MS Research Thesis

PORTRAYAL OF DIFFERENTLY-ABLED PERSONS IN PAKISTANI DRAMAS

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Declaration

The thesis has been submitted as partial fulfillment of MS in Media and Communication Studies to the Department of Media and Communication studies. I solemnly declare that this is my original work and no material has been plagiarized and my material quoted from a secondary source has been provided with proper citations and references.

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Acknowledgement

All praise and gratitude are due to Allah Almighty for bestowing upon me the strength to successfully complete my work. I want to extend my heartfelt thanks to all my teachers who have played a very important role in shaping my educational path.

Dedication

My heartfelt devotion is dedicated to my parents, who were always been there for me.

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ABSTRACT

People with disabilities have historically been marginalized and excluded from mainstream mediarepresentation. However, the growing emphasis on inclusivity and diversity in the media has brought an opportunity for more authentic portrayals of individuals with disabilities. In this context, the research reviewed how differently abled persons are portrayed in Pakistani TV dramas particularly by focusing on their roles in the story, their demographic characteristicspertaining to age, gender, occupation and social class as well as their type of disability. The methodology adopted for the research was the quantitative content analysis and a purposive sample of dramas was drawn for a period five years ranging from 2018-2022 which have either a major or minor differently abled character. Findings of the study revealed that the portrayal of persons with disability often features young elite class individuals, however the distribution across genders and marital status is equitable. The study also found that the disability that was most commonly portrayed was the cognitive/psychological disability such as schizophrenia and clinical depression. When the type of disability was studied in light of demographic characteristics, it was found that a majority of the characters shown to have cognitive disability were found to be younger while those with physical disability were found to be mature. Also, males more commonly were shown to have cognitive disability while females were shown to have physical disability. Further it was also observed that a significant majority of the depictions were positive which is a healthy sign but the problematic aspect is that although cognitive disabilities were uniformly portrayed positively, physical disabilities were more likely to be depicted negatively. Lastly, findings also showed that the most commonly occurring behavior was encouragement which was most commonly showed by the immediate family members of the

differently abled characters. There were very few cased of physical abuse but relatively more cases of verbal abuse which was also most often done by family members. Similarly, although verbal pity was less frequent, non-verbal show of pity through gestures and expressions was more commonly shown by the family members.

CHAPTER 1: INTRODUCTION

1.1 Background Study

The representation of differently abled persons in Pakistani dramas has been a topic of discussion in recent years. According to the Pakistan Bureau of Statistics (PBS) 2017 Census Report, the percentage of differently-abled persons in Pakistan was approximately 2.7% of the total population in 2017, which is equivalent to around 5.3 million people. While some dramas have shown a positive portrayal of disabled individuals, others have failed to represent them accurately, perpetuating negative stereotypes and stigmatization. One of the most commonstereotypes portrayed in Pakistani dramas is that of the disabled person being a burden on their family, unable to contribute to society, and ultimately helpless (Suhail Mahmoud Al-Zoubi, 2022). This portrayal reinforces the idea that disabled individuals are a burden on their families and society, leading to pity and further marginalization. Additionally, disabled characters are often shown as passive, not having the agency to make their own decisions or take control of their lives.

In some cases, dramas have challenged these stereotypes and shown a more positive and empowering representation of disability. However, these positive portrayals are not common, and disabled characters are often used for comedic relief or as a plot device in Pakistani dramas. In such cases, their disability is used as a tool to evoke sympathy or to add drama to the storyline. This type of representation is harmful as it further perpetuates stereotypes and reinforces negativeattitudes towards disabled individuals (Wallin, 2014). Furthermore, the lack of representation of different types of disabilities is a significant issue in Pakistani dramas. Most disabled characters portrayed are either physically disabled or have an intellectual disability. Other types of disabilities, such as visual impairments, hearing impairments, and mental health conditions, are rarely represented in Pakistani

dramas. This lack of representation contributes to the invisibility of individuals with these disabilities and further marginalizes them.

The portrayal of differently abled persons in Pakistani dramas has been mixed. While some dramas have shown a positive representation of disability, most have perpetuated negativestereotypes and stigmatization. The lack of representation of different types of disabilities is also a significant issue that needs to be addressed. To promote a more positive and inclusive representation of disabled individuals, it is essential to include their voices and experiences in thecreation of these dramas. Additionally, producers and writers should seek to educate themselves on disability issues to avoid spreading perpetuating harmful stereotypes and attitudes and thus Pakistani dramas become a medium for creating greater awareness and acceptance of disabledindividuals in society.

1.2 Problem Statement

Despite the efforts of disability rights advocates in Pakistan, the portrayal of differently abled persons in Pakistani dramas is often stereotypical and lacking in diversity. This issue is particularly concerning as television dramas are a major source of information and influence in Pakistani society. The negative portrayal of differently abled individuals in Pakistani dramas can reinforce negative attitudes and stereotypes, resulting in exclusion, discrimination, and social marginalization of these individuals.

There is a lack of research on the representation of differently-abled persons in Pakistani media, particularly in the context of television dramas. The socio-cultural context of disability in Pakistan plays a significant role in shaping the portrayal of differently-abled persons in media. Disability is still largely stigmatized in Pakistan, and differently-abled persons face social and physical barriers in accessing education, employment, and other opportunities (Sajjad Hussain, 2022) These barriers contribute to the under-representation of differently-abled persons in mainstream media, and

when they are represented, they are often depicted in negative or stereotypical ways (Digital Media LIteracy, n.d.)The impact of media on attitudes towards disability has been widely studied in Western countries, but there is a lack of research on this topic in the context of Pakistan. However, studies conducted in other countries have shown that media can have both positive and negative effects on attitudes towards disability (Ziru Wang, 2021). The way in which differently-abled persons are portrayed in Pakistani dramas can have a significant impact on the attitudes of the audience towards this group.

The portrayal of differently-abled persons in Pakistani dramas is an important topic of study that has been largely neglected. The socio-cultural context of disability in Pakistan, the representation of disability in media globally, and the impact of media on attitudes towards disability are all relevant to this topic. By examining the representation of differently-abled persons in Pakistani dramas, this study aims to contribute to the inclusion and representation of this group in mainstream media.

1.3 Significance

The findings of the research will be a useful contribution due to many reasons. Firstly, the findings of the research can be used by content creators to make sure that they review the characterization of differently abled persons to ensure that it is positive and authentic. Secondly policy makers will also benefit from the research as they will be in a better position to assess the portrayal of differently abled persons. The research can also be utilized by future researchers looking into the differently abled portrayal to assess whether and to what extent changes have taken place.

1.4 Objectives

For the purpose of the present research, the objectives of the research will be as follows;

- To find out what demographic characteristics are associated with differently-abled persons.

- To explore what are the most common types of disabilities the characters are shown to be having.

- To investigate whether the differently-abled persons shown in positive or negative roles.

- To analyze how differently-abled persons are treated by those around them.

1.5 Research Questions

Based on the objectives of the research, the following research questions were posed;

- RQ 1: What demographic characteristics are associated with differently-abled persons?

- RQ 2: Whether the type of disability being portrayed is physical or cognitive/psychological?

- RQ 2a: What are the most common types of disabilities the characters are shown to be having?

- RQ 2b: Whether there is any association between the portrayal of type of disability and demographic factors?

- RQ 3: Whether the differently-abled persons shown in positive or negative roles?

- RQ 3a: Whether there is any association between the portrayal of type of disability and role of the characters having disability?

- RQ 4: How are differently-abled persons treated by those around them?

CHAPER 2: LITERATURE REVIEW

The literature review explores the previous studies conducted in the area of media representation of differently-abled persons, particularly in the context of Pakistani dramas. It also examines the theoretical frameworks that underpin this research, including Social Construction of Reality as well as Social Model of Disability.

2.1 Review of Related Literature

Diversity is a crucial aspect of human society, and it encompasses the differences between individuals based on factors such as age, race, gender, religion, and abilities In Pakistan, the portrayal of differently-abled persons in dramas have been a topic of discussion for many years. Persons with disabilities often experience discrimination, social exclusion, and stigmatization in different areas of their lives, including education, employment, and social interactions. The portrayal of differently-abled persons in Pakistani dramas is therefore critical in shaping the perceptions and attitudes of society towards this group.

The media has a significant influence on society, and its portrayal of persons with disabilities can shape societal attitudes and perceptions. The media can reinforce negative stereotypes and stigmatization or promote positive images of persons with disabilities. The media also has the power to create awareness about the challenges faced by persons with disabilities and the need to create an inclusive society. Media portrayal of persons with disabilities has often been criticized for its negative portrayal of disability. The media has been accused of promoting negative stereotypes of persons with disabilities, such as portraying them as helpless, dependent, or objects of pity. The media has also been accused of neglecting the positive contributions of persons with disabilities to society (Haller & Deluca, 1997).

Greenberg and Brand (1994) have summarized a number of major studies dealing with minorities and the mass media, including studies on the depiction of people with disabilities and its influence on the audience. As Greenberg and Brand's extensive literature review shows, far fewer studies deal with disabilities and the media than with ethnic minorities. They pointed out that among studies dealing with disability in the media, there has been little agreement as to an operational definition. Thus, we see here the same problem as noted previously, that affects the figures on the number of people with disabilities. Gardner and Radel (1978), for example, found that 68% of disabled persons portrayed in the media had physical impairments and 22% were intellectually disabled or had mental disorders. In their study, physical impairments included paraplegia, quadriplegia, blindness, deafness, cerebral palsy, epilepsy, diabetes and physical deformation. Klobas (1988) examined portrayals of blindness, wheelchair users, deafness, amputees, developmental disabilities, small stature and multiple disabilities in television and film.

Longmore (1987) described five common portrayals of disabled persons in television and motion pictures: portrayals of disabled persons as evil criminals with no soul; portrayals of disabled persons as monsters; portrayals of disabled persons as maladjusted; portrayals of disabled persons as heroes; and portrayals of disabled persons as sexually deviant, asexual or sexually incapacitated either physically or emotionally. In a similar vein, Nelson (1996) pointed to six major stereotypes in film and television: the disabled person as victim (telethon); the disabled person as a hero (supercrip); the disabled person as a threat (evil and warped); the disabled person as unable to adjust ('just buck up!); the disabled person as one to be cared for (the burden); and the disabled person as one who should not have survived.

As for prime-time television, Elliot and Byrd (1982) noted that people with disabilities have been depicted, predominantly, as belonging to lower socio-economic groups, and as unemployed, single, and as victims of abuse. Donaldson (1981) found that people with disabilities were never seen

in the background as shoppers, spectators or workers. According to Nelson (1996), past research shows that 'on television the lives of people with disabilities are obviously empty, excluded from important roles as husbands and wives, as fathers or mothers' (p. 123). Nelson also pointed out that 'considering how often disabled people have been shunted out of sight, it is not remiss to call them "the invisible minority" (p. 123).

In addition to these studies addressing how people with disabilities have been portrayed, some studies have revealed the extent to which people with disabilities have been represented and who was portrayed (namely, disabled characters' demographics). Henderson and Heinz-Knowles (2003) content-analysed prime time entertainment programmes during Fall 2000 and Fall 2001. They found, for example, that only 0.6% of TV characters were disabled, which revealed a dramatic under-representation of disabled characters as compared to US government population figures; they also found that disabled persons who were 65 years old or older were sorely under-represented on prime-time TV. Donaldson (1981) and Leonard (1978) also revealed under-representation of disabled persons on TV, although their findings showed slightly higher figures (approximately 3%) than did those of Henderson and Heinz-Knowles. Thus, research in the US indicates that there is a substantial difference between the real world and the world of television

Saito and Ishiyama (2005) conducted a content analysis of drama serials and drama series aired during prime time on the five main commercial broadcasting networks between the time period of January 1993 till December 2002. Their results showed that only 1.7 per cent of the characters examined were disabled, indicating that disabled persons were under-represented on TV. The study also found that most of the disabled persons depicted were young; there were almost no elderly people with disabilities. Analysis also revealed that Japanese TV dramas focused on certain disabilities.

In Pakistan, the representation of differently abled individuals in media is gradually increasing. Many dramas and films are now incorporating differently abled characters, which is a positive step towards promoting diversity and inclusivity. However, the representation of differently abled individuals in Pakistani dramas is often portrayed in a stereotypical manner. In her research article Zahid (2019) analyzed the representation of differently abled characters in Pakistani dramas from 2000 to 2017. She identified that most dramas portrayed individuals with disabilities as objects of pity or burden on their families. The characters were often portrayed as either helpless, depressed, or angry. Zahid also observed that most dramas portrayed individuals with physical disabilities rather than individuals with cognitive or mental disabilities. Furthermore, she noted that the use of ableist language and negative portrayals of differently abled characters were prevalent in Pakistani dramas. In contrast, Nausheen Pasha-Zaidi, (2020) noted that the representation of differently abled individuals in Pakistani media has improved in recent years. Pasha-Zaidi argued that Pakistani dramas are slowly incorporating differently abled characters and are beginning to depict them as complex individuals. However, she also acknowledged that many dramas still use ableist language and negative portrayals of differently abled individuals.

The news industry has a crucial role in resolving societal concerns through the use of multimedia methods that help transmit messages to the public. Drama has a role in shaping people's perceptions and attitudes towards certain societal concerns, either by promoting positive ideals or by fostering opposing viewpoints. Researchers have taken notice of the negative perceptions perpetuated by dramas about individuals with impairments (PWDs). Hence, it is imperative for Arabic drama to accurately depict those with disabilities, portraying their authentic experiences without any kind of embellishment or prejudice. Additionally, there is a need to rectify the prevailing stereotypical perception that has become established by culture through those with disabilities (Bennett et al., 2021).

According to Mitchell and Snyder (2000), the act of 'cripping up', which refers to the capacity to depict infirmity and impairments, has become one of the most highly valued components of players' capabilities. This often leads to the occurrence of various forms of picture in plays, such as Martin McDonagh's The Cripple of Inishmaan along with more famous instances like Bernard Pomerance's The Elephant Man. However, this is not a guarantee that there are possibilities for recruiting linked with these representations. In the US, it is easier to find statistical methods about this festival compared to the UK. According to BBC News on 08/10/2018, 16% of all the Outstanding Actor and Actress Oscar were observed wins at the US were awarded to healthy musicians for playing disabled duties. In contrast, there was only one revealed receive for Marlee Matlin, a Deaf comedian. Nevertheless, there are a dearth to investigate that specifically addresses this subject. Furthermore, the fact that Matlin's achievement is highlighted as the only publicly known victory underscores the significance of recognizing the diverse range of perspectives that handicapped individuals have when determining what qualifies as inclusion (Parrott, 2019).

Radio, as shown by Cumberbatch and Negrine (2022), presents a limited variety of portrayals of handicap. The impact of the newspaper industry on the Society Illustrations of handicapped individuals is rather ambiguous. Yet, Farr's (1994) research on the portrayal of handicapped individuals in charity commercials provides valuable insights into the significance of these pictures and language in conveying messages about disability. Farr presents compelling arguments, including the observation that handicapped individuals have been referred to in the third individual singular and shown as currently reliant on others, despite their potential for independence, which may be facilitated by financial support (Norwich, 2019).

A person's view of disability is a significant psychosocial determinant that impacts both the societal treatment of persons with disabilities and the moral principles of individuals and organizations in relation to rights for persons with disabilities. It is essential to actively encourage favorable views

towards those who have impairments in order to combat prejudices that might result in their marginalization from society. Therefore, gaining a more profound understanding of the processes that are involved in this feeling and mental critical process, along with those variables that impact how young people and adults perceive disability, could help decrease biases related to disability and, consequently, foster social integration (Crooke et al., 2024). Simultaneously, a significant segment of individuals in our society are driven by the desire to attain physical excellence, highlighting those who are accomplished, physically and attractive. Social media and peer pressure are among the several variables that contribute to the promotion of body-positive ideals and societal norms of appearance (Maftei & Merlici, 2023). These characteristics also influence individuals' opinions of others' physical appearance: possessing a physical disability would deviate from this norm and could elicit various negative emotions. Therefore, this thesis also emphasizes toys that represent physical limitations and explores their potential as inclusive educational resources for all learners in kindergarten. The primary impetus for this emphasis is from the observation that, despite the proliferation of initiatives aimed at raising education and promoting inclusivity for individuals with impairments, children who have impairments continue to encounter adverse sentiments and experience social marginalization from their usually developed peers. The repercussions of these adverse views have an impact on several facets of their lives, including how they do in school, fundamental mental well-being, and general standard of living. Therefore, based on prior research regarding the significance of play in inclusive schools as well as accessible practices, we developed and examined a comprehensive, multifaceted conceptual model to comprehend the factors that impact children's views and opinions towards disabilities (Holzinger et al., 2022).

Having both awareness and sensitization is crucial in order to eliminate psychological obstacles and societal stigma. Businesses, career development centers, universities, micro finance and financial organizations, medical facilities, and other consumers should be educated about the

difficulties and capabilities of individuals with limitations, enabling them to be more inclusive and receptive towards them. Media outlets can effectively create knowledge by emphasizing the challenges faced by individuals who are disabled through the medium of television episodes and plays (Amoako et al., 2020). Television programs that address social concerns are useful in raising awareness about the challenges experienced by those with disabilities. The mainstream media may disseminate narratives of accomplished individuals with impairments to challenge the negative perceptions associated with impairments and inspire other individuals with difficulties to assert their rights in a manner that emphasizes equality rather than charity. Improvements in technology have made it easier to include those with impairments. Significant advancements have been achieved worldwide to promote inclusivity by leveraging technology and devices for assistance. Computer programs and cell phones now have accessibility capabilities such as text messages, speech-to-text and a text-to applications word estimation, adjustable content size and color, video calling solutions, and subtitles for videos. These features enable customers alongside hearing or visual impairments to use devices autonomously. Bicycle steps and lifts facilitate the mobility of those with injuries. Computer-based therapies may be utilized to assist individuals with cognitive difficulties and impairments in several domains, including studying, gross and fine motor skills, and coordinating their hands and eyes (Suárez-Iglesias et al., 2021).

Wahl (1992) had observed that media presentations particularly in the entertainment genre about disabilities such as mental illness, have significant effects on attitudes toward disability, illness and treatment. The mainstream media has the power to influence and reshape opinions and beliefs about impairment, promoting a more accurate and positive picture of handicapped individuals rather than one based on empathy.

2.2 Theoretical Framework

2.2.1 Framing

The concept of framing analysis was developed by Erving Goffman. This concept is based on the preposition that human interaction is based on expectations that we face in everyday life. Such expectations take the form of stereotypes or even a racial or ethnic bias. This theory has is base in social interaction and symbolic construction (Baran & Davis, 2011). This analysis talks about how different real-life situations are defined and shaped through some previous interactions (even through dreams, fictional stories, and news, and result in some patterns to specific people that we see in our society (Goffman, 1974). Baran & Davis (2011) have discussed framing analysis by giving away three assumptions of the theory, firstly, people expectations towards a group/minority are based in previous interaction of any kind, which is usually offered by the media/ a personal interactional experience, secondly, the previous expectations are very difficult to change, even if they are contradicted by the readily available information and lastly, previous experiences in form of expectations are applied in our interactions even by consciousness awareness, especially in the case where strong emotions are involved.

To analyze the framing of alcohol portrayal in Dutch films, Gosselt, Van Hoof and Kokkeler (2017) observed the instances of product placement in these movies. Gosselt, Van Hoof and Kokkeler (2017) believe that viewers are not just influenced by the placement of the product in any particular scene but rather the context or the frame has a much larger impact. The researchers also took into consideration whether the movies were sponsored by any alcohol brand or not and thus half the movies in the sample were sponsored movies. For the purpose of research 16 films were studied and the data was analyzed via 937 portrayals. Findings of the study revealed that the framing of alcohol was positive in most of the movies but was not directly linked to the plot of the film.

In another research Rothenberger and Schmitt (2024) conducted a framing analysis of the representation of female refugees. Starting with the assumption that women are often stereotyped as passive and vulnerable victims in crises situations, the researchers analyzed the coverage of female refugees by four leading international television news channels. In this regard the channel's YouTube feed was analyzed from the time period 2011 till 2021. The findings of the research revealed that the premise held rue of female refugees being stereotyped as being vulnerable and helpless.

Framing analysis is most often done on print media content such as newspapers and magazine. Sun and Cheung (2022) conducted a framing analysis of the headlines in the leading international magazine *The Economist* because the headline also showcases the stance or attitude of the news organization/ news writer who is submitting that content. The objective of the research was to find out how Chine was being framed by the leading magazine with regard to the Covid-19 pandemic. The methodology involved an analysis of linguistic characteristics, syntactic features and structural components and the objective of the research was to analyze how framing was utilized as a tool for constructing an image of the country while at the same time pretending to be impartial and objective.

2.2.2 Clark's Stages of Representation

In the year 1969, Cedric Clark came up with the idea of Representation for Minorities. In his editorial written in television Quarterly, He proposed that minority groups undergo a predictable treatment through Television. According to Clark, minorities go through four major stages of representation by mass media. The initial stage is Non- Recognition, in which no characters appear on mass media. The minority group is altogether treated as if it does not exist. The second stage of representation, is ridicule, where characters from minorities are ridiculed on mass media, they are presented to be silly, funny, and laughable. This serves both ways: the minority group feels presented, even as a subject of humor, while the dominant group gets its dominance reinforced by means of this

humor. The third stage is regulation, where the minority group is shown to be an enforcer of the rules of the dominant group. In the last stage which is respect, the minority group is treated at the same level as any other dominant group. The minority group is shown to have relationships with the dominant group.

This model was applied by Fitzgerald in 2010, to American Indian Television representations, in reference to the stage three which was regulation. He concluded that majority of the American Indian characters were presented by regulators. However, Fitzgerald concluded that the American Indians were treated in two ways, either shown as a minority group in the past or as enforcers of laws and order situation, of the dominant group. Content analysis technique was used with Clark's stages of Presentation model by Raley and Lucas (2008) for the analysis of representation of Gay male, Lesbian, and Bisexual characters in TV shows. The findings of the study support that LGBQT characters have passed Clark's stage of non-representation and have progressed into the stage of ridicule and some are moving into the stages of regulation and respect.

Colston (2013) used Clark's stages of representation by applying it over to the subordinate/minority groups presented on the major broadcast networks ABC, NBC, CBS, Fox and the CW for The U.S. For this research, he used six minority groups, which included Latino/Hispanic, Transgenders, Asian and Pacific Islanders, People with disabilities, Native Americans and overweight individuals. This study concluded the transgender characters were presented with Clark's last stage, which is respect, and were shown no different than dominant group (heterosexual characters) on the screen. In more recent research by Maulding (2019) where applied Clark's model on the transgender representation, he found that the transgender community depictions mainly associated with stage Two: Ridicule and stage three: regulation of the model.

The literature review will explore the previous studies conducted in the area of media representation of differently-abled persons, particularly in the context of Pakistani dramas. It willalso examine the theoretical frameworks that underpin this research, including Social Construction of Reality as well as Social Model of Disability.

2.2.3 Social Model of Disability

Disability is a multidimensional concept that has evolved over time. Historically, disability was viewed as a medical issue, where the individual was seen as deficient, and the focus was on curing the person or finding ways to normalize them. This medical model of disability led to a focus on individual pathology and neglect of the social, cultural, and environmental factors that contribute to disability (Oliver, 1990). The medical model of disability was criticized for its focus on the individual's impairment and its failure to account for the broader social context in which people with disabilities live. The social model of disability emerged as a response to the limitations of the medical model. The social model of disability posits that disability is not an individual problem but rather a social construct that is created by societal barriers that prevent persons with disabilities from participating fully in society (Shakespeare, 1994). The social model focuses on the barriers that prevent people with disabilities from participating in society and aims to remove those barriers to enable them to participate fully. The social model of disability has been instrumental in shifting the focus from individual impairment to social barriers. It has highlighted the need to change the social environment to make it more inclusive for persons with disabilities.

The social model of disability identifies systemic barriers, derogatory attitudes, and social exclusion (intentional or inadvertent), which make it difficult or impossible for disabled people to attain their valued functionings (Thomas, Gradwell & Markham, 2012). The social model of disability diverges from the dominant medical model of disability, which is a functional analysis of the body as

a machine to be fixed in order to conform to normative values. While physical, sensory, intellectual, or psychological variations may result in individual functional differences, these do not necessarily have to lead to disability unless society fails to take account of and include people intentionally with respect to their individual needs. The social model of disability seeks to redefine disability to refer to the restrictions caused by society when it does not give equitable social and structural support according to disabled peoples' structural needs.

The social model of disability highlights the need to remove societal barriers to enable persons with disabilities to participate fully in society. This includes addressing societal attitudes and perceptions towards persons with disabilities. The media has a significant influence on societal attitudes and perceptions, and its portrayal of persons with disabilities can either promote inclusion or reinforce negative stereotypes.

CHAPTER 3: METHODOLOGY

3.1 Research Design

This study uses the quantitative approach in the form of a content analysis of Pakistaniprime time dramas to examine the portrayal of differently-abled persons. Firstly, a content analysis was conducted because it is;

> *"an unobtrusive technique that allows researchers to analyze relatively unstructured data in view of the meanings, symbolic qualities, and expressive contents they have and of the communicative roles they play in the lives of the data's sources" (Krippendorff, 2004: 44).*

3.2 Population

As it is a quantitative study, the thesis involved the analysis of Pakistani dramas and examining the ways in which differently-abled persons are represented in those dramas. The population of this study are thus all the prime-time dramas which contain a major or minor differently abled person in the cast aired on Pakistani TV channels in the past five years i.e 2017-2022.

3.3 Sampling

A purposive sampling technique was used to select a sample of popular dramas that feature differently-abled characters. For this purpose, all the drama serials which played in the prime-time slot on all the leading channels i.e PTV, HUM TV, ARY Digital and GEO TV were reviewed. Out of these all the drama serials which contained a lead or major character who had either a physical or cognitive disability were made a part of the sample.

3.4 Operationalization of Variables

- **Representation of differently-abled persons:** The representation of the differently abled persons will be analyzed according to many different parameters such as their demographic characteristics, their types of disability, demographic characteristics pertaining to age, gender, occupation, social class and relationships as well as their relevance to the main story arc. The types of disability being portrayed whether it is physical or cognitive/psychological and the way it impacts the character. The position of the role assigned to the differently abled character and whether it is a major or minor role in the story.

- **Demographic Characteristics:** The demographic characteristics pertaining to age, gender,occupation, social class and relationships associated with differently-abled persons.

- **Type of Disability:** The types of disability being portrayed whether it is physical orcognitive/psychological and the way it impacts the character.

- **Role:** The position of the role assigned to the differently abled character and whether it is amajor or minor role in the story.

3.5 Instrument

The instrument will be the code book and coding sheet which will allow for an in-depth analysis of the drama. The unit of analysis will be the individual character which will be assigned a unique character ID. The analysis will be based on the gender, age, marital status, education, occupation, socio-economic class as well as the type of disability that the character is shown to be having. The study also focused on the portrayal of each character to find out whether the portrayal

was negative or positive. Another significant element of the study was the treatment of the character being studied to observe whether the character was recipient of pity, abuse or encouragement from other characters in the drama.

3.6 Data Collection & Analysis

The macro-level unit of analysis in this study was the entire drama, which took into account the entire plot, the objective is to tap the dominant, overarching themes in these plays. At the micro level, the character of the differently-abled person was analyzed focusing on their appearance, type of disability, role in the play, interactions with other characters etc. The quantitative data drawn was added to the statistical program SPSS and results were computed based on descriptive analysis and cross tabulations.

CHAPTER 4: RESULTS

The research was aimed at exploring the representation of differently abled persons in Prime-time drama in Pakistan. findings of the study revealed that the eight dramas included in the sample contained 2381 scenes portraying a character as a person of disability. Following are the essential details about the dramas.

Table 11:

List of Dramas with differently-abled persons

	Frequency of Scenes
Balaa	284
Ranjha Ranjha Kardi	265
Yeh Dil Mera	511
Ishq Zahe Naseeb	550
Seraab	343
Sabaat	208
Aik Sitam Aur	190
Teri Rah Mein	30
Total	2414

The data in Table 1 reveals the frequency of scenes featuring differently-abled persons across eight dramas. "Ishq Zahe Naseeb" and "Yeh Dil Mera" lead with 550 and 511 scenes respectively, indicating a significant focus on characters with disabilities. "Seraab" and "Balaa" also show substantial representation with 343 and 284 scenes respectively. In contrast, "Teri Rah Mein" has the fewest scenes at 30, highlighting a lesser emphasis on disability narratives. Overall, the total of 2414 scenes demonstrate a robust inclusion of differently-abled characters across the sample, though the extent varies notably among the dramas. This variation suggests differing levels

of commitment to disability representation in media, with some dramas prioritizing it more than others.

Table 12

List of Dramas Channel with differently-abled persons

	Frequency	Percent
Hum TV	1877	78.8
ARY Digital	504	21.2
Total	2381	100.0

Table 2 presents the distribution of scenes featuring differently-abled characters across two television channels: Hum TV and ARY Digital. Hum TV accounts for the majority, with 1877 scenes, representing 78.8% of the total scenes, whereas ARY Digital features 504 scenes, making up 21.2% of the total. The valid percent mirrors these figures, showing that Hum TV significantly leads in portraying differently-abled characters, contributing to nearly four-fifths of all scenes. This indicates a greater emphasis and commitment by Hum TV towards disability representation compared to ARY Digital, which contributes to just over one-fifth of the total scenes.

Table 3 details the frequency of scenes featuring key differently-abled characters across eight dramas. "Ishq Zahe Naseeb" stands out with Sameer appearing in 550 scenes, indicating a central focus on his character. "Seraab" follows with Hoorain in 343 scenes, and "Balaa" highlights Nigaar in 284 scenes. "Ranjha Ranjha Kardi" features Bhola in 265 scenes, and "Yeh Dil Mera" splits its focus between Amaan and Aina with 262 and 249 scenes respectively.

"Sabaat" portrays Meraal in 208 scenes, while "Aik Sitam Aur" includes Ushna in 190 scenes. Lastly, "Teri Rah Mein" has the least representation with Emaan in 30 scenes.

Table 13

Frequency of scenes of differently-abled characters

Drama	Character	Frequency of Scenes
Balaa	Nigaar	284
Ranjha Ranjha Kardi	Bhola	265
Yeh Dil Mera	Amaan	262
	Aina	249
Ishq Zahe Naseeb	Sameer	550
Seraab	Hoorain	343
Sabaat	Meraal	208
Aik SItam AUr	Ushna	190
Teri Rah Mein	Emaan	30

4.1 RQ 1: What demographic characteristics are differently-abled persons shown to be having?

The first research question pertained to the demographic characteristics that the characters are shown to be having. The data in Table 4 indicates the age distribution of characters portrayed as differently-abled across the sampled dramas. The majority of these characters are young, with 2125 scenes, accounting for 89.2% of the total. Mature characters are featured in 190 scenes, making up 8.0%, while child characters are the least represented, appearing in 66 scenes, or 2.8% of the total. This distribution suggests that the portrayal of differently-abled characters

predominantly focus on young individuals, reflecting a potential narrative preference or societal emphasis on the experiences and challenges faced by younger people with disabilities.

Table 14

Age of Characters

Age	Frequency	Percent
child	66	2.8%
young	2125	89.2%
mature	190	8.0%
Total	2381	100.0%

Table 5 presents the gender distribution of characters portrayed as differently-abled across the sampled dramas. Female characters constitute the majority, with 1274 scenes, representing 53.5% of the total, while male characters appear in 1107 scenes, making up 46.5%. The valid percent mirrors these figures, indicating a slight predominance of female representation. The cumulative percent shows a complete picture with females slightly leading. This data suggests a relatively balanced but slightly female-skewed portrayal of differently-abled characters, reflecting an effort to include diverse gender perspectives within the narratives.

Table 15

Gender distribution of characters

	Frequency	Percent
Male	1107	46.5
Female	1274	53.5
Total	2381	100.0

Table 16

Marital status distribution of characters portrayed

	Frequency	Percent
Single	1041	43.7
Married	1316	55.3
Divorced/Separated	23	1.0
Total	2380	100.0

Table 6 presents the marital status distribution of characters portrayed as differently-abled across the sampled dramas. The majority of these characters are married, with 1316 scenes, accounting for 55.3% of the total. Single characters appear in 1041 scenes, making up 43.7%, while divorced or separated characters are the least represented, featuring in only 23 scenes, or 1.0% of the total. One case is missing from the data.

Table 17

The educational status of characters portrayed

	Frequency	Percent
Literate	2116	88.9
Semi-Literate	265	11.1
Total	2381	100.0

Table 7 presents the educational status of characters portrayed as differently-abled across the sampled dramas. A significant majority, 2116 characters, are depicted as literate, making up 88.9% of the total scenes. In contrast, 265 characters are shown as semi-literate, accounting for 11.1%. This distribution highlights a strong emphasis on literate characters within these narratives, suggesting that the dramas predominantly focus on differently-abled individuals who have access to education and literacy.

Table 18

The occupational status of characters portrayed

	Frequency	Percent
student	275	11.5
Housewife	190	8.0
Own Business	1060	44.5
unemployed	856	36.0
Total	2381	100.0

Table 8 presents the occupational status of characters portrayed as differently-abled across the sampled dramas. A significant proportion, 1060 characters, are depicted as having their own business, making up 44.5% of the total scenes. Unemployed characters account for 856 scenes, or 36.0%, indicating a substantial focus on the challenges faced by those without employment. Students are featured in 275 scenes, representing 11.5%, while housewives appear in 190 scenes, making up 8.0% of the total. This distribution suggests a strong emphasis on differently-abled individuals who are self-employed or entrepreneurial, reflecting narratives that highlight their agency and independence.

Table 19

The class distribution of characters portrayed

	Frequency	Percent
Elite	1773	74.5
Middle Class	608	25.5
Total	2381	100.0

Table 9 presents the class distribution of characters portrayed as differently-abled across the sampled dramas. A substantial majority, 1773 characters, are depicted as belonging to the elite

class, accounting for 74.5% of the total scenes. Middle-class characters appear in 608 scenes, making up 25.5%. This distribution indicates a predominant focus on elite differently-abled individuals, suggesting that the narratives are more inclined to explore the lives and challenges of those in higher socioeconomic strata.

Findings of the study revealed that a significant majority of the depictions of the differently abled persons featured a young character. The distribution across genders was relatively equitable with a very marginal difference. A positive element in the representations was that more than 50% of the characters were shown to be married while around 40% were shown to be single. Majority of the depictions featured a literate character belonging to the elite class while there was no representation of the working class which is problematic.

4.2 RQ 2: Whether the type of disability being portrayed is physical or cognitive/psychological?

The second research question pertained to the type of disability being portrayed and whether it was physical or cognitive/psychological.

Table 10

The Data categorizes the types of disabilities portrayed

	Frequency	Percent
Cognitive disability	1877	78.8
physical disability	504	21.2
Total	2381	100.0

The data in table 10 categorizes the types of disabilities portrayed in the sampled dramas into cognitive and physical disabilities. Cognitive disabilities, encompassing conditions such as schizophrenia, clinical depression, and developmental or learning deficiencies, are overwhelmingly predominant, accounting for 78.8% (1877 scenes) of the total. Physical disabilities, including quadriplegia and paralysis, constitute 21.2% (504 scenes).

4.2.1 RQ 2a: What are the most common types of disabilities the characters are shown to be having?

The third research questions queried about the most common types of disabilities the characters are shown to be having.

Table 11

The Distribution of various disabilities portrayed among characters in the sampled dramas

	Gender		Total
	Male	Female	
down syndrome/developmental/ learning deficiency	265	0	265
schizophrenia	550	343	893
clinical depression	262	457	719
Quadriplegia/paralysis	30	474	504
Total	1107	1274	2381

The data in Table 11 reveals the distribution of various disabilities portrayed among characters in the sampled dramas. Schizophrenia is the most commonly depicted disability, accounting for 37.5% (893 scenes) of the total. Clinical depression follows with 30.2% (719

scenes), and quadriplegia/paralysis represents 21.2% (504 scenes). Down syndrome, developmental, or learning deficiencies are the least depicted, at 11.1% (265 scenes). The crosstabulation by gender shows distinct patterns: all characters with down syndrome/developmental/learning deficiencies are male (265 scenes). Schizophrenia is portrayed more frequently in males (550) than females (343). Clinical depression is more commonly depicted in females (457) than males (262), and quadriplegia/paralysis shows a stark gender disparity with a significantly higher portrayal in females (474) compared to males (30).

4.2 1 RQ 2b: Whether there is any association between the portrayal of type of disability and demographic factors?

The second part of Research question two explored the relationship between the type of disability the characters were shown to be having and the demographic characteristics of the characters.

Findings showed that cognitive deficiencies were predominantly portrayed in young individuals (1811 scenes) and are absent in mature characters, while physical deficiencies are more evenly distributed among young (314 scenes) and mature (190 scenes) individuals but absent in children. Gender-wise, cognitive disabilities are more frequently depicted in males (1077 scenes), whereas physical disabilities are predominantly shown in females (474 scenes). Marital status reveals that single characters are more associated with cognitive deficiencies (971 scenes) and less with physical deficiencies (70 scenes), whereas married characters have a relatively balanced portrayal between cognitive (905 scenes) and physical (411 scenes) disabilities.

Table 20

Crosstabulation of disability type and demographic factors

Demographic Factors		Cognitive disability	Physical disability
Age	child	66	0
	young	1811	314
	mature	0	190
Gender	Male	1077	30
	Female	800	474
Marital Status	Single	971	70
	Married	905	411
	Divorced/Separated	0	23
Literacy	Literate	1612	504
	Semi-Literate	265	0
Occupation	student	275	0
	Housewife	0	190
	Own Business	746	314
	unemployed	856	0
Social Class	Elite	1269	504
	Middle Class	608	0

Literacy status shows that all semi-literate characters (265 scenes) are associated with cognitive disabilities, while literate characters are portrayed with both cognitive (1612 scenes) and physical (504 scenes) disabilities. Occupationally, students and unemployed individuals are exclusively portrayed with cognitive disabilities (275 and 856 scenes, respectively), whereas housewives and those with their own businesses show a mix, with housewives entirely depicted with physical disabilities (190 scenes) and business owners with both (746 cognitive and 314 physical). Social class data indicates that elite characters are depicted with both cognitive (1269

scenes) and physical (504 scenes) disabilities, while middle-class characters are solely portrayed with cognitive deficiencies (608 scenes).

4.3 RQ 3: Whether the differently-abled are persons shown in positive or negative roles?

The third research question focused on whether the differently abled persons were shown in a positive or negative light.

Table 21

Roles assigned to differently abled persons

	Frequency	Percent
Positive role	2057	86.4
Negative role	324	13.6
Total	2381	100.0

The data examines whether differently-abled characters are portrayed in positive or negative roles within the sampled dramas. The majority of these characters are depicted in positive roles, with 2057 scenes accounting for 86.4% of the total. In contrast, negative roles are significantly less common, appearing in 324 scenes, which constitutes 13.6% of the total. This distribution indicates a strong tendency to portray differently-abled individuals in a positive light, emphasizing their strengths, resilience, and positive contributions.

4.3.1 RQ 3a: Whether there is any association between the portrayal of type of disability and role of the characters having disability?

The first part of the research question focused on the association between the type of disability that the characters were shown t be having and the role assigned to them.

Table 22

Crosstabulation of Disability type and type of role

	Cognitive deficiency	physical deficiency	Total
Positive role	1877	180	2057
Negative role	0	324	324
	1877	504	2381

The crosstabulation data in Table 14 examines the association between the type of disability (cognitive vs. physical) and the role (positive vs. negative) of differently-abled characters. All characters with cognitive deficiencies are depicted exclusively in positive roles, with 1877 scenes. Conversely, physical deficiencies are associated with both positive and negative roles; 180 scenes depict characters with physical disabilities in positive roles, while 324 scenes show them in negative roles. This stark contrast reveals that while cognitive disabilities were uniformly portrayed positively, physical disabilities are more likely to be depicted negatively.

4.4 RQ 4: How are differently-abled persons treated by those around them?

The fourth and last research question pertained to how the differently abled characters were treated by those around them. Table 15 examines how differently-abled persons are treated by those around them, categorized into immediate family, extended relatives, and outsiders. Instances of pity, both verbal and non-verbal, are relatively low, with immediate family showing verbal pity in 16 cases (0.6%) and non-verbal pity in 21 cases (0.9%). Extended relatives and outsiders exhibit verbal pity in 15 (0.6%) and 9 (0.4%) cases respectively, while non-verbal pity by outsiders is absent. Abuse is more pronounced in verbal forms, with immediate family showing verbal abuse in 22 cases (0.9%) and physical abuse in 12 cases (0.5%).

Table 23

Behavior showed towards the differently- abled characters

		Frequency	Immediate family	Extended Relative	Outsider
Pity	Verbal Pity	16 (0.6%)	15(0.6%)	13 (0.5%)	9(0.4%)
	Non-Verbal Pity	21 (0.9%)			
Abuse	Physical Abuse	12 (0.5%)	15 (0.6%)	5 (0.2%)	12 (0.5%)
	Verbal Abuse	22 (0.9%)			
Encouragement	Encouragement	101 (4.2%)	96 (4%)	4 (0.2%)	1(0.04%)

Extended relatives and outsiders also show physical abuse, with 15 (0.6%) and 12 (0.5%) cases respectively. Encouragement is the most common positive treatment, with immediate family providing it in 101 cases (4.2%) and extended relatives in 96 cases (4%). Outsiders show very minimal encouragement, with only 4 cases (0.2%) and a single instance (0.04%).

CHAPTER 5: DISCUSSION AND CONCLUSION

5.1 Discussion

The aim of the research was to explore how persons with disability are portrayed on mainstream media. In this regard, the research focused only on those television drams which aired during the prime-time slot and featured a person with disability in a leading or major role. Significant previous research (Donaldson, 1981; Henderson & Heinz-Knowles, 2003; Leonord, 1978; Saito & Ishiyama, 2005) had indicated that the most remarkable aspect of the portrayal of disability and disabled characters is their marked absence from mainstream media. However, this aspect has slightly improved as various characters in major or lead roles were found.

The first research question of the research pertained to the demographic characteristics that the characters are shown to be having. Findings of the study revealed that a significant majority of the depictions of the differently abled persons featured a young character. This is in line with previous research (Henderson & Heinz-Knowles, 2003; Saito & Ishiyama, 2005) who had found that the demographic which is the most underrepresented in prime-time TV were disabled persons who were 65 years old or older. The distribution across genders was relatively equitable with a very marginal difference. A positive element in the representations was that more than 50% of the characters were shown to be married while around 40% were shown to be single which is in contrast to previous research by Elliot and Byrd (1982) who had found that people with disabilities were generally shown to be single. Nelson (1996) had also observed that on TV persons with disabilities were often excluded from important roles as husbands and wives, as fathers or mothers. Majority of the depictions featured a literate character belonging to the elite class while there was no representation of the working class which is problematic. Interestingly, previous literature (Elliot & Byrd, 1982) had noted that people with disabilities were depicted, predominantly, as

belonging to lower socio-economic groups, and also unemployed, which is very different from the findings of the present research.

The second research question pertained to the type of disability being portrayed and whether it was physical or cognitive/psychological. Findings showed that more than 70% of the scenes featured a character with a cognitive/psychological disability. The next research question queried about the most common types of disabilities the characters are shown to be having. Findings showed that the representation of psychological issues such as schizophrenia and clinical depression were most common while the third most commonly shown disability was quadriplegia/paralysis. The findings of the present research are in stark contrast to previous literature (Gardner & Radel, 1978; Zahid, 2019) who had found that that most dramas portrayed individuals with physical disabilities rather than cognitive or mental disabilities. Further, Gardner and Radel (1978) had found that there was greater representation of physical impairments such as paraplegia, quadriplegia, blindness, deafness, cerebral palsy, epilepsy, diabetes and physical deformation.

The second part of Research question two explored the relationship between the type of disability the characters were shown to be having and the demographic characteristics of the characters. Findings indicated that a majority of the characters shown to have cognitive disability were found to be younger while those with physical disability were found to be mature. Also, males more commonly were shown to have cognitive disability while females were shown to have physical disability. There wasn't any significant impact of marital status, literacy levels and occupation. With regard to social class, as a majority of the characters were shown to belong to elite class and there was no representation of the working class, the influence of the type of disability could not be judged.

The third research question focused on whether the differently abled persons were shown in a positive or negative light. Findings showed that a significant majority of the depictions were positive which is a healthy sign but in contrast to previous literature such as Haller and Deluca, (1997) who were of the opinion that media is often accused of neglecting the positive contributions of persons with disabilities to society. Longmore (1987) described five common portrayals of disabled persons in television and motion pictures: portrayals of disabled persons as evil criminals with no soul; portrayals of disabled persons as monsters; portrayals of disabled persons as maladjusted; portrayals of disabled persons as heroes; and portrayals of disabled persons as sexually deviant, asexual or sexually incapacitated either physically or emotionally. In a similar vein, Nelson (1996) pointed to six major stereotypes in film and television: the disabled person as victim (telethon); the disabled person as a hero (supercrip); the disabled person as a threat (evil and warped); the disabled person as unable to adjust ('just buck up!); the disabled person as one to be cared for (the burden); and the disabled person as one who should not have survived. All these portrayals are fairly negative and thankfully were not visible in the sample. The first part of the research question focused on the association between the type of disability that the characters were shown t*o* be having and the role assigned to them. Findings indicated that while cognitive disabilities are uniformly portrayed positively, physical disabilities were more likely to be depicted negatively.

The fourth and last research question pertained to how the differently abled characters were treated by those around them. Findings showed that the most commonly occurring behavior was encouragement which was most commonly showed by the immediate family members of the differently abled characters. There were very few cased of physical abuse but relatively more cases of verbal abuse which was also most often done by family members. Similarly, although verbal

pity was less frequent, non-verbal show of pity through gestures and expressions was more commonly shown by the family members. The media has been accused of promoting negative stereotypes of persons with disabilities, such as portraying them as helpless, dependent, or objects of pity. (Haller & Deluca, 1997). Zahid (2019) analyzed the representation of differently abled characters in Pakistani dramas from 2000 to 2017. She identified that most dramas portrayed individuals with disabilities as objects of pity or burden on their families. The characters were often portrayed as either helpless, depressed, or angry.

Media outlets can effectively create knowledge by emphasizing the challenges faced by individuals who are disabled through the medium of television episodes and plays (Amoako et al., 2020).

5.2 Conclusion

Based on the findings of the study it can be concluded that the portrayal of persons with disability often features young elite class individuals, however the distribution across genders and marital status is equitable. The study also found that the disability that was most commonly portrayed was the cognitive/psychological disability such as schizophrenia and clinical depression. When the type of disability was studied in light of demographic characteristics, it was found that a majority of the characters shown to have cognitive disability were found to be younger while those with physical disability were found to be mature. Also, males more commonly were shown to have cognitive disability while females were shown to have physical disability. Further it was also observed that a significant majority of the depictions were positive which is a healthy sign but the problematic aspect is that although cognitive disabilities were uniformly portrayed positively, physical disabilities were more likely to be depicted negatively. Lastly, findings also showed that the most commonly occurring behavior was encouragement which was most commonly showed by the immediate family members of the differently abled characters. There were very

few cased of physical abuse but relatively more cases of verbal abuse which was also most often done by family members. Similarly, although verbal pity was less frequent, non-verbal show of pity through gestures and expressions was more commonly shown by the family members.

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APPENDIX 1: CODE BOOK & CODING SHEET

Coder ID: Each coder will be assigned an ID.

Filing Date: Coding sheet completion date will be filled in, according to the following format: Day/month/year (e.g., 15/05/2023)

Drama: Name of the drama which includes the observed character

Year: The year in which the program was first aired.

Channel: 1= PTV, 2= GEO entertainment, 3=HUM TV, 4=ARY Digital

Episode Number: The hour long unit of a play which is aired on a single day.

Scene: The single unit of an episode where the character is present. If either the location or time of day changes, it will be considered as a new scene. (A flashback within one scene will be counted as a new scene.

Location: 1=urban, 2= rural, 3=resort

Setting: 1= home, 2= driving, 3= place of work, 4= recreational space like restaurant, beach, mountain etc, 5= market, 6=educational institution as a student or visitor, 7= hospital as a patient or visitor, 8=other

Character ID: Each character will be given a unique ID, starting from 01 and proceeding to upwards without duplication. These IDs will be given according to the first appearance of the character. The first codable character will be given 01, the second codable character will be given 02, and so on.

Name of character: Name/Nick Name of the character being analyzed

Gender of Character: 1= male, 2= female, 3= transgender

Age: 1=infant, 2=child (2-12), 3=teen (13-18), 4=young (19-34), 5=mature (34-49), 6=elderly (50+)

Marital status: 1=Single, 2=married, 3=divorced, 4=separated, 5=widowed, 0=not sure

Education: 1=literate, 2=Semi-literate, 3=illiterate

Occupation: 0=None, 1=housewife, 2=Industrialist/business owner/ managing director, 3= small business owner/shop keeper, 4= White color professional/armed forces/ police, 5= blue collar professional, 6=Land lord, 7=Farm worker, 8= Celebrity, 9=student, 10= unskilled laborer, 11= artist, 12 =Social Worker, 13= domestic worker, 14=criminals, 15=jobless, 16=retired, 17= prostitutes, 18=beggars, 19=others

Socio-eco class: 1=elite, 2= middle class, 3=working class, 4=labor class, 5=destitute

Appearance: 1=Well kept (clean, clothes and hair in place), 2=unkempt (dirty, clothes and hair in disarray)

Type of Disability: 1= Physical, 2= mental

Sub-Type of Physical Disability: 0= not applicable, 1= paraplegia, 2= quadriplegia, 3= blindness, 4= deafness, 5= cerebral palsy, 6= epilepsy, 7= physical deformation, 8=other

Sub-Type of intellectual Disability: 0=not applicable, 1= Anxiety Disorders, 2= Depression, 3= Bipolar Disorder, 4= Post-Traumatic Stress Disorder (PTSD), 5=Schizophrenia, 6=Eating Disorders, 7=Disruptive behaviour and dissocial disorder, 8=Neurodevelopmental disorders, 9=others

Role: 0=not applicable, 1= Major Role, 2=Minor Role

Attitude of character: 0=not applicable, 1= positive, 2=negative

Level of Dependence: 0=not applicable, 1= Independent, 2=dependance

Self-image: 0=not applicable, 1=self-image

Treatment: 0=not applicable, 1= treatment

Pity: 0=not applicable, 1= lack of pity, 2=show of pity

Source of Pity: 0=not applicable, 1= spouse/love interest, 2=parent, 3= sibling, 4= children, 5= friend, 6=acquaintance, 6=stranger, 7=other

Abuse: 0=not applicable, 1= not abused, 2=verbal or physical abuse

Source of Abuse: 0=not applicable, 1= spouse/love interest, 2=parent, 3= sibling, 4= children, 5= friend, 6=acquaintance, 6=stranger, 7=other

Encouragement: 0=not applicable, 1=Encouragement, 2=Discouragement

Source of Encouragement: 0=not applicable, 1= spouse/love interest, 2=parent, 3= sibling, 4= children, 5= friend, 6=acquaintance, 6=stranger, 7=other

Marriage: 0=not applicable, 1=Married/possibility of marriage, 2=Not married/ no possibility of marriage