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**Disability and Its Intersection with Race and Class in Arthur
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Dedications

IKROUBERKANE Nassima:

To

- My beloved parents without whom I could never have reached this level of success.
- My husband who supported me with his understanding.
- My sisters and brothers.
- My nieces and nephews.

MANSEUR Kahina

To

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Abstract

This dissertation deals with disability and its intersection with race and class in Arthur Hiller's movie *See No Evil, Hear No Evil* (1989). It is, therefore, about the disability, class and race minorities. To accomplish our study, we relied on Sally Chivers and Nicole Marcotic's introduction to their edited book entitled *Problem Body: Projecting Disability in Film* as a theoretical basis for our work where they highlight how disability is portrayed in films. We have also relied on some borrowed ideas from the entire book especially from its two chapters entitled "Body Genres: An anatomy of Disability in Film" and "No Life Anyway: Pathologizing Disability in Film", Kimberlee Crenshaw's notion of intersectionality introduced in her paper "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" and Tobin Siebers's "Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register". We have studied three major ideas. First, we studied how the disabled are associated with "Otherness" and marginalized as a minority group in *See No Evil, Hear No Evil*. This was highlighted by the two characters David Lyons and Wallas Kerew as they both have disabilities. Second, we studied the manner the two characters attempt to "demarginalize" and integrate themselves into society. Third, we focused on the analysis of the representation of disability's intersection with race and class in the movie and how these three issues interact in the case of the two main characters. The movie sheds light on the shared conditions that people with disabilities and those belonging to a specific ethnic group or social class live in as they are excluded from society.

Key Words: Disability, race, class, intersectionality, Arthur Hiller.

Contents

Acknowledgment.....	<i>i</i>
Dedications.....	<i>ii</i>
Abstract.....	<i>iii</i>
Contents.....	<i>iv</i>
I. Introduction.....	1
1. Issue and Working Hypothesis.....	3
Endnotes.....	5
II. Methods and Materials.....	6
1. Methods.....	6
a. Introduction of <i>The Problem Body: Projecting Disability on Film</i>	6
b. Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.....	7
2. Definition of Concepts.....	9
a. Disability.....	9
b. Deafness.....	9
c. Blindness.....	9
3. Materials.....	10
Synopsis of the Movie.....	10
Endnotes.....	11
III. Results.....	12
IV. Discussion.....	14
Chapter One: Disability and Otherness in <i>See No Evil, Hear No Evil</i>	14
Endnotes.....	25
Chapter Two: The Quest for Demarginalization in <i>See No Evil, Hear No Evil</i>	27

Endnotes.....	37
Chapter Three: Disability’s Intersection with Race and Class in <i>See No Evil, Hear No Evil</i>	39
a. Disability’s Intersection with Race.....	39
b. Disability’s Intersection with Class.....	42
Endnotes.....	47
V. Conclusion.....	49
VI. Bibliography.....	51

I. Introduction

Cinema has a great influence on public opinion as it helps to change people's understanding of things. It also plays an important role in exposing problems that need to be addressed and help to combat social ills related to patterns of behavior in relations between people. One of the subjects that cinema has always been interested in is "minority groups". A minority group is a group of people who experience multiple forms of discrimination, marginalization and exclusion because of some characteristics or practices, such as ethnicity, race, religion, disability, gender, etc. Individuals with disabilities who are also considered as members of racial or ethnic minority groups face big difficulties due to the discriminatory practices and beliefs that have always looked down on the disabled. Most commonly, the marginalization of this category of people is based upon physical, economic, cultural, and some other differences. Consequently, many writers and researchers focused on how cinema portray people with disabilities

Many previous research studies have been produced about how disabled people are depicted in cinema or in the media. One of these studies is "Disabling Imagery and the Media: An Exploration of the Principles for Media Representations of Disabled People" by Colin Barnes. In this work, Barnes talks about how media portrays people with disabilities by stereotyping them and showing them as an object of pity and empathy. In the conclusion of his work, he states: "This section has demonstrated how the vast majority of information about disability in the mass media is extremely negative. Disabling stereotypes which medicalise, patronise, criminalise and dehumanise disabled people abound in books, films, on television, and in the press"¹. By this statement, he clearly shows what his work is about. He explains how media portrays disabled people with a set of negative stereotypes. Barnes in this work gathers a set of major stereotypes that media makes of people with disabilities such as

being seen as villains, sexually abnormal, burdens, etc., and he gives examples of disabled characters and person represented in books, films or any other sort of media.²

“Screening Stereotypes: Images of Disabled People in Television and Motion Picture” is another work by Paul K. Longmore. In this article, Langmore explains the manner in which people with disabilities are depicted in films and television as a whole. Like Barnes, Longmore also talks about some images and stereotypes through which disabled people are seen. He does so by drawing examples from several movies to fully explain some stereotypes ascribed to people with disabilities like being considered as criminals, monsters, etc. He as well explains how people with disabilities are characterized in films. Moreover, he devotes a part of his work to speak about how portraying people with disabilities began to change positively in recent years.³

B. J. Chaplin’s thesis entitled *(Mis)Representation of Disability in the Film 300* is another work that deals with the portrayal of disability in films. Chaplin chooses the movie *300* as a reference to all movies that portray disability and disabled characters. In this work, he focuses on the representation/ misrepresentation of disability and able-bodiedness in *300*. He states that “[His] thesis illustrates not only the ways in which people with disabilities are portrayed, but how images of able-bodied persons affect, contrast, and reinforce these images.”⁴ He also highlights what this representation/ misrepresentation implies to the audience, and how it affects disabled and able-bodied people.⁵ Chaplin explains how people with disabilities in *300* are solely used in order to represent inferiority, exclusion, and evil in society.

It is obvious that cinema as well as media have always been a relevant means in order to represent the category of disabled people. However, the great majority of their reports has often been frustrating and depressing. They show the discrimination and the under-representation of disabled people through the use of images, language and terminology related

to disability in order to show them as pitiable and pathetic persons. Less attention has been devoted to how disabled people break these stereotypes.

Issue and Working Hypothesis

It is obvious that the theme of disability's representation in media and cinema has been dealt with in many works. However, it is not presented in the manner in which we intend to write about it in our dissertation. Through this dissertation, we want to work on this issue from another perspective by studying the representation of disabled people in the American movie *See No Evil, Hear No Evil*, which was directed and produced by Arthur Hiller in 1989. By using this movie as a primary source, we will study the issues of disability and its intersection with race and class. These are represented in the movie by Dave and Wally, the two main characters.

As a matter of fact, the purpose of this dissertation is to study disability and how it intersects with race and class in the movie *See No Evil, Hear No Evil* (1989). It seeks first to study the misrepresentation of the disabled as a marginal group and how people with disabilities manage to overcome their marginalization. We also intend to highlight the social perception held toward the disabled people and how they are seen as being different from the rest of people as they are being excluded and marginalized by them. Furthermore, we will talk about how these people reach a full demarginalization and integration in the society and their effort to make people recognize them as persons with their own identity.

It also seeks to explore how the category of disability intersects with race and class in the movie and what this intersection brings as consequences to the two main characters Dave and Wally. Dave stands for people belonging to the category of the disabled as well as to inferior class because he is a white disabled simple worker, while Wally stands for those having intersectional identities of disability, race and class since he is a black disabled person who also happens to belong to the working class. As a result, we can say that people

belonging to these three categories stand for each other, for they are going through the same situation and experiencing similar conditions starting from social marginalization and developing into their attempt to socialize and to demarginalize themselves. In other words, we will discuss how disability intersects with race and class and refer to the shared fate that people belonging to these three categories are living in.

To develop our topic, we intend to base this study on Sally Chivers and Nicole Markotic's introduction to *The Problem Body: Projecting Disability on Film*. We will also use some ideas borrowed from two of this book's chapters which are entitled "Body Genres: An anatomy of Disability in Film" and "No Life Anyway: Pathologizing Disability in Film". In addition to this, we will use the notion of intersectionality that is coined by Kimberlee Crenshaw in her "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" and developed by others such as Tobin Siebers in his work "Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register", a work that we are also going to use to accomplish our study besides all the mentioned ones.

In addition to an introduction, methods and materials and conclusion, we will divide our discussion into three chapters. In the first one, we will discuss the case of disability in relation to the concept of otherness. In the second, we intend to highlight the idea of the demarginalization of disabled people and finally, in the third chapter, we will study disability's intersection with race and class. We will discuss all this through studying the representation of disability in the movie *See No Evil, Hear No Evil* using some extracted scenes from it that are related to the two characters David Lyons and Wallace Kerew.

Endnotes

¹Colin Barnes, *Disabling Imagery and the Media: An Exploration of the Principles for Media Representations of Disabled People* (Krumlin: The British Council of Organisations of Disabled People and Ryburn Publishing, 1992), 15.

²Ibid, 8, 12, 13.

³Longmore Paul, "Screening Stereotypes: Images of Disabled People in Television and Motion Pictures," *Social policy*, 16, 1 (1985): 31-37 accessed July 5, 2019

⁴B.J. Chaplin, "(Mis)Representation of Disability in the Film 300," (Master of Art thesis, B.S., Middle of Art Tennessee State University, 2004), 1.

⁵Ibid.

II. Methods and Materials

1. Methods

As a theoretical basis for our dissertation, we are going to rely on Sally Chivers and Nicole Markotic's introduction to *The Problem Body: Projecting Disability on Film* in addition to some ideas extracted from two of its chapters entitled "Body Genres: An anatomy of Disability in Film" and "No Life Anyway: Pathologizing Disability in Film". We are also going to use Kimberlee Crenshaw's notion of intersectionality introduced in her work "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" as well as Tobin Siebers's "Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register" where he develops the notion of intersectionality and extends it to disability as an identity category.

a. Introduction of *The Problem Body: Projecting Disability on Film*.

This work is an edited book where the two authors Sally Chivers and Nicole Markotic gather a set of essays of several authors discussing the portrayal and the representation of disability in films. In the introduction, the authors focus on the projection of disability in films as being a problem of the body as well as what the viewer understands from this projection. Like the other parts of the book, the introduction highlights how disabled people are portrayed in films; they insist on the fact that they are portrayed as being the "other" and as being different from the able-bodied people. To achieve their goal, the authors make reference to some films featuring characters with disabilities such as *Whose Life Is It Anyway?*, *The Sweet Hereafter*, *The Big Parade*, *The Wild Child* and others. Through the films, they explain the manner disabled characters in movies are treated and how they are viewed. Among these manners which are showed in this work, we can mention the one of the burden, needy and

disadvantaged, object of pity and as a “threat to the supposed ‘integrity’ of the able body.”⁶ We can understand this when they state: “We include in our analysis the act of the film projector displaying disability as well as what film viewers project—in the sense of prediction—disability to be.”⁷

It is also necessary to mention that we have borrowed some ideas from the entire book as we relied on two of its chapters which are “Body Genres: An anatomy of Disability in Film” and “No Life Anyway: Pathologizing Disability in Film”. We did so for better explanations and clarifications in our work. In the former, its authors Sharon L. Snyder and David T. Mitchell analyze how disability is portrayed in movies as well as what impression this portrayal makes on the viewer.⁸ The latter is about the medicalization of disability in films. Its author Paul Dark takes the film entitled *Whose Life Anyway?* as an example to talk about how the medicalization of “impaired” people is portrayed in movies. Dark claims that “The film dehumanizes and pathologizes the impaired as a burden... [It] argues that modern medicine unnaturally keeps certain people alive and that those people have to be portrayed as less than human in order to demean medicalization.”⁹

b. “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics”

The concept of intersectionality was first coined by the black feminist Kimberlee Crenshaw in 1989 in her crucial paper for the University of Chicago Legal Forum entitled *Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politic*. According to her, intersectionality is a term that is used to describe a person or a group of people who suffer from multiple oppressions and discriminations because of belonging to multiple social identities like race, class, gender, disability, sexual orientation, etc. Crenshaw claims: “My focus on the intersections of race and gender only highlights the need to account for multiple

grounds of identity when considering how the social world is constructed.”¹⁰ This claim explains that race and gender intersectionality is just a starting point to other intersectional identities. In her article, Crenshaw limits the term intersectionality only to race and gender because she noticed that black women are excluded from Feminist Theory and Anti-racist activism, i.e. they are facing both gender and racial discrimination. Thus, Crenshaw uses the term ‘intersectionality’ to explain the double discrimination and oppression that African-American women suffer from because of their color and their gender. Although intersectionality began with the exploration of the interplay between gender and race, over time, other identities and categories (such as class, disability, sexual orientation, etc) were added to it to explore the fate they share with race and gender categories. Crenshaw argues that “[...] the intersectional experience is greater than the sum of racism and sexism”¹¹, this means that intersectionality does not only limit on black women’s experiences, but also on those belonging to other multiple oppressed minorities.

Tobin Siebers is one among those who were interested in opening intersectionality to the category of disability. In his “Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register”, he introduces the theory of complex embodiment as a theory that “raises awareness of the effects of disabling environments on people’s lived experience of the body, but it emphasizes as well that some factors affecting disability, such as chronic pain, secondary health effects, and aging, derive from the body.”¹² In other words, it focuses on the binary social/medical model of disability. In this article, Siebers claims that this theory confirms the fact that “overlapping” identities, including disability and class among others, are exposed to social oppressions.¹³ This claim reinforces the existing ideas about intersectionality that people having intersectional identities are exposed to multiple social oppressions. This development of intersectionality proves that it can be applied to other

categories of social identity besides race and gender. Thus, intersectionality is always in progress to include other categories and social identities.

2. Definition of Concepts

a. Disability

Disability is a medical concept which refers to having impairment that may be physical, intellectual, mental, and sensory, etc. However, many scholars define disability and impairment differently. Colin Barns claims that “Impairment is the functional limitation within the individual caused by physical, mental or sensory impairment. Disability is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers”¹⁴

b. Deafness

It is a medical condition which is characterized by total or partial hearing loss. If it is partial, it is called hearing loss. As it is defined in the Cambridge dictionary, it is “the quality of being unable to hear, either completely or partly”¹⁵. It can be caused by environmental factors such as noise, high fever especially during childhood, drugs, and toxins. Deafness can also result from inherited disorders. In other words, deafness can be present at birth (congenital) or acquired in life.

c. Blindness

It is also called vision loss or vision impairment; it can be genetic as it can be acquired as a result of injury or diseases. In *Lexico* dictionary, blindness is defined as “The state or condition of being unable to see because of injury, disease, or a congenital condition”¹⁶.

Sometimes a person cannot be completely blind but with a limited vision. However, the term blindness refers to the total inability to see.

3. Materials

Synopsis of the Movie

See No Evil, Hear No Evil is an action comedy film which is directed by Arthur Hiller and stars Richard Prior and Gene Wilder. The movie is based on the story of the two main characters: Wally, a black blind man, and Dave, a deaf man who can read lips. However, they both deny to be disabled. Because he belongs to a lower class, Wally finds himself obliged to work in spite of his disability. This leads him to ask for a job in Dave's simple shop where they first meet each other and then become friends.

As the story unfolds, they, unfortunately, find themselves accused of a murder they did not commit but of which they are witnesses. Throughout the story, we notice the intersectionality that is found in the two main characters. This is present because of the many social identities they have. One of them is black; they are both disabled and they both belong to the working class. Being part of these minority groups caused them to be treated differently and discriminated against. This is seen in many scenes throughout the movie. However, in an attempt to integrate themselves into society they try to demarginalize themselves and prove to the world that they are capable of what other normal people are capable. Their attempt to demarginalize themselves starts when they decide to prove their innocence and help to capture the real killer. The title of the movie, in fact, reflects Hiller's standpoint toward the two main characters. It is as if he want to say to the disabled that they are better with their disabilities (blindness, deafness). Since Hiller has shown in the movie the ill-treatment that this category

of people receives from the society, with the title *See No Evil Hear No Evil*, he wants to show that this category has an advantage over able-bodied people as they cannot see the bad sides of the society, nor hear the bad things that are told about minority groups.

Endnotes

⁶ Sally Chivers and Nicole Markotic, eds, *Problem Body: Projecting Disability on Film* (Columbus: Ohio State University Press, April 27, 2010), 17.

⁷Ibid, 2.

⁸ Sharon Snyder and David Mitchell, "Body Genres: An Anatomy of Disability in Film," in *Problem Body: Projecting Disability on Film*, ed. Sally Chivers and Nicole Markotic (Columbus: Ohio State University Press, April 27, 2010), 181.

⁹Paul Dark, "No Life Anyway: Pathologizing Disability in Film" in *Problem Body: Projecting Disability on Film*, ed. Sally Chivers and Nicole Markotic (Columbus: Ohio State University Press, April 27, 2010), 97.

¹⁰Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 43, no. 6 (1991): 1241-299. Doi: 10.2307/1229039.

¹¹Ibid, 140.

¹²Tobin Siebers, "Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register" in *Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 290.

¹³Ibid, 291.

¹⁴Colin Barnes, *Disabled People in Britain and Discrimination: A case for anti-discrimination legislation* (C. Hurst & Company, 1991), 2.

¹⁵Cambridge Dictionary, "Deafness," accessed August 25, 2019 <https://dictionary.cambridge.org/dictionary/english/deafness>

¹⁶Lexico powered by Oxford, "Blindness," accessed August 25, 2019 <https://www.lexico.com/en/definition/blindness>

III. Results

After having studied Arthur Hiller's movie *See No Evil, Hear No Evil* through the perspective of Sally Chivers and Nicole Markotic's introduction to their edited book *Problem Body: Projecting Disability in Film* and the notion of intersectionality, we notice that it focuses on three main issues which are disability, race, and class. However, the main focus is put on the issue of disability which was represented through the two disabled characters David Lyons and Wallace Kerrew.

In *See No Evil, Hear No Evil*, Arthur Hiller includes many scenes in which the two disabled characters, Dave and Wally, are being humiliated, underestimated and marginalized. Because of their disabilities, they are seen as an object of pity and sympathy as well as being different from the others. After having analyzed the different scenes of the movie, we have found that the media's misrepresentation of people with disabilities is just a reflection of the reality that they are living. This category of people is always excluded from society, and it is prevented from full participation in its activities.

As a result of the negative perception of the two disabled characters in *See No Evil, Hear No Evil*, Arthur Hiller introduced the idea of demarginalization or social integration in the movie. This idea is noticed through the scenes in which Dave and Wally try to prove themselves as being independent persons and deny the bad treatment they receive from society. The fact that people with disabilities try to change their current situation and place in society is an idea that is prevalent in the movie. Little by little, Dave and Wally try to

demarginalize and to integrate themselves within a society that rejects them, always looks down on them and considers them as intruders.

The movie also highlights the intersectionality between disability, race, and class always through the characters Dave and Wally, who belong to all these three social identities. Through the movie, we can see how people belonging to these categories share the same bad living conditions. They are all marginalized and excluded from society and seen as being different from other people. Therefore, Dave and Wally are exposed to a triple marginalization because of belonging to many minority groups.

IV. Discussion

Chapter One: Disability and Otherness in *See No Evil, Hear No Evil*

The concept of ‘Otherness’ or the ‘Other’ as being opposite to the “Self” is particularly used in order to describe how society views people with distinct characteristics like race, class, disability, religion, etc. as being different from the rest of people. Due to their differences, these minority groups are condemned by society to live in its margins and to be excluded from it. People with disabilities may be the category that is most viewed as being the “other” due to their physical differences; this view is often portrayed through the media.

The representation of disabled people in the media, especially in movies, has always been a subject of discussion in recent years. This is because representing disability through media is a manner of showing what it is in real life since media reflects reality as Sally Chivers and Nicole Markotic argue: “the representation of disability does not exist separate from disability itself.”¹⁷ Media tries to show how disabled people are viewed by society at large or what their appearance does for society’s view; many of these representations could be either accurate or inaccurate. This category is often portrayed as being different from the rest of the people. They are, therefore, otherized and treated in a bad manner because of their differences.

One of the movies which highlight this representation is *See No Evil, Hear No Evil*. Through this movie, Arthur Hiller highlights the subject of the otherization of disabled people in order to show the real views, thoughts, and perceptions of normal people about them. Hiller uses two disabled characters in lead roles. He also uses other characters acting the role of

family, friends and other people for a better representation of their place in society and how they are perceived by them. The interpretation of disability varies from one person to another depending on the field to which they belong. Arguably, most prominent models are the medical and the social ones.

Unlike the social view, the medical perspective of disability sees disabled people just as normal people but with a specific health condition. It focuses on the impairment itself rather than on the needs of the individual having this impairment. Paul Dark in Sally Chivers and Nicole Markotic's edited work entitled *Problem Body: Projecting Disability on Film* argues:

The medical model of disability has almost total hegemony over the modern definition of disability... placing 'disability' within the individual's own body as its impairment. For the medical model..., the body is a machine with a physiological norm to which the body either does or does not conform; if it does not fit the norm, all subsequent problems are due to its corporeal deviance, not to the social perception of deformity and disease.¹⁸

This citation considers that the medical perspective provides the best definition of disability as it sees it as something that concerns only the disabled person's body; it also explains that the problem of disability is caused, in the first place, by the body's impairment rather than society's view to that impairment.

The medical model considers the impairment as something belonging to the person's body, and it tries to understand disability scientifically, i.e. what it is for real as well as help disabled people by providing them with treatments to cure them. Thus, medicine considers disability as a matter which is related only to the person having it rather than to society; it does not see people with disabilities as a burden to the society or as an obstacle that harms it. This perception toward persons with disabilities makes them motivated to improve themselves and respond to their treatments as well as to accept their identity as disabled persons and face life difficulties with it. Therefore, medicine has a positive view toward this category than the social one as it does not see disability as an issue that concerns anyone else rather than the person having it. From this, we can say that the medical perspective does not

treat disabled people as being different from the rest of people; it holds no discrimination or marginalization toward them but tries to find ways to include them within society.

In contrast, the social view toward disabled people has always been negative; it indicates them as being different from the rest of people. This difference is centered specifically on their state of being dependent, underestimated and as an object of pity and sympathy. Hence, the story of people with disabilities is a story of life lived on the margins. This manner of otherizing people with disabilities by society is often portrayed through films. Sally Chivers and Nicole Markotic explain this portrayal of disabled people in films by stating: “Film...is the external image that represents both the act of expulsion and projected otherness.”¹⁹ This citation highlights the fact that movies may be the best material through which we can understand the issue of excluding some categories from society and the portrayal of this fact through media. The social otherization of disabled people which includes seeing them with a sight of dependency, sympathy, pity, and untrustworthiness is often portrayed through movies as they are considered as a reflection of society.

The view of dependency is one that mostly characterizes the representation of disabled people in movies. This scene extracted from the movie *See No Evil, Hear No Evil* highlights this:

Wally: Slow down and just pull over [...]
Adele: What are you talking about?
Wally: I'm talking about I'm not a baby. I don't need a babysitter.
 Okay? Just point me in the right direction.
Adele: Point you? Are you crazy?
Wally: Yes.
Adele: You take your cane or you won't make it across²⁰

In the scene above, Wally asks his sister to point him in a place where he can go alone to search for a job; however, she rejects the idea because of his impairment considering him as being always dependent on other people's help. The view of dependency held toward disabled people in society is clearly represented in this scene. Here, Adele is surprised when Wally asks her to leave him alone in the street. Her reaction reveals the way she sees her

brother as a blind person. In spite of Adele's objection, Wally insists because he wants to prove that he can handle any hard situation that can face him. Therefore, Adele lets him go alone. However, she does not stop remembering him to "wait for the beeps"²¹ whenever he wants to cross the road. "[...] Remember, wait for the beeps"²², she tells him, because she still considers that he is incapable of taking care of himself and unable to manage his own impairment.

From this, we can see that disabled people are being disabled first by those persons surrounding them. In fact, sometimes even if a person has an impairment, he can do things by himself without being given help. Having impairment does not necessarily mean being incapable of doing anything alone. Thus, it is society which renders impaired people disabled. In this matter, Stella Young, a wheelchair user, and an Australian comedian, journalist and disability rights activist claims:

I use the term "disabled people" quite deliberately, because I subscribe to what's called the social model of disability, which tells us that we are more disabled by the society that we live in than by our bodies and our diagnoses."²³

This, in fact, is the manner people with disabilities are perceived by society in real life. When meeting a disabled individual, the first thing that people think about them is helping them because, for them, they are always in need of assistance and cannot do even simple activities without being given help.

In addition to the view of dependency toward this category, people also think that disabled people are not valuable in society. They consider them as idiots and think that they are useless and cannot contribute to society. They frequently use expressions to underestimate them and hint that they are useless and incapable to do things that will contribute to the development of society. This is what happens to Dave at the beginning of the movie:



The bus-driver: You are...deaf? Move!

The passengers: Get out of the way!

What you are deaf? Look behind you!

Get out of the way! You're blocking traffic!

Get off the street! [...]

You dumb idiot!

A car-driver: I'm turning here, you dumb idiot!²⁴

In this scene, Dave does not pay attention to what is going on around him. Because of his deafness, he does not hear the bus driver when he tells him to get away from the street. This makes the bus driver get angry and insults him by saying that he is a “dumb idiot”. The driver’s behavior reflects the disrespect that disabled people face in their daily social life.

Disabled people are also seen with a sight of pity within society. Stella Young claims: “We are a society that treats people with disabilities with condescension and pity, no dignity and respect”²⁵. This perception is also portrayed in the movie *See No Evil, Hear No Evil* in many scenes. One of these scenes is when Wally is asking Dave for a job in his shop. After Dave’s confirmation that Wally is blind, he asks him whether he wants to get the job or not. Here, Wally gets angry because he thinks that he accepts him only because of his blindness.

Consequently, he directly objects because he does not want to be offered any favor:

Dave: Now do you want the job or don't you?

Wally: Because I'm blind? ... I don't want no favors.²⁶

Another scene shows people's feelings of sympathy toward disabled people. This scene is the one between the police officer and his captain. The captain tells the officer: "you're feeling too sorry for them [Dave and Wally]. You're always feeling sorry for people. That's your trouble".²⁷ Here, the captain is blaming his officer because of his sympathy toward Dave and Wally as being disabled. This sympathy is shown through the way the officer talks to the two suspects; he is too kind and speaking gently with them. However, the Captain considers them just like other criminals without caring for the fact that they are disabled.

Treating disabled people as the other in the movie is also noticed during the movie's confrontation. At the moment where Dave and Wally are arrested we can notice the brutality of the police with the two disabled men. Even Wally who is blind and it is clear that he cannot commit such a crime without being somehow injured or hurt is arrested.

Dave and Wally are also seen with a sight of untrustworthiness and underestimation in the movie. The prominent scene that reveals the lack of trust is when Eve enters the police station and is recognized as the killer by Dave and Wally. As a matter of fact, in this scene, the police do not believe them or even care for what they are saying. Instead of capturing the real killer, they ignored what Dave and Wally were saying and kept arresting them. This can be best understood through the full scene:

Dave: It's her!

Wally: The killer?

Dave: The lady in my shop I was trying
to tell you about? That's her.

The Captain: The woman is your lawyer?

Dave: She's not my lawyer!

The Captain: Now she's not your lawyer?
That makes sense [sarcastically]. Get out.²⁸

In the above scene, no one gives importance to what Dave and Wally say, and no one believes them despite the fact that they are telling the truth and that it would help them to be released.

The scene that shows the underestimation of disabled people happens when Dave and Wally succeed in escaping from the police station. The Captain's expression reveals that he underestimates these two disabled men and that he does not expect that from them. "How could we lose a blind guy and a deaf guy?"²⁹ the captain enquires. His expression shows that he is surprised by what Dave and Wally manage to do. He does not wait for such a thing to come from them because, for him, they are just two disabled persons who cannot manage the situation they are in by themselves without getting help from others.

From the above two scenes, one could notice the view of the majority of people toward disabled persons. They see them as being incapable of doing something without asking help from able-bodied people. In addition to this, disabled people are also expected to show no reaction or to defend themselves and that even if they are treated badly they should not complain. As it is stated in Guarland Thompson's work "Integrating Disability, Transforming Feminist Theory"

Most people approach me as if: you're a walking, talking disabled person. You're not supposed to talk back. This prototypical and gratuitous exchange highlights the fact that the social expectations of disabled people are so low that even the most cursory interaction promotes shock and disbelief.³⁰

In other words, this citation explains the way in which people treat her and what they expect from her as a disabled person; she does not have to talk back or to say that something is going wrong. For them, disabled people are not supposed to interact in normal people's affairs and they will not be believed anyway.

Another manner of the Otherization of the disabled people in the movie is revealed in the scene of the club fist-fight. In this scene, Dave does not pay attention that he is standing on someone's jacket. The jacket's owner could be more empathetic. However, he reacts rudely; he pushes him and disrespects him. This leads Wally to get angry and to respond to him by fighting him despite Dave's attempt to calm him by telling him: "This guy's tough"³¹, trying to say that he cannot beat him. However, Wally does not care for what Dave is saying because for him this man touched their dignity as disabled persons because he despised them and considered them less important. Unexpectedly, Wally is near to win the fight thanks to Dave's assistance by using clock-face directions to guide Wally. This makes another able-bodied man who is present in the club to intervene and help the first one despite that he is not concerned with the incident. It is as if it is hard for him to accept that a blind person wins a sighted one, so he intervenes and prevents Dave from helping Wally.

Another scene about the theme of Othering in *See No Evil, Hear No Evil* is the one related to Wally when he tells his sister Adele about the reason that led him to quit his job. He says: "The man treated me like I was blind"³². This reveals that blind persons are treated badly. Here, Wally is embarrassed by the manner he was treated by his employer. If he was a sighted person, he would have been treated in a good way; however, because of his blindness, the man did not give importance to the way he should behave with him. In fact, talking about blindness here is just a reference to other disabilities. In other words, even other persons who have other kinds of disability are treated in the same manner in which Wally was treated by his employer because of his blindness. Othering the disabled people, then, is also a prominent case in the workplace as it is part of society. The Norwegian jurist and civil servant Nanna Mik-Meyer explains this when she states: "Employees with impairments are not solely defined by the work they do; they are also defined by their impairments. Their impairments

make them different from their fellow able-bodied colleagues”³³. In fact, impaired people share this issue of otherization with other minority groups as Nanna Mik-Meyer argues:

Othering practices in the workplace are by no means phenomena exclusively related to employees with impairments. Many workplace studies have examined how particular groups of employees are ‘othered’ based on their appearance, behaviour, or other visible or social differences from the majority.³⁴

This citation reveals the fact that employees with impairment suffer from otherization in the workplace just like other workers who have other differences (such as gender, religion, homosexuality, etc) also share this bad treatment with them. This fact is because of being part of minority groups which are excluded from society.

Underestimation is one other attitude held toward Dave and Wally in the movie. This is shown through the way Eve talks about them to her fellow Kirgo in the following scene. It is stated:

Kirgo: Would he be able to identify you?
Eve: No. He never saw me. Also, he's deaf.
Kirgo: Deaf?
Eve: Deaf. And the other one is blind.
Kirgo: Blind? Deaf? What, is this a joke?
Eve: No, no joke.³⁵

In this scene, Eve tells Kirgo that Wally and Dave are disabled with a sarcastic smile drawn on her face. She is so confident that they cannot identify her as the killer because, for her, they are just two disabled men unable to manage even the easiest situations. However, things go contrary to her expectations as they recognize her.

This bad treatment that disabled people are exposed to has created a kind of psychological complex in them because they always feel that they are unwanted and excluded by other people. As a result, they are always put in the margin of society because of something that they did not even choose to be part of. Hiller highlights this matter in the movie *See No Evil, Hear No Evil* through Dave when he expresses his feelings to Wally by saying: “I have this terrible fear that I’m gonna make some mistake and everyone’s gonna

stand around and stare at me”³⁶. From this expression, we understand that due to his disability, Dave cannot live comfortably because he is always afraid that if his disability leads him to commit some mistakes, people will make fun of him. This is the same feeling that disabled people experience in real life in addition to low self-esteem, worthlessness, shame and isolation.

It is true that movies often reflect reality; however, they sometime show false images of disability. The movie pioneer Thomas Edison produced a movie in 1898 entitled “The Fake Beggar” which is about a ‘legless’ man who is begging on the street. When, a coin misses his cup, he stands up to get it, until a policeman discovers about him and chases him. This is an example about the false image that cinema gives about the disabled, it is as if all the disabled are deceitful. This movie, in fact, shows the accentuated hatred toward disabled people. For this reason, we often find people with disabilities hate able-bodied ones and avoid being in contact with them because they know the kind of treatment they will receive if they interfere with them. In this matter, Paul Longmore states: “Disability is a punishment for evil; disabled people embittered by their ‘fate’; disabled people resent non-disabled and would, if they could, destroy them”³⁷. From this citation, we notice the amount of hatred felt by disabled people toward non-disabled ones. This feeling, in fact, is reciprocal seeing the manner they treat them and consider them as a threat and a burden to society. Disabled people, then, suffer from two sides, because of their body difference and because of the bad treatment they receive from society.

Using stereotypes that are related to disabilities are also one of the manners of portraying disabled people as the other in movies. For instance, deaf persons are often portrayed as being able to read lips. In fact, this is a stereotype linked to the deaf because not all of them can read lips. This stereotype is used by Arthur Hiller in the movie *See No Evil, Hear No Evil* through the character Dave as he is presented as a deaf man capable of reading lips. This capacity is

shown in many scenes; one of them is when Dave and Wally are being captured by Eve and her fellow after they escaped from the police station. In this scene, Dave is shown as being capable of reading Eve's lips the moment she calls her boss to give her instructions; this allows him to know what their plan is. Blind persons are also portrayed as having super hearing capacities that they develop to replace their lost sense. This is seen in Hiller's movie through the character Wally. It is noticed when Wally and Dave arrive at Sutherland's office, Wally whispers to Dave's ear: "I hear the sirens. The police will be here soon."³⁸ Here, Wally is the only one who can hear the police's sirens; no one else can hear them because they are far. Because he is a blind person, Wally is represented as having a developed hearing capacity that allows him to hear sounds from a far distance. Furthermore, the most common stereotype that is made about disabled people in movies and which is also found in *See No Evil, Hear No Evil* is the one of the victim. This stereotype is noticed from the beginning of the movie as the two main characters fall victims of accusation of a murder they did not commit.

From all that is said above, we can notice that it is society which renders impaired people disabled rather than their physical impairment; they are excluded from it because of their body differences and are denied from participating in social activities. In this sense, the disabled English sociologist and broadcaster Tom Shakespeare argues:

It is society which disables physically impaired people. Disability is something imposed on top of our impairments; by the way, we are unnecessarily isolated and excluded from full participation in society. Disabled people are therefore an oppressed group in society.³⁹

The above citation explains the conditions that people with disabilities are going through within society. We understand that people with disabilities are not only disabled by their bodies but also by society as it excludes them "unnecessarily" from any of its participations. With this treatment, people having disabilities feel that they are being oppressed and isolated in a society to which they normally belong. Shakespeare also argues by using a statement included in the *Union of Physically Impaired Against Segregation*

(UPIAS) and which states:

We find ourselves isolated and excluded by such things as flights of steps, inadequate public and personal transport, unsuitable housing, rigid work routines in factories and offices, and a lack of up-to-date aids and equipment.⁴⁰

From this citation, we can understand the degree of humiliation and marginalization that people with disabilities face in their lives because of society. They lack the lowest life necessities like transport, housing as well as good work conditions. Hence, they feel isolated and excluded from the environment they are supposed to belong to. Even when they try to do something to change this situation, they do not find who listens to them as they are not listened to in their society. Furthermore, they are also deprived of access to the same opportunities that able-bodied people have in order to contribute and participate in the development of their society.

Because of this ill-treatment that disabled people receive from society, they always try to do things that contribute to demarginalizing and destigmatizing themselves. As a matter of fact, they try to integrate themselves in a society that excludes them and puts them in its margins. Their trial can be seen through doing things in order to prove that they are capable of taking care of themselves without being in need of other's help, seeking to make society embrace their experiences and concerns and consider them as a part of it. The notion of demarginalization goes back to Kimberley Crenshaw's work "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics". In this work, Crenshaw insists on the need to make society accept to include women of color as they are considered as one of the marginalized groups in society just like people with disabilities. In the same manner, disabled people need to be integrated, and they try to reach this integration and demarginilization.

Endnotes

¹⁷ Sally Chivers and Nicole Markotic, eds, *Problem Body: Projecting Disability on Film* (Ohio State University Press, April 27, 2010).

¹⁸ Paul Dark, "Pathologizing Disability on Film," In *Problem Body: Projecting Disability on Film*, ed. Sally Chivers and Nicole Markotic (Columbus: The Ohio State University Press, 2010), 97.

¹⁹ Sally Chivers and Nicole Markotic, eds, *Problem Body: Projecting Disability on Film* (Ohio State University Press, April 27, 2010).

²⁰ *See No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 6:30-6:41.

²¹ *Ibid*, min 7:22.

²² *Ibid*.

²³ Young Stella, "I'm Not Your Inspiration Thank You Very Much," Filmed April 2014 in Sidney, Australia. TED Video 9.16.
https://www.ted.com/talks/stella_young_i_m_not_your_inspiration_thank_you_very_much

²⁴ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 2:27-2:43.

²⁵ Young Stella, "I'm Not Your Inspiration Thank You Very Much," Filmed April 2014 in Sidney, Australia. TED Video 9.16.
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²⁶ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 9:56-10:00.

²⁷ *Ibid*, min 21:02-21:07.

²⁸ *Ibid*, min 28:31-28:40.

²⁹ *Ibid*, min 30:51.

³⁰ Rosemary Garland Thomson, "Integrating Disability Transforming Feminist Theory," in *Disability Studies Reader* (fourth edition), ed. Lennard J. Davis (New York: Rutledge, 2013), 333.

³¹ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 12:07.

³² *Ibid*, min 5:10.

³³ Nanna Mik-Meyer, "Othering, Ableism and Disability: A Discursive Analysis of Co-workers' Construction of Collegues with Visible Impairments," *Journal of Human Relations* Volume: 69 Issue: 6. February 4, accessed July 15, 2019.

³⁴ *Ibid*.

³⁵ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 24:53-24:07.

³⁶ *Ibid*, min 15:52-16:00.

³⁷Longmore Paul, "Screening Stereotypes: Images of Disabled People in Television and Motion Pictures," *Social policy*, 16, 1 (1985): 31-37 accessed July 5, 2019.

³⁸*See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 1:17:26.

³⁹Shakespeare Tom, "The Social Model of Disability," In *Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013) 215.

⁴⁰*Ibid.*

Chapter Two: The Quest for Demarginalization in *See No Evil Hear No Evil*

As it has been argued in the first chapter, disabled people constitute a marginalized group in society. As such, they face many difficulties when they try to integrate themselves into society. Their physical impairments are not the only obstacles they face; they also face multiple barriers and the negative attitudes of people toward their disabilities in the environment they are living in. Kimberlee Crenshaw vindicates the necessity to demarginalize this category and to socialize them in order to be considered as ordinary people. She says: "The goal of this activity should be to facilitate the inclusion of marginalized groups for whom it can be said: 'When they enter, we all enter.'"⁴¹

The marginalization of disabled people can be considered as another disability added to their own disability. In other words, they are not only disabled by their bodies but also by society. This marginalization is portrayed in media especially in movies as they are considered a reflection of the reality, one example of that is *The Fake Beggar*. Thomas Edison, in this movie, succeeded to portray the manner disabled people are treated in real life. He showed the amount of hatred and ill-treatment that the disabled receive in real life. In this context, Sally Chivers and Nicole Markotic state: "the representation of disability does not exist separate from disability itself."⁴² Individuals belonging to this category are often misrepresented and referred to as being useless and incomplete persons who deserve pity and charity from other people. Films also use stereotypes when portraying disabled people, and maybe the most common one is that of the victim. They are also portrayed as incapable of

having a productive and fulfilling life as well as as being dependent and helpless and as a burden for the society. However, films are also interested in how disabled people work in order to integrate and to demarginalize themselves and also to show that they can take care of themselves without asking help from other people. Sally Chivers and Nicole Marcotic state: “disabled bodies appear in order to shore up a sense of normalcy and strength in a presumed-to-be able-bodied audience”⁴³

See No Evil Hear No Evil is full of scenes that contain the quest for demarginalization. This quest is carried out by the characters Dave and Wally, who were marginalized, otherized and discriminated in the movie. This treatment pushes them to do things that prove that they are just like the rest of people, who live a normal life far from the oppression and the marginalization they (Dave and Wally) are living in. Among these scenes, we can pick up some of the ones that show Dave and Wally’s denial of their disabilities even before they meet each other. At the beginning of the movie, Wally is with his sister on a subway pretending to read a newspaper:

Adele: Why do you feel you have to pass for someone with
20/20 vision when you're blind?
Wally: I don't feel I have to pass.
Adele: You do.⁴⁴

In this scene, Wally’s sister tries to tell him that he does not have to feel ashamed or to deny his blindness because pretending to do things that persons with vision do will not erase his blindness. Then, Wally answers by claiming that he is really a person with vision and that he is not pretending. Here, Wally totally denies that he is blind, and he tries to make people believe that he is not blind by many actions. We can take another example when Wally goes to the equestrian club where he takes binoculars in order to support a horse called “Centipede” to win in a bookie.

From these scenes, Hiller tries to send a message about what disabled people go through

in order to affirm themselves in a society that puts them in the margin because of their impairments. They try to act just like able-bodied persons so as not to show their disability and be marginalized and otherized. Another scene where we can see the denial of disability in the movie is the one related to Dave and Mr. Huddleston. When Mr. Huddleston comes, he faces him and starts gesturing and talking slowly and loudly so that Dave can read his lips considering that he is deaf. Dave says that he does not understand where the rumors that he is deaf are coming from because he is, in fact, a hearing person:

Dave: Mr. Huddleston, there's a vicious rumor going around this building that I'm deaf. I don't like it. It's very humiliating.
Let's try and put a stop to it.[...]
Mr. Huddleston: You mean you don't have to read lips? They told me you had to read my lips.⁴⁵

In the scene above, Dave is embarrassed by the way Mr. Huddleston talks to him; he felt as if he is remembering him about his disability. Dave considers this as a provocation and as if Mr. Huddleston is telling him in an indirect way that he is a disabled person and he has to help him by speaking in that way so that Dave will understand him (by reading his lips). Dave answers directly that, in fact, he is not deaf contrary to what people think. Another scene about demarginalization in the movie happens between Wally and his sister Adele in a car:



Wally: [...] I'm not a baby. I don't need a babysitter.

Okey, Just point me in the right direction

Adele: Point you? Are you crazy?

Wally: Yes

Adele: You take your cane or you won't make it across.

Wally: No. Put the cane...What is...? Put it down.
You know I can hear, can't I? ⁴⁶

In this scene, Wally asks his sister to park the car and to leave him alone. Adele does not accept this until she sees that Wally is insisting. This scene reveals the common view that disabled people are always seen as being dependent on able-bodied ones and that they cannot live without being given help by them. This feeling of obligation to deny his own disability because of people's abasement, in fact, is the same feeling that all the disabled community lives in real life because they are given a special treatment. This bothers them because they consider it as compassion. This is why many films project disability so as to make able-bodied persons feel and see different things from what they are living. In this matter, Sharon L. Snyder and David T. Mitchell argue:

Disability plays this primary role in most Hollywood film productions in that it

provides an opportunity for viewers to witness spectacles of bodily difference without fear of recrimination by the object of this gaze.⁴⁷

In addition to Dave and Wally's denial of their disabilities, their friendship contributes to help them to do many other things to show their attempt to put an end to the marginalization and the discrimination they receive from other people. This is first seen through their attempt to end their dependency on others. We can notice this in many scenes such as the one where Dave and Wally succeed to escape from the police station. They manage to fool the police and drop them onto the elevator after they get out of it. They have already planned for it; they fill their mouths with water and wait for the time when the elevator stops and spatter the water out of their mouths over the policemen, a simple trick with a satisfactory result. From this scene, we understand that in spite of their disability they succeed to find a way to save themselves from the trouble they got into. Although they are having physical disabilities, they used their intelligence and their thinking capacity to overcome the difficult situation they were in.

Dave and Wally escape from the police station, but the criminals soon found them and get back the golden coin they were searching for from them. The criminals decide to kill them in order to be sure that they will not be reported to the police. Now, Dave and Wally face a difficult situation (death), but thanks to their intelligence, they immediately find a way to escape; they use the clock-face directions method that they learnt in the bar-fight:

Wally: All I want to know is what time is it?

Dave: Did you say what time is it?

Wally: Yes I did. What time is it? [...]

I want my friend to tell me what time it is.

Dave: Ohh, what time it is! It's 3 o'clock. Not yet. Not yet. It's 12 o'clock [...] Wait. It's 10 o'clock, wait, 12 o'clock

Wally: make up your mind! [...]

Dave: It's 12 o'clock

Wally: it's about time.

Dave: Quick! This way. This way.⁴⁸

In this scene, Dave and Wally rely on themselves and prove that in spite of their

disabilities they cannot be dependent on other people to save them. Instead of waiting for others' assistance, they help each other to fight the man who wants to kill them. Since Dave has his hands cuffed, he cannot fight. So, by using the clock-face directions method, he succeeds to indirectly tell Wally where his opponent sits exactly. This may seem weird, but it really works, and they succeeded in getting rid of this criminal and running away. Consequently, Dave and Wally got out with dignity as Wally has already said to Dave "we gotta go out with dignity"⁴⁹.

Wally and Dave do not stop their adventure here; they continue it so that to reach their goal which is to escape from the police and prove their innocence. They are not the real criminals, and they have to prove it themselves. Dave and Wally do not only escape from the police station in spite of their disability, they also manage to drive a car through helping each other. Wally drives it relying on Dave's guidance as the latter is having his hands enchained:

Dave: There's a car [...]

Wally: Anybody in it? [...]

Dave: Wally, I can't do this [...] my hands are cuffed. I can't drive.

Wally: Who said anything about you? [...]

Dave: Wally, you're gonna kill somebody.

Wally: I got the wheels you take the pedals key?

Dave: Oh, no! Forward! Wally, go forward! [...] Left!⁵⁰

In this scene, in spite of Dave's objection that Wally drives the car, the latter insists because he knows that he is capable to do it, and that he can go beyond what he is expected to do as a blind person. In this purpose, Sharon Snyder and David Mitchell state: "The 'body genres' relate directly to the degree to which one commands the behaviors and capacities of one's own body."⁵¹ This citation proves that disabled people can do whatever they want in spite of their disabilities and people's perceptions for them. The only thing they need is to be confident and believe in themselves and not letting anything to demoralize them. This is Dave and Wally's case. They are facing all the difficulties despite their disabilities, and they are

ready to do anything to prove that they are not criminals.

Society has always underestimated disabled people; they are perceived as being invaluable and that they are not placed in a great position as ordinary people. It is thought that they have limited capacities and that they cannot put an end to their dependency on others. They are also seen as individuals who cannot engage in any substantial activity because of their physical conditions. It is this common attitude toward disabled people that pushes them to do things in order to show themselves as normal people with their own identity and capacities. We can consider this as the first reason why disabled people always put their dignity above everything else; they never beg someone to help them. Instead, they try to do everything by themselves without depending on others. This matter is perfectly explained in the following scene.

Dave: I don't think running around catching vicious, scum killers
is something you and I are the best-equipped people in the world at
doing.

Wally: Bullshit! You're an actor. If you don't tell anyone you're deaf
or I'm blind, we can do anything. I guarantee it.

Dave: You guarantee it?

Wally: That's right. And if you won't help me, I'll do it...alone,
Because I don't need you or anyone else⁵²

Here, when Wally sees that Dave is afraid of tailing the killers in order to capture them, he gets angry because he is not confident. He tells him that even if he does not help him, he will do it anyway without relying on him or on anyone else to help him. From this scene, we can see that Wally considers this task as a challenge for them to affirm themselves by showing that they can be good at doing anything that ordinary people do and even more. In this matter, Tobin Siebers in his theory of “complex embodiment”, states:

The ultimate purpose of complex embodiment as theory is to give disabled people greater knowledge of and control over their bodies in situations where increased knowledge and control are possible⁵³

Here, Tobin Siebers encourages the oppressed groups to demarginalize themselves by getting knowledge of how they will control their selves and bodies so as to be able to face

different situations and be exactly like all other ordinary people. This is what happens with Wally and Dave; they challenge all the negative thoughts that people have on disabled people and try to show them their capacities as disabled men.

Social obstacles impose and contribute to social exclusion, oppression, and discrimination of people with disabilities. It is this reason, in fact, which pushes disabled people to deny their disabilities and to pretend that they are like normal people who are strong enough to face life challenges. In *See No Evil, Hear No Evil*, we find many scenes where Wally and Dave do exactly the same thing. In the following scene, David is upset because of Wally's inability to see that they are in a garbage pile. The two friends begin to criticize each other about the fact of denying their disabilities:

Dave: Well, guess what you are. A blind [...] who denies he can't see.

Wally: Denies? You're the one who denies! This is you, right?

"I'm not deaf. I can read lips. Don't call me a deaf person"⁵⁴

In the scene above, the two friends get angry with each other, and each one tries to remind the other his denied disability. This is a proof that a disabled person in society is seen as being incomplete, that's why they try to act like able-bodied persons and deny their disabilities. An example of that in the movie is the case of Dave. Every time they tell him that he is deaf, he answers by saying: "I'm not deaf, I can read lips."⁵⁵ as it came on Wally's words. Here, Dave claims that he can read lips, as if he is telling Wally that his deafness is not an obstacle for him since he has the ability to read lips. Dave developed this capacity to understand what people are saying; he worked on it for a very good reason. It is not a simple thing that one can develop easily because it needs a lot of concentration and intelligence so that he could understand what people are pronouncing just by seeing the lips' movements. We can say that Dave has an advantage over Wally, because he found a solution that somehow replaces his lost sense. Even scientifically speaking, losing sight is worse than losing hearing. This is explained in "Deaf Studies in the 21st Century: 'Deaf-Gain' and the Future of Human

Diversity” by using a citation of the American linguist Stokoe, who had a profound impact on deaf culture, deaf education, and sign language, where he states:

Vision may have an advantage, for it is neurologically a richer and more complex physiological system than hearing. Sight makes use of much more of the brain’s capacity than does hearing.⁵⁶

In this citation, Stokoe argues that deaf people can develop many skills by practicing visual learning and by keeping their brain working because of their capacity to recognize things better than hearing people. These things will give them advantages to know how to live with their disability (deafness). We can add to Stokoe’s arguments about deaf people a very noticeable scene where Dave proves that he really has a remarkable and an extraordinary skill which serves to help them to continue their adventure to search for the criminals. This is the dialogue of Dave and Wally:

Wally: You could read her lips, right?

Dave: Yes, I could.

Wally: What did she say?

Dave: She said, “I’ll give it to you tomorrow.

We’ll go to Grace George in the morning and wait for your call.”

Then she said: “We have to leave the country tomorrow.”⁵⁷

In this scene, Dave and Wally are still trying to capture the criminals through searching for any simple information that may help them. By using his exceptional skill, Dave lip-reads the killer’s words as she talks to her boss on the phone. This allows him to know her plan and where she is going. Dave finally proves that his skill can help a lot in difficult situations. He proves that he knows how to develop his capacities and how to be intelligent enough to benefit from his disability. In this concern, Stokoe continues to argue about the opportunities that deaf people could have in utilizing their special potentials. He says:

The status of deaf people, their education, their opportunities in life, and the utilization of their potential—all these could be much enhanced if we understood the way deaf people still make language may be the way the whole human race became human.⁵⁸

Now that Dave and Wally know about the criminals’ direction, they go to the hotel where these latters stay. They observe them and plan for a way to take the golden piece from

them. Their plan involves pretending to be two doctors in order to enter into the building; consequently, they succeed in taking what they are searching for. However, things do not work as they plan, for the two criminals take Wally's sister as a hostage when they get aware of their trick. Now, the two disabled men are in another embarrassing position as they have to save Wally's sister from the criminals. This is represented in the following scene:

Dave: We'll get her out, Wally. We'll get her out.

Wally: I think we're in over our heads.

Nobody ever thought we would get this far.

Don't back out on me now.

Wally: I can't.

Dave: You can. We can, I promise. We can.⁵⁹

In this scene, Wally is afraid that they cannot save his sister; however, Dave reassures him and tells him that they can do it as a team. Dave and Wally work together and go to the greenhouse where Wally's sister is held as a hostage. They find a way to face the dangerous huge dogs, and they succeed to save her.

After Dave's and Wally's success in freeing Wally's sister from the criminals' hands, unfortunately, they are caught and taken to the boss's place to decide what to do with them. Once at Mr. Satherland's office who is also a blind man, Mr. Kirgo begins to negotiate with his boss the amount of money that he will get from his services especially after that Mr. Satherland had revealed about the coin's real value. It is said:

Mr. Kirgo: you and I should renegotiate our contract, don't you?

Mr. Satherland: Yes, I do. I agree with you completely.

What would you say to one third of \$8 million?

Would you say that's fair?

Mr. Kirgo: Yes, I'd say that that's extremely...

Wally: What just happened?

Mr. Satherland: I turned out the lights, just for a moment. Just long enough to gain the advantage.⁶⁰

Mr. Kirgo's desire to get more than is needed pushes him to draw a pistol on Mr. Satherland's head. The latter is totally aware of what is happening around him, so he turns off the light so that his opponent will be in the same case as him (darkness caused by blindness) and shoots him. In this scene, Mr. Satherland proves that his capacity in feeling things around

him is higher than normal people who does not develop it. Magee (philosopher and broadcaster) and Milgan (blind activist and philosopher) in Georgina Kleege's work entitled "Blindness and Visual Culture: An Eyewitness Account" argue: "that the blind develop potentialities that the sighted have also been endowed with but do not develop because they have less need of them."⁶¹ In this citation, the authors explain how blind people develop their capacities in order to gain advantage and replace their disability by these special tricks. This cannot be found in ordinary people, for they are not in need of them. It is the same case with Mr. Sutherland who knew how to turn things to his advantage in order to save himself from being killed by an able-bodied person.

Eve kills Mr. Sutherland during their negotiations about how much she will receive for helping to bring the coin. Dave and Wally succeed to stop Eve from escaping with her helicopter's pilot after having a violent altercation with them. At that moment, the police arrive and arrest the criminals. Wally and Dave are now cleared of the charges. By helping each other and relying on themselves, they succeeded to reveal the truth by having faith in their capacities and their intelligence. Despite their disabilities, they knew how to complete each other in the sense that each one of them replaced the disability of the other and complete him. This is what is revealed in this last scene of the movie when Wally and Dave were in the park:

Wally: So tell me, how does it feel to be handicapped?

I always wanted to ask you that.

Dave: I'm not handicapped. I have you.⁶²

Dave and Wally got into a lot of troubles because of their witness of a crime. Despite of all the troubles that they have faced during these amazing adventures they knew how to clear their names. They did what even ordinary people could not do. They have also

challenged every underestimation, discrimination, and oppression that they have received from people, and they did what people could never imagine or expect them to do.

Endnotes:

⁴¹ Kimberle Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," (University of Chicago Legal Forum, 1998), 167.

⁴² Sally Chivers and Nicol Markotic, *Problem Body: Projecting Disability in Films* (Columbus: The Ohio State University, 2010), 04.

⁴³ Ibid, 01.

⁴⁴ *See No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 03:40-03:46.

⁴⁵ Ibid, min 05:45-06:03.

⁴⁶ Ibid, min 06:34.

⁴⁷ Sharon L. Snyder and David T. Mitchell, "Body Genres: An Anatomy of Disability in Film," *In The Problem Body: Projecting Disability in Films*, ed. Sally Chivers and Nicol Markotic (Columbus: The Ohio State University, 2010), 184.

⁴⁸ *See No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 36:57-37:29.

⁴⁹ Ibid. min 36:54-36:55.

⁵⁰ Ibid. min 37:52-38:22.

⁵¹ Sharon L. Snyder and David T. Mitchell, "An Anatomy of Cinematic Disability," *In The Problem Body: Projecting Disability on Films*, ed. Sally Chivers and Nicol Markotic (Columbus: The Ohio State University, 2010), 187.

⁵² *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 46:01-46:21.

⁵³ Tobin Siebers, "Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register," *In The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 291.

⁵⁴ *See No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 44:57-45:11.

⁵⁵ Ibid.

⁵⁶ H-Dirksen L. Bauman and Joseph J. Murray, "Deaf Studies in the 21st Century: "Deaf-Gain" and the Future of Human Diversity," *In The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 248.

⁵⁷ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 42:14-42:26.

⁵⁸H-Dirksen L. Bauman and Joseph J. Murray, "Deaf Studies in the 21st Century: "Deaf-Gain" and the Future of Human Diversity," In *The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 248.

⁵⁹See *No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min. 1:07:40-1:07:57.

⁶⁰Ibid, min. 1:13:15-1:13:48.

⁶¹Georgina Kleege, "Blindness and Visual Culture: An Eyewitness Account," In *The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 453.

⁶²See *No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. Min 1:22:05-1:22:10.

Chapter Three: Disability's Intersection with Race and Class in *See No Evil, Hear No Evil*

In this chapter, we are going to focus on the representation of disability's intersection with race and class in the movie *See No Evil, Hear No Evil*. This intersectionality is highlighted through the characters Wallas Kerew (Wally), a black blind simple worker who

works with David Wallace (Dave), a deaf shop owner. Through these two characters, Hiller tries to show how race, class, and disability intersect in relation to the way they are perceived within society. In the movie, there are many scenes that highlight this intersectionality between these three social identities. Thus, we are going to study how these categories intersect in it. This intersection reveals the fact that disabled people are living the same conditions that both black and white people belonging to the working class go through. They are marginalized, discriminated and seen as being different from the norm by showing them as inferior. Crenshaw claims:

A basement which contains all people who are disadvantaged on the basis of race, sex, class, sexual preference, age and/or physical ability. These people are stacked-feet standing on shoulders-with those on the bottom being disadvantaged by the full array of factors, up to the very top, where the heads of all those disadvantaged by a singular facto brush up against the ceiling.⁶³

In this citation, Crenshaw refers to different oppressed groups that are suffering from discrimination and disadvantage, unlike ordinary people. Among these, there are race, class, and disability, which we are going to focus on in this study.

a. Disability's Intersection with Race:

Wally is a black disabled man, who lives in a society where he practices his different daily life stuffs. The fact that he is blind from his birth did not permit him to see that he is a black man, and no one around him told him about this fact. In this scene, we will see Wally's reaction when his sister tells him about it in the subway:



Adele: It's a sickness in your brain, just like if you were trying to pass for white.

Wally: You mean I'm not white?

This is a scandal! What do you mean? I'm not white?!

Why didn't you tell me that before? [...]

Goodness! Do you know that a lot of adjustments have to be made.

Have to cancel the swimming lessons. What'll the guys at the club going to say. I'm not white! Oh, it feels like it.

Ha, ha. Aah! Goodness, you're right

Adele: Lord, help me.

Wally: Does Dad know? ⁶⁴

In the quotation above, Wally is surprised by the fact that he is a black man. He blames his sister because she did not tell him that he was black. To confirm this, he touches his hair and finds it frizzy; this actually confirms that he is not white, in a reference to the idea that black people are stereotyped as having frizzy hair. Wally's reaction results from his knowledge about the treatment that black people receive from society. This implies that being black shames him. After that, Wally remembers the guys at the club, he is worried about the manner they would treat him because of the color of his skin. Crenshaw claims in this purpose:

Underlying this conception of discrimination is a view that the wrong which antidiscrimination law addresses is the use of race or gender factors to interfere with decisions that would otherwise be fair or neutral.⁶⁵

In this citation, Crenshaw explains the mistake that the majority of people make when they treat people according to their race or gender. The same thing happens to Wally when he

worries about the guys' attitude toward him because of his skin color. In addition to this, Wally remembers that because he is black, many things are going to change in his life. One of these things is canceling the swimming lessons. In fact, this is a reference to the segregationist reality that the blacks have suffered from. They were not allowed to mix with the white people in public places.

However, sometimes a mixture is an obligatory situation for them, especially in the workplace. In this case, it is argued that "statistics suggest significant disparities between Black and white workers."⁶⁶ These disparities were due to the white supremacy. Even in films, black people are always portrayed as being inferior to the white ones. For this reason, the black community engaged in the production of films so as to deny their portrayed image in films. This fact is explained by the film analyzer Johnson Cheu when he states: "Black films 'came into being in part as a response to the failure of white-dominated cinema to represent blackness in a manner that did not reinforce white supremacy'"⁶⁷. Subsequently, Wally wonders how his father permitted for such a thing to happen. This was shown when Wally says: "does dad know?"⁶⁸, a question that implies that all the fathers should care that their children get all decent things and live a decent life. However, it seems that it is not the case for Wally's father. Wally's reaction can be explained by the fact that he knows the place of black people in society. He knows that they are looked at with an inferior look and that they are seen as a curse for the society.

In fact, being black is often compared to having a disability. Disabled as well as black people are treated unequally, and they are always considered as inferior and placed in the margin of society. Johnnie Lacy, a witness in Josh Lukin's essay "Disability and Blackness" states in this context:

I also discovered . . . that many African-Americans consider being black as having a disability, and so they didn't really identify with disability as a disability but just as one other kind of inequity that black people had to deal with.⁶⁹

Through this citation, we understand that some African-Americans consider the fact that they are black as having a disability although they are not really disabled people. This is due to the fact that being black in the American society can make people unable to do specific things because of the oppression this category suffers from.

Although African-Americans experience marginalization and oppression from the whites, they do not stop seeing the disabled people in the same way they were seen by white people. Johnnie Lacy adds: “I believe that African Americans see disability in the same way that everybody else sees it—[perceiving people with disabilities as] worthless, mindless—without realizing that this is the same attitude held by others toward African Americans.”⁷⁰ This citation shows the degree of oppression and marginalization that disabled people face in their lives. They are not only marginalized by so-called normal people but also by those who belong to other marginalized minority groups such as the Blacks. This was perfectly explained by Jayne Clapton and Jennifer Fitzgerald’s statement: “People with disability are marginalized even by those who are themselves marginalized”⁷¹

b. Disability’s Intersection with Class:

In *See No Evil, Hear No Evil*, class is highlighted through the two main disabled characters Dave and Wally who belong to the same social class (working class). Through them, Hiller wants to describe the difficulties that disabled people belonging to the working class are exposed to.

In the movie, class is first noticed through Adele’s conversation with her brother Wally about the need of finding another job because he has no more money. Adele tells him: “This is the last fifty dollars to remain Wally... You shouldn't have quit your job... get another job.”⁷² This scene shows Adele’s urge for her brother to go and find a job in spite of his disability. It refers to the fact that they belong to a low class, in which a job is absolutely

necessary for a living. It will not be the same case for a man who belongs to the wealthy class. Here, we can notice the intersectionality between disability and class. Sometimes belonging to a lower social class can be considered as a kind of disability and an obstacle to reaching specific objectives. In this context, the American author and disability rights activist Charlton J.I states:

The logic of the system regulates and explains who survives and prospers, who controls and is controlled, and, not simply metaphorically, who is on the inside and who is on the outside (of power)". Thus, it is the social class which brings good or bad opportunities.⁷³

Similarly, Gargi Roysircar writes: "intersectional identities are relational experiences of overlapping and intertwined contexts, some oppressive and some privileged."⁷⁴ For a better understanding of this citation, we take the example of the character Dave in the movie. His belonging to the disabled community as a deaf man makes him in the oppressive social context. The fact that he has the dominant racial male identity (white man) is a privilege which does not really serve him because he belongs to a low social class and he is disabled. In other words, having a disability can contribute to poverty just as poverty can contribute to having a disability.

For that, in *See No Evil, Hear No Evil*, Wally is represented as being in need of having a job in spite of any circumstances. In this sense, we can notice a very important scene that cannot be ignored. It is when Wally asks for a job in Dave's shop. When he tries to convince him to give him the job, Wally tells him: "I'm your guy if you want me, here I am"⁷⁵. And then, he suggests to him the payment:



Wally: Three-fifty.

Dave: What are you talking about?!

Wally: Three hundred, but that's it.

Dave: Are you talking to me?

Wally: 225! Listen man, \$225 a week.

All right, 200. I can't live on less than that.⁷⁶

In this scene, Wally is talking to Dave gently and trying to be kind because he knows that this will influence Dave's behavior, and it may be helpful for him to get the job. Then, Wally begins to suggest the amount of money that he will receive from this job. Every time, Dave does not answer him, Wally reduces the amount of money, thinking that Dave does not accept to give him the job because it is so costly. Wally reduces the number to 200 dollars, and tells him that he cannot live with less than that. The fact that Wally asks for a very small amount of money shows that he is really in need to get this job because he is really in need of money. In spite of the small amount of money that Wally requests, he insists on it and he is very excited about having it. He knows that he can do something to help himself and get the money with which he can live by himself in spite of his blindness.

The fact that Wally is a poor black disabled person does not allow him to get a job easily. That is why he is looking for any possible solution to get it. In this concern, Lennard

Davis states: “class again becomes an issue in identity, we must focus on the poor, since by all estimates the majority of people with disability are poor employed, and undereducated.”⁷⁷

In the movie, class is also seen through the role of Dave. Representing him as a simple shop owner who sells few simple and not expensive product shows that he does not belong to the rich class. Because if he was a wealthy man, he would own a big shop with many different expensive products. Another thing that demonstrates Dave’s belonging to a low class is when he asks Wally to collect the money on the counter the moment he is arrested by the police. Despite that Dave is in a critical situation where he shouldn’t think about any other thing, he didn’t forget that money. This shows that he is really in need of it even though it is just a small amount.

The use of the two disabled characters who belong to a working class in *See No Evil*, *Hear No Evil* is a very important thing. It is like a message to transmit to people in order to deny the general beliefs about disabled people. It also aims to change their view toward disabled people by showing that there is a possibility for them to work and make efforts in order to contribute to the country’s economy just like able-bodied people. The two characters Wally and Dave are examples of disabled people who challenge these stereotypes to make people understand that they can be productive citizens in their society.

Another scene in the movie that shows disability’s intersection with class is the one in which Mr. Satherland, a blind person who belongs to the wealthy class, orders two criminals to get a very valuable coin for him. Despite Mr. Satherland’s disability, he could employ two able-bodied persons to be in his disposal and risk their lives for him. As we can see, his disability does not prevent him from being a person of influence as he could use ordinary people to be in his service and get what he is looking for. This is what we will see in the following scene:

Mr. Sutherland: Did you have the coin?

Kirgo: Yes. It's in my pocket.

Mr. Sutherland: May I have it, please?

Kirgo: Would you mind telling me what I've been running around
risking my life for?

Mr. Sutherland: A superconductor. A room-temperature
Superconductor. And I guess it may be the most
valuable material in this world. Can you imagine
electric cable the size of that coin
that could light up an entire city.⁷⁸

In this scene, Mr. Sutherland asks his employee, Kirgo, to give him the coin which he considers as the most valuable material in the world. The fact that Mr. Sutherland ordered for such a valuable thing refers to the power and the wealth that he has. Crenshaw claims:

Consequently, "bottom-up" approaches, those which combine all discriminatees in order to challenge an entire employment system, are foreclosed by the limited view of the wrong and the narrow scope of the available remedy. If such "bottom-up" intersectional representation were routinely permitted, employees might accept the possibility that there is more to gain by collectively challenging the hierarchy rather than by each discriminatee individually seeking to protect her source of privilege within the hierarchy.⁷⁹

In this citation, Crenshaw explains that discriminated people are ready to challenge any difficulties in order to get what they want. She argues that they should do what they want rather than doing what they are told to do. Crenshaw impels all the oppressed categories to work together and fight the hierarchy rather than to fight separately. The same case concerns Mr. Sutherland; he did not consider his disability as an obstacle that will prevent him from reaching what he always wanted. Despite his disability, he could create a place for himself within the wealthy class, and his asking for the most valuable material in the world proves that he is a person of high place in society.

It is true that all people should work hard in order to improve their living situation and to have more life opportunities. However, this should not be in greedy or illegal ways or by underestimating and getting profit from other people's situation. This is exactly what happened to Mr. Kirgo when he underestimated Mr. Sutherland and wanted to get more than what he deserves for bringing him the coin. The following is the full scene:

Mr. Kirgo: Mr. Sutherland I'm currently pointing a gun at your head.
I think that under the circumstances,
you and I should renegotiate our contract, don't you?
Mr. Sutherland: Yes, I do. I agree with you completely.
What would you say to one third of 8 million dollars?
Would you say that's fair?
Mr. Kirgo: Yes I'd say that that's extremely [...] ⁸⁰

In this scene, Mr. Kirgo points a gun on Mr. Sutherland; he wants to take Mr. Sutherland's impairment to his advantage, thinking that his disability will prevent him from defending himself. However, Mr. Sutherland was smarter and succeeded to kill him before he is killed. Crenshaw claims:

But as long as antidiscrimination doctrine proceeds from the premise that employment systems need only minor adjustments, opportunities for advancement by disadvantaged employees will be limited. Relatively privileged employees probably are better off guarding their advantage while jockeying against others to gain more.⁸¹

This citation explains well Mr. Kirgo's situation when he wanted to exploit a disabled man in order to get more money, but luck was against him. Consequently, it was he who was killed at the end.

Endnotes:

⁶³ Kimberle Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," (University of Chicago Legal Forum, 1998), 151.

⁶⁴ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 3:47-4:15

⁶⁵ Kimberle Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics", (University of Chicago Legal Forum, 1998), 151.

⁶⁶ *Ibid*, 147.

⁶⁷ Johnson Cheu, "Seeing Blindness On-Screen: The Blind, Female Gaze," In *The Problem Body: Projecting Disability on Films*, ed. Sally Chivers and Nicol Markotic (Columbus: The Ohio State University, 2010), 75.

⁶⁸ *See No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 4:14.

⁶⁹Josh Lukin, “Disability and Blackness,” In *The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 309.

⁷⁰Ibid.

⁷¹Jayne Clapton and Jennifer Fitzgerald, “*The History of Disability: A History of Otherness*,” Griffith University, Last modified: September 5, 2019. <http://www.ru.org/index.php/human-rights/315-the-history-of-disability-a-history-of-otherness>.

⁷²See *No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min page 4:34-5:15.

⁷³ Charlton, J. I, “Nothing about us without us: Disability, oppression, and empowerment,” (Berkeley, CA: University of California Press, 1998), 23.

⁷⁴ Gargi Roysircar, “Intersectionality of Social Identities,” (Antioch University New England, 2016), 02.

⁷⁵See *No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 9:05.

⁷⁶Ibid, min. 9:10-9:23.

⁷⁷Lennard J. Davis, “The End of Identity Politics: On Disability as an Unstable Category,” In *The Disability Studies Reader (Fourth Edition)*, ed. Lennard J. Davis (New York: Routledge, 2013), 274.

⁷⁸See *No Evil Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min 1:12:33-1:13:01.

⁷⁹Kimberle Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics”, (University of Chicago Legal Forum, 1998), 145.

⁸⁰See *No Evil, Hear No Evil* directed by Arthur Hiller (1989; United States: TriStar Pictures, 2006), DVD. min page 1:13:11-1:13:32.

⁸¹Kimberle Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics”, (University of Chicago Legal Forum, 1998), 145.

V. Conclusion

The current work highlighted the intersection of disability with race and class in Arthur Hiller's movie *See No Evil, Hear No Evil* (1989). After having analysed this movie, we have come to some conclusions related to the portrayal of disability concerns through the two disabled characters Dave and Wally who stand for the disabled community in real life. Our analysis showed that the movie associated people with disabilities with a set of stereotypes and bad perceptions such as dependency and underestimation. This is just a small part of the manner through which people with disabilities are seen and treated; they are not considered as part of the society and they are excluded from it. This idea was dealt with in the first section of our work. In the second section we have dealt with the idea of demarginalization in *See No Evil, Hear No Evil*. We have shown how Dave and Wally sought ways to end their social exclusion and integrate themselves into society. In the last section, we have focused on the interaction and the intersection between disability, race, and class in the movie considering that the two main characters belong to these categories.

After studying the movie *See No Evil, Hear No Evil* and after analysing the roles of Dave and Wally, we found that disability shares a set of characteristics with race and class (which are all identities of the two characters) considering that they are all minority groups. These shared characteristics formed a kind of intersection between them, which results in the shared fate of people belonging to these categories. They are living the same life conditions such as mistreatment and social exclusion. Through including scenes in which Dave and Wally succeed to overcome their disabilities, it is clear that Arthur Hiller calls for demarginalizing disabled people and for embracing them within society as well as for stopping treating them as being different from the rest of people.

In our dissertation, we have focused mostly on the intersection of disability with race and class in Arthur Hiller's movie *See No Evil, Hear No Evil*. We showed how Arthur Hiller succeeded in highlighting the interaction between these three categories through the characters Dave and Wally. He did so by including scenes that are related to race, disability, and class and by displaying the relationship between these three categories which is mainly related to the social perception of people belonging to these categories and what consequences result from it. This was our manner of studying how disability intersects with race and class. From here, we urge other students to extend this topic and take it to further areas of research as it can be dealt with in relation to other subjects of study like novels or other movies. It can also be extended to discover other areas of disability's intersections like its intersections with gender, religion and other identities.

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