal are often devalued and discriminated against. These norms are reinforced through various cultural practices in art, literature, cinema, and other mediums

Disability studies: This study critiques reductive representations. It advocates for disability as identity and knowledge. It celebrates human variation and empowers the disabled as active voices rather than passive subjects. This framework fosters self-worth. It activates imagination. It expands societal awareness and urges a shift from stigmatization to recognition of disability as a vital and transformative dimension of human experience.

Progressivism is a political philosophy and reform movement that aims to achieve greater economic and social equality. Progressive philosophy advocates for policies and practices that promote social justice, inclusivity, and the dismantling of systemic inequalities.

Ocular Normativity: This concept highlights the privileging of visual perception as the standard, which often leads to the marginalization of other sensory experiences. It underscores the society's bias that favors sighted individuals over those with visual impairments.

Social Model: This model of disability emphasizes how society's barriers restrict disabled individuals from participating in mainstream activities. It frames disability as a social, political, and culturally constructed phenomenon rather than solely a personal or medical condition.

Allegory: Allegory abstracts a cultural phenomenon. It strips them of historical context and grounding and idealizes them as timeless and universal. This approach often moves the phenomenon away from its real-world complexities and reduces its social, cultural, and historical significance.

Jacques Derrida was a French philosopher best known for developing the concept of deconstruction, a critical approach that questions fixed meanings, binary oppositions, and hierarchical thinking in texts and ideologies. In the context of *Rabb Di Awaaz*, Derrida's ideas help unpack how blindness is constructed through opposing frameworks, such as divine gift vs. karmic punishment or visionary insight vs. physical lack. His concept allows us to expose the contradictions within these narratives and challenge the assumptions that structure dominant discourses around disability.

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