



---

## **Navigating disability and society: A Thematic Analysis of *Big World***

**Rangkunye Rengma**

M.Sc. Psychology, ST PAULS COLLEGE, Bangalore; Phone number: 9101599332,  
rangkunya128@gmail.com

**Mubeena AN**

Assistant Professor, Department of Humanities (Psychology), ST PAULS COLLEGE, Bangalore;  
Phone number: 6385320835, mubeena.an@stpaulscollege.edu.in

---

**DOI : <https://doi.org/10.5281/zenodo.20133450>**

---

### **ARTICLE DETAILS**

**Research Paper**

**Accepted:** 24-04-2026

**Published:** 10-05-2026

---

**Keywords:**

*Big World (2024), Disability, social stigma, societal perceptions, self-harm, identity, coping strategies, resilience.*

---

### **ABSTRACT**

The current study examines the representation of disability in the movie *Big World* (2024), adopting qualitative thematic analysis to examine how societal perceptions, social relations, and psychological factors impact Liu Chunhe. Some of the main themes emerging from the film's plot include disability prejudice and social stigma, struggle for independence, identity and self-understanding, inclusion vs. exclusion, lack of parental affection, family conflicts, caregiver dynamics, negative self-perception, moral conflicts, coping, self-harm ideation, hope and resilience. Based on the analysis, it can be concluded that disability is presented as a socially constructed phenomenon, influenced by stigma, exclusion, and relationships, which shape individuals' identities and ability to achieve autonomy and well-being. In particular, caregiving relationships are revealed to limit and facilitate independence, with rejection experienced throughout the film adding up to psychological strain and self-rejection. Emotion-focused coping strategy adopted by the protagonist implies a lack of support. Despite this, the resilience demonstrated and goal-oriented actions reveal the desire for respect and recognition of the individual in society.



## Introduction

Cinema plays an important role in shaping societal understanding of marginalized identities, particularly disability, by reflecting and influencing cultural perceptions. The Chinese film *Big World* (2024), directed by Yang Lina, exemplifies this by presenting a compelling coming-of-age narrative about a young man with cerebral palsy navigating social stigma, family conflict, and the search for identity and independence. Rather than portraying disability solely as a medical condition, the film frames it as a socially constructed experience shaped by exclusion, interpersonal relationships, and personal resilience (Liu, 2025; SophieLZ, 2025). This perspective is further supported by *A Critical Analysis of Disability Narrative in Big World*, which emphasizes that the film portrays disability within broader structural and emotional contexts (Liu, 2025). Noted for its emotionally grounded and realistic storytelling, the film has resonated strongly with both audiences and critics (Chona Writes, 2025; Moviesr, 2024). It premiered at the Tokyo International Film Festival in November 2024 and was later released theatrically in China on December 27, 2024, gaining recognition for its sensitive portrayal of disability and human relationships (Zvideo, 2024).

The title in Chinese as **Xiǎo Xiǎo De Wǒ**, meaning “**Little Me**,” symbolically reflects how the protagonist in *Big World* perceives himself within society and his relationships. First, “Little Me” represents a sense of insignificance and marginalization. Because of his cerebral palsy and the stigma surrounding disability, the protagonist is often made to feel small, dependent, and less valued by others. This aligns with interpretations that the film portrays disability as a socially constructed experience shaped by exclusion and judgment (Liu, 2025). The title also captures the protagonist’s internalized sense of smallness, not just physically but emotionally and socially, as he struggles with feelings of being a burden and lacking self-worth. At the same time, it conveys his vulnerability and deep need for acceptance, highlighting his quiet suffering and sense of invisibility (SophieLZ, 2025). As the narrative progresses, this “smallness” is redefined, evolving from a symbol of weakness into one of strength and resilience as he gradually asserts his identity and place in society.

Critical and popular reviews further highlight the film’s emotional depth and thematic significance. For example, *Big World (Chinese Movie) Review: A Quiet Film That Made Me Cry* emphasizes the film’s subtle narrative style and its ability to evoke empathy by portraying the protagonist’s inner struggles and social isolation (SophieLZ, 2025). Similarly, insights from **Sino-Cinema** point to the film’s grounded realism and its focus on everyday experiences, especially in relation to societal attitudes toward disability and the challenges of inclusion. In addition, *Big World: The Little*



*Me Who Reaches Out* highlights the protagonist's emotional vulnerability and longing for connection, illustrating the tension between dependence and the desire for autonomy (Chona Writes, 2025). Together, these perspectives underline the film's realistic and empathetic portrayal of disability.

Furthermore, several reviews emphasize the film's depiction of resilience and perseverance despite adversity. Analyses such as *Big World (2024) – Complete Review* and *Big World Netflix Movie Review – A Highly Emotional Story* describe the narrative as deeply moving, focusing on the protagonist's efforts to overcome social barriers and personal limitations (Zvideo ; Moviesr). At the same time, the film brings attention to complex family relationships and caregiver dynamics, showing how limited parental affection and emotional distance contribute to negative self-perception and internal conflict. These portrayals demonstrate how identity formation is closely linked to relational experiences and social validation, while also reflecting the psychological impact of exclusion, including emotional distress and hints of self-harm ideation.

Drawing on these perspectives, *Big World* offers a strong basis for exploring themes such as disability prejudice, social stigma, identity formation, resilience, moral conflict, caregiver relationships, and the tension between inclusion and exclusion. By combining insights from academic research and critical reviews, this study examines how the film presents disability as a complex experience shaped by social and relational contexts. Accordingly, this thematic analysis aims to contribute to the broader discourse on disability representation in cinema by providing a nuanced interpretation of how *Big World* both reflects and challenges prevailing societal narratives around disability.

## **Review of literature**

*Zvideo (2024)*, the author discusses the movie *Big World (2024)* as a drama movie revolving around Liu Chunhe, who suffers from cerebral palsy. In this regard, the author focuses on the main idea of the protagonist's struggle to overcome his obstacles, which include his inner conflicts, physical difficulties, and his family relations to reach certain achievements that can be considered personal victories. In addition to that, the article underlines the key role of the willpower of the protagonist, who is determined to overcome all obstacles and succeed to meet his grandmother's expectations as she is very dear to him. Also, the movie is characterized as dealing with the search for identity and self-realization on different levels: emotional and social. Moreover, the story is noted to be interesting because the protagonist is shown to be not limited to his disease but, on the contrary, as a hard-working and independent person.



*NeerjaCH (2024)*, in the article Big World 'Netflix' Movie Review – A Highly Emotional Story, Big World is described as a highly emotive movie that tells the story of Liu Chunhe, a young boy with cerebral palsy. The author emphasizes how the boy tries hard to beat all odds in life through his "quiet determination" and inner toughness. Liu Chunhe is portrayed as someone whose desire for freedom has made him stronger even though he faces various physical and emotional obstacles. For instance, the boy lives with his grandmother and mother in an environment characterized by friction between them because the grandmother advocates for his independence and normalcy, but the mother, who is overprotective about him, views him differently. Another relationship that has motivated the young boy towards becoming self-reliant is his relationship with Yaya.

*Liu (2025)*, in A Critical Analysis of Disability Narrative in Big World, analyses Big World from the perspective of critical disability studies, contending that disability is depicted as more than an illness; it is constructed socially due to issues such as stigmatization, cultural factors, and structural obstacles. The study notes that Big World goes beyond the stereotypes and negative images associated with the portrayal of disabled people as helpless beings or inspirational figures in films to show a more realistic image of disability by developing a complex, three-dimensional character who grapples with issues of identity and interpersonal relations in life. Importantly, the analysis shows that the sense of selfhood of the protagonist of the film is constantly formed amid feelings of exclusion, dependence, and poor social integration, indicating that self-identity in this case is dynamic and socially constituted. Moreover, it is noted that emotional resilience and ability to cope are important in this context since the process of adaptation and self-acceptance involves individual efforts and interactions within social circles.

*SophieLZ (2025)*, in Big World (Chinese Movie) Review: A Quiet Film That Made Me Cry, the Chinese movie called Big World tells a realistic and very emotional story about a young boy who suffers from cerebral palsy and deals with numerous difficulties connected to his disability, social attitude towards him, and the pressure of his family. Specifically, the author draws attention to the focus of the movie on small, human moments, which means that it concentrates on the daily life of the protagonist full of various challenges, from those related to his disabilities to interpersonal relations. At the same time, it is mentioned that the main feature of the hero's life described in the movie is his strong determination to be respected despite all difficulties that he has to face. For example, one of the important aspects of the movie described by the author is the interaction of the hero with his grandmother, who constantly supports him in different ways, providing him with both comfort and emotional pressure.



*Derek ELLEY (2025)*, featured on Sino-Cinema, sees the movie as character-driven work revolving around a boy suffering from cerebral palsy trying to survive complicated familial situations and society's pressure. The review stresses that the key aspect of the movie is the emphasis on interpersonal connections between the protagonist and his grandmother, mother, and possibly future love interest. Furthermore, according to the review, the story can be described as intimate and humane as it is devoted to hardships and personal success despite difficulties. Nevertheless, there are some flaws with the work as well; for instance, the reviewer suggests that the movie lacks coherence due to weak pacing and poorly-developed supporting roles. Overall, despite all shortcomings, the movie is seen as a "likable drama."

*Chona Writes (2025)*, The article titled *Big World: The Little Me Who Reaches Out* written by Chona Writes offers a review of the film *Big World*. This review is centered around the main character of the movie, which is presented as a personal, highly emotional story. The focus of this movie is described as the inner life of the main character and her gradual attempts to connect with other people despite her physical restrictions and difficulties. In particular, the review notes the emphasis that is placed on sincere description of common troubles. This movie shows the vulnerability and determination of the main character along with her aspiration for respect and independence. In addition, it is emphasized that the value of this film lies not in its dramatic progression but in the description of small victories and moments of emotions. Finally, the article describes the movie as a story about reaching out, which is associated with a search for contact, comprehension, and recognition amid feelings of loneliness and inability to overcome social barriers.

## **Methodology**

### **Aim**

The aim of this study is to examine the portrayal of disability and social experiences in "*Big World*" through thematic analysis, focusing on how societal attitudes, interpersonal relationships, and coping strategies influence the lived psychological and socio-cultural experiences of the character.

### **Research objective**

- To identify and analyze key themes related to disability representation in *Big World (2024)*, including disability prejudice and stigma, independence, identity and self-understanding, resilience, moral conflict, societal inclusion versus exclusion, parental affection, self-harm ideation, negative self-perception, caregiver dynamics, and coping.



- To examine how societal attitudes and stigma influence the lived experiences and social positioning of the protagonist.
- To explore the role of interpersonal relationships, particularly family and caregiver dynamics, in shaping the protagonist's emotional development and autonomy.
- To analyze the psychological experiences of the protagonist, including identity formation, self-perception, moral conflict, and emotional vulnerability.
- To understand how the film represents inclusion and exclusion within social, educational, and relational settings for individuals with disability.
- To investigate the coping strategies and resilience processes employed by the protagonist in navigating social and personal challenges.

### **Research question**

- How is disability represented in *Big World* (2024) through key themes such as stigma, independence, identity, resilience, and coping?
- How do societal attitudes and stigma influence the lived experiences and social positioning of the protagonist?
- In what ways do interpersonal relationships, particularly family and caregiver dynamics, shape the protagonist's emotional development and autonomy.
- How are psychological experiences such as self-perception, moral conflict, and emotional vulnerability portrayed in the film?
- How does the film depict societal inclusion versus exclusion, and what impact does this have on the protagonist's sense of belonging?
- What coping strategies and resilience processes are demonstrated by the protagonist in response to social and personal challenges?

### **Research design and approach**

The present study employs a qualitative research design to explore and interpret the meanings, experiences, and social representations depicted in the film *Big World* (2024). This approach is



appropriate as it allows for an in-depth understanding of complex themes such as disability, identity, stigma, and resilience within a socio-cultural context. The study follows an interpretive framework, focusing on how disability is constructed and represented through the film's narrative, characters, and interactions.

The research utilizes a thematic analysis approach based on the framework by Virginia Braun and Victoria Clarke (2006) to identify and analyze recurring patterns within the data. An inductive and reflexive approach is adopted, allowing themes to emerge from the film rather than being predetermined, while still being informed by relevant theoretical concepts. The film serves as the primary data source, with its scenes and character development examined to provide a nuanced understanding of disability as portrayed in the narrative.

### **Sample selection**

The sample for this study is the Chinese film *Big World* (2024), directed by Yang Lina, which serves as the primary unit of analysis. The film was selected through purposive sampling due to its direct relevance to the research focus on disability, social stigma, identity, resilience, and caregiver dynamics. Within the film, the sample includes key scenes, dialogues, and character interactions that reflect the core themes identified in the study based on their connection, with particular emphasis on moments portraying family relationships, social exclusion, moral conflict, and coping processes, enabling a focused and meaningful thematic analysis of disability representation.

### **Data collection process**

Data for this study were collected from the Chinese film *Big World* (2024), directed by Yang Lina, which served as the main source of data for the study. The film was viewed multiple times to ensure familiarity with its narrative, characters, and thematic elements. During each viewing, detailed notes were taken, focusing on key scenes, dialogues, character interactions, and emotional expressions relevant to the research themes. Particular attention was given to instances depicting disability experiences, social stigma, family dynamics, identity struggles, and coping mechanisms.

Furthermore, significant scenes and dialogues were selectively documented and organized to facilitate systematic analysis. Observations were recorded in a structured manner, thus making it possible to detect recurring patterns and meaning. This iterative process of viewing and note-taking ensured depth, accuracy, and consistency in capturing the data, forming a comprehensive basis for the subsequent thematic analysis.



## Analytical procedure

The analysis followed the six phases by Braun Clark's (2006) of reflexive thematic analysis:

- **Familiarization** : The film *Big World* (2024) was watched multiple times to gain a thorough understanding of the narrative, characters, and key issues, with detailed notes taken throughout.
- **Generation initial codes**: Important scenes and dialogues were identified and labeled based on relevance.
- **Searching for themes**: The initial codes were organized and grouped to identify broader patterns, leading to the development of potential themes.
- **Reviewing**: The identified themes were refined accurately to ensure consistency with the data.
- **Defining and Naming themes**: Each theme was clearly defined and labeled to represent its core meaning and relevance to the study.
- **Producing the report**: Themes were systematically presented and supported with examples from the film to provide a coherent and meaningful analysis.

## Reflexivity statement

The researcher, with a background in psychology, brought prior knowledge of concepts such as disability, stigma, emotional distress, and coping into the analysis of *Big World* (2024). While this perspective facilitated the identification of relevant psychological themes, it also had the potential to influence the interpretation of the data. To address this, reflexivity was maintained throughout the research process, with the researcher continuously reflecting on personal assumptions and their possible impact on the analysis. The researcher made deliberate efforts to remain grounded in the data by closely examining the film's scenes, dialogues, and character interactions, rather than relying on preconceived notions. This process ensured that the findings were rooted in the film's content while maintaining a balanced and critical analytical stance.

## Ethical considerations

This study is based on the analysis of a publicly available film, *Big World* (2024), and does not involve human participants or primary data collection, thereby reducing ethical concerns. Nevertheless, ethical standards were upheld throughout the research process. All secondary sources, including reviews



and academic materials, were properly acknowledged and cited to maintain academic integrity and avoid plagiarism.

Furthermore, efforts were made to ensure accurate representation of the film's narrative without misinterpretation or distortion. Sensitive themes were handled with care, using respectful and non-biased language. The analysis was conducted thoughtfully to ensure that these issues were discussed responsibly and in a manner that respects the lived experiences portrayed in the film.

## **Findings and analysis**

The analysis of *Big World* (2024) portrays disability as socially shaped by stigma, exclusion, and relationships. Prejudice, low self-perception, and restricted independence emerge through family conflict and caregiving. Identity struggles, moral conflict, and conditional inclusion reflect isolation, while emotional distance leads to distress and avoidant coping. Hope and resilience highlight persistence toward dignity and belonging.

### **Disability Prejudice and Social stigma**

Disability prejudice emerges as a key theme in *Big World*, reflected in repeated everyday interactions that reinforce Liu Chunhe's marginalization. Subtle and overt behaviors, such as dismissive attitudes, indirect communication, and visible discomfort, normalize stigma and create a social imbalance, positioning him as unequal and limited.

This finding is supported by **Liu (2025)**, which highlights disability as a socially shaped experience influenced by stigma and exclusion. The film illustrates how societal responses, rather than the condition itself, contribute significantly to the protagonist's marginalization and lived experiences.

From a theoretical perspective, the results align with **Erving Goffman's Stigma Theory**, which explains how individuals are reduced to a "spoiled identity," and **Allport's Scale of Prejudice**, where negative attitudes develop into discriminatory behaviors. These frameworks support the interpretation that societal beliefs and stereotypes play a crucial role in sustaining exclusion.

### **Struggle for independence**

The struggle for independence is a key theme in the movie *Big World*, shown through Liu Chunhe's efforts to gain autonomy despite physical challenges and external restrictions. His attempts to



make decisions and live independently are often limited by societal barriers and overprotective caregiving, creating tension between dependence and self-reliance.

This finding is supported by **Liu (2025)**, which suggests that the film portrays independence as shaped by social conditions rather than just individual ability. The narrative highlights how family expectations and environmental constraints influence his ability to achieve autonomy.

From a theoretical perspective, this aligns with **Erik Erikson's Psychosocial Development Theory** and **Self-Determination Theory**, emphasizing the importance of autonomy in personal development, identity formation and psychological well-being. Together, these frameworks highlight how restricted independence can impact personal growth and well-being.

### **Identity and Self understanding**

Identity and self-understanding emerge as a key theme in *Big World*, reflected in Liu Chunhe's internal struggle and gradual effort to define himself beyond his disability. Through introspective moments and emotional expression, he seeks to be recognized not as a "burden" or "patient," but as a normal individual with his own desires and aspirations, despite societal labeling.

This process is evident as seen in statements such as "I am a normal person" highlight his effort to maintain a positive self-concept despite societal labeling, while his questioning of his situation "Why does it have to be me?" reflects a deeper search for meaning. These elements highlight identity as an ongoing and dynamic process shaped by both personal reflection and social experiences.

From a theoretical perspective, this aligns with **Carl Rogers' Self-Concept Theory**, emphasizing the need for congruence between self-perception and external treatment, and **Viktor Frankl's Logotherapy**, which focuses on finding meaning in suffering. It also corresponds with **Erik Erikson's Psychosocial Development Theory**, highlighting identity formation as a continuous process despite challenges.

### **Hope and Resilience**

The findings from the analysis show that Liu Chunhe demonstrates hope and resilience through his continued efforts to achieve dignity, independence, and meaningful goals despite ongoing challenges. His persistence in pursuing education, employment, and social connection reflects a strong sense of motivation and belief in a better future.



From a theoretical perspective, this aligns with **C. R. Snyder's Hope Theory**, which emphasizes goal-directed thinking and belief in one's abilities, as well as **Resilience Theory** highlighting persistence and positive coping as individuals work toward growth and self-worth in the face of adversity.

### **Moral conflict**

The findings from the analysis indicate that Liu Chunhe experiences significant moral conflict, reflected in his internal struggle between independence and dependence, as well as in the tension between his own desires and his family's protective decisions. He demonstrates a clear sense of right and wrong which is evident from the statement "*I don't think it's right to lie*", but also experiences uncertainty and emotional distress when faced with choices that affect his dignity and well-being.

From a theoretical perspective, this aligns with **Lawrence Kohlberg's Theory of Moral Development**, which explains how individuals make decisions based on evolving moral principles, and **Cognitive Dissonance Theory**, which describes the psychological discomfort arising from conflicting beliefs and situations. Together, these frameworks explain the distress and confusion experienced in navigating moral and emotional challenges.

### **Societal inclusion vs. exclusion**

The theme social inclusion vs. exclusion emerges through Liu Chunhe's everyday experiences of being alternately accepted and rejected. The findings show that Liu Chunhe experiences inconsistent and conditional inclusion, where moments of acceptance are limited and often overshadowed by repeated exclusion and marginalization. He is frequently treated as an outsider across social, educational, and professional contexts, indicating that societal structures and attitudes restrict his full participation.

This aligns with **Henri Tajfel's Social Identity Theory**, which explains how individuals are categorized into "in-groups" and "out-groups," leading to exclusion and discrimination. The findings also reflect the fundamental human need to belong, showing how inclusion supports emotional well-being while exclusion contributes to distress and social isolation.

### **Lack of parental affection**

The theme Lack of parental affection is portrayed through emotional distance rather than absence of care between the protagonist and his caregivers. The findings show that Liu Chunhe experiences **emotional neglect despite being physically cared for**, reflected in the emotional distance and lack of warmth in his relationship with his mother. Although his needs are met, the absence of affection and



instances of rejection, such as being pushed away, contribute to feelings of neglect and low self-worth. Evident statements, like “My mother is the one who truly hates me,” indicate that he has internalized these experiences, leading to emotional distress.

These findings are consistent with **John Bowlby’s Attachment Theory**, which suggests that limited emotional responsiveness can result in insecure attachment and negatively impact psychological well-being.

### **Self-harm ideation and attempts**

The findings show that the theme of self-harm ideation emerges through Liu Chunhe’s **withdrawal, silence, and visible emotional distress**, which reflect his inner struggles. His experiences of repeated exclusion, stigma, and lack of independence contribute to feelings of isolation, gradually leading to subtle indications of hopelessness and self-harm-related thoughts.

These patterns suggest that his distress develops over time, as continuous marginalization and perceived lack of control create feelings of helplessness. His emotional expressions and disengagement highlight the psychological impact of being treated as a burden and excluded from meaningful participation.

From a theoretical perspective, this aligns with **Aaron Beck’s cognitive theory** and **Thomas Joiner’s interpersonal theory**, explaining how negative self-perception, isolation, and perceived burdensomeness contribute to self-harm ideation.

### **Negative self-perception**

The findings show that negative self-perception emerges through Liu Chunhe’s **constant self-doubt and questioning**, shaped by repeated rejection and societal attitudes. His experiences of being treated as “different” lead him to internalize insecurity about his abilities, future, and acceptance by others.

This theme is evident in statements such as “If I have cerebral palsy, would that affect my admission?” and “Do you think my sister would want a brother like me?”, which reflect uncertainty about competence and low self-worth. These expressions highlight how external stigma translates into internal negative beliefs.



From a theoretical perspective, this aligns with **Albert Bandura's** concept of self-efficacy, where low confidence in one's abilities leads to fear of failure and self-doubt, reinforcing negative self-perception.

### **Family Conflict**

The findings indicate that Liu Chunhe experiences significant family conflict, characterized by tension between his desire for independence and his mother's controlling, overprotective behavior. This dynamic leads to emotional distance, frustration, and a negative impact on his self-worth and autonomy.

From a psychological perspective, this aligns with **Bowen Family Systems Theory**, which explains how emotional interdependence can lead to tension and conflict within families, and **Baumrind's Parenting Styles Theory**, where controlling parenting can restrict independence and contribute to frustration, low self-esteem, and strained relationships.

### **Care giver dynamics**

The findings from the analysis indicate that Liu Chunhe experiences **contrasting caregiver dynamics**, where his mother's overprotective and controlling approach limits his independence, while his grandmother's supportive and encouraging behavior promotes confidence and autonomy. This contrast highlights how caregiving can both restrict and facilitate personal growth, directly influencing his emotional well-being and sense of self.

These findings align with **Baumrind's Parenting Styles Theory** and **Self-Determination Theory by Edward Deci** and **Richard Ryan**, showing that controlling caregiving can hinder autonomy, whereas emotional support and encouragement foster independence, motivation, and psychological well-being.

### **Coping: Silent Endurance**

The findings indicate that Liu Chunhe primarily relies on **internal, emotion-focused coping strategies** to manage distress, particularly in situations of pain, rejection, and loneliness. In the absence of consistent external support, he turns inward, using silence, withdrawal, and self-soothing behaviors to regulate his emotions.

These patterns are evident in actions such as staring out the window, saying "I'm okay," and leaving uncomfortable situations, reflecting both emotion-focused and avoidant coping. While these



strategies help him manage immediate emotional distress, they also suggest difficulty in expressing feelings openly and addressing underlying issues.

From a theoretical perspective, this aligns with **Richard Lazarus’s coping theory**, which explains how individuals use different strategies to handle stress, highlighting how Chunhe’s coping reflects both emotional regulation and avoidance in response to challenging experiences.

**Table 1.**, Thematic Findings from the Thematic Analysis of Big world

<b>Theme</b>	<b>Description</b>	<b>Representative Examples / Indicators</b>	<b>Theoretical reference</b>
<b>Disability Prejudice and social stigma</b>	Social attitudes that reduce Chunhe to his disability, leading to marginalization and unequal treatment.	“Retard,” “What kind of disease is this?”, pitying gazes, dismissiveness, avoidance, incapability.	Erving Goffman’s Stigma Theory (1963); Allport’s Scale of Prejudice (1954)
<b>Struggle for independence</b>	The conflict between Chunhe’s desire for autonomy and external restrictions imposed by family and society.	“I want to go to a normal university,” attempts to apply for jobs. Resistance to control, decision-seeking behavior	Self-Determination Theory (1985; Deci & Ryan)
<b>Identity and Self understanding</b>	The process by which Chunhe develops a sense of self beyond disability labels, shaped by personal reflection, experiences, and social interactions.	“I am a normal person,” “Why does it have to be me?” Self-assertion, existential questioning	Erik Erikson’s Psychosocial Development Theory (1950) , Self-Concept Theory (1951), Viktor Frankl (1946 – <i>Man’s Search for Meaning</i> )
<b>Hope and</b>	The capacity to sustain	“Having a job means	C. R. Snyder’s Hope



<b>Resilience</b>	<p>effort and pursue dignity,” and repeated job Theory (1991)</p> <p>meaningful goals applications. Future</p> <p>despite adversity, orientation, effort continuity</p> <p>setbacks, and</p> <p>challenges, reflecting</p> <p>persistence,</p> <p>determination, and</p> <p>adaptive functioning</p> <p>over time.</p>	
<b>Moral conflict</b>	<p>Internal psychological “I don’t think it’s right to lie,” Lawrence Kohlberg’s</p> <p>tension arising from “Whose fault is it?” Ethical Theory of Moral</p> <p>conflicting values, dilemmas and emotional Development (1958)</p> <p>responsibilities, and questioning. Cognitive</p> <p>desires, especially Dissonance Theory</p> <p>between autonomy, (1957)</p> <p>honesty, and</p> <p>dependence.</p>	
<b>Societal inclusion vs. exclusion</b>	<p>The contrast between “We really need you,” vs. “I Henri Tajfel’s Social</p> <p>moments of acceptance just want to hire a normal Identity Theory</p> <p>and repeated social person” Work, social, and (1979)</p> <p>rejection experienced relational interactions</p> <p>by Chunhe.</p>	
<b>Lack of parental affection</b>	<p>Emotional distance and “My mother is the one who John Bowlby’s</p> <p>lack of warmth despite truly hates me,” being pushed Attachment Theory</p> <p>physical caregiving away, Parent-child (1969)</p> <p>within the family. interactions.</p>	
<b>Self-harm ideation and attempts</b>	<p>Psychological and Withdrawal, silence, visible Thomas Joiner (2005</p> <p>emotional distress sadness. – Interpersonal</p> <p>manifested through Behavioral and emotional Theory of Suicide),</p>	



thoughts or tendencies toward self-harm. expressions Aaron Beck (1967 – Cognitive Theory of Depression)

**Negative self-perception** Internalization of “Would that affect my stigma resulting in self-doubt and low self-worth resulting in negative belief of oneself. “Would my sister want a brother like me?” Self-referential questioning. Albert Bandura (1977 – Self-Efficacy Theory)

**Family conflict** Ongoing tension between Chunhe and his mother due to control, overprotection, limiting autonomy and emotional connection. “Why would they admit you?” vs. “We really really need you” Maternal and grandmaternal interactions Murray Bowen (1978) Bowen Family Systems Theory – Murray Bowen (1978) Baumrind’s Parenting Styles Theory (1966)

**Care giver dynamics** The contrast between controlling and supportive caregiving styles affecting Chunhe’s development. “Why would they admit you?”; “Whose fault is it that I’m like this?”; parental criticism, controlling decisions, emotional outbursts, strained communication. Baumrind’s Parenting Styles Theory (1966), Self-Determination Theory – Edward Deci & Richard Ryan (1985)

**Coping: Endurance** Strategies employed by Chunhe to manage emotional distress in the absence of external support. “I’m okay,” leaving situations, silent withdrawal. Richard Lazarus (1984 – Stress and Coping Theory)



## Discussion and Results

### Disability Prejudice and Social stigma

The stigmatization of disability can be observed in the movie Big World with regard to Liu Chunhe's condition of cerebral palsy. Unfortunately, people feel pity for and uncomfortable in the presence of Chunhe, treating him differently. This attitude is reflected in everyday interactions, looks of disdain, disrespect, and how others talk about Chunhe, but not to him. As a result, he feels inferior because he is considered "limited" as other people perceive him.

According to **Erving Goffman's** definition, stigma involves reducing the whole person to a tainted social status. The phrases *"Doesn't he have cerebral palsy?"*, *"What kind of disease is this?"* reflect the stereotypical way of viewing him. The public assumes that Chunhe lacks capabilities without evaluating his abilities at all. For example, when others ask, *"In his condition, he may have trouble."* Stereotypes are a part of human psychology, but they usually contribute to bias and unfair judgment of people with disabilities. According to **Gordon Allport**, people's prejudices begin with the attitude towards minorities. He described different levels of prejudices in the Scale of Prejudice. The stereotypes related to Chunhe were transformed into biased opinions and offensive language used during one of the scenes: *"retard"*.

Time	Dialogue	Person
6:10	Doesn't he have cerebral palsy?	Choir member
14:25	What kind of disease is this?	Children in the class
16:54	Yeah he was great. But look, In his condition, He may have trouble.	Hiring manager
21:52	Don't take a bus in your condition	Bus driver
27:09	You got a retard to drum, it's waste of everyone's time	A choir member
37:39	I thought you got a pro, turns out you got a retard.	Drummer
49:00	How long can you stand? How far can you walk? Show me how you walk.	Cafe owner/manager
37:57	He has no place on the drums. He can't even straighten his thumb! His pose is wrong. His rhythm is off. You (Chunhe) can tell too, right?	Drummer



1:08:07 Some people think that we don't need anything other than eating and exercise. People like my mom.

**Struggle for independence**

The theme is represented by conflicts involving control versus autonomy. There are several instances where Chunhe has been forced to rely on physical assistance or confined within certain spaces. His efforts to act autonomously are represented as emotionally charged, implying that autonomy is an issue he has to struggle with. Such events involve conflicts between control versus autonomy and Chunhe's struggle to be independent.

In his relationship with his mother, one can observe Chunhe's strong desire for autonomy and independence over his life decisions. In accordance with the Self-Determination Theory by Edward Deci and Richard Ryan, there is evidence of his autonomy needs, as seen in his phrases, "I'm applying for a job," and "I need privacy too." Similarly, this stage involves Erik Erikson's identity versus role confusion, in which individuals strive to be independent and develop a sense of identity. Unfortunately, the maternal overprotection of Chunhe prevents him from achieving this goal.

Time	Dialogue	Person
23:03	I'm contacting cram schools. When you retake the exams choose a college close to home.	Chunhe's Mother
33:56	Chunhe's mother: I don't want you to leave the city. Chunhe: It's only 90 mins on high speed rail. Chunhe's mother: No means no! If you must go, I won't pay for it.	Chunhe and his Mother
48:25	I'm applying for a job.	Chunhe
12:21	I need privacy too!	Chunhe
1:09:53	It was my decision. I'll pay for a normal university myself.	Chunhe



### Identity and self-understanding

Introspection, silence, and emotional displays are used in the movie to illustrate the interior life of Chunhe. The conflict of his identity is portrayed through hesitancy, frustration, and eventually asserting his identity. Furthermore, Chunhe attempts to define himself as someone who is not merely a “patient” or a “burden,” but a person with rights, wishes, emotions, and ambitions.

The phrases spoken by Chunhe, such as “*I am a normal person...*” and “*I’m a normal 20-year-old man,*” demonstrate the constant process of identity formation and the development of self-understanding in him regardless of his disability.

This is consistent with **Carl Rogers’ theory of self-concept**, which involves the pursuit of congruency between one’s self-concept and how one is viewed by other people. “*Why does it have to be me?*” is an example of existential questing, which is connected with **Viktor Frankl’s theory of logotherapy** where people seek meaning amid suffering. In contrast, his efforts to affirm his sense of self, including writing a letter of complaint and attempting to correct his hand posture, illustrate his struggle toward identity formation as described in **Erik Erikson’s theory of identity development**.

Time	Dialogue	Person
24:54	A complaint letter.	<b>Chunhe</b>
31:35	This 35 seconds scene shows Chunhe struggling to straighten his hand which portrays his defiance against limitations.	Chunhe
48:50	What I have is Cerebral palsy. Neurology’s oldest unsolved mystery.	Chunhe
52:53	I am a normal person with a killer memory.	Chunhe
1:07:45	As you can see, I’m a normal 20- year- old adult man.	Chunhe
1:59:08	I’ve asked my Grandma, I’ve asked my parents and I’ve asked my doctor, Why does it have to be me? I didn’t get any answer, I’ll never get an answer.	Chunhe



### Hope and Resilience

Despite challenges Chunhe demonstrates resilience. The fact that Chunhe wishes to have a normal life, including having dignity, connections and independence, proves the existence of hope in him. In the movie hope is presented in small, quiet victories rather than grand achievements.

The quotes made by Chunhe display a strong sense of motivation and also of hope in the ability to make one's life valuable. For example, the fact that Chunhe wants to go to a common university and in the other scene he applies for a job saying that *"having a job means having dignity"* prove the existence of goals-directed thoughts and actions. This idea fits the definition of hope by **C. R. Snyder** who sees hope as goal-directedness and ability to achieve the set goal.

Time	Dialogue/scene	Person
33:51	If normal university accepts me, can I go?	Chunhe (shows his determination to pursue a career despite challenges)
54:34	No grandma, it's not about money. <b>Having a job means dignity.</b>	Chunhe
48:25	I'm applying for a job.	Chunhe

### Moral Conflict (internal fear, ethical dilemmas, and uncertainty)

Conflicts related to morals can be seen in *Chunhe's* decision-making process as well as that of people who surround him because there is always the dilemma between taking good care of *Chunhe* and giving him some amount of freedom.

First, *Chunhe's* quotes reveal that he is experiencing internal conflicts associated with integrity, moral obligations, and independence. When *Chunhe* said, **"I don't think it's right to lie"**, it can be associated with the theory of moral reasoning developed by **Lawrence Kohlberg**. Furthermore, the fact that **Chunhe** is afraid of being unable to handle things on his own and asks a question *"Who gave birth to me? Whose fault is it?"* shows emotional conflicts that could be associated with the theory by **Leon Festinger**, which implies when an individual is faced with conflicting thoughts, feelings, and reality,



he/she experiences psychological discomfort because his/her behavior does not correspond to the situation.

Time	Dialogue	Person
25:28	I don't think it's right to lie. I haven't been studying.	Chunhe
1:58:24	I'm not upset, instead I feel a little fear. I fear I can't even do a simple task. And I fear that if those who do this task for me are gone one day I may not be able to carry on.	Chunhe
1:10:50	Who gave birth to me? Whose fault is it that i'm like this?	Chunhe

### Societal Inclusion vs. Exclusion

In Big World, the theme of inclusion vs. exclusion can be seen through the experiences of Chunhe. Inclusion occurs when Chunhe is told that *“we really need you,”* receives support from his grandmother, is offered opportunities, like an interview for a job, and is welcomed by the elderly as one of them. Yet, they are overshadowed by exclusion that is evident by phrases like, *“I just want to hire a normal person,”* *“If it wasn't tax-deductible, he wouldn't have hired that spaz,”* and Chunhe's observation that people look at him with pity and fear. Moreover, his personal experience of feeling rejected because of his mother's behavior and the inability to attract romantic interest contributes to his experience of exclusion and alienation. Overall, these moments show that inclusion is brief and conditional, while exclusion is persistent and rooted in societal attitudes.

The scenes depict how Chunhe is simultaneously excluded and included, significantly influencing his psychological well-being. From the standpoint of social psychology, this phenomenon can be illustrated by **Henri Tajfel's Social Identity Theory**, which involves categorizing other individuals into either an “in-group” or “out-group.” In most cases, Chunhe belongs to the latter category due to his disabilities, implying that he is excluded, discriminated against, and feels unwelcome. On the other hand, instances of inclusion, such as help from the elders and encouragement from his grandmother, make him feel welcomed and appreciated. The inclusion principle demonstrates that humans have a need to belong, and inclusion fosters psychological wellness, whereas exclusion causes loneliness and anxiety.



Time	Dialogue	Person
25:25	We really really need you kiddo. (inclusion)	Grandmother
1:59:34	In the crowd' I've met all kinds of gaze. Gazes of pity, gazes of fear, even gazes of disgust. (Exclusion)	Chunhe
52:47	To be honest, I just want to hire a normal person.(Exclusion)	Cafe owner/manager
1:22:10	If it wasn't tax-deductable, he wouldn't have hired that spaz. (exclusion)	Chunhe's colleague
1:25:00	During an outing he musters the courage to hold Yaya's(his crush) hand and she leaves him without explanation, he silently realizes she does not share his romantic feelings, leading to a quiet but deep heartbreak.	Chunhe
1:18:13	Don't you touch her (Chunhe stood beside his newborn sister as she cries and his mother says this while pushing him away) (Exclusion)	Chunhe's mother
1:59:37	But I've rarely seen a gaze that dared to stare at me and tell me I'm one of them. These old folks showed me that gaze.(Inclusion)	Chunhe
5:32	Get an opportunity for an interview. His grandmother encourages him about the interview opportunity. (inclusion: <b>emotional inclusion within family.</b> )	Grandma & Chunhe
35:24	The elderly give Chunhe a chance to participate and feel a sense of belonging. (inclusion)	Elders
1:20:18	People out there avoid me, they're scared of me, and they mock me	Chunhe

### Lack of parental affection

In this movie, this theme is shown through the aspect of emotional distance as opposed to a lack of love and care for each other. The relationship between *Chunhe* and his caretakers (mostly parents) is



one of emotional distance. Although love and care exist, it may not be expressed in terms of affection and understanding, making the child feel neglected even under a caring environment.

The following scenes depict emotional distance and difficult attachments between *Chunhe* and his mother, which can be further explained by **John Bowlby's Attachment Theory**. Despite her care for him, the lack of warmth from his mother as well as the rejection she sometimes shows by physically pushing him away and his mother's statement "*I despise you! I don't care about you!*" lead to low self-esteem and emotional turmoil in *Chunhe*. *Chunhe's* negative remarks, such as "*My mother is the one who truly hates me*", "*Some people think that we don't need anything other than eating and exercise. People like my mom.*" about his mother, imply that he feels emotionally distant from her, thus neglecting him and making him distressed.

Time	Dialogue	Person
9:31	I've been helping with Chunhe since he was 8 months old.	Grandma
1:08:07	Some people think that we don't need anything other than eating and exercise. People like my mom.	Chunhe
1:18:13	In this scene Chunhe's mom pushes him away when Chunhe got near his newborn sister who was crying.	Chunhe & His Mother
1:34:50	If we don't find him wouldn't our lives be a lot better?	Chunhe's father
1:20:20	My mother is the one who truly hates me and looks down on me	Chunhe
1:20:47	I despise you! I don't care about you!	Mother

### Self-harm ideation and attempts

The portrayal is subtle but emotionally strong, with the emphasis on the psychological state of Chunhe. His silent demeanor, withdrawal, and sadness show his internal conflicts. The film deals with this subject matter delicately, implying that Chunhe's suffering stems from years of seclusion and frustrations. It also depicts his extreme distress, whereby he resorts to self-harm ideations or even suicidal acts as his hopelessness gets overwhelmed by stigmatization, marginalization, and lack of autonomy.



From a psychological viewpoint, this can be explained based on **Aaron Beck**, which implies that negative self-beliefs and anticipations about the future culminate in hopelessness. The behavior of the protagonist indicates his sense of helplessness and powerlessness. Another theory used in explaining the psychological perspective is **Thomas Joiner**, suggesting that isolation and burdensomeness increase the risk of self-harm.

Time	Dialogue/scene	Person
2:30	Will and Testament	Chunhe
1:12:40	If I jump from here, that's the farthest I'll ever get.	Chunhe
1:30:20	Chunhe stuffs candy in his mouth hoping to choke on it.	Chunhe

### Negative self-perceptions

The portrayal of Negative self-perception in the film Big World can be seen in Chunhe, who is insecure about himself. He questions his capabilities, the future, and if other people will accept him. The insecurity in him stems from rejection and how he is viewed as “different” by society.

The two quotes highlights how he feels about himself in the film Big World, which are *"Excuse me, Professor, if I have cerebral palsy, would that affect my admission?"* and *"Do you think my sister would want a brother like me?"* These two statements show that Chunhe’s self-doubt and insecurity. The above scenarios can be best understood by applying **Albert Bandura's theory of self-worth and efficacy** where low self-efficacy causes individuals to question their abilities and fear failure.

Time	Dialogue	Person
1:11:20	Excuse me, Professor, if I have cerebral palsy, would that affect my admission?	Chunhe
1:47:30	Do you think my sister would want a brother like me?	Chunhe



### Family Conflict

Conflict within the family is demonstrated through the tension between Chunhe and his mother. Although she is caring toward him and wishes to safeguard him from harm, she usually dictates his actions, particularly regarding his education and freedom. Meanwhile, Chunhe wishes to live freely and make decisions based on his preferences. In this case, it creates conflict between the characters because they fail to understand each other's perspectives. However, the dispute is not caused by a lack of care; rather, it arises from overprotection and misunderstandings.

These statements in the table show strong conflict between *Chunhe* and his parents in Big World. From a psychological point of view, such a phenomenon can be analyzed via the concept by **Murray Bowen** that family members have emotional bonds, and conflicts emerge due to existing tensions inside a family. In this case, the actions of parents are the reasons for creating the emotions of frustration and irritation. They can be also understood based on the theory by **Diana Baumrind** when strict and controlling parenting prevents independence.

Time	Dialogue	Person
1:10:19	Teachers have to stand and speak to students and parents, can you? They can't even admit the normal applicants. Why would they admit you?	Chunhe's mother
1:10:50	Who gave birth to me? Whose fault is it that i'm like this?	Chunhe (to his mother)
1:19:45	It was you who did not fulfill your responsibilities as parents. It was your mistake. I've been paying for it. I've come to accept it. Then you keep coming to remind me Chunhe you're like a gorilla who should be kept in a zoo cage! Don't ever think of leaving, don't ever be seen in broad daylight. It would only embarrass those who feed you.	Chunhe(to his mother)



### Care giver dynamics

This film illustrates the relationships between caregivers through those that Chunhe has with his mother and his grandmother and shows a contrast between control and support.. The mother represents an oppressive and strict caregiver who does not allow Chunhe to have freedom, while his grandmother serves to support him and encourage him to take opportunities.

It presents conflicting forms of care-giving styles. Psychologically speaking, one can use **Diana Baumrind**, whereby Chunhe's mother takes an **authoritarian style** as opposed to her grandmother who is more nurturing. It is in line with **Edward Deci** and **Richard Ryan's Self Determination Theory**, which emphasizes autonomy and emotional support. The former's style restrains Chunhe from being autonomous, but the latter's nurturing and defensive stance such as *"What's wrong with having one night off?"*, *today is his birthday*" and *"We really really need you,"* enables him to feel accepted.

Time	Dialogue	Person
8:37	<p><b>M:</b> You took my son out drinking?</p> <p><b>G:</b> No! I took him out to eat and he had few drinks.</p> <p><b>M:</b> Didn't I tell you? He's re-doing year 3. He's supposed to be studying. If you get him drunk, How's he going to study</p> <p><b>G:</b> What's wrong with taking one night off? His basics are not bad and today is his birthday.</p> <p><b>M:</b> He doesn't celebrate it. He's an adult now.</p> <p><b>G:</b> What are you afraid of? Is your son's birthday embarrassing?</p>	<p><b>M-</b> Mother(<b>restrictive</b>)</p> <p><b>G-</b> Grandmother(<b>care</b>)</p>
12:39	At 2 p.m. , he has a math practice test. It's 120 minutes long. Then heat up some milk for him.	Mother (Instructing grandmother showing control)
22:02	Why can't he take the bus? The disabled have no rights? Apologize!	Grandmother (argues with the bus driver for insulting Chunhe)
23:06	When you retake the exams, choose a college close to home. Do you hear me?	Mother (control)



25:25 We really really need you kiddo.

Grandmother (support)

### Coping: Silent Endurance

Chunhe consoles himself whenever he encounters pain, rejection, and loneliness. This is because most of the time, he is not receiving much emotional support from anyone else; thus, he has to console himself. This reflects that he is vulnerable but is capable of handling his own problems.

This aligns with **Richard Lazarus’s** work, which states that coping occurs when a person tries to deal with some form of stress in his life. Chunhe’s behavior like looking outside the window, telling everyone “I’m okay” and even getting away from the table indicates that he is **emotion-focused** in dealing with his problems by controlling his emotions. These behaviors also reflect **avoidance coping**, as he retreats from distressing situations, suppresses his emotions, and struggles to express his feelings openly.

Time	Dialogue	Person
11:20	Chunhe sleeps in a suitcase holding onto a skeleton model	Chunhe
17:06	Chunhe looks outside the window feeling deeply misunderstood and disappointed. (copes rejection by staring outside the window by hiding his true emotion)	Chunhe
17:47	I’m OK, grandma	Chunhe
23:17	I’m full (Chunhe leaves the table due to his mother’s authoritative attitude)	Chunhe
1:26:34	(Chunhe’s Poem expresses his feeling of unrequited love) “You are the star up in the clouds, I’m a weirdo who traverses the river of loneliness.”	Chunhe

### Summary and Conclusion

This study examined the representation of disability in *Big World* (2024) through thematic analysis, focusing on how social, relational, and psychological factors shape the lived experiences of the



protagonist. The findings reveal that disability is not portrayed merely as a medical condition but as a socially constructed experience influenced by stigma, exclusion, and interpersonal dynamics. Themes such as disability prejudice, negative self-perception, and societal exclusion highlight how external perceptions impact identity and emotional well-being.

Moreover, the analysis also brings into sharp focus the role that interpersonal relationships play in the development of one's sense of autonomy and worth. The conflict between control and support is used to show how relationships can hinder or support one's progress. The issues of moral dilemma, identity and coping serve to show how complex an individual's inner workings may be, and how psychology plays an important role in society.

The theme of hope and resilience shines through as the protagonist pushes against limitations and struggles for freedom and inclusion, showing that despite difficult conditions, growth is possible. It is also clear that disability is a multi-faceted experience and emphasizes on the need for inclusive, empathetic portrayals in cinema to challenge stereotypes, promote awareness, and encourage more accepting attitudes toward individuals with disabilities.

### **Implications**

The results of the current study have great theoretical, practical, and sociological implications. Firstly, it adds to the existing research into the topic of disability representation since it proves the point that being disabled is much more than just a medical condition; rather, it is the experience of being marginalized because of one's difference from others and having to overcome various obstacles caused by stigma, personal relationships, and physical environment.

On a practical level, the paper proves that disability has to be presented as an integral part of human experience through portraying people suffering from mental illnesses as normal members of society with unique experiences and feelings. In turn, filmmakers will learn how important it is to pay attention to the role played by caregivers who provide necessary support to those affected by disabilities.

Finally, this paper also has sociological implications since it shows what effect stigma, exclusion, and conditional inclusion may have on people's attitudes toward people suffering from disabilities.

### **Limitations and Future research**

The study is limited by its focus on a single film, *Big World* (2024), which restricts the generalizability of the findings to wider contexts of disability representation. The use of thematic analysis



also introduces subjectivity, as interpretations may be shaped by the researcher's perspective, even with reflexive efforts. Furthermore, the study relies on film content and secondary sources, without incorporating primary data such as audience responses, filmmaker perspectives, or insights from individuals with lived experiences of disability. This restricts a more comprehensive understanding of how the film is interpreted and its real-world impact.

Future research can address these limitations by including a larger sample of films across different cultural and social contexts to provide comparative insights into disability representation. Incorporating audience reception studies, surveys, or interviews could provide valuable insights into how such representations influence perceptions of disability. Further studies can focus on the opinions of filmmakers as well as people who have disabilities themselves, allowing for authentic interpretations. Additional studies could also investigate the long-term impact of cinematic representations on societal attitudes, inclusion practices, and awareness, contributing to a more comprehensive understanding of disability in media.

## REFERENCE

- Allport, G. W. (1954). *The nature of prejudice*. Addison-Wesley.
- Baumrind, D. (1966). Effects of authoritative parental control on child behavior. *Child Development*, 37(4), 887–907.
- Beck, A. T. (1967). *Depression: Clinical, experimental, and theoretical aspects*. Harper & Row.
- Bowlby, J. (1969). *Attachment and loss: Vol. 1. Attachment*. Basic Books.
- Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review*, 84(2), 191–215.
- Bowen, M. (1978). *Family therapy in clinical practice*. Jason Aronson.
- Chona Writes. (2025). *Big World: The little me who reaches out*.
- Deci, E. L., & Ryan, R. M. (1985). *Intrinsic motivation and self-determination in human behavior*. Plenum Press.
- Erikson, E. H. (1950). *Childhood and society*. W. W. Norton & Company.
- Frankl, V. E. (1946). *Man's search for meaning*. Beacon Press.
- Festinger, L. (1957). *A theory of cognitive dissonance*. Stanford University Press.
- Goffman, E. (1963). *Stigma: Notes on the management of spoiled identity*. Prentice-Hall.



- Joiner, T. (2005). *Why people die by suicide*. Harvard University Press.
- Kohlberg, L. (1981). *The philosophy of moral development: Moral stages and the idea of justice*. Harper & Row.
- Lazarus, R. S., & Folkman, S. (1984). *Stress, appraisal, and coping*. Springer Publishing Company.
- Liu, Y. (2025). *A critical analysis of disability narrative in Big World*. ResearchGate.
- Moviesr. (2025). *Big World Netflix movie review – A highly emotional story*.
- Rogers, C. R. (1951). *Client-centered therapy: Its current practice, implications, and theory*. Houghton Mifflin.
- Snyder, C. R. (1994). *The psychology of hope: You can get there from here*. Free Press.
- SophieLZ. (2025). *Big World (Chinese movie) review: A quiet film that made me cry*. Kdramania.
- Sino-Cinema. (2025). *Review: Big World (2024)*.
- Tajfel, H., & Turner, J. C. (1979). An integrative theory of intergroup conflict. In W. G. Austin & S. Worchel (Eds.), *The social psychology of intergroup relations* (pp. 33–47). Brooks/Cole.
- Zvideo. (2024). *Big World (2024) – Complete review*.