

**CARTOONS AND CHILDREN IN KERALA: A QUALITATIVE RESEARCH STUDY  
ON HOW CARTOONS AFFECT THE SOCIAL BEHAVIOR OF CHILDREN IN  
KERALA**

*Dissertation submitted to Kerala University*

*In partial fulfilment of the requirements for the award of the Degree of*

**M. Sc. Counselling Psychology**

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## CERTIFICATE



This is to certify that the Dissertation entitled “**Cartoon and children in Kerala : A qualitative research study on how cartoon affect the social behaviour of children in Kerala** ” is an authentic work carried out by Athmaja Panickar, Reg. No. 60421115006 under the guidance of Mr .Johns P. John during the fourth semester of M.Sc. Counselling Psychology programme in the academic year 2021- 2023.

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## DECLARATION

I, Athmaja Panickar, do hereby declare that the dissertation titled “**Cartoon and children in Kerala : A qualitative research study on how cartoon affect the social behaviour of children in Kerala**”, submitted to the Department of Counselling Psychology, Loyola College of Social Sciences, Sreekariyam, under the supervision of Mr .Johns P. John, Assistant professor of the Department of Counselling Psychology, for the award of the degree of Master’s in Science of Counselling Psychology, is a bonafide work carried out by me and no part thereof has been submitted for the award of any other degree in any University.

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## **Abstract**

The aim of the research is to explore the intricate dynamics between cartoons and children's social behaviour in the context of Kerala, India. Focusing on diverse themes, the study delves into how exposure to cartoon content relates to the manifestation of social behaviours. Within the "Violence" theme, action-packed cartoons are observed to influence aggressive behaviour imitation, potentially blurring the distinction between fiction and reality. In "Language Acquisition," cartoons facilitate language learning, enhancing cognitive flexibility, vocabulary enrichment, and communication skills. The "Socialization" theme highlights the interplay between cartoons and face-to-face interactions, impacting norms and relationships. "Morals and Judgment" reveal a link between protagonist identification and moral perceptions, shaping children's willingness to enact positive change. Departing from traditional norms, the "Stereotypes" theme showcases equitable gender perceptions and inclusive occupational perspectives. Lastly, the "Blurring of Fantasy and Reality" theme illustrates children's integration of cartoon personas into daily life, influencing desires and behaviour. This study underscores the multifaceted influence of cartoons on children's social behaviour, emphasizing the need for balanced media consumption and informed guidance.

***Keywords:* cartoons, social behaviour, violence, language acquisition, socialization, morals, judgment, stereotypes, fantasy, reality, media consumption, children, Kerala.**



## CHAPTER I

### INTRODUCTION

The landscape of children's entertainment underwent a notable transformation during the 1980s and 1990s, characterized by the remarkable influence of renowned entities such as Walt Disney Productions, alongside iconic cartoon shows like "Tom & Jerry," "Popeye," and "Bugs Bunny." These offerings held a prominent position within the children's entertainment market, captivating young audiences with their imaginative narratives and endearing characters. However, the emergence of the satellite TV revolution introduced a seismic shift in the dynamics of the global entertainment sphere, ushering in a new era of animated content that would leave an indelible mark on children's preferences and cultural consumptions.

In this transformative era, one notable phenomenon emerged as a captivating force on the international stage: the overwhelming prominence of Japanese cartoons. These Japanese animated shows, commonly referred to as anime, swiftly captured the hearts and minds of children worldwide. With their distinct artistic style, intricate storylines, and diverse range of genres, Japanese cartoons became a formidable presence in the global entertainment market. The enduring popularity of iconic Japanese anime like "Doraemon," "Shinchan," and "Ninja Hattori" exemplifies the resounding impact of these offerings on the preferences of young audiences. The irresistible allure of these anime series transcended geographical boundaries, leading to a remarkable shift in the hierarchy of children's favourite shows.

Simultaneously, the Indian animation industry embarked on a journey marked by resilience, creativity, and evolution. While the first animated film in India, "The Banyan Deer," was released in 1957, the subsequent decades posed numerous challenges for the nascent industry. Limited resources, technological constraints, and limited exposure to international

animation standards hindered the growth of Indian animation. However, the 1980s and 1990s marked a significant turning point, as the introduction of the national television broadcaster Doordarshan ushered in a new era of possibilities.

The introduction of television as a medium for animated content dissemination brought Indian cartoons into the living rooms of countless households across the nation. Shows like "Mowgli - The Jungle Book," "Ramayana: The Legend of Prince Rama," and "Tenali Raman" quickly became staples of children's programming, capturing the imaginations of young viewers and creating a lasting impact on their cultural experiences. These shows harnessed the power of storytelling to present Indian folklore, mythology, and cultural heritage in an engaging and accessible manner. The result was an unprecedented surge in popularity, as families and children eagerly tuned in to experience these captivating tales.

As the 2000s dawned, a renewed sense of creative vigor infused the Indian animation landscape. A surge in the creation of original Indian cartoons marked a profound transformation, as these shows showcased a distinct blend of cultural authenticity and relatable narratives. Animated offerings such as "Chhota Bheem," "Krishna Balram," and "Little Krishna" emerged as frontrunners, resonating deeply with Indian audiences through characters and stories that reflected their own cultural milieu. These shows celebrated Indian values, traditions, and mythology, creating a sense of pride and connection among viewers.

The enduring popularity of these Indian cartoons underscored the industry's ability to strike a harmonious chord between entertainment and education. Through creative storytelling, these shows seamlessly imparted moral lessons, fostered a sense of identity, and introduced viewers to the rich tapestry of Indian culture. As a result, Indian cartoons transitioned from mere sources of amusement to valuable tools for cultural preservation and education.

In the dynamic landscape of children's entertainment, the interplay between indigenous creations and the localization of internationally popular cartoons has significantly shaped the preferences and cultural experiences of young audiences. The convergence of these two facets has not only contributed to the popularity of animated content but has also wielded a transformative influence on the way children engage with media and storytelling.

The localization of internationally acclaimed cartoons has been a pivotal driver in expanding the repertoire of animated offerings available to Indian audiences. Shows like "Shin Chan," "Doraemon," and "Roll No. 21," which is based on the renowned "Dragon Ball Z" series, swiftly captured the hearts and imaginations of Indian children, propelling these series to the status of household names. These internationally sourced shows managed to strike a chord with young viewers, seamlessly blending elements of foreign narratives with cultural sensibilities that resonate within the Indian context. The familiar characters, relatable themes, and engaging plots of these localized shows offered a unique viewing experience that bridged the gap between cultures while retaining the inherent charm of the original content.

The rise of digital platforms and streaming services has ushered in a new era of accessibility and convenience for audiences, providing a significant boost to the popularity of Indian cartoons. Platforms like YouTube have become virtual playgrounds for children, offering a diverse array of animated content at their fingertips. Channels such as "WowKidz," "ChuChu TV," and "Infobells" have emerged as veritable hubs of Indian animation, amassing millions of subscribers and views. This widespread availability has not only amplified the reach of Indian cartoons but has also facilitated an immersive viewing experience that aligns with the digital-native generation's preferences.

Indian cartoons have transcended their role as mere sources of entertainment, assuming a multifaceted role in promoting Indian culture, values, and storytelling traditions. These

animated shows serve as conduits through which children are introduced to the rich tapestry of Indian heritage, mythology, and regional diversity. The incorporation of educational elements and moral lessons within the narrative fabric of these cartoons imparts a dimension of edutainment, where entertainment serves as a vehicle for holistic learning. From imparting lessons in ethical behaviour and decision-making to showcasing the importance of empathy and cooperation, Indian cartoons seamlessly weave valuable life lessons into their storytelling, shaping young minds in the process.

One noteworthy study that delves into the psychological implications of children's cartoon consumption is "Effects of cartoon programs on behavioural, habitual and communicative changes in children" by Rai (2016). The study illuminates the profound impact that prolonged exposure to cartoons can have on children's behaviour, habits, and communication patterns. It underscores the progression from casual viewership to a deeper emotional attachment, often resulting in children imitating their beloved cartoon characters in various aspects of their lives. The study's findings shed light on the phenomenon of children adopting these animated figures as role models, a trend observed when they begin to emulate their favourite characters' behaviours, gestures, and even preferences in clothing.

The study also highlights a disconcerting aspect of excessive cartoon consumption, where children may become increasingly resistant to engaging in activities other than watching cartoons. This attachment to animated content could potentially lead to conflicts with parents or guardians when they attempt to regulate screen time. The study's observations, particularly regarding instances of heightened aggression or frustration when restricted from watching cartoons, resonate with broader concerns about the psychological and behavioural impacts of media consumption on young minds.

In specific regional contexts like Kerala, the study's findings could be particularly relevant, given the universality of children's media consumption patterns. It offers valuable insights into the potential challenges faced by parents and caregivers in managing children's cartoon consumption and fostering a balanced media diet. The study underscores the need for a nuanced approach to media engagement, with an emphasis on guiding children to differentiate between fictional narratives and real-world behaviour.

The captivating realm of cartoons possesses a profound and enduring influence on the cognitive, emotional, and social development of children, leaving an indelible mark on their mental responses and behaviours. As illuminated by the enlightening study titled "Cartoons' Effect in Changing Children Mental Response and Behaviour," conducted by Habib and Soliman, the impact of cartoons extends far beyond entertainment, shaping the very contours of young minds and moulding their perceptions of the world.

One of the most remarkable dimensions of this influence lies in the realm of cognitive development. Cartoons have emerged as powerful catalysts for fostering essential cognitive skills in children. Through engaging narratives and imaginative scenarios, cartoons stimulate problem-solving abilities, honing children's critical thinking skills as they decipher intricate plotlines and anticipate outcomes. Moreover, the incorporation of interactive elements in educational cartoons propels young viewers into a realm of participatory learning, where they are invited to actively engage in activities that enhance memory retention and cognitive flexibility. This cognitive engagement not only amplifies the entertainment value but also nurtures the growth of intellectual capacities that underpin a child's capacity for future learning and academic achievement.

The rich tapestry of emotions, relationships, and social dynamics depicted in cartoons contributes significantly to the social and emotional development of children. These animated

narratives serve as microcosms of real-life scenarios, offering children a safe space to explore and understand a myriad of emotions. By witnessing characters navigate challenges, joys, and conflicts, children vicariously learn how to manage their own feelings, develop empathy, and cultivate vital social skills like sharing, cooperation, and conflict resolution. The emotional resonance of cartoons is further accentuated by the deep emotional attachments that children often form with their favourite characters. These animated protagonists become relatable and aspirational role models, guiding children in their quest to comprehend and navigate the complexities of their emotions and relationships. The sway of cartoons extends beyond the realm of emotions, as they subtly shape children's values, attitudes, and behavioural inclinations. Positive role models depicted in cartoons serve as beacons of virtue, inspiring young minds to adopt positive traits and behaviours. The influence of these role models transcends the animated screen, spilling into children's daily lives as they seek to emulate the ethical choices and actions they witness. Cartoons, therefore, play an instrumental role in shaping the moral compass of children, presenting them with scenarios that present moral dilemmas and ethical choices. Through storytelling, characters in cartoons confront these dilemmas, enabling children to witness the consequences of actions, understand the concepts of right and wrong, and internalize lessons that contribute to their ethical development.

The educational potential of cartoons reaches even deeper, embracing the enrichment of cultural awareness, diversity, and inclusivity. Animated narratives serve as portals to different cultures, languages, and traditions, providing children with windows into a global tapestry of human experiences. This exposure fosters a sense of cultural curiosity and understanding, breaking down barriers of ignorance and prejudice. Cartoons, in their evolution, are embracing this transformative role by incorporating more diverse characters and storylines that mirror the multicultural society in which children are growing up. This shift acknowledges

the importance of representation and provides children with a richer tapestry of characters and narratives to identify with, fostering a more inclusive worldview.

The impact of cartoons on children's psychological development is a subject of extensive study and scrutiny. While cartoons offer a wealth of entertainment and educational value, their influence extends beyond the screen, shaping children's perceptions, behaviours, and societal norms. A seminal study by Bjorkqvist and Lagerspctz titled "Children's Experience of Three Types of Cartoons at Two Age Levels" and the research conducted by Habib and Soliman titled "Cartoons' Effect in Changing Children Mental Response and Behaviour" shed light on the intricate interplay between cartoons and children's psychological development.

Violence, a prominent concern associated with cartoons, has been thoroughly explored. Some studies suggest a correlation between exposure to violent content in cartoons and aggressive behaviour in children (Bushman & Huesmann, 2006). This influence manifests through imitative aggressive actions, where children mimic the confrontations and powers exhibited by characters (Gentile, Lynch, Linder, & Walsh, 2004). However, violence is not the sole factor at play. Cartoons can perpetuate harmful gender stereotypes, portraying specific roles and behaviours as suitable for boys or girls (Signorielli, 2001). These portrayals may limit children's aspirations and reinforce societal norms, ultimately affecting their self-perception and future choices.

Beyond gender stereotypes, cartoons often present idealized and unrealistic depictions of characters and situations (Vandenbosch & Eggermont, 2012). This can distort children's understanding of reality, leading to unrealistic expectations and potential dissatisfaction when real life doesn't align with the fantasy depicted. Additionally, some cartoons serve as marketing tools for merchandise and toys, cultivating materialistic desires and placing pressure on parents to fulfil these wishes (Dittmar, Long, & Bond, 2007).

Cartoons are multifaceted vehicles of influence. While they may expose children to potentially harmful content, they also contribute positively to language acquisition and socialization. Animated narratives offer a playful and engaging environment for language development, enhancing vocabulary, grammar, and communication skills (Linebarger & Vaala, 2010). Moreover, cartoons provide a unique platform for children to learn about diverse cultures, fostering cross-cultural understanding and appreciation (Subrahmanyam et al., 2000).

However, the significance of cartoons transcends entertainment and education—they serve as inadvertent instructors and role models in children's lives. Cartoons, due to their appeal and accessibility, become children's earliest teachers (Hobson, 2002). These colourful and funny companions wield an influential role in shaping children's values, attitudes, and behaviours. As Habib and Soliman's research elucidates, children form emotional attachments to characters, making them aspirational models that influence behaviour and choices. The dichotomy of cartoons as influencers of both positive and negative attributes underscores their potential to shape the psychological landscape of young minds.

Given the pivotal role of cartoons in children's psychological development, the responsibility of managing and guiding their consumption falls largely on parents, educators, and content creators. Responsible media consumption entails selecting age-appropriate content that aligns with children's cognitive and emotional maturity (AAP, 2016). Engaging children in discussions about themes, messages, and consequences depicted in cartoons fosters critical thinking and media literacy (Buijzen & Valkenburg, 2005). Active parental involvement empowers children to navigate the complex psychological nuances of cartoons, extracting the positive while mitigating potential negative influences.

Social behaviour is a fundamental aspect of human interaction that plays a pivotal role in shaping individuals' experiences, relationships, and integration within a society. Rooted in



complex psychological and sociocultural dynamics, social behaviour encompasses a broad spectrum of actions, reactions, and expressions exhibited by individuals as they navigate the intricate fabric of social settings. This phenomenon is not only a reflection of personal preferences and beliefs but also a manifestation of societal norms and expectations. Exploring the nuances of social behaviour unveils a multifaceted tapestry woven from psychological, cultural, and environmental threads. At its core, social behaviour refers to the array of conduct demonstrated by individuals as they engage with others within a particular social context. It is intrinsically linked to the notion of acceptability, wherein individuals adjust their actions to align with the perceived norms of their peer group (Wentzel, 2012). This process involves not only adhering to behaviours that are deemed appropriate but also avoiding actions that may be considered undesirable or unacceptable. Social behaviour, therefore, serves as a mechanism for fostering harmonious coexistence and facilitating effective communication among members of a society.

In the realm of human behaviour, social behaviour assumes a comprehensive dimension, encompassing a wide range of interactions that extend beyond verbal and nonverbal communication. It encompasses a totality of engagements, from overt actions such as verbal conversations and gestures to more subtle expressions like facial expressions, body language, and even personal choices like dress sense and preferences. Social behaviour goes beyond mere surface interactions; it delves into the intricacies of how individuals respond to various stimuli and navigate the intricate web of human relationships.

A seminal contribution to the understanding of social behaviour comes from the work of Hartup (1965), who provided a nuanced perspective on the subject. Hartup's definition encapsulates the reciprocal nature of social behaviour, where activity is both elicited by stimuli originating from individuals and possesses inherent stimulus value for others. This intricate interplay highlights the dynamic nature of social interactions, wherein individuals continuously

respond to and influence each other, shaping the collective social fabric. The manifestation of social behaviour extends beyond the individual level, encompassing broader societal dynamics. Cultural norms, beliefs, and values intricately intertwine with social behaviour, shaping the way individuals express themselves and engage with others (Markus & Kitayama, 1991). As individuals navigate the contours of their culture, they internalize norms that govern their behaviour, influencing their choices, interactions, and responses to various stimuli.

Furthermore, social behaviour serves as a window into the intricate workings of the human psyche. It provides insights into cognitive processes, emotional responses, and decision-making mechanisms that guide individuals' actions in social contexts (Gergen, 1973). Psychological factors such as empathy, perspective-taking, and self-regulation contribute to the complexity of social behaviour, influencing how individuals understand, relate to, and collaborate with others.

### **Need and Significance**

Kerala, an esteemed cultural and academically progressive state in India, stands as a beacon of commitment to education and exemplary literacy rates. Rooted in a tradition of holistic learning, children's studies occupy a pivotal place within its comprehensive educational framework. While significant research efforts have spanned various regions, such as in Nairobi by Kidenda, and Pakistan (2013) by Hassan, Ali & Daniyal, Muhammad, a conspicuous void emerges in scholarly discussions when examining studies related to Kerala, as far as my current knowledge extends. This gap pertains to a comprehensive exploration into the potential ramifications of cartoons on the social behaviour of children within Kerala's distinct socio-cultural milieu.

The significance of probing into the impact of cartoons on Kerala's children extends beyond academic curiosity. This study seeks to unravel the intricate interplay between cartoon

consumption and social behaviour among Keralite children, offering theoretical insights and pragmatic applications. Within Kerala's unique cultural and educational context, this research aims to illuminate the nuanced dynamics that may shape children's interactions, perceptions, and behaviours. Moreover, it addresses a distinct gap in knowledge, enriching our understanding of the cognitive, emotional, and behavioural consequences of cartoon exposure within this regional context.

This study's ramifications extend to educators, policymakers, parents, and content creators. By offering evidence-based insights, it fosters informed dialogue and empowers stakeholders to harness the educational potential of cartoons while mitigating unintended negative effects. This aligns with Kerala's dedication to holistic education, fostering a mindful and constructive media environment for its children. Furthermore, the exploration aligns seamlessly with counselling psychology, providing invaluable insights into the interplay between media and behaviour. With potential implications for emotional expression, interpersonal dynamics, and ethical decision-making, counsellors can benefit from this nuanced understanding. Integrating these findings into therapeutic strategies can promote healthier social behaviours and emotional development, contributing to the intricate landscape of children's psychological growth within Kerala's unique context. In essence, this research magnifies the interconnections between media consumption, societal well-being, and psychological insights, enriching Kerala's educational landscape and beyond.

### **Statement of the problem**

The impact of cartoon on social behaviour of cartoon watching children in Kerala.

### **Operational definition**

- Social behaviour

Observable expressions and interactions related to violence, gender stereotype, morals and judgment, language acquisition, and socializing, encompassing the various ways children engage with and respond to their social environment.

- Violence

Behaviour that is intended to harm another individual, encompassing a range of actions that can result in physical or psychological harm to oneself, others, or objects in the environment.

- Socializing

Spending time with other people for the purpose of connecting with them and enjoying oneself.

The expression of a personal understanding or evaluation of right and wrong behavior.

- Stereotypes

Beliefs, attitudes, or expectations about the roles, behaviors, and characteristics associated with different genders

- Language acquisition

The ability to comprehend and produce language

### **Research questions**

Do cartoons have an effect on the social behaviour of children in Kerala?

Do these shows alter the viewers perspective of reality?

does cartoon watching cause violence in the behaviour of children? to what extend?

Does cartoon watching affect language acquisition? to what extent?

Does cartoon watching affect socializing of children? to what extent?

Does cartoon watching affect morals and judgement of children? to what extent?

Does watching cartoons contribute to the development of gender stereotypes in children?

## CHAPTRE II

### REVIEW OF LITERATURE

#### THEORETICAL REVIEW

##### **Cultivation Theory**

The long-term impacts of television viewing on viewers' perceptions of social reality are investigated under the cultivation theory. Analysis of cultivation started as a part of the George Gerbner-founded Cultural Indicators Project in the late 1960s. The main premise of cultivation analysis is that, despite sharing most major demographic characteristics with those who watch less television, those who watch more television are more likely to perceive the real world in a way that is most frequently depicted in television messages (Gerbner, 1969).

The most prevalent and ongoing educational system in society is television. Cultivation analysis views television as a messaging system with aggregate and repeating picture patterns, elements of which were ingested by watchers over an extended period of time. Cultivation analysis emphasises the broad and widespread impact of continuous television exposure, in contrast to the then-traditional media communication research, which focused on the effects of individual messages, episodes, series, and genres on immediate attitudes and behaviour changes (Signorielli and Morgan, 2009). The results of more than four decades of cultivation study on television messaging systems have shown a "distorted" reality, including inflated crime numbers, an overrepresentation of violence, gender-role stereotyping, atypical family structures, the "mean world syndrome," and more (Morgan et al., 2009). The worldview of frequent viewers, who rely on television as their primary source of views and values, progressively becomes dominated by this distorted yet repetitively conveyed "reality."

Television, which tells most of the stories in our society, has an impact on not just individual ideas but also on society as a whole because it is the main source of popular culture.

Despite individual diversity, societies with huge television audiences tend to have rather uniform outlooks and attitudes that end up dominating or mainstreaming that society. According to Signorielli and Morgan (2009), “television viewing may reduce or override differences in perspectives and behaviour which stem from other social, cultural, and demographic influences”.

Major components of cultivation research have looked at how television affects things like violence, stereotypes regarding gender, well-being, and relatives, as well as more recently, the effects of online gaming on psychological health (Signorielli and Morgan, 2009).

### **Theories of Moral Development**

Freud, the father of psychoanalysis, postulated a conflict between an individual's wants and those of society in 1962. Freud believed that moral growth occurs when an individual's self-serving interests are suppressed and replaced by the values of significant socialising figures in their lives, such as their parents. Skinner (1972), a supporter of behaviourism, emphasised socialisation as the main driver of moral growth. Skinner concentrated on the ability of outside influences (reinforcement contingencies) to influence a person's development, as opposed to Freud's idea of a conflict between internal and external forces. Piaget (1965) concentrated on the individual's construction, construal, and interpretation of morality from a social-cognitive and social-emotional perspective, as opposed to Freud and Skinner, who both focused on the external forces that have an impact on morality (parents in the case of Freud, and behavioural contingencies in the case of Skinner).

Piagetian theories of moral development were built upon by Kohlberg (1963). Although Kohlberg gave a methodical 3-level, 6-stage sequence illustrating changes in moral judgement across the lifespan, both of them saw moral growth as the product of a conscious effort to improve the coordination and integration of one's orientation to the world. Kohlberg claimed

specifically that moral growth follows societal development, which is concerned with the consistent application of universal ethical principles, and personal development, which is concerned with group functioning.

Turiel (1983) argued for a social domain approach to social cognition, outlining how people distinguish between emotional (personal, individual prerogative) and social (conventions, group functioning, traditions) concepts from early in development throughout the lifespan. This model has been supported by research findings over the past 40 years, showing how kids, teens, and adults distinguish moral rules from conventional rules, recognise the personal domain as a non-regulated domain, and assess multifaceted (or complex) situations that span multiple domains.

### **Piaget's Theory of Moral Development**

The Swiss psychologist Jean Piaget (1896–1981) was one of the first to recognise that children and adults thought in fundamentally different ways. Piaget did not believe that children were inferior copies of adults in terms of intelligence, in contrast to many of his forebears. They basically perceive in an alternative manner. According to his four-stage theory of cognitive development, children's mental skills go from sensorimotor to pre-operational to concrete operational to formal operational. Children can only develop to the fullest extent of their intellectual capacity after mastering each one of them.

Heteronomous and autonomous morality were the two phases of moral development that Piaget identified in his Theory of Moral Development. Children between the ages of 5 and 10 often go through the period of heteronomous morality, also known as moral realism or other-directed morality. Children at this age firmly believe that they must follow the rules because they comprehend the repercussions. Negative results will result from breaking the regulations.



Most younger kids will follow the rules only to avoid getting in trouble. Since morality is imposed from without, an authoritative figure's actual presence is irrelevant.

Children, however, go to a greater degree of morality as they grow and mature. When a kid reaches the age of 10 and continues into adolescence, they often enter the period of autonomous morality, also known as moral relativism or morality of collaboration. The egocentrism of middle childhood is now starting to subside in children. As a result of their newly gained capacity to see things from other people's viewpoints, their understanding of morality changes. Piaget thought that exactly these kinds of collective decision-making circumstances are where moral learning is most effectively acquired.

The four stages of Piaget's cognitive developments are sensorimotor, pre-operational, concrete operational, and formal operational. The sensorimotor stage is when a youngster is under the age of four. They are not currently grasping the game's rules unless they wish to experiment with the texture of the paper. Children in this stage of development behave as they experiment with their motor plans and their relationships to the game's items. Preoperational development occurs in children between the ages of 4 and 7. They are primarily egocentric, and this egocentrism extends to how they see the rules. A youngster that is egocentric makes their own rules. The youngster is in the concrete operational stage between the ages of 7 and 11. Children are beginning to perceive the world with greater empathy. However, there are differences in how they talk to and engage with other players. While some people want to play together, others prefer to do it their own. Children may listen to the game's rules while they play, but they may not understand them or choose to follow them. By the time a youngster reaches the formal operational stage, at age 12, they start to comprehend the rules. Additionally, this awareness is accompanied with a love of the rules. They begin to follow them and encourage other kids to do the same.

### **Kohlberg's Stages of Moral Development**

The stages of moral development, proposed by Lawrence Kohlberg in 1958, is a whole step theory of moral development that is based on Jean Piaget's theory of moral judgement for children (1932). Kohlberg's theory, which is cognitive in character, focuses on the thought process that takes place when one chooses whether a conduct is right or bad. Thus, rather than what one decides or does, the theoretical focus is on how one chooses to respond to a moral issue.

From birth until maturity, people go through six different phases of moral thinking, according to Kohlberg's thesis. He divided these phases into the pre-conventional, conventional, and post-conventional moral reasoning stages. Each level corresponds to a more advanced degree of moral growth. The external control of morality is present at the pre-conventional level. In order to avoid punishment or gain rewards, people abide by the rules that are set out by authoritative persons. According to this viewpoint, doing what is right just means getting away with it or doing what makes you happy. First level comprises two stages- stage 1, i.e., Punishment/obedience orientation & stage 2, i.e., Instrumental purpose orientation. In stage 1, actions are influenced by the results. The person will comply in order to avoid being punished. In stage 2, consequences once more influence behaviour. The person concentrates on getting rewards or meeting needs for herself. At the conventional level, a person still values following social norms. On interactions with other individuals and social institutions, rather than on self-interest, the focus has changed. To gain their acceptance or to preserve social order, the person tries to abide by the rules that are established by others, such as parents, classmates, and the government. It also has 2 stages – Stage 3, i.e., Good Boy/Nice Girl orientation & Stage 4, i.e., Law and order orientation. In stage 4, action is influenced by social acceptance. By being a “good person”, the person hopes to keep or gain the love and acceptance of others. In stage 4, action is governed by societal laws and rules. The person now considers a wider perspective,

that of societal laws. Making moral decisions involves more than just taking someone's personal relationships into account. The person holds the view that laws and regulations uphold social order, which is something that should be protected. The person overcomes their own social viewpoint when they reach the post-conventional level. Morality is described in terms of universally applicable abstract ideals and concepts. The person makes an effort to view things from everyone else's perspective. It also consists of 2 stages – Stage 5, i.e., social contract orientation & Stage 6, i.e., Universal ethical principle orientation. Individual rights determine actions in stage 5. The person sees laws and regulations as adaptable tools for advancing human goals. That is, there are regulations that can be broken under the appropriate circumstances. When laws conflict with people's constitutional rights and the interests of the majority, they do not benefit society and should be replaced with alternatives. According to Kohlberg, this is the highest functioning level in stage 6. He asserted that certain people, nevertheless, will never achieve this level. At this point, one's self-selected ethical rules of conscience guide the proper course of conduct. These ideas are general in scope and abstract in nature. This method of decision-making entails considering the viewpoints of each individual or group who may be impacted by the choice.

### **Language Acquisition Theory**

Language acquisition is the process through which people learn to comprehend and utilise language. In order to comprehend and clarify how the process starts and develops, many language acquisition theories have been developed in the English language. In learning the English language, students are subjected to 4 primary theories of language acquisition. They are Behavioural Theory by B F Skinner, Cognitive Theory by Jean Piaget, Nativist theory by Noam Chomsky and Interactionist Theory by Jerome Bruner.

A component of behavioural thought is the behavioural theory of language acquisition, sometimes known as the imitation theory. According to behaviourism, we are a result of our surroundings. Children lack the internal processes or capacity to independently acquire language. According to B F Skinner (1957), children first pick up a language by mimicking their caregivers, who are often their parents, before changing their language usage as a result of operant conditioning. According to the Cognitive theory of language acquisition, our ideas and internal workings are what primarily motivate our behaviour. According to Jean Piaget (1923), infants have very limited cognitive capacity at birth, but as they get older and interact with the outside world, their minds expand and form new schemas. The ability to assimilate new knowledge into what is previously known and accommodate new information allows them to eventually apply language to their schemas. Noam Chomsky (1957) suggests that kids are born with a language acquisition device (LAD), which he refers to as an inclination or desire for acquiring languages. He said that even if a kid is not schooled in the language of their home nation, as long as they are raised in a typical setting, they would still develop a verbal communication system. As a result, learning a language must have an intrinsic, biological component. According to Jerome Bruner (1961), children have the capacity to acquire and use language, but they need consistent engagement with their parents, carers, or instructors in order to do so fluently. The Language Acquisition Support System (LASS) is the name given to this concept.

The socio-historical approach to psychology, or socio-cultural theory, is credited to Lev Vygotsky (1896-1934) as its originator. Vygotsky's main focus, in contrast to Chomsky and Piaget, was the connection between the development of mind and that of language. He was curious in how different languages may affect how someone thinks. According to Vygotsky's idea, language is initially used for social communication before eventually advancing both language and cognition. According to Vygotsky, language is essential for the growth of the

brain. He contends that private communication, which takes the shape of language, directs cognitive growth. The social importance of education and its link to societal engagement form the basis of Vygotsky's thesis. He contends that language and culture are crucial to the growth of the human mind as well as to how people view the world, thereby fostering language and cognition. According to Vygotsky, language is essential for the growth of the brain. For one to recognise intellectual growth, one must have a thorough knowledge of how thinking and language interact. For cognition to develop and personality traits to be established, language is crucial.

### **Social Learning Theory**

The study of learnt behaviours is known as social learning theory, and it involves seeing, copying, and modelling new behaviours that are supported by others, or “models”. New behaviours therefore either persist or stop depending on how they are rewarded or reinforced in the social context. Albert Bandura, a psychologist, formulated this idea after carrying out the now-famous Bobo doll experiment in 1961. The experiment examined Bandura's idea of modelling and observational learning, which would later be developed into the social learning theory.

The classical conditioning theory and operant conditioning theory are two of the fundamental principles of the social learning theory. The idea of classical conditioning, often known as Pavlovian conditioning, holds that humans learn through association by following a straightforward pattern of stimulus and response. Operant conditioning adds another level of complexity to this and gives rise to the idea that humans learn by associating particular behaviours with rewards or penalties. The theoretical foundations of the social learning theory are comprised of these two theories as well as Bandura's study that behaviour is learnt from the environment.

The Bandura's four principles of social learning are another set of four guiding ideas that form the basis of the social learning theory. The social learning process and its results can be impacted by any of these concepts. There are still other internal and external elements, or “mediational processes”, that may influence the course of events and obstruct learning even when they are all present. The principles consist of the following:

- Attention: The setting in which the observed event occurred and the subject's degree of focus.
- Retention: The subject's ability to recall or maintain the behaviour and event that was witnessed.
- Reproduction: The capacity of the the observer to mimic the behaviour (cognitively or physically).
- Motivation: The level to which the observed behaviour is desired to be practised.

Bandura tried to demonstrate that human behaviour is acquired by modelling, or by watching others, and that these observations may direct activities and lead to mimicked behaviours in subjects later on. He did this by exposing groups of children aged three to six to aggressive behaviour. He was able to prove his idea with success. In the study, youngsters did in fact become more hostile after witnessing aggressive behaviour in adults.

Social learning theory is based on three key ideas:

1. People have the capacity to learn by observation.
2. A crucial component of this learning process is the learner's mental state.
3. A change in behaviour does not always occur after learning something.

A significant application of the social learning theory is aggressiveness, as was shown in the original Bobo doll experiment. Children frequently pick up violent behaviour through

seeing others—especially adults—do it and from seeing how it is modelled and reinforced over time. When addressing the behaviour of children raised in violent circumstances, the hypothesis is frequently taken into account.

## **EMPIRICAL REVIEW**

In the case study Gender representations and stereotypes in cartoons: a Jordanian case study by Salam Al-Mahadin, it is stated that although some new cartoons are putting a different spin on gender stereotypes, cartoons give children a virtual world that they connect with their own and through these cartoons they pick up stereotypes and believe that real life should have these stereotypes as well. (2003).

Children are generally drawn to cartoons, which either directly or indirectly impact their behaviour, claims 2016 research titled "The Effect of Cartoons on Children." This study also showed that youngsters start watching a lot of television by the age of 3. Additionally, it was stated that cartoons have certain beneficial effects on kids' mental, moral, and language development. The results of this study also showed that youngsters become more violent after viewing cartoons and began acting like their favourite cartoon characters in real life.

Hassan and Daniyal assert that there is a link between children's behaviour in school and cartoon viewing. They contend that cartoon violence influences kids' behaviour. (2013) Hassan and Daniyal In order to test two assumptions, the research "Cartoon Network and its Impact on Behaviour of School Going Children: A Case Study of Bahawalpur, Pakistan" (2013) was conducted. "H1: The frequency of cartoon viewing by school-age children affects their behaviour in the classroom. H2: Children's behaviour is affected by violence depicted in cartoons.

The experiment on content analysis was conducted as part of Lauri Reinhardt's study on "The effects of television on children's behaviour, attitude, and moral judgement." where kids were questioned on the plot of the cartoon they had just watched. The interview came to an end if any of the kids highlighted the cartoon's lesson. If not, the experimenter kept pressing the kids for an answer by asking things like, "What was the special message of the cartoon?" If the youngster replied in the affirmative, the question "What was the special message?" was next asked. (1978) As a consequence of this study, "Only 14 of 60 children extracted a moral story or lesson from the three cartoon conditions" (Reinhardt, 1978) was the conclusion made.

The 2016 research "The effect of cartoon on children" found that kids' minds are pliable like play dough and are very easy to mould. even in the most basic ways. According to the study, "A child is accepting any outer influence and information affecting his character in the future" (Tripathi, Priyambada, Singh, Anita and Singh, 2016), it is only reasonable that their language learning would be impacted as well.

The conclusions of multiple research on how gender is portrayed in films, television shows, and video games are disputed by Dafna Lemish (2010). She aptly summarises how females are connected with being "in the private sphere" and boys are affiliated with being "in the public sphere". This argument has several levels. It emphasises how the discussion of gender stereotypes has led some to believe that media portrayals of men have more social standing than those of women. One may examine the numerous study strands in the field of gender representation using this argument as one of the key points of reference.

Mary Claire Akinyi Kidenda's 2010 study, *An Investigation of the Effect of Animated Cartoons on Children in Nairobi* A fantastic response rate resulted in 426 of the 450 questionnaires that were issued being fully completed and used to gather the data for this study. 86% of the 426 respondents stated that they had discussed cartoons with their friends in order



to determine whether they had the same interests and learn more about their friends' favourite cartoons and cartoon characters. 2010's Kidenda

Sibel Ergen (2012) investigated how violent TV cartoons were seen by Turkish schoolchildren. This study sought to discover the behaviour indicating this influence and to show the gender-specific effects of violent television cartoons on youngsters. A total of 300 students were recruited for the study using a straightforward, random technique and a weighted stratification within each institution. Data was gathered utilising a 20-question survey administered in-person to the children on field trips to elementary schools. Results showed that there was a substantial gender difference in the types of influences that students' favourite cartoons had on them and in the ways that they emulated the actions of the cartoon characters.

A research on the Perceived Influence of Television Cartoons on Nigerian Children's Social Behaviour was undertaken in 2014 by Olusola Samuel Oyero and Kehinde Opeyemi Oyesomi. This study aimed to investigate the effects of cartoons on the social conduct of Nigerian children from both the parents' and the kids' perspectives. Design for the survey was used. 100 students and 50 parents' responses to a questionnaire, interviews, and focus groups were used to gather data. Chi Square and percentages were utilised to analyse the data. The results demonstrate that parents and children both agree that cartoons have a good impact on youngsters. While cartoons are credited with improving children's spoken English, teaching them new things and morals, and keeping them occupied among other advantages, some parents have expressed concern that some of the effects of cartoons may be detrimental, necessitating regulations to counteract those effects. It is advised that parents make a conscious effort to keep an eye on the cartoons their kids are viewing to make sure they are age-appropriate.

Cartoons may also educate children and have a positive impact on them, according to a different study by Habib and Soliman titled "Cartoons' Effect in Changing Children Mental Response and Behaviour." For instance, cartoons may teach children to help those in need, teach them about working in groups, control their anger, act politely, and obey their elders. (2015).

Effects of cartoon programmes on behavioural, habitual, and communicative changes in children (2016) is a study done on 200 kids, and it found that 61% of the kids try to copy stunts after they start watching cartoons, 31% of the kids start acting indecently, and 45% of the kids start acting violently, especially when the TV is turned off by their parents. (2016) Rai, Waskel, Sakalle, Dixit, and Mahore. In her 2017 paper Gender Representation in Animation: A paper on Children's Television Programming in India, Ruchi Jaggi found that the proportion of male characters in both main and secondary categories is much greater than that of female characters. With the exception of a few instances when primary men occasionally act romantically and primary females occasionally succeed, these cartoons hardly display any cross-type traits. (Jaggi 2017).

According to Monika Verma, a study on the diffusion of innovation through cartoons was undertaken by Shaili Misra, Pragya Dwivedi, Shubham Chauhan, Chandan Verma, Amitabh Mishra, and Mityunjay Pandey (2018). Indian children's lives inevitably include watching cartoons and animation. Children's entertainment includes a significant amount of animation and cartoon characters. The Indian cartoon and animation market expanded by 7.3% in 2016 and is expected to expand by 9.7% in 2017 (FICCI-KPMG). The industry's target market is children between the ages of 0 and 14, and in India, more than 30% of the population is under the age of 15. For businesses in the sector, India has grown to be one of the biggest marketplaces. Children's lifestyles and behaviours have changed as a result of technology advancements and foreign material in media, and these changes need to be investigated.

Therefore, this study was conducted to better understand how innovation dissemination enters through children's viewing of cartoon programmes and how they interpret such innovation. Children are likely to pick up ideas, objects, and cultural values by viewing cartoons. Therefore, it is important to investigate how innovation is spread among youngsters through cartoon programming.

Olayinka and Sarah Sopeka Researchers Samson Alade, Mary Uchechukwu, and Ignatius-Ihejirika (2020) looked examined how parents perceived the impact of violent cartoons on young children's social behaviours. The study used a survey research approach and a questionnaire to gather information from 100 parents. For data analysis, frequency counts and percentages were employed. The research revealed that the majority of kids watched cartoons on a daily and weekly basis. Most of the kids watched violent cartoons with plenty of battles, aggressive heroes, and shouting and abusive characters. It was discovered that parents' impressions of the impact of violent cartoons on children's conduct were unfavourable.

A case study of South Punjab was used to assess the impact of violent cartoons on children's behaviour by Tahir Mahmood, Urwah Iftikhar, and Muhammad Ahsan Bhatti in 2020. The study looks into how kids are exposed to antisocial material and how it affects their behaviour. Children's personalities are greatly influenced by cartoons, especially when they are very young. Children attempt to emulate their favourite animated character. They make an effort to imitate and reproduce the acts of their favourite cartoon character. Another crucial factor is the atmosphere in which the kids watch scary or violent cartoons. In the absence of parental supervision, they may grow to have anxieties or exhibit antisocial behaviours.

The viability of employing "the Tom and Jerry show," "Mickey Mouse Clubhouse," and "Masha and the Bear" series in primary school was investigated by Wender da Silva Caixeta et al in their 2021 study. The main goal of the current study is to determine if it is feasible to use

cartoons as supplemental materials for EE activities conducted in an elementary school setting. We spent a total of 55h16min analysing 196 episodes of "The Tom and Jerry Show," "Mickey Mouse Clubhouse," and "Masha and the Bear." The plots and situations of forty-one (41) episodes provide opportunities for EE activities. These episodes talk with situations connected to environmental topics. It is assumed that primary school students who took part in the EE exercise learned more about the Cerrado biome and other broad environmental challenges as a result of their involvement in the activity. The obtained findings thus support the idea that cartoons may be employed as didactic-pedagogical support material for EE activities geared towards youngsters.

The Impact of Prosocial Cartoon Examples on Children's Donating Behaviour was studied by Qian et al. in 2021. 80 adults judged cartoons as prosocial or controlling. Children from a total of 156 participated in the research. Children in the experimental group watched animated series in which the main character had a significant amount of benevolent behaviours, while children in the control group watched animated series with less benevolent behaviour. They saw these cartoons nonstop for four days. After that, using the Toy Donation Task (TDT), children's charitable actions towards their peers were evaluated. Results were analysed using the analytical technique of 2 (cartoon: prosocial versus control)  $\times$  2 (gender; male vs female) and 3 (age: 4 vs. 5 vs. 6) analysis of variance (ANOVA). The empirical findings showed that watching cartoons that specifically showed charitable donations—as opposed to cartoons with other prosocial content—increased donations for charitable causes, whereas watching control cartoons, or cartoons without prosocial content that did not show characters acting withdrawingly, did not increase donating behaviour. Specifically, while there were no discernible age effects among male children, 5-year-old female children reported higher giving behaviours than 6-year-old and 4-year-old female children. Here, 4-6-year-old girls and 4-5-

year-old boys reported higher charitable behaviours when exposed to the prosocial cartoon condition than when exposed to the control cartoon condition.

Correlation Between Cartoon Violence, Aggressive Behaviour, and Psychological Well-Being Among Primary School Children was investigated by Doha Abd Elbaseer Mahmoud, Mawaheb Mahmoud Zaki, and Hend Ahmed Mostafa in 2022. This study used a descriptive correlational research approach and was done at only one government-run elementary school in Benha City, Qaliubiya Government. In the previously indicated situation, a multistage random sample of (400) kids was collected by selecting schools, randomly selecting one grade, and then collecting all of the children in that grade. Less than half of the investigated youngsters had low levels of overall psychological wellness, whereas more than three-quarters of the primary school students had a favourable attitude towards cartoon violence and more than half had severe levels of aggressiveness.

A study was carried out in May 2016 to determine the impact of cartoon programming on children's behavioural, habitual, and communicative changes. The majority of children behave in real life in a way that is similar to how their favourite cartoon character appears on television, suggesting that children who watch cartoons have some significant behavioural effects on both their real-life and television behaviour. This study also showed that cartoons have a significant influence on children nowadays, which is seen in the way they dress, behave, and speak.

Another research, "Impact of Cartoon Programmes on Children's Language and Behaviour," published in 2017 indicated that children who watch a lot of cartoons behave more violently and aggressively when they play with their siblings and other kids. The study also showed that due to their excessive cartoon viewing, kids are developing disrespectful behaviour and a high rate of language learning.

According to a research published in June 2017 titled "Mother's Perception about Influence of Cartoons on Child's Behaviour and Parenting Style," children's typical routine behaviour is greatly influenced by the parenting styles of their parents, especially their mother. This study has shown that the beneficial effects of animation on children's behaviour outweigh the negative effects by a significant margin.

The typical routine conduct of children is greatly influenced by the kind of parenting methods adopted by their parents, particularly by their mother, according to a study published in June 2017 titled "Mother's Perception about Influence of Cartoons on Child's Behaviour and Parenting Style." This study has shown that the beneficial effects of animation on children's behaviour are more pronounced than their negative effects when parents actively intervene.

Social behaviour encompasses the actions taken by an individual that influence, shape, or otherwise impact the behaviour of another individual within a given societal context. It is a dynamic interplay where one's behaviour serves as a stimulus that, in turn, prompts responses from other members of the society or group. This reciprocal pattern of social behaviour not only reflects individual interactions but also contributes to the broader dynamics of the collective. While extensive research has been conducted both internationally and within India on the influence of cartoons on children's social behavior, there exists a noticeable research gap specific to the region of Kerala. This research deficiency is significant as it pertains to a unique cultural and traditional milieu. Investigating the effects of cartoons on children's social behaviour within the context of Kerala holds paramount importance, given its cultural nuances. The outcomes of such a study are poised to offer invaluable insights for policymakers, educators, and content creators. By involving the local community, this research aims to cultivate awareness and collaborative efforts, thereby fostering a more positive and impactful media landscape in Kerala. Through a comprehensive investigation, this research endeavours to bridge this gap in the literature, contributing to the existing body of knowledge and enriching

our understanding of the intricate interplay between cartoons and children's social behaviour within the Kerala context.

## CHAPTER III

### METHOD

This chapter deals with the methodology adopted for this study. An attempt is made to narrate how cartoons affect the social behaviour of children in Kerala. This chapter includes research design, pilot study, the setting for the study, population, sample, tools, and method of data collection and how the data will be analysed and interpreted in order to arrive at certain findings, suggestions and conclusions based on the study.

#### **Research design**

The research design refers to the overall strategy that is chosen to integrate the different components of the study in a coherent and logical way, thereby, ensuring that the research problem will be addressed effectively. It constitutes the blueprint for the collection, measurement, and analysis of data.

The research design adopted in this study is multiple case study research design. The case study research design is an in-depth study of a particular situation rather than a sweeping statistical survey. "Case study research involves the study of an issue explored through one or more cases within a bounded system" (Creswell 2007:73).

#### **Participants**

The participants are 5 children who watches cartoon from Trivandrum and Kollam district.



**Inclusion criteria and Exclusion criteria**

Native Malayalam speaking children who watches cartoon of age between 5-13 from Trivandrum and Kollam district were included

**Tools for data collection**

The interview schedule was prepared to find out the socio-demographic profile of the children. This schedule consists of closed questions dealing with the socio-demographic profile like "age, sex, educational, schooling, socio economic level, number of siblings, age and qualification of parents and no. of members in family".

A semi structured interview guide, including more than 20 questions for parents and 10 questions for children was prepared based on the research questions. In-depth interviews and discussions were conducted as techniques of data collection to elicit information from the respondents.

**Procedure for data collection**

The data collection process for this study involved engaging directly with children who regularly watched cartoons, as well as their respective parents. The researcher conducted in-person visits to each participant's residence, ensuring a personalized and comprehensive approach to data gathering. Through face-to-face interactions, the researcher conducted individual interviews with both children and parents, facilitating a deep exploration of their perspectives and experiences. On average, the interviews with parents lasted approximately one hour, allowing for detailed discussions on the subject matter. In the case of children, interview durations varied, spanning from half an hour to two hours, depending on each child's engagement and responses. To capture the essence of the interviews, conducted in the native language of Malayalam, the researcher transcribed the recorded conversations into English.

This meticulous process ensured accurate translation and preserved the richness of participants' expressions and viewpoints. The decision to personally visit each participant and conduct interviews in their homes underscored the commitment to gaining an authentic and comprehensive understanding of the participants' perspectives. The data collection process involving the children was tailored to their individual preferences for favourite cartoons. As a result, each interview with the children was conducted subsequent to the identification of their preferred cartoon.

## **Data analysis**

### **Thematic analysis**

Thematic analysis, a rigorously structured qualitative research methodology, serves as a systematic framework for dissecting and interpreting textual, visual, or auditory data to discern recurrent themes, intricate patterns, and nuanced meanings inherent within the dataset. This method entails a meticulously orchestrated sequence of analytical steps, commencing with a comprehensive immersion in the data to establish familiarity, followed by the process of generating initial codes, subsequently identifying overarching thematic patterns, and iteratively refining and validating these emergent themes through a meticulous review process. By meticulously engaging in this process, thematic analysis unveils both manifest and latent themes embedded within the data, facilitating an in-depth exploration of the complexities inherent within participants' experiences, viewpoints, or narratives. Applied across diverse research domains encompassing interviews, focus groups, and open-ended surveys, among others, this approach is paramount in fostering nuanced, contextually rich interpretations that contribute substantively to the overarching research objectives and scholarly discourse.

**Ethical consideration**

Prior to engaging with the children as participants in the study, a crucial step was taken to ensure ethical and procedural integrity. Permission was duly obtained from the Head of the Department of MSc Counselling Psychology, reinforcing the commitment to ethical research practices. This step highlighted the ethical rigor and institutional support underlying the research endeavour. In the process of approaching children and their families, explicit steps were taken to obtain informed consent. Verbal consent was sought from all parents, acting as guardians of the participating children. This consent was obtained only after a comprehensive communication about the study's objectives, scope, and intended outcomes. Parents were provided with a clear understanding of the purpose and significance of the research, emphasizing the impact it could have on advancing knowledge in the field. Crucially, it was assured that utmost confidentiality would be maintained, assuaging any concerns related to data privacy. Furthermore, parents were explicitly informed that the data collected would be exclusively used for the purpose of this study. This transparency in communication underscored the researcher's commitment to ethical conduct and safeguarded the integrity of the participants' involvement. The verbal consent process was meticulously documented, thereby maintaining a comprehensive record of the participants' willingness to engage in the study.

## CHAPTER IV

## RESULTS AND DISCUSSION

**Table 4.1**

Personal profile of the children watching cartoon

Case	Age	Gender	Geographical location	Educational status	No. of siblings	Other family members in house.
<b>A</b>	7	Girl	Rural	II grade	1	5
<b>B</b>	12	Boy	Urban	VI grade	1	4
<b>C</b>	11	Girl	Rural	VI grade	-	4
<b>D</b>	10	Boy	Rural	V grade	1	6
<b>E</b>	7	Boy	Urban	II grade	1	4

The study encompasses five distinct cases, each representing a unique child participant from different backgrounds in Kerala. Case A features a 7-year-old girl in a rural setting, Case B involves a 12-year-old boy from an urban context, Case C portrays an 11-year-old girl in rural surroundings, Case D centres on a 10-year-old boy in a rural environment, and Case E presents a 7-year-old boy growing up in an urban area. The cases span various ages, genders,

educational levels, and family compositions, offering a diverse snapshot of children's social behaviour within different settings. This diverse array of cases contributes to the study's holistic exploration of how cartoon consumption influences social behaviour among children in Kerala

### **Case A**

The first participant Case A is a 7-year-old girl belonging to a lower middle-class family. Her family consists of her father, mother, elder sister, and paternal grandma. She is studying in 2nd grade, and her sister is studying in 5th grade. Her father (41), who studied up to the 12th grade, is now a contract worker at a company site, and her mother (35), who completed a diploma after the 12th grade and is now a homemaker. Her grandmother (68) also lives with them. The family resides in the rural part of the district of Trivandrum, Kerala.

'A' is very much the font of cartoons. She watches cartoons every day for about 2-3 hours. Her mother says, *"I have kept the time limit, so that he can socialise with people around"*

The mother of 'A' has control over her cartoon watching. They usually speak Malayalam at home, but she is quite good at English, as English was used at school. She watches cartoons only on TV and not on YouTube. She watches cartoons in Malayalam, English, and occasionally Hindi. Her mother could not always supervise her while watching TV as she was busy with her work. The cartoons she usually watches are Oggy and the Cockroaches, Masha and the Bear, Ben 10, etc. It may vary from time to time. Her favourite characters are Oggy and Ben Ten. Her mother said, *Sometimes, my child pretends to be Ben 10 and imitates his powers. She also tries to talk like the character Oggy. It's quite amusing to see her playacting.* She also copied catchphrases from those cartoons. She is fond of getting things with pictures of her favourite cartoon character. A's mother said: *There was an incident recently where my child insisted on getting an Oggy pencil box, but it was out of stock. So, I bought her a Ben 10 pencil box instead. She already has some toys related to Oggy and the Cockroaches,*

*which she cherishes a lot.* She likes to go out and play. She pretends to play Ben Ten with her friends. Her mother does not think that all cartoons shown nowadays are indecent and contain obscenity that children should not be exposed to. If she comes across anything inappropriate, she makes sure to prevent her from watching it. She has a good relationship with her mother and father. She is more attached to her mother. With her siblings, she shares a good bond. Her teachers are really fond of her. At school, she is friendly with everyone but very close with three of her friends. Her mother says, *no, my child doesn't show any withdrawn behaviour. He likes to be connected.* She displays slightly aggressive or angry behaviour. Her favourite cartoons were found to be Oggy and the Cockroaches and Ben 10.

The main plot of "Oggy and the Cockroaches" revolves around the daily life and comedic interactions between Oggy, a cat, and three mischievous and troublesome cockroaches named Joey, Dee Dee, and Marky. The show is characterized by its slapstick humour and visual gags, with minimal dialogue and a focus on physical comedy. Oggy is depicted as a lazy and easy-going cat who enjoys a peaceful and comfortable life in his home. However, his tranquillity is constantly disrupted by the cockroaches, who are always coming up with inventive and often outrageous schemes to annoy Oggy and cause chaos. The cockroaches' antics lead to a series of comedic situations where Oggy tries to maintain order and regain control of his home. Throughout the episodes, Oggy and the cockroaches engage in a playful and sometimes adversarial relationship. Oggy employs various tactics to counter the cockroaches' pranks and attempts to outsmart them, but the cockroaches also manage to outwit him from time to time. Despite their constant conflicts, there are instances of unexpected cooperation and camaraderie between Oggy and the cockroaches, highlighting the complexity of their interactions.

Oggy is the main protagonist of the show, depicted as a blue cat. He is known for his laid-back and easy-going personality. He is extremely lazy, likes to sit idly and watch TV for

the whole day Oggy enjoys a peaceful and comfortable life, often engaging in activities like cooking, gardening, and relaxing. He's kind-hearted and prefers a calm environment. When faced with the mischievous cockroaches, Oggy's reactions range from frustration to determination, as he tries to maintain order in his home. He's creative in countering the cockroaches' pranks and occasionally forms unexpected alliances with them.

Joey, Dee Dee, and Marcky (The Cockroaches) are the main antagonists of the series. They are characterized by their mischievous, cunning, and chaotic nature. Joey is the leader, often coming up with elaborate schemes. Dee Dee is the most childlike and curious of the trio, while Marcky is more laid-back and often goes along with Joey's plans. Despite their troublesome behaviour, they occasionally display a sense of camaraderie and even help Oggy in certain situations. Their non-verbal communication and ability to adapt to various challenges contribute to their comedic and dynamic personalities.

The main plot of "Ben 10" revolves around Ben Tennyson, a 10-year-old boy who goes on a summer road trip with his cousin Gwen and their grandfather Max. During a stop at a roadside diner, Ben discovers a mysterious device known as the Omnitrix, which attaches itself to his wrist. The Omnitrix allows Ben to transform into a wide variety of alien species, each with its own unique abilities. With his newfound powers, Ben takes on the role of a superhero, using his alien forms to combat various threats and villains, both human and extraterrestrial. Throughout the series, Ben and his companions travel to different locations, encountering different alien species, other Omnitrix users, and various challenges. As they journey together, they uncover the secrets of the Omnitrix and its origins. While the overarching plot focuses on Ben's adventures and his battles against villains who seek to misuse the power of the Omnitrix, the show also delves into character development and the relationships between Ben, Gwen, and Max. As Ben faces increasingly powerful foes, he learns to be more responsible and to use his powers for the greater good.

Ben Tennyson, the charismatic protagonist of "Ben 10," is a spirited and adventurous young boy driven by curiosity and a thirst for excitement. His initial recklessness and impulsive nature stem from his eager embrace of the Omnitrix's alien-transforming powers. However, beneath his playful and humour-laden approach to challenges lies a courageous soul unafraid to confront powerful foes. As the series unfolds, Ben's character matures, influenced by the wisdom gained from his escapades. His growth is marked by a shift toward strategic thinking, responsibility, and empathy, while his protective instincts and willingness to sacrifice for loved ones remain unwavering. This blend of youthful enthusiasm, evolving wisdom, and a strong moral compass makes Ben a relatable and endearing character, resonating with audiences as he navigates the intricate journey of heroism and self-discovery.

Gwen Tennyson, a pivotal figure in the "Ben 10" series, embodies a multifaceted personality. Possessing intelligence and resourcefulness, Gwen's strong-willed and determined nature is balanced by her role as the team's voice of reason, offering a moral compass and ethical perspective. Her caring and empathetic demeanour is evident in her interactions, while her growth is punctuated by developing confidence and a gradual acceptance of her exceptional abilities, making Gwen a relatable and inspiring character known for her unwavering loyalty and impactful presence within the series.

When asked about who she would identify herself with between Oggy and the cockroaches, she chose Oggy. She said, *I love Oggy. I choose Oggy because he is my favourite character. He does nothing but sit there and watch TV all the day.* She identifies her sister with Oggy too. She identifies her parents as roaches because they irritate her and won't let her watch TV. When it comes to her classmates, some she identifies as oggy and some as cockroaches because some of them are her best friends and others seem to irritate her. Between Oggy and cockroaches, he would help Oggy when they both were in trouble, and she could only help one. Between Ben Ten and Gwen, she identified herself as Ben Ten because Ben Ten has more



power and Gwen does not. She likes to be friends with both but wanted to be friends with Ben Ten first. If these two characters were in trouble, she would help Ben Ten, saying Ben Ten is her favourite character and if she could help him, he would help many others. She likes to share her toys with both, but Benteen would be her first priority. She thinks Ben's job is a police officer or detective, and Gwen's might be an assistant officer.

### **Case B**

The second participant's case B is a twelve-year-old boy belonging to a middle-class family. His family consists of his father, mother, and younger brother. He is studying in 7th grade, and his brother is in UKG. His father (43), a BBA graduate, is now doing business. and his mother was working as a teacher in his school. After the second child, she quit her job, and now he is a home baker. The family resides in the urban part of the district of Trivandrum.

He really likes to watch cartoons, but his mother sets a maximum limit of one hour for his cartoon watching. because she believes that it is important to strike a balance between screen time and other activities to ensure a healthy lifestyle. Regarding his language abilities, he is fluent in Malayalam and has a good understanding of English. He enjoys watching cartoons on YouTube, specifically on the Kids YouTube channel. It provides a wide range of age-appropriate content that he can explore. In addition to cartoons, he also watches moral stories on YouTube, which helps instil positive values and lessons. While he primarily watches English cartoons, he occasionally watches dubbed versions too. His mother says, *it's interesting to see him exposed to different languages and cultures through cartoons. He has also shown an interest in Japanese cartoons, although I'm not certain about the specific shows he has watched.* To ensure responsible viewing, his mother supervises his TV time. The television is placed in our hall, which allows everyone in the family to see what he is watching. This way, she can monitor the content and ensure that it aligns with his age and values. Among the various

cartoons he watches, Masha and the Bear is his absolute favourite. It's the show he consistently prefers. Additionally, he enjoys watching popular shows like Peppa Pig and Chhota Bheem. Masha is his favourite character; as his mother says, *Masha holds a special place in his heart. He really likes her character and finds her endearing. Interestingly, when he sees Muslim children wearing a hijab, he associates them with Masha. It's heartwarming to witness his connection between the cartoon character and real-life observations.* During his earlier years, around the age of 3 to 4, he used to imitate a particular character from a cartoon. However, as he has grown older, this tendency to imitate has diminished. His mother says he absorbs certain words and phrases from the cartoons he watches and occasionally incorporates them into his vocabulary. His mother says that these cartoons have influenced him to explore new words and expressions. He has a genuine love for the cartoons he watches, and this extends to his interest in purchasing related goods. For example, he owns a backpack featuring Chhota Bheem, which brings him a lot of joy and allows him to feel connected to his favourite characters. His mother says, *despite enjoying cartoons, he actually prefers outdoor games to watching TV. He has a vibrant social life with many friends in our apartment complex. Engaging in outdoor activities and spending time with friends is important for his physical and social development.* Occasionally, he may exhibit behaviour influenced by the cartoons he watches. For example, he might become adamant about wanting something, like porridge, because he saw Masha eating it. Said his mother, and she added that she always takes the opportunity to explain the difference between cartoons and reality, helping him understand that not everything in cartoons translates directly to real life. While there are instances where it seems like he confuses cartoons with reality, she makes sure to consistently emphasise the distinction between the two. It's crucial for him to understand that cartoons are fictional and should not be taken as a representation of real-life situations. About the appropriateness of the content, she said she remembers some cartoons from her own childhood, such as Pokémon, that were not that good,

and she finds the shows that her child watches to be suitable and appropriate for his age. She always tries to ensure that the content aligns with their family values and provides positive messages. About the relationship with his mother, his mother said, *my child can be quite naughty at times, and we do have instances where we end up having arguments or fights especially when he backfires when I scold him. As a parent, it's my responsibility to guide and discipline my child when necessary. While I do scold him when his behaviour calls for it, I also make sure to approach it with love and understanding, teaching him the difference between right and wrong.* His relationship with his father is also good. but he is more likely to spend more time with his mother. Conflicts between him and his brother are not a frequent occurrence. They generally have a strong bond and love each other deeply. They usually find ways to resolve conflicts and maintain a positive relationship. He has developed a special attachment to his teachers at school. The teachers have become his favourites. He has a nice relationship with his friends. Even his mother keeps in touch with their families too. He is not withdrawn, his mother says, *nothing like that, it's a relief to observe my child's healthy friendships and active involvement in extracurricular clubs. Their ability to collaborate and bond with peers tells me that they're not demonstrating any withdrawn behaviours.* He sometimes displays stubborn behaviour, but his mother has learned effective strategies to handle these situations. She added that, *while it's important for children to have some autonomy and make choices, there are times when I need to step in and set boundaries. I believe it's crucial to strike a balance between allowing him to express his desires and guiding him towards making appropriate choices.* His favourite cartoon was found to be Masha and the bear.

"Masha and the Bear" is a popular Russian animated children's television series created by Oleg Kuzovkov. The show premiered in 2009 and has gained a wide international audience due to its engaging stories and charming characters. The series is primarily targeted at preschool-aged children and is known for its humour, life lessons, and heartwarming moments.

The show revolves around the adventures of a curious and energetic little girl named Masha and her unlikely friendship with a kind-hearted bear. The bear, who lives in a cozy cabin in the forest, is originally portrayed as a solitary and serious character. However, Masha's arrival turns his peaceful life upside down as she constantly involves him in various mischievous escapades. The general plot of "Masha and the Bear" typically involves Masha finding herself in humorous and sometimes challenging situations, often due to her curiosity and impulsive nature. The bear, although initially reluctant, becomes Masha's protector and guide, helping her navigate through her adventures while also learning important lessons himself. Throughout the series, Masha and the Bear encounter other animal characters, such as a wise old dog, a mischievous hare, a diligent penguin, and others. Each episode focuses on a different storyline, teaching children valuable life lessons such as friendship, kindness, patience, and problem-solving.

Masha's vivid imagination often leads her to create fantastical scenarios and play elaborate games. She can turn even the simplest of tasks into exciting adventures. Masha speaks in a childlike manner, often mixing words and using simple language. Her innocent and sincere way of speaking adds to her charm. Masha's fearlessness sometimes leads her to venture into situations that would intimidate others. Her curiosity knows no bounds, and she's always eager to try new things. While her solutions can be unconventional, Masha's creative thinking often helps her overcome challenges and puzzles.

The Bear often takes on a fatherly role for Masha, guiding her and ensuring her well-being. Despite his initial reluctance, he cares deeply for Masha and is always ready to help her. The Bear's attempts to maintain a quiet and peaceful life are often disrupted by Masha's exuberance. His reactions, ranging from exasperation to fond exasperation, contribute to the show's humour. The Bear's wide range of skills, from cooking to playing musical instruments, showcase his resourcefulness and his ability to adapt to various situations. The Bear's

relationship with Masha evolves over time, from moments of frustration to genuine affection. Their shared experiences strengthen their unique bond.

The Black Bear's presence introduces an element of rivalry and competition, especially with the Bear. He often tries to outdo the Bear in various activities to prove his dominance. While initially portrayed as a competitor, the Black Bear's character later reveals a more complex side. He has moments of camaraderie and cooperation with the Bear and Masha. The Black Bear's brashness and self-confidence provide a sharp contrast to the Bear's gentle and patient nature. This dynamic adds a layer of depth to the interactions between characters.

When asked about who he would identify himself with between the bear and the black bear, he chose the bear, said he is good and always helps Masha, and added that the black bear will always trouble her. He identified his brother as a bear too. Saying he was always there with him and that he was his best companion. Also, he identified his parents as bears, saying they are also good and not like the black bear. Then he said his friends are bears, but there is a boy like the black bear who troubles him and his friends. He added that the boy even looks like the black bear, black and fat. His mother interrupted and tried to correct him. Then both are in trouble, and he would definitely help the bear. Between Masha and the bear, he would identify himself with Masha because she is his favourite character, and he said that she loves going to new places. He too loves to explore new places, but his Amma won't let him go. He likes to be friends with both because both are good. If he could help only one when they are both in trouble, he would help Masha because she is always his favourite. He will share his toys with Masha first because he loves her. He thinks the job of the bear must be done by someone who builds houses, and Masha will be a traveller.

**Case C**

The third participant, Case C, is an eleven-year-old girl belonging to a middle-class family. Her family consists of her mother and her maternal grandparents. She is a single child; her parents got divorced when she was 6. She is now in the 6th grade, and her mother (37) works as a teacher at the same school where she studies. The family resides in the rural part of Trivandrum.

Case C loves watching cartoons; there is no time limit for her, and if given permission, she would watch TV continuously for the entire day. Malayalam is her native language, and she also understands Hindi. She is quite proficient in English because it is used at her school. She enjoys watching cartoons on TV and YouTube. While she primarily watches animated cartoons, she also watches some non-animated programmes on YouTube. She is open to watching cartoons in Malayalam, English, and any other language if she finds them interesting. Due to her mother's work load, she can't always supervise her. But whenever she is at home, she makes sure to supervise her and set restrictions on her TV viewing. She watches a variety of cartoons, including Motu Patlu, Mayakkannan, and Chota Bheem, roll number 21. Mr. Bean and many others—those names are not family to her mother. Her favourite character is Patlu from Motu Patlu, and she loves Lena from Mayakkannan. During her childhood, she had some initial difficulties with speech. Her mother said watching cartoons has had positive influence on her ability to speak, she initially imitated words and mannerisms from various cartoons like Dora Buji and Mayakkannan on Kochu TV. She seems to understand multiple languages, but she's not able to speak all of them fluently. She can comprehend those languages but struggles to express herself in them. She likes to buy items such as name slips and bags that feature her favourite cartoon characters; she tends to prefer the items over others. She prefers playing outdoors, especially when she has company to play with. Her mother has not noticed that she

pretends to play anything related to watching cartoons. There are some cartoons that her mother finds acceptable, but not all of them. Some cartoons lack moral values or contain vulgar content, and she prefers that her child avoid those. About the relationship with her parents, her mother said, *Overall, we have a positive relationship, although there are times when she displays stubbornness, which can be challenging for me to handle. Nevertheless, I find ways to manage it. Since me and her father are separated, she is not that connected to her father; he will just visit her occasionally, maybe once every 3 months or whatever.* She holds a great deal of affection for her teachers and shows a lot of love towards them. She is generally friendly with most of her friends, but there are some children she cannot tolerate. She sometimes goes to her mother and shares instances of certain children behaving in certain ways, expressing her unwillingness to be friends with them. She is not withdrawn, her mother says, *my daughter is quite outgoing and enjoys playing with her friends at the park. She's quick to share and take turns, which assures me that she's not displaying any withdrawn behaviours.* she displays anger at times, especially when things don't go according to her wishes. The child identified her favourite cartoon to be motu Patlu and maya Kannan.

."Motu Patlu" is an Indian animated series that centres on the comedic exploits of two main characters, Motu and Patlu, in the fictional city of Furfuri Nagar. Motu, a lovable but food-loving man, often stumbles into chaotic situations due to his big appetite, while his clever and quick-witted friend Patlu works diligently to extricate them from these predicaments. Motu's obsession with samosas frequently lands them in trouble, and their adventures involve encounters with the local mafia led by don Jon. Amidst the laughter and slapstick humour, the show underscore's themes of friendship, teamwork, problem-solving, and making ethical choices. As the duo navigates through various challenges, their interactions with a colourful cast of characters contribute to the show's delightful blend of entertainment and life lessons.

Motu's love for samosas is a running gag throughout the series. His eyes light up at the mention of samosas, and he often goes to great lengths to get his hands on them, even if it means getting into hilarious predicaments. When Motu consumes Moti Chooris (a special kind of sweet), he gains incredible strength and becomes nearly invincible for a short period. This strength is the source of many action-packed sequences and comedic moments. Motu's childlike enthusiasm and curiosity often lead him into adventures and mishaps. He has a boundless energy and is always eager to explore new things, which sometimes gets him into trouble. Motu has several catchphrases that have become popular among fans of the show, such as "Motu Patlu, dono ek hi hai" and "Dr. Jhatka, have a little heart."

Patlu's intelligence and quick thinking are his defining traits. He often comes up with innovative solutions to problems, using his knowledge and logical reasoning to navigate challenges. Patlu is an avid reader and a well of information on various subjects. He often quotes facts, stories, and ideas from the books he has read, which proves useful in various situations. Patlu often plays the role of the peacemaker between Motu and other characters. He tries to mitigate the consequences of Motu's actions and helps resolve conflicts. Patlu's resourcefulness shines through when he collaborates with Dr. Jhatka to create gadgets and devices to assist them in their adventures.

John the Don is a cunning and ambitious character, often seen as a local gangster in the fictional city of Furfuri Nagar. Sporting his signature sharp suit and distinctive hairstyle, John is known for his crafty nature and continuous attempts to exploit situations for his own gain. His intelligence and manipulation skills make him a formidable antagonist, as he devises elaborate schemes to outwit the main characters, Motu and Patlu. Despite facing repeated failures, John's persistence in pursuing wealth and power remains unwavering. His comedic villainy adds a light-hearted element to the show, often leading to humorous interactions and exaggerated plans that contribute to the entertaining dynamic of "Motu Patlu."



"Maya Kannan" is an animated television series that aired on the Kochu TV channel. However, I do not have specific details about the plot of "Maya Kannan," except that the show features the life of a young girl who has a cat with her, which is actually a mischievous and adventurous young boy named Mayakkanan with many magical powers. Mayakkanan is very fond of ice cream, but it will reduce his magical powers. Mayakkanan helps Leena and her friends when they are in trouble.

Leena is a young girl. She is lazy, and most of the time she acts against what her parents tell her. But still, she loves her family very much. Mayakkanan is a very lovable and empathetic character who always helps his friends.

She likes to identify herself with Patlu because he is brilliant; she added that he is even more intelligent than Motu. She identifies her mother as Jhon. and says, *If Motu was there, I would have chosen Motu. Amma looks like Motu.* She identifies most of her friends with Jhon, as most of them are really troublesome fellows. She would help Patlu when John and Patlu were in trouble, saying she didn't like John. Between Mayakkanan and Leena, she identifies herself with Mayakkanan because he is powerful and he loves ice cream just like her. She would like to be friends with both, but she really wants a friend like Mayakkanan, so she will choose Mayakkanan first. When they are both in trouble, she will help Mayakkanan because she likes him more. She will share her toys with Leena, saying, *Mayakkannan doesn't need any toys. He has magical powers.* She thinks Mayakkanan is a magician by profession, and Leena would be a baker.

#### **Case D**

The fourth participant, case D, is a 10-year-old boy belonging to the lower middle class. His family consists of his father, mother, elder sister, and paternal grandparent. He is studying

in 5th grade and his sister in 8th grade. Her father (40) completed 10th grade and now is a driver, and her mother (35) completed 12th grade and now is a homemaker. His grandfather (83) was also a driver, and his grandmother (72) is a homemaker. The family resides in the rural part of Trivandrum, Kerala.

Case D likes to watch cartoons very much. His screen time for watching cartoons is around 2 hours which gives him a good balance between entertainment and other important activities. He watches cartoons on both TV and kids' YouTube channels. He speaks Malayalam, and he could understand English. He watches cartoons in English as well as dubbed versions in Malayalam and Hindi. He watches TV under his mother's supervision. His usual cartoon choices include "Chhota Bheem," "Oggy and the Cockroaches," and "Lissy and the Lemmings." According to his mother, his favourite character is Chhota Bheem because he watches that show frequently, and she has observed that he is particularly fond of laddu, often associating it with the character's source of energy. He even tries to grab laddus from sweet shops when they go to a sweet shop. Watching cartoons has helped him acquire knowledge in Hindi and English, and his speaking skills have also improved. His mother said he *specifically asks for products like water bottles, bags, and even clothes featuring images of his favourite cartoon characters. I once searched the entire street for a Mr. Bean box but couldn't find it.* He prefers to play outside with his friends rather than watch cartoons. Sometimes, he pretends to be stronger like Chhota Bheem and attempts to do random things, such as lifting heavy objects. Occasionally, he blames his teddy bear to cover up his own actions, just like Mr. Bean does. His mother hasn't observed or felt any indecency in the cartoons he watches. He has a positive relationship with his mother, but he is more attached to his father. When his father comes home, he will take him for a drive; he really likes that. About his relationship with his sister, his mother said, *in our presence, our children sometimes fight, but overall, they care for each other.* He has a good relationship with his teachers and friends. He is really friendly with

his friends and neighbours. So far, there haven't been any major issues or concerning behaviours. Some occasional displays of violence are present, but they are manageable. His favourite cartoon was identified to be chotta bheem.

"Chhota Bheem" is an Indian animated television series that follows the adventures of a young boy named Bheem in the fictional kingdom of Dholakpur. The show is known for its blend of action, adventure, and cultural elements. The general plot of "Chhota Bheem" revolves around Bheem and his friends as they face various challenges, often involving villains and mythical creatures, while striving to protect Dholakpur and its residents. Bheem, the protagonist, is a strong and courageous boy with exceptional physical strength. Along with his friends Raju, Chutki, Kalia, Dholu, and Bholu, Bheem embarks on quests, missions, and adventures that require them to use their skills, teamwork, and intelligence to overcome obstacles and solve problems. The group's camaraderie and Bheem's strength are often central to their success in facing the challenges that arise. The show's plot often draws inspiration from Indian mythology, folklore, and cultural traditions. Bheem and his friends encounter various mythological figures, supernatural creatures, and historical references as they navigate through their adventures. The series incorporates traditional clothing, festivals, and moral values, contributing to its educational and cultural significance. Throughout the series, "Chhota Bheem" emphasizes virtues such as friendship, loyalty, bravery, and honesty. Bheem's determination to do what is right and his willingness to help others serve as guiding principles for the characters. The show's episodes typically revolve around the characters' efforts to thwart the plans of villains, protect Dholakpur, and ensure the well-being of its inhabitants.

Chhota Bheem is known for his immense appetite and love for laddoos (a type of sweet). His appetite is often a source of his strength in the show. He has a strong sense of responsibility and is always willing to go to great lengths to help those in need. Bheem's

physical strength is almost superhuman, and he often uses it to perform heroic feats and protect his friends and the people of Dholakpur. He beats and fights with his enemies. Despite his extraordinary abilities, Bheem remains down-to-earth and values humility and kindness. He is a role model for the other children in Dholakpur, and they often look up to him for guidance and inspiration.

Kalia is one of the main antagonists of the series. He is depicted as a boastful, loud, and often mischievous boy who is envious of Bheem's strength and popularity. Kalia is often accompanied by his two sidekicks, Dholu and Bholu, who add to the comedic elements of the show. While Kalia can be a rival to Bheem, there are instances where he and Bheem put their differences aside to work together against a common threat. Kalia's jealousy of Bheem is a recurring theme, and this sometimes leads to humorous situations as he tries to outdo Bheem. Beneath his tough exterior, Kalia has moments of vulnerability and can display acts of kindness and bravery. Over the course of the series, Kalia's character evolves, and he develops a more complex personality beyond just being a rival.

Chutki is known for her culinary skills and often helps her friends by cooking delicious meals and treats. She is caring and nurturing, often playing the role of the "mother figure" within the group by taking care of her friends. Chutki's intelligence and resourcefulness are crucial in solving problems and overcoming challenges. Her friendship with Bheem is strong, and she is one of his closest confidants, providing him with emotional support and advice. Chutki's presence balances the group dynamics, adding a sense of empathy and practicality to their adventures.

When asked between Chotta Bheem and Kalia, he identifies himself with Chotta Bheem because he is so powerful and adds that he doesn't like Kalia because he is fat. He identifies his sister with Kalia, saying she fights with him, and adds that he is the one who always wins.

He identifies his mother with Kali, saying she irritates him sometimes but other times he likes her. He identifies his father with Chotta Bheem because he plays with him, gets him gifts, and takes him for drives every day. He identifies his friends with Chotta Bheem because he really likes them all. When Chotta Bheem and Kalia are in trouble, he will help Chotta Bheem because Bheem is strong and he really likes him. Between Chotta Bheem and Chudki, he identifies himself as Chotta Bheem, saying he is not a girl. He likes to be friends with Chotta Bheem and not with Chudki because he doesn't want to be friends with girls. When these two were in trouble, he would help Chotta Bheem, saying, *so that we will be friends, I will also get powers like him, and we will fight all the evils out and save the world*. He likes to play with his toys with Chotta Bheem because he is his friend. About their jobs, he says, *Chhota Bheem is a small boy, but when she grows up, she will become a police officer, and Chutki will become a teacher*.

### **Case E**

The fifth participant, Case E, is a 7-year-old boy belonging to a middle-class family. His family consists of his mother, younger brother, grandmother, aunt, and his grandfather, who is working abroad. His father and mother were separated when his mother was carrying his brother. They are not yet legally divorced. He is studying in the 2nd standard, and his brother (6) is studying in the 1st standard. His mother (26) got married at an early age; she is now 12 and is currently pursuing her degree in English as a distant education. She is an actress by profession. His aunt (23) is also an actress; she graduated. His grandmother (48) is a homemaker, and his grandfather (56) is doing business in Dubai. His father is a businessman. The family resides in the urban part of the district of Kollam, Kerala.

Case E is very much into watching cartoons. Most of the time after school, he comes and sits in front of the TV; someday it even extends to midnight or 1 o'clock. He doesn't watch any cartoons on YouTube, and he speaks Malayalam well. He doesn't know any other language.

He watches cartoons in every language: English, Hindi, and Malayalam. He even watches those languages that his family doesn't even know which one is. His mother couldn't supervise his cartoon watching as he was always in front of it. He watches anything that is entertaining for him: Motu Patlu, Happy Kid, Oggy and the Cockroaches, Galaxy Squad, Peppa Pig, Maya Kannan, etc. According to his mother, his favourite characters are Quill, Oggy, and Yoko. She is not sure about it, but these are the names that he often says to his mother, so she thought these might be his favourite characters. He doesn't imitate characters, but he copies some words and sounds from those characters. He doesn't learn language from it, but somehow he manages to understand the content. He asks for guns (toys) like those in Galaxy Squad; he also asks for bags and water bottles with cartoon characters pictures. His mother says *he likes to go out and play, but as there are no friends of his age, I won't let him go out*. When something doesn't go according to his wishes or someone irritates him, he will beat them and say, Oggy does the same when he gets angry. His mother does not feel like today's cartoon has any indecent or obscene content in it. She says they are entertaining. Most of the time, his mother will be away with work, so she couldn't find him pretending to play like those characters in cartoons. Concerning his attachment to his mother, his mother says, *We are not that attached because I am always away with my work*. He is always fighting with his brother. His mother finds it hard to handle. She could manage it because her sister and mother were there. His relationships with teachers and students are good and positive. At school, he is very obedient. He shows no withdrawn behaviour, but he hurt his mother mentally and emotionally, saying he hurt his father and even physically hurting his mother and aunt. His favourite cartoon, as identified by himself, is Guardians of the Galaxy.

"Guardians of the Galaxy" is an animated television series based on the popular Marvel Comics superhero team of the same name. The show follows the intergalactic adventures of a group of unlikely heroes as they come together to protect the universe from various threats.

The core members of the Guardians of the Galaxy team include Star-Lord (Peter Quill), Gamora, Drax the Destroyer, Rocket Raccoon, and Groot. Each member brings their unique skills, personalities, and backstories to the group. The Guardians of the Galaxy embark on a series of action-packed adventures across the cosmos. They encounter alien species, explore distant planets, and engage in battles against powerful adversaries, including cosmic threats, intergalactic criminals, and supervillains. The show explores the dynamics between the team members, highlighting their contrasting personalities and individual quirks. Their interactions often lead to comedic moments, camaraderie, and moments of personal growth as they learn to work together despite their differences. "Guardians of the Galaxy" emphasizes the importance of friendship, cooperation, and teamwork. The characters, despite their initial differences, come to rely on each other's strengths and form a tight-knit bond that helps them overcome challenges. The series incorporates elements of science fiction, fantasy, and superhero action. It introduces viewers to cosmic phenomena, advanced technology, and cosmic beings while showcasing the Guardians' super heroic feats. Like the Marvel films and comics, the animated series balances action with humour. The Guardians' witty banter, humorous interactions, and comedic situations provide a light-hearted tone amidst the high-stakes adventures. Alongside the action and humour, "Guardians of the Galaxy" often imparts moral lessons and values, such as the importance of sacrifice, redemption, and standing up for what's right.

Peter Quill was abducted from Earth as a child in the late 1980s by the Ravagers, a group of space pirates led by Yondu Udonta. He grew up as a Ravager and became a skilled pilot and thief. Quill is known for his pop culture references, often making jokes and references from the 1980s and 1990s. He uses humour as a coping mechanism and tends to maintain a carefree attitude even in dangerous situations. Quill's relationship with Gamora is a central aspect of his character development. Their initial tension and eventual romantic connection add

depth to his personality. His interactions with Rocket, Groot, and other Guardians reveal his leadership qualities and sense of camaraderie.

Gamora is the adopted daughter of Thanos, the Mad Titan. She was raised by him after he slaughtered her entire species. She was trained to be a skilled assassin and is often referred to as "The Deadliest Woman in the Galaxy." Gamora's past trauma has left her emotionally guarded and initially focused solely on survival. She struggles with her identity and sense of morality due to her upbringing by Thanos. Through her interactions with the Guardians, particularly her relationship with Quill, Gamora experiences personal growth and begins to distance herself from her dark past. Her journey towards redemption and forming close bonds with her teammates is a significant part of her character arc.

Ronan is a high-ranking member of the Kree Empire and a radical zealot. He despises the Xandarians and seeks to bring about their destruction by harnessing the power of the Power Stone. Ronan is depicted as a religious fanatic, driven by a single-minded desire for power and vengeance. He has a deep hatred for the Xandarians and views himself as a righteous crusader. Ronan's quest to use the Power Stone to exact his revenge and establish his dominance over the galaxy puts him on a collision course with the Guardians. His relentless pursuit of power makes him a formidable adversary.

Between Quill and Ronan, he identifies himself as Quill, and he beats every bad person. He identifies his brother with Ronan, saying, *So that I can beat him*. He identifies his father as Quill and his mother as Ronan because she scolds him. About his friends, he says, *There is a guy named Nikhil in my class. He is Ronan, and I and my friends are Quill. We will beat him*. When Quill and Ronan are in trouble, he will help Quill because Ronan is bad; he is the one who killed Groot. Between Quill and Gamora, he identifies himself with Quill, saying Quill is handsome and Gamora is green. He will become friends with Quill, as he has the ability to beat



many people. He will help Quill when they are both in trouble, as he is the hero. He likes to share toys with Quill only; he doesn't like Gamora. He thinks Quill's profession is to be a fighter, and Gamora is an actress doing negative roles because she is green.

Research question: Do cartoons have an effect on the social behaviour of children in Kerala?

**Table 4.2**

**Thematic analysis**

Objective	Code	themes
<p>does cartoon watching cause violence in the behaviour of children? to what extent?</p>	<p>Case A</p> <p>According to mother, <i>“My child occasionally shows aggressive behaviour, which I suspect could be influenced by the action-packed cartoons they watch. These shows often depict intense conflicts and confrontations, possibly impacting how my child responds to certain situations. I'm actively working on balancing their media exposure with</i></p>	<p>cartoon watching can influence children's behaviour, particularly in terms of aggressive tendencies. it is evident as children occasionally exhibit imitative aggressive actions, often emulating characters' powers and confrontations depicted in action-packed cartoons. This emulation can manifest as attempts to lift heavy objects, play-fighting, and expressing anger or stubbornness. While some</p>

	<p><i>discussions about healthy ways to manage emotions and encouraging positive interactions.”</i></p> <p><i>“, she even pretends to have aliens’ powers like ben 10 and screams and act out fights. We’re keeping an eye on her activities; I don’t think its worrisome violence.”</i></p> <p>Case B</p> <p>According to the mother,</p> <p><i>“My child doesn’t show any extreme aggression but can sometimes display anger and stubborn behaviour, but as a parent, I have learned effective strategies to handle these situations. While it’s important for children to have some autonomy and make choices, there are times when I need to step in and set boundaries. I believe it’s crucial to strike a balance</i></p>	<p>parent’s express concerns about the potential impact on behaviour, others acknowledge these displays as manageable within limits. The influence of cartoons extends to verbal expressions of desires and interactions with family members, were emotions border on aggression.</p>
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	<p><i>between allowing him to express his desires and guiding him towards making appropriate choices.</i></p> <p>”</p> <p><i>“Occasionally, he may exhibit behaviour influenced by the cartoons he watches. For example, he might become adamant about wanting something, like porridge, because he saw Masha eating it and if he didn’t get it, he shows anger.”</i></p> <p><i>“My child can be quite naughty at times, and we do have instances where we end up having arguments or fights, especially when he backfires at me when I scold him”</i></p> <p>case C</p> <p>according to mother,</p>	
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	<p><i>“Yah, she shows anger at times especially when things don't go according to her wish. she even shouts at me but after sometimes she comes back to me and say sorry.”</i></p> <p>Case D</p> <p>According to mother</p> <p><i>“Up to this point, there haven't been any significant concerns or alarming behaviours to address. While my child occasionally exhibits instances of violence, I find them to be within manageable limits.”</i></p> <p><i>“Sometimes, my son engages in imaginative play where he emulates the strength and actions of Chhota Bheem. It's fascinating to watch him attempt feats like lifting heavy objects and play-fighting, inspired by the</i></p>	
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	<p><i>character's heroic qualities.”</i></p> <p>Case E</p> <p>According to mother</p> <p><i>“, he shows aggression whenever I go out to work. he won't let me go out, he will show his anger on my siter, his aunt. he will fight with me and my sister. also, when he gets angry, he emotionally and mentally hurt us by saying he want to go with his father, we are separated now.”</i></p> <p><i>“He always plays war and fight at home. he asks for guns (toys)like those in Galaxy squad to play fight.”</i></p> <p><i>“When something doesn't go according to his wishes or someone irritates him, he will beat them and say, Oggy</i></p>	
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	<p><i>does the same when he gets angry.”</i></p>	
<p>Does cartoon watching affect language acquisition? to what extend?</p>	<p>Case A                  According to mother  <i>“She usually speaks Malayalam at home, but she is quite good at English, as English was used at school”.</i>  <i>“She watches cartoons in Malayalam, English, and occasionally Hindi”</i>  <i>“She copied catchphrases from those cartoons. It's amusing to hear her use those phrases in everyday conversations, and I can tell that these cartoons have added a playful twist to her language skills.”</i></p> <p>Case B:                  According to mother  <i>“Regarding his language abilities, he is fluent in Malayalam and has a good understanding of English.</i></p>	<p>There is a clear "Language Acquisition through Cartoon Watching" emerges as parents share their observations of how their children's language skills have been influenced by their cartoon preferences. The cases collectively emphasize the diverse linguistic exposure children receive from watching cartoons in multiple languages. Parents note their children's ability to effortlessly switch between languages, showcasing a practical application of the vocabulary and expressions they've picked up from their favourite shows. The children's imitation of catchphrases and incorporation of cartoon-</p>

	<p><i>It's remarkable to see how well he communicates in both languages, allowing him to connect with a diverse range of people and understand different perspectives”.</i></p> <p><i>“He primarily watches English cartoons; he occasionally watches dubbed versions too. It's interesting to see him exposed to different languages and cultures through cartoons. He has also shown an interest in Japanese cartoons, although I'm not certain about the specific shows he has watched.”</i></p> <p><i>“He absorbs certain words and phrases from the cartoons he watches and occasionally incorporates them into his vocabulary. I've</i></p>	<p>derived words into their daily conversations underscore the dynamic role of cartoons in fostering language acquisition. These accounts collectively highlight how cartoon watching not only introduces children to different languages but also contributes to the expansion of their linguistic capabilities and overall communication skills.</p>
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	<p><i>noticed how these cartoons have sparked his curiosity for language, as he eagerly experiments with new words he picks up from his favourite shows.”</i></p> <p>Case C:</p> <p>According to mother</p> <p><i>“Malayalam is her native language, and she also understands Hindi. She is quite proficient in English because it is used at her school.”</i></p> <p><i>“She is open to watching cartoons in Malayalam, English, and any other language if she finds them interesting.”</i></p> <p><i>“During her childhood, she had some initial difficulties with speech. Watching cartoons has had a positive influence on her ability to</i></p>	
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	<p><i>she initially imitated words and mannerisms from various cartoons like Dora Buji and Mayakkannan on Kochu TV. She seems to understand multiple languages, but she's not able to speak all of them fluently."</i></p> <p>Case D:</p> <p>According to mother</p> <p><i>"He speaks Malayalam, and he could understand English".</i></p> <p><i>"He watches cartoons in English as well as dubbed versions in Malayalam and Hindi."</i></p> <p><i>"Watching cartoons has helped him acquire knowledge in Hindi and English, and his speaking skills have also improved. It's rewarding to witness how his interest in cartoons has</i></p>	
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	<p><i>inadvertently expanded his language repertoire and given him confidence in using these languages.”</i></p> <p>Case E:</p> <p>According to mother</p> <p><i>“He watches cartoons in every language: English, Hindi, and Malayalam. He even watches those languages that we don't even know which one is.”</i></p> <p><i>“He doesn't seemingly learn any language from it, but somehow, he manages to understand the content. While he may not actively use the language from cartoons in his speech, I'm intrigued by his ability to grasp the meaning and context of what he watches, showcasing a unique form of comprehension and engagement”</i></p>	
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<p>Does cartoon watching affect socializing of children? to what extend?</p>	<p>Case A</p> <p>According to mother,</p> <p><i>“No, my child doesn't show any withdrawn behaviour. He likes to be connected.”</i></p> <p><i>“I have kept the time limit, so that he can socialise with people around”</i></p> <p><i>“She has a good relationship with her me and her father. She is more attached to her me”</i></p> <p><i>“He shares a warm relationship with his sister”</i></p> <p><i>“Her teachers are really fond of her.”</i></p> <p><i>“At school, she is friendly with everyone but very close with three of her friends”</i></p> <p><i>“She likes to go out and play.”</i></p> <p>Case B</p> <p>According to mother,</p>	<p>While screen time limits are set by parents to strike a balance between entertainment and other essential activities, the observed interactions between children and their peers, parents, and teachers reveal intriguing patterns. It becomes evident that parental guidance and the child's inherent tendencies significantly shape how cartoons influence their social behaviours. Instances of positive relationships, cooperation, and sharing among peers indicate that controlled exposure to cartoons can contribute to developing essential social skills. Moreover, the preference for outdoor play and real-life interactions over extended screen time</p>
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	<p><i>“Nothing like that, it’s a relief to observe my child’s healthy friendships and active involvement in extracurricular clubs. Their ability to collaborate and bond with peers tells me that they’re not demonstrating any withdrawn behaviours.”</i></p> <p><i>“We have set a maximum limit of one hour for cartoon-watching. We believe it’s important to strike a balance between screen time and other activities to ensure a healthy lifestyle. By setting this limit, we encourage him to engage in a variety of activities and socializing beyond just watching cartoons.”</i></p> <p><i>“My child can be quite naughty at times, and we do have instances where we end</i></p>	<p>suggests that moderate media consumption can facilitate healthy engagement with the surrounding world, underscoring the multifaceted relationship between cartoon watching and social development.</p>
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	<p><i>up having arguments or fights especially when he backfires when I scold him. As a parent, it's my responsibility to guide and discipline my child when necessary. While I do scold him when his behaviour calls for it, I also make sure to approach it with love and understanding, teaching him the difference between right and wrong so we share a good bond. His relationship with his father is also good. but he is more likely to spend more time with me.”</i></p> <p><i>“: Conflicts between him and his brother are not a frequent occurrence. They generally have a strong bond and love each other deeply. They usually find ways to resolve conflicts and maintain a positive relationship.”</i></p>	
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	<p><i>“The teachers have become his favourites.”</i></p> <p><i>“He has a nice relationship with his friends. Even I keep in touch with their families too.”</i></p> <p><i>“Despite enjoying cartoons, he actually prefers outdoor games to watching TV. He has a vibrant social life with many friends in our apartment complex. Engaging in outdoor activities and spending time with friends is important for his physical and social development.”</i></p> <p>Case C</p> <p>According to mother,</p> <p><i>“My daughter is quite outgoing and enjoys playing with her friends at the park. She's quick to share and take</i></p>	
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	<p><i>turns, which assures me that she's not displaying any withdrawn behaviours.</i></p> <p><i>”</i></p> <p><i>“Overall, we have a positive relationship, although there are times when she displays stubbornness, which can be challenging for me to handle. Nevertheless, I find ways to manage it. Since me and her father are separated, she is not that connected to her father; he will just visit her occasionally, maybe once every 3 months or whatever.”</i></p> <p><i>“She holds a great deal of affection for her teachers and shows a lot of love towards them.”</i></p> <p><i>“She is generally friendly with most of her friends, but there are some children she cannot tolerate. She sometimes comes to me and</i></p>	
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	<p><i>shares instances of certain children behaving in certain ways, expressing her unwillingness to be friends with them.”</i></p> <p><i>“She prefers playing outdoors, especially when she has company to play with.”</i></p> <p><i>Case D</i></p> <p>According to mother,</p> <p><i>“He is very friendly with his friends at school and neighbourhood.”</i></p> <p><i>“My child's daily screen time for watching cartoons is usually around 2 hours. I've found that this duration strikes a good balance between entertainment and other important activities. By limiting his screen time, I aim to encourage him to explore various interests, spend time</i></p>	
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	<p><i>outdoors, and engage in creative play, fostering a holistic and healthy development.”</i></p> <p><i>“He has a positive relationship with me, but he is more attached to his father. When his father comes home, he will take him for a drive; he really likes that.”</i></p> <p><i>“In our presence, our children sometimes fight, but overall, they care for each other.”</i></p> <p><i>“He has a good relationship with his teachers”</i></p> <p><i>“He has a good relationship with his friends. He is really friendly”</i></p> <p><i>“He prefers to play outside with his friends rather than watch cartoons.”</i></p> <p><i>Case E</i></p>	
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	<p>According to mother,</p> <p><i>“If he has someone to play with, he would prefer that over cartoon watching”</i></p> <p><i>“His relationships with teachers are good and positive. At school, he is very obedient.”</i></p> <p><i>“His relationships with his friends are good and positive”</i></p> <p><i>“He likes to go out and play, but as there are no friends of his age, I won't let him go out.”</i></p>	
<p>Does cartoon watching affects morals and judgement of children? to what extend?</p>	<p>Case A</p> <p>According to the child</p> <p><i>“I love Oggy. I choose Oggy because he is my favourite character. He does nothing but sit there and watch TV all the day.”</i></p>	<p>children tend to align themselves and their loved ones with the protagonist characters from the cartoons they watch, often without considering their character traits. They display a preference for assisting and</p>

	<p><i>“My sister is oggy. she won’t irritate me. I love her.”</i></p> <p><i>“Amma is cockroach because she sometimes like most of the times irritates me and won't let me watch TV.”</i></p> <p><i>“My classmates .... Some of them are Oggy and some are Cockroaches some of them are my best friends some irritates me so they are cockroach.”</i></p> <p><i>“I will help Oggy, when he is in trouble. Because he is my favourite.”</i></p> <p>Case B</p> <p>According to the child</p> <p><i>“I will choose the bear. Because he is good and always helps Masha. Black bear will always trouble Marsha”</i></p>	<p>supporting these protagonists during challenging situations. For example, even when the protagonist may have negative qualities, children still identify with and admire them. This suggests that cartoon watching could influence children's morals and judgment by shaping their perceptions of characters and their behaviours. Additionally, the tendency to associate disliked individuals with antagonist characters further indicates that cartoons may play a role in shaping children's social dynamics and judgments. This shows the potential impact of cartoon content on children's moral reasoning and interpersonal judgments.</p>
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	<p><i>“He is bear. he is always there with me he is my best companion”</i></p> <p><i>“They are also bear. they are Good and not like black bear.my parents are the ones who always take care of me”</i></p> <p><i>“My friends are bear. but there is a boy like the black bear. he always troubles me and my friends. He even looks like the black bear, fat and black”</i></p> <p><i>“I would definitely help the bear”</i></p> <p>Case C</p> <p>According to the child</p> <p><i>“I like to be Patlu because he is brilliant, she is even more intelligent than motu”</i></p> <p><i>“Amma is John. If Motu was there, I would have chosen Motu. amma looks like Motu.”</i></p>	
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	<p><i>“Most of them are john. they are Really troublesome fellows”</i></p> <p>Case D</p> <p>According to the child</p> <p><i>“I am Chhota Bheem. he Is very powerful. And of course, I don't like Kadia he is fat”</i></p> <p><i>“She Is Kalia. She always fights with me but I am the one who always wins.”</i></p> <p><i>“My mother is Kaliya. She also irritates me. she won't let me do what I want to do. But sometimes she is really friendly. my father is chotta bheem because he plays with him, gets him gifts, and takes him for drives every day.”</i></p> <p><i>“They are Chhota Bheem I like my friends”</i></p> <p><i>“I would Help Chhota Bheem. he is very Strong and I really like him”</i></p>	
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	<p>Case E</p> <p>According to the child</p> <p><i>“I will be quill. because he is the one who beats every bad people.”</i></p> <p><i>“He will be Ronan. so that I can beat him. “</i></p> <p><i>“My father is quill and mother Ronan. amma always scolds me.”</i></p> <p><i>“There is a guy named Nikhil in my class. he is Ronan and me and my friends are quill. we will beat him. “</i></p> <p><i>“I will save quill if quill and roman are in trouble. Ronan is bad he killed Groot.”</i></p>	
<p>Does watching cartoons contribute to the development of gender stereotypes in children?</p>	<p>Case A</p> <p>According to the child</p> <p><i>“I am Ben 10 because Ben 10 have more power and she don't have any powers”</i></p>	<p>cartoon watching among children does not appear to have a significant effect on reinforcing stereotypical gender ideas. Children's strong identification with</p>

	<p><i>“I like to be friends with both but I would like to be friend with Ben 10 first.”</i></p> <p><i>“I would definitely help ben10 and because he is my favourite character if I could help him, he would help many others.”</i></p> <p><i>“I’ll share with both. but of course, Ben 10 is my first priority”</i></p> <p><i>“ben’s Jobs is like saving people. Police or detective”</i></p> <p><i>“She might be an assistant of detective.”</i></p> <p>Case B</p> <p>According to the child</p> <p><i>“Among these two I will choose Masha because she is my favourite, she loves going to new places I too love exploring new places but Amma won't let me go Alone”</i></p>	<p>hero characters regardless of gender, equal preference for friendships, and willingness to help characters of either gender demonstrate a lack of adherence to traditional gender norms. Furthermore, the assignment of job roles based on character traits rather than gender-related expectations reinforces the absence of stereotypical influences. Children's non-gendered self-identification further underscores their open and inclusive perspective. Overall, the data suggests that cartoon watching may contribute to a more balanced and non-stereotypical understanding of gender roles, reflecting a potentially positive impact on children's perceptions and attitudes.</p>
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	<p><i>“I like to be friends with both”</i></p> <p><i>“If I could help only one then I will help Masha Masha is always my favourite”</i></p> <p><i>I will share my toys with Masha first. I really love her”</i></p> <p><i>“Bear must be fighter or someone who build houses”</i></p> <p><i>“Masha is a traveller”</i></p> <p>Case C</p> <p>According to the child</p> <p><i>“I would like to be maya Kannan. he is powerful”</i></p> <p><i>“I would like to be friends with both but I want a friend like Maya Kannan.”</i></p> <p><i>“I would help maya Kannan then he will help me too.”</i></p> <p><i>“I think maya Kannan is a magician”</i></p>	
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	<p><i>“She will be a baker. She loves to bake cakes”</i></p> <p>case E</p> <p>According to the child</p> <p><i>“I am quill. he is handsome. she is green.”</i></p> <p><i>“. quill will be my friend. he has the ability to beat many people.”</i></p> <p><i>“Definitely I will help quill. quill is the hero.”</i></p> <p><i>“I will share with quill. I don't like Gamora”</i></p> <p><i>“Quill, he will be fighter”</i></p> <p><i>“She will be an actress. Doing negative roles. she is green, no?”</i></p>	
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Research question: Do these shows alter the viewers perspective of reality?

**Table no : 4.3**

**Thematic analysis**

Objectives	Code	Themes
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<p>Does cartoon affect the perception of reality of children</p>	<p>Case A</p> <p>According to mother,</p> <p><i>“Sometimes, my child pretends to be Ben 10 and imitates his powers. She also tries to talk like the character Oggy. It's quite amusing to see her playacting.”</i></p> <p><i>“There was an incident recently where my child insisted on getting an Oggy pencil box, but it was out of stock. So, I bought her a Ben 10 pencil box instead. She already has some toys related to Oggy and the Cockroaches, which she cherishes a lot.”</i></p> <p>Case B</p> <p>According to mother,</p> <p><i>“Masha holds a special place in his heart. He really likes her character and finds her endearing. Interestingly, when he sees Muslim</i></p>	<p>Children's engagement with cartoons reveals a fascinating interplay between the realms of fantasy and reality. As they immerse themselves in imaginative play, children adopt the personas and abilities of their beloved characters, effectively blurring the boundaries between the fictional universe and their own. This imitation not only demonstrates a deep connection but also underscores how these characters become an integral part of their cognitive and emotional development. Moreover, the desire for products adorned with character images showcases a tangible manifestation of this attachment, acting as a</p>
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	<p><i>children wearing a hijab, he associates them with Masha.”</i></p> <p><i>“During his earlier years, around the age of 3 to 4, he used to imitate a particular character from a cartoon. However, as he has grown older, this tendency to imitate has reduced.”</i></p> <p><i>“He has a genuine love for the cartoons he watches, and this extends to his interest in purchasing related goods. For example, he owns a backpack featuring Chhota Bheem, which brings him a lot of joy and allows him to feel connected to his favourite characters.”</i></p> <p><i>“Occasionally, he may exhibit behaviour influenced by the cartoons he watches. For example, he might become adamant about</i></p>	<p>bridge that extends the influence of cartoons into their everyday lives. As children imitate specific actions or employ character-related excuses, it becomes evident that these interactions with fictional worlds hold sway over their desires, behaviour, and responses, hinting at a complex interrelationship between media exposure and the shaping of their perceptions of reality.</p>
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	<p>wanting something, like porridge, because he saw Masha eating it.”</p> <p>Case C</p> <p>According to mother,</p> <p>“Yes, she likes items such as name slips and bags that feature her favourite cartoon characters. She tends to prefer these items over others.”</p> <p>Case D</p> <p>According to mother,</p> <p>“I have observed that he really likes Chhota Bheem and is particularly fond of laddu, often associating it with the character's source of energy. He even tries to grab laddus from sweet shops.”</p> <p>“Sometimes, he pretends to be stronger like Chhota Bheem and attempts to do</p>	
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	<p><i>random things such as lifting heavy objects.”</i></p> <p><i>“He specifically asks for products like water bottles, bags, and even clothes featuring images of his favourite cartoon characters. I once searched the entire street for a Mr. Bean box but couldn't find it.”</i></p> <p><i>“Occasionally, my child blames his teddy bear to cover up his own actions.”</i></p> <p>Case E</p> <p>According to mother,</p> <p><i>“He always plays war and fight at home”</i></p> <p><i>“Yes, he asks for guns (toys)like those in Galaxy squad he also ask for bags and water bottles with cartoon characters picture.”</i></p>	
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	<p><i>“Yes, sometime when we fail to or don't give him something before then he will beat and say oggy does this”</i></p>	
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### **Theme 1: Violence**

Cartoon watching can influence children's behaviour, particularly in terms of aggressive tendencies. It is evident as children occasionally exhibit imitative aggressive actions, often emulating characters' powers and confrontations depicted in action-packed cartoons.

#### **Sub theme1: Imitative aggressive action**

Children's exposure to action-packed cartoons can lead to the imitation of aggressive actions portrayed by characters. This imitation is evident through behaviours such as attempts to replicate characters' powers, confrontations, and physical feats. Mother of Case A, “, *she even pretends to have aliens' powers like ben 10 and screams and act out fights. We're keeping an eye on her activities; I don't think its worrisome violence.*” For instance, children may be observed trying to lift heavy objects or engaging in play-fighting, mirroring the actions of their favourite characters. Mother of case D, “*Sometimes, my son engages in imaginative play where he emulates the strength and actions of Chhota Bheem. It's fascinating to watch him attempt feats like lifting heavy objects and play-fighting, inspired by the character's heroic qualities.*” This phenomenon highlights the strong connection between visual stimuli and behaviour, as children internalize and imitate what they see on screen.

**Sub theme 2: Emotional expression and communication**

According to case C's mother, "yah, *she shows anger at times especially when things don't go according to her wish. she even shouts at me but after sometimes she comes back to me and say sorry.*" Cartoon-induced behaviour also extends to children's emotional expression and communication. This corroborates with the study named 'Impact of Cartoon Programs on Children's Language and Behaviour' (2017), it was found that heavy viewers (children) of cartoon programs, show more aggression and violent behaviour while they are playing with their siblings and peers. The emotions depicted in cartoons, which sometimes border on aggression, can influence how children express their desires and interact with family members. Children may use aggressive language or gestures when communicating their needs or feelings, reflecting the influence of the media they consume. This is much more evident in case E, his mother says, "“, *he shows aggression whenever I go out to work. he won't let me go out, he will show his anger on my siter, his aunt. he will fight with me and my sister. also, when he gets angry, he emotionally and mentally hurt us by saying he want to go with his father, we are separated now.*" here the separation from the father seems to contribute to the child's emotional turmoil but it is manifested as aggressive behaviour, which may act as a way to cope with these feelings. This suggests that cartoons not only shape physical behaviour but also play a role in shaping emotional responses and communication styles.

**Sub theme 3: Parental concern**

Parents' perspectives on the influence of cartoons vary widely. Some express concerns about the potential long-term impact of aggressive cartoon content on their children's behaviour. They worry that imitative aggressive actions could lead to negative outcomes or undesirable behaviours *case A 's mother say, "My child occasionally shows aggressive behaviour, which I suspect could be influenced by the action-packed cartoons they watch. These*

*shows often depict intense conflicts and confrontations, possibly impacting how my child responds to certain situations. I'm actively working on balancing their media exposure with discussions about healthy ways to manage emotions and encouraging positive interactions."*

On the other hand, some parents view these displays of behaviour as manageable within certain limits. They may believe that with proper guidance and boundaries, children can distinguish between fiction and reality, mitigating the potential negative effects. According to case A's mother, *"My child occasionally shows aggressive behaviour, which I suspect could be influenced by the action-packed cartoons they watch. These shows often depict intense conflicts and confrontations, possibly impacting how my child responds to certain situations. I'm actively working on balancing their media exposure with discussions about healthy ways to manage emotions and encouraging positive interactions."*

## **Theme 2: Language acquisition**

There is a clear "Language Acquisition through Cartoon Watching" emerges as parents share their observations of how their children's language skills have been influenced by their cartoon preferences.

### **Sub theme 1: Multilingual Exposure**

Parents' observations reveal that children exposed to different languages through cartoons effortlessly switch between languages. This suggests that children's cognitive flexibility enables them to navigate between linguistic systems, showcasing a practical application of vocabulary and expressions acquired from cartoons. mother of case B, *"he primarily watches English cartoons, he occasionally watches dubbed versions too. It's interesting to see him exposed to different languages and cultures through cartoons. He has also shown an interest in Japanese cartoons, although I'm not certain about the specific shows he has watched."* This exposure not only offers a linguistic experience but also provides



glimpses into various cultures depicted in these cartoons. This theme highlights how cartoons serve as an effective tool for multilingual learning, emphasizing the potential benefits of early exposure to diverse languages. Mother of case E, *“He watches cartoons in every language: English, Hindi, and Malayalam. He even watches those languages that we don't even know which one is.”* Additionally, their curiosity extends to languages unfamiliar to their caregivers, reflecting an adventurous spirit in exploring diverse linguistic and cultural narratives.

### **Sub theme 2: Catchphrase Imitation**

By mimicking catchphrases, children demonstrate their ability to retain and reproduce language patterns they encounter in the media. This imitation not only serves as a testament to the influence of cartoons but also reflects the power of repetition in language acquisition. Mother of case A, *“She copied catchphrases from those cartoons. It's amusing to hear her use those phrases in everyday conversations, and I can tell that these cartoons have added a playful twist to her language skills.”* It shows that cartoons provide children with memorable language models that they can readily incorporate into their speech. Mother of case C, *“During her childhood, she had some initial difficulties with speech. Watching cartoons has had a positive influence on her ability to speak, as she initially imitated words and mannerisms from various cartoons like Dora Buji and Mayakkannan on Kochu TV. She seems to understand multiple languages, but she's not able to speak all of them fluently.”* This points to the potential for cartoons to act as a language acquisition tool, aiding her in developing speech skills through imitation and exposure.

### **Sub theme 3: Linguistic Expansion**

Cartoons contribute to children's vocabulary enrichment. Through exposure to multiple languages and expressions, children acquire a broader range of words and phrases. Mother of case B, *“He absorbs certain words and phrases from the cartoons he watches and*

*occasionally incorporates them into his vocabulary. I've noticed how these cartoons have sparked his curiosity for language, as he eagerly experiments with new words he picks up from his favourite shows.* “This expansion goes beyond rote memorization; it enables children to understand context, usage, and nuances associated with different languages. Mother of case E, *“He doesn't seemingly learn any language from it, but somehow, he manages to understand the content. While he may not actively use the language from cartoons in his speech, I'm intrigued by his ability to grasp the meaning and context of what he watches, showcasing a unique form of comprehension and engagement”* As a result, cartoons facilitate a deeper and more holistic language acquisition process, enhancing children's ability to communicate effectively. This corroborates with the study named ‘Impact of Cartoon Programs on Children's Language and Behaviour’ (2017), it was found that the rate of language acquisition is quite high and they are becoming rude due to heavy-watching of cartoons.

#### **Sub theme 4: Communication Enhancement:**

Watching cartoons extend beyond language acquisition. It suggests that cartoons aid in improving children's overall communication skills. By engaging with diverse content, children learn to express themselves in creative ways and adapt their language use based on different contexts. Mother of case D, *“Watching cartoons has helped him acquire knowledge in Hindi and English, and his speaking skills have also improved. It's rewarding to witness how his interest in cartoons has inadvertently expanded his language repertoire and given him confidence in using these languages.”* This sub-theme emphasizes the role of cartoons in fostering well-rounded communication skills that extend beyond vocabulary acquisition. This corroborate with the study named ‘Impact of Cartoon Programs on Children's Language and Behaviour’ (2017), it was found that the rate of language acquisition is quite high and they are becoming rude due to heavy-watching of cartoons.

### **Theme 3: Socialization**

#### **Sub theme 1: Outdoor Play and Real-life Interactions:**

The preference for outdoor play and real-life interactions over excessive screen time forms a significant sub-theme. This choice reflects a conscious decision by children to engage in activities that involve direct social interaction. All cases, A, B, C, D and E likes to go out and play. mother of case C, *“She prefers playing outdoors, especially when she has company to play with.”* This contradict with the findings of the study ‘Effects of Cartoon Channels on the Behaviour of School Going Children A Survey Study’ (2018) which revealed that cartoon serials have a high influence on school-going children because they are watching cartoons most of the time. As a result, they spend very less time doing other activities like playing outside with peers. Outdoor play and face-to-face engagement allow children to practice social skills in authentic contexts, building interpersonal relationships, conflict resolution abilities, and emotional understanding. This sub-theme highlights the importance of a holistic approach to socialization that extends beyond virtual environments. Case E likes to play out, but his mother won’t let him to go out and play. she says, *“he likes to go out and play, but as there are no friends of his age, I won't let him go out.”*

#### **Subtheme 2: Multifaceted Relationship with Socialization:**

Cartoons serve as a dynamic and multifaceted medium that influences various aspects of how children socialize. Mother of case C, *“She is generally friendly with most of her friends, but there are some children she cannot tolerate. She sometimes comes to me and shares instances of certain children behaving in certain ways, expressing her unwillingness to be friends with them.”* This sub-theme emphasizes that media consumption is not isolated from the broader process of socialization but instead interacts with it, contributing to children's understanding of social norms, relationships, and behaviours. Mother of case B, *“The teachers*

*have become his favourites. He has a nice relationship with his friends. Even I keep in touch with their families too.”*

#### **Theme 4: morals and judgement**

By shaping children's perceptions of characters and their behaviours, cartoons can indirectly impact how children evaluate right and wrong. children's admiration for protagonists, despite negative qualities, indicates a possible shift in their moral reasoning. This corroborates with the study named 'The Effect of Cartoons on Children' (2016) children are mostly attracted by cartoons and these cartoons directly or indirectly shape their Behaviour. The study revealed that there is a positive effect of the cartoon on children, such as they help in language, moral and mental development of children. media content plays a role in moulding children's moral compass and influencing their ethical judgment.

#### **Sub theme 1: Identification with Protagonist Characters:**

Children tend to align themselves and their loved ones with the protagonist characters from the cartoons they watch. even when the protagonist may have negative qualities, children still identify with and admire them. This suggests that cartoon watching could influence children's morals and judgment by shaping their perceptions of characters and their behaviours. Case A, *“I love Oggy. I choose Oggy because he is my favourite character. He does nothing but sit there and watch TV all the day.”* This tendency showcases children's emotional investment in the characters' journeys and challenges. Children often see these protagonists as role models, which could potentially influence their moral and judgmental perceptions. Case C, *“I like to be Patlu because he is brilliant, she is even more intelligent than motu”* This sub-theme suggests that media consumption affects how children form connections with fictional characters and how they draw parallels between their lives and the characters' experiences.

### **Sub theme 2: Preference for Assisting and Supporting Protagonists:**

The cases, A, B, C, D and E tend to assist and support protagonists, even when they possess negative qualities, reveals children's unwavering loyalty to these characters. Most This preference highlights how children prioritize the protagonists' success and well-being, regardless of their flaws. Case D, *“I would Help Chhota Bheem. he is very Strong and I really like him”* It suggests that children may focus on the characters' positive attributes and growth potential, possibly indicating a willingness to give second chances and believe in the potential for positive change. Case E, *“I will save quill if quill and Ronan are in trouble. Ronan is bad he killed Groot.”*

### **Sub theme 3: Association with Antagonist Characters:**

There tendency to associate disliked individuals or those who irritate the children with antagonist characters. This observation suggests that children's perceptions of people they may not like are influenced by their exposure to antagonist characters in cartoons. Case D, *“she Is Kalia. She always fights with me but I am the one who always wins and my mother is also Kaliya. She also irritates me. she won't let me do what I want to do. But sometimes she is really friendly. my father is chotta bheem because he plays with him, gets him gifts, and takes him for drives every day.”* *“He identified his mother and sister as kaliya because they irritate him. case E, “there is a guy named Nikhil in my class. he is Ronan and me and my friends are quill. we will beat him.* This sub-theme implies that media representation of negative characters can contribute to children's understanding of social dynamics, possibly impacting their interactions and judgments of others.

### **Theme 5: Stereotypes**

Cartoon watching among children does not appear to have a significant effect on reinforcing stereotypical gender ideas.

### **Subtheme 1. Identification with Hero Characters Regardless of Gender**

All the cases identify with hero characters irrespective of their gender but case D says, I am Chhota Bheem. I don't want to be I am not a girl. all the others showed no gender-based comments. The observation that children strongly connect with heroic figures demonstrates their ability to transcend traditional gender roles. Case C, "I would like to be maya Kannan. he is powerful". This sub-theme implies that media consumption can influence children's perception of character traits as opposed to being solely defined by gender, indicating a departure from gender-based stereotypes.

### **Sub theme 2. Equal Preference for Friendships and Help Regardless of Gender**

The sub-theme of equal preference for friendships and willingness to help characters of either gender underscores children's equitable view of relationships. Case C, "I would like to be friends with both but I want a friend like Maya Kannan." This observation suggests that children prioritize qualities and interactions over gender when forming social connections. Case B, "I like to be friends with both. If I could help only one then I will help Masha Masha is always my favourite" It suggests that media content may emphasize shared human experiences and interactions, leading to the rejection of stereotypical expectations. only case D said he don't want to be friends with girls.

### **Sub theme 3. Non-Gendered Assignment of Job Roles Based on Traits**

This sub-theme focuses on the assignment of job roles based on character traits rather than gender-related expectations. Case B, "Bear must be fighter or someone who build houses"

"Masha is a traveller" Case E, "Quill, he will be fighter and she (Gamora)will be an actress. Doing negative roles. she is green, no?" The observation that children associate specific roles with traits rather than considering traditional gender norms indicates a shift in understanding roles as a reflection of capabilities rather than gender. This

sub-theme showcases how media can promote a more inclusive and non-stereotypical perspective on occupations.

### **Theme: blurring of fantasy and reality**

Children's engagement with cartoons reveals a fascinating interplay between the realms of fantasy and reality. As they immerse themselves in imaginative play, children adopt the personas and abilities of their beloved characters, effectively blurring the boundaries between the fictional universe and their own.

#### **Subtheme 1: Imaginative Play and Persona Adoption**

This sub-theme highlights how children engage in imaginative play and adopt the personas and abilities of their favourite cartoon characters. Except case C, all the cases show pretend play. Mother of case A, *"Sometimes, my child pretends to be Ben 10 and imitates his powers. She also tries to talk like the character Oggy. It's quite amusing to see her playacting."* Mother of case B, *"Masha holds a special place in his heart. He really likes her character and finds her endearing. Interestingly, when he sees Muslim children wearing a hijab, he associates them with Masha."* This immersion blurs the distinction between fictional worlds and real-life experiences. It implies that children's imaginative play is a means of integrating the fantastical qualities of characters into their own self-expression, fostering creativity and cognitive growth.

#### **Sub theme 2: Tangible Manifestation through Products**

All the cases A, B, C, D and E the desire for products adorned with character images. Mother of case B, *"He has a genuine love for the cartoons he watches, and this extends to his interest in purchasing related goods. For example, he owns a backpack featuring Chhota Bheem, which brings him a lot of joy and allows him to feel connected to his favourite characters."* The preference for such products serves as a tangible manifestation of the attachment children feel towards these characters. Mother of case D, *"He specifically asks for*

*products like water bottles, bags, and even clothes featuring images of his favourite cartoon characters. I once searched the entire street for a Mr. Bean box but couldn't find it."*

These products become a bridge between the fantasy world of cartoons and the children's daily lives, further blurring the boundaries between fantasy and reality.

### **Sub theme 3: Influence on Behaviour and Desires**

The sub-theme of children imitating specific actions or using character-related excuses highlights how interactions with fictional worlds influence their behaviour and desires. Mother of case B, "*Occasionally, he may exhibit behaviour influenced by the cartoons he watches. For example, he might become adamant about wanting something, like porridge, because he saw Masha eating it.*" This suggests that children integrate elements from the fantasy realm into their own actions, showcasing the extent to which cartoons shape their everyday conduct and decision-making processes.



## CHAPTER V

### SUMMARY AND CONCLUSION

#### Summary

The aim of this research is to investigate the influence of cartoons on the social behaviour of children in Kerala, India, with a focus on understanding how exposure to diverse cartoon content relates to the manifestation of social behaviours such as violence, gender stereotype endorsement, moral judgment, language acquisition, and social interaction, while considering cultural and regional factors unique to the Kerala context.

The influence of cartoons on children spans various themes, each revealing intricate dynamics between media consumption and developmental aspects. In the theme of "Violence," the subthemes highlight that children's exposure to action-packed cartoons can lead to the imitation of aggressive actions portrayed by characters. This suggests a strong link between visual stimuli and behaviour, as children replicate character powers and confrontations. Moreover, cartoons influence emotional expression and communication patterns, potentially leading to the adoption of aggressive language and gestures in interactions with peers and family members. Parents exhibit differing viewpoints regarding the impact of aggressive cartoon content, with some expressing concerns about potential negative effects, while others believe proper guidance can help children differentiate between fiction and reality.

In the theme of "Language Acquisition," cartoons play a multifaceted role. Children's exposure to diverse languages effortlessly enables them to switch between languages, showcasing cognitive flexibility and cultural awareness. Replicating catchphrases from cartoons aids in language pattern reproduction, enhancing speech skills and creative language use. Cartoons contribute to vocabulary enrichment, expanding children's word range and

understanding of context and nuance. Additionally, cartoons foster communication skills, promoting effective expression and adaptability in different contexts.

The theme of "Socialization" emphasizes children's preference for outdoor play and face-to-face interactions, promoting authentic social skill development. Cartoons play a pivotal role in shaping social interactions, influencing norms, relationships, and interactions with peers and educators. This interplay showcases the interconnectedness between media consumption and broader social dynamics, underscoring the significance of a balanced approach.

"Morals and Judgment" reveal that children's identification with protagonist characters goes beyond their negative qualities, suggesting an influence on moral perceptions. The preference for supporting and assisting protagonists showcases a willingness to prioritize positive change, while the association of disliked individuals with antagonist characters demonstrates an impact on social judgments and interactions.

In the theme of "Stereotypes," the subthemes underscore a departure from traditional gender norms. Children identify with hero characters regardless of gender, reflecting a shift in perception based on character traits. Equal preferences for friendships and assistance irrespective of gender indicate an equitable approach to relationships. The non-gendered assignment of job roles showcases an inclusive perspective, diverging from traditional occupational stereotypes.

Finally, the theme of "Blurring of Fantasy and Reality" demonstrates how children's imaginative play blurs the lines between fiction and reality as they adopt personas and abilities from their favourite characters. Tangible products featuring character images bridge the gap between fantasy and reality, manifesting children's attachment. This attachment influences behaviour and desires as children integrate elements from fictional worlds into their daily lives.

**Major findings and conclusion**

- Children imitate aggressive actions from action-packed cartoons, reflecting a link between visual stimuli and behaviour.
- Cartoons influence emotional expression and communication, leading to instances of aggressive language and gestures.
- Varied parental perspectives on the impact of aggressive cartoon content on children's behaviour.
- Children effortlessly switch between languages exposed in cartoons, showcasing cognitive flexibility and cultural awareness.
- Catchphrase imitation demonstrates the influential role of repetition in language acquisition.
- Cartoons contribute to vocabulary enrichment and creative language use, though concerns arise about excessive consumption's potential negative effects.
- Children show a preference for face-to-face interactions and outdoor play over excessive screen time.
- Cartoons play a multifaceted role in shaping socialization, impacting interactions with peers and fostering positive teacher-student relationships.
- Children align themselves with protagonist characters, even with negative qualities, influencing moral perceptions and emotional connections.
- Tendency to support protagonists indicates loyalty and a willingness to prioritize positive change.
- Association with antagonist characters suggests potential influence on children's perceptions of people and social judgments.
- Strong identification with heroic characters regardless of gender challenges traditional gender stereotypes.

- Equal preference for forming friendships and assisting characters regardless of gender showcases unbiased relationship approach.
- Non-gendered assignment of job roles based on traits highlights an inclusive perspective influenced by media content.
- Imaginative play involves adopting personas and abilities of favourite cartoon characters, blurring lines between fiction and reality.
- Children's desire for products featuring character images bridges the gap between the fantasy world and daily life.
- The influence of fictional worlds is evident in children's actions and decision-making processes.

### **Conclusion**

This research offers a comprehensive investigation into the influence of cartoons on the social behaviour of children within the unique socio-cultural milieu of Kerala, India. Through a meticulous thematic analysis, the study reveals the intricate interplay between media consumption and developmental aspects. The "Violence" theme underscores a discernible link between exposure to action-oriented cartoons and the emulation of aggressive behaviours, highlighting the potency of visual stimuli in shaping conduct. Likewise, the "Language Acquisition" theme delineates the multifaceted role of cartoons in augmenting cognitive flexibility, linguistic proficiency, and adept communicative skills. Moreover, the investigation into "Socialization" underscores the pivotal role of cartoons in influencing social norms and interactions, while the exploration of "Morals and Judgment" illuminates the nuanced impact of protagonist and antagonist characters on moral perspectives. Concurrently, the "Stereotypes" theme accentuates a departure from conventional gender norms, indicative of evolving perceptions and a progressive approach to relationships. Lastly, the "Blurring of Fantasy and Reality" theme elucidates the seamless

integration of cartoon elements into daily existence, prompting a merger of fiction and reality. Collectively, these findings underscore the intricate dynamics at play and provide a platform for nuanced discourse and targeted interventions to optimize children's media exposure for balanced socio-behavioural development in the Kerala context.

### **Implication of the study**

The implications drawn from this research offer valuable insights into the dynamic interplay between cartoon media and children's social behavior. By delving into various dimensions of parental guidance, media literacy, balanced screen time, moral development, and beyond, this study provides a comprehensive framework for guiding counseling psychologists, educators, policymakers, and parents in their efforts to foster healthy socio-emotional growth in children within an increasingly digital landscape.

The study reveals that parents play a pivotal role in mediating the impact of cartoons on children's behavior. Counseling psychologists can use these findings to empower parents with effective strategies for managing cartoon consumption, promoting open communication, and fostering critical media literacy skills among children. The research outcomes advocate for the development of comprehensive policies that address the potential impact of cartoon content on children's social behavior. Counseling psychologists can contribute their expertise to inform the design and implementation of evidence-based guidelines for media content suitable for children. The findings highlight the importance of media literacy education within counseling interventions. By equipping children with the skills to critically analyze and engage with cartoon content, counseling psychologists can empower them to make informed choices and navigate the media landscape more responsibly. Given the preference for face-to-face interactions and outdoor play over excessive screen time, counseling psychologists can

collaborate with educators and parents to encourage a healthy balance between media consumption and real-world engagement. The research suggests that children align themselves with both positive and negative characters, influencing their moral perceptions. Counseling psychologists can utilize this understanding to design interventions that facilitate ethical decision-making and moral reasoning among children.

### **Limitations of the study**

- The sample size could have been bigger.
- The study's approach to examining most of the objectives through parental perspectives might introduce subjectivity and potential bias into the data, as parents may interpret and report differently.
- The research primarily focuses on children's favourite cartoons in general, without delving into specific episodes or content within those cartoons.

### **Suggestions for future research**

- The research could benefit from an expanded sample size, encompassing a more diverse range of participants to enhance the study's generalizability and representation.
- To mitigate subjectivity and bias, it is advisable to incorporate a variety of data sources, such as direct observations, self-reporting, insights from educators, and perspectives from peers, ensuring a well-rounded understanding of the subject.

- Conducting content analysis on specific episodes or segments of cartoons would provide valuable insights into the impact of different content elements on children's social behaviour.
- A longitudinal approach, tracking both media consumption and changes in behaviour over an extended period, could offer valuable insights into the long-term effects of cartoon exposure on social behaviour.
- To gain a deeper understanding of the cultural and regional influences, a cross-cultural analysis comparing effects within different regions or cultures in Kerala, or even with other cultural contexts, could provide valuable context-specific insights.
- Employing a mixed-methods approach that combines both qualitative and quantitative research methods would offer a comprehensive understanding of the interplay between cartoons and children's social behaviour, providing rich contextual insights through methods like focus groups or interviews, while also quantifying trends and relationships through data analysis.

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## APPENDICES

### Appendix One (Questions that were asked to the parents, through the questionnaires)

Full Name: (the interviewees decide if they want to give their names or not, the researcher will not include their names in the research in any case.)

Age of child:

Does the child have siblings:

What languages do your child speak?

Approximately how many hours does your child spend watching cartoons on the television on a daily basis?

Approximately how many hours does your child spend watching YouTube cartoons on a daily basis? In what language do your children watch cartoons?

Do you supervise your child while they watch cartoons?

Which cartoons does your child watch?

Does your child have favourite characters?

Do you notice your child imitating the characters they watch?

If your child watches watch a cartoon in a different language than their native, do you notice them using or acquiring that language?

Does your child ask you to buy things with their characters pictures on them?

Does your child prefer staying indoors or going out to play?

When your child is playing with other children do you notice them playing as characters from the cartoons they watch?

Does your child use character as excuses to the things they do for example “but (name of character) can go to bed late”?

Do you think that the cartoons shown nowadays are indecent and contain obscenity that children should not be exposed to?

How would you describe your child's relationship with you? (Negative, positive, neutral)

How would you describe your child's relationship with their siblings? (Negative, positive, neutral)

How would you describe your child's relationship with their teachers? (Negative, positive, neutral)

How would you describe your child's relationship with their classmates? (Negative, positive, neutral)

Does your child show withdrawn behaviour?

Does your child show violent behaviour?

**Appendix Two: (Experiment with children during which the children were shown different characters, from different cartoons, genders, races. Good characters and bad characters.)**

The children will be asked several questions such as

Showing them the good and bad character

Which of these two do you identify with? Why?

Which of these two do you identify your siblings with? Why?

Which of these two do you identify your parents with? Why?

Which of these two do you identify your classmates with? Why?

If these two were in trouble which one, would you help? Why?

Showing them a character of their gender and a character of a different gender

Do you see yourself on the screen? Which one? Why?

Which of these two would you be friends with? Why?

Which of these two would you help, if you could only help one? Why?

Which of these two would you share your toys with? Why?

What do you think is the job of this character (boy)

What do you think is the job of this character (girl)