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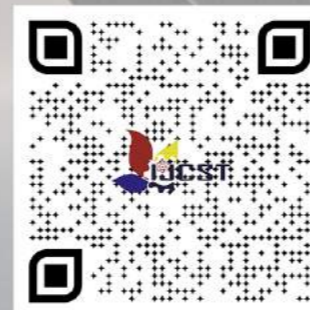
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Framing Analysis of Japanese and American Cartoon Films and Understanding of Children Watching

Refti Handini Listyani^{1*}, FX Sri Sadewo², M Jacky³, Farid Pribadi⁴

¹²³⁴ Sociology Programme of Social Science Department Universitas Negeri Surabaya, Indonesia

*Corresponding author. Email: reftihandini@unesa.ac.id

ABSTRACT

The purpose of this study is to expose the following two things, the theme of cartoon films as messages and meanings generated by children when watching cartoons. Both of these are explored through a qualitative method using framing analysis approach. Results indicates that level of children's liking for cartoons is more focused on the characters that appear in the film rather than the theme and storyline. For those who like cartoons based on the characters or characters shown, they can be divided into two opinions. First, are those who like characters because of their cuteness, both in terms of appearance and behaviour. Second, are those who like the character's character and abilities. The development of cartoon films in the end actually has an impact on the emergence of cultural and psychological clashes against children. Children, through watching cartoons on television, only become victims of cultural intervention and the tug-of-war for the interests of capital that wrap up the cartoons. The implications of this research are this study is expected to contribute information and enrich the repertoire of social science especially sociology, also for the development of research on sociology of children and family, cultural studies, and study of media.

Keywords: Children, Culture, Film, Framing Analysis, Ideology

1. INTRODUCTION

At this time, changes in the pattern of interaction between children and parents are determined by changes in technology. The existence of television as a medium of entertainment has reduced the interaction time between children and parents. The diversion of time from interacting with parents to watching television in children is due to the management's ability to broadcast children's cartoons. In Indonesia, since the 1980s, more than 5 (five) national private television stations have been established, starting from RCTI, TPI, SCTV to Lativi and Metro TV, plus local private stations. The addition of this station gives children a choice of the films they like.

Pre-schoolers (between 2-5 years old) are estimated to spend a third of their time watching TV, the rest playing with their peers and mothers, and sleeping [1], [2]. This time spent watching TV increases in children living in urban areas, especially in residential areas. The increase in time is in line with the presence of playmates. In residential areas, the number of small children is usually reduced, and the interaction between them is limited by their parents. Parents prefer to replace playmates with TV, Video Games, and Babysitters. Meanwhile, the mother's mentoring time is replaced by working to earn additional income [3][5].

One of the menus for children on television is cartoons. From observations, the ANTV station plays cartoons, in the morning, to be precise around 4.30 am until the morning. Meanwhile, GTV (Global TV) plays its flagship cartoons, namely: Spongebob Squarepant from morning to evening, and the TPI station always broadcasts cartoon series from neighbouring countries, Upin and Ipin. Unlike TPI, RTV broadcasts from 3 pm to 7 pm, starting from Tayo, Boboy to Adit Sapu Jarwo. This cartoon film program becomes more and more on Sundays.

Unlike before the 2000s, the current cartoon shows are not very varied. Only a few shows classic Hollywood cartoons such as Mickey Mouse, Popeye, Tom and Jerry, Woody Woodpecker which is the first generation of Hollywood cartoons. The next products are Spongebob, Jimmy Neutron, and Fairly Odd Parents. Meanwhile, RCTI on Sundays consistently shows cartoons from Japan, one of which is Doraemon. What is interesting is that television stations currently broadcast cartoons from countries that do not focus on this genre, namely India and Malaysia. ANTV station is a mecca for Bollywood (India) movies. Meanwhile, TPI is consistent with Malaysian cartoon films.

In Baudrillard's understanding, television has had a strong influence on human life. He called it "the dissolution of TV into life, dissolution of life into TV" [6], [7]. This happens because of the simulacrum, which is an imitation of identity without the original, which is lifted or simulated into the TV, then easily taken by humans and put it into their lives. On the other hand, the realities of life are simplified in terms of certain interests and brought up on television and then accepted by viewers as reality. In this situation, it not only blurs the difference between reality and simulation, but is also a situation in which the simulation becomes more real than reality. Following the thoughts of Martin Heidegger, David J. Gauthier (2004) also argues the same thing, that now, from villages to cities have been controlled by the power of media technology [8], [9]. The power of this media technology is able to bring people (transporting) into an illusion that seems to be real.

The influence of television actually occurs at all age levels. In Botswana, research results show that television, through advertisements and films has an effect on the lifestyles of adolescents aged between 14 and 20 years old, with a mean age of 17-26 years old and a standard deviation of 0.91. This starts from the transfer of idols (artists) and musical tastes, then applying the lifestyle of the idols (in appearance on television or video clips). The application of this idol lifestyle makes them change their lifestyle [10][14].

Not only on lifestyle, television also affects deviant behaviour and social problems. Television in this case socializes excessive crime, thus adding to excessive fear as well. Research by Lane and Meeker (2003) shows that the intensity of watching and the content of the program have an impact on viewers about the fear of crime [15]. The intensity of the fear varies according to the objective conditions of the viewers, namely differences in age, gender and ethnic groups. In the case of other social problems, such as mental disorders, television shows are able to form a stigma in society, so that people who suffer from the disease cannot socialize with the community [14], [16]. This hinders the healing process.

In her thesis, Ingrid G. Goldsmith (1972) has shown that not only film shows on television, but advertising also has an effect on children [4]. Children aged over 9 years old admit that advertising is a promotion of goods that are different from the reality, while children under 7 years old see advertisements as fact. Facts that have become the truth. That is, what is presented or displayed in the ad is really in his life. The same thing was also investigated by Allan Padderud (1973). At an older age, children entering adolescence with an average age of 15 years old, Grace K Skrzypiec's thesis (1996) shows that there is a similar trend. With 968 children as respondents (549 boys, 419 girls), it was concluded that television is not only a source of reference, a source of knowledge

about food, but also what it offers is considered something real [10], [17], [18].

Reading, television, and movies are also able to influence the formation of the social construction of gender in children. By reading, children are socialized to act in certain gendered ways through mimicking in the text. Meanwhile, with films and television, children pay attention and imitate the expressions and behaviour in the story [16], [19][21]. In addition, television and films are also able to socialize ethnic and cultural identities, as researched by Kilwoo Song (2005). He observed that Korean children living in the United States learn their native language and culture through satellite television. Through their television, Overseas Korean children see and imitate the language and way of life in their native land [22]. The influence of television is supported by the condition of Korean society in the United States which is relatively closed, and the interaction between them is more developed. The language and culture of origin are used as their ethnic identity and awareness [23], [24].

2. RESEARCH METHOD

A. Types Of Research

This article is the result of research that analyzes the thematic differences between cartoon films from different cultures, particularly between Japan and the United States, and in turn how children process cartoon story ideas. Thus, there are two sides to be explored, namely: the theme of the cartoon as a message and the meaning produced by children when watching cartoons. Both of these can be explored through a qualitative approach with a different analysis [25]–[27].

B. Unit of Analysis and Data Collection Techniques

There are two units of analysis. The first unit of analysis is cartoon films, in this case taking the Doraemon film which until now has been screened by RCTI on Sundays and TransTV for Doraemon the Movie in prime time (Monday Night, 20.00 to 21.30). Doraemon cartoon film represents Japanese product films. Meanwhile, Spongebob Square-pant was chosen as the representative of the United States (Hollywood) cartoon product. This film is still playing every day from 11.00 to 16.30. The second unit of analysis is children under 12 years old.

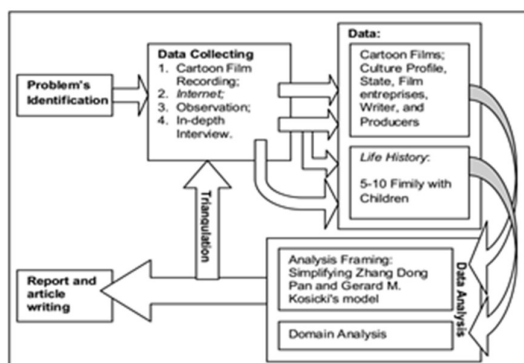


Figure. 1. Research process

Data from the first unit of analysis was collected by recording cartoons during television shows, or through the video.com website. Another option is to search and download from www.youtube.com. Some content includes cartoons to increase subscribers and viewers. Meanwhile, data from the second unit of analysis were obtained in two ways, namely: observation and interviews.

C. Data Analysis Technique

Because the data from the first unit of analysis is a cartoon film, the researchers simplified the framing analysis model of Zhongdang Pan and Gerald M. Kosicki. Zhongdang Pan and Gerald M. Kosicki's unit of analysis was actually used for newspaper news. The trick is to combine syntax and scripts into scripts [28]–[30]. Meanwhile, thematic analysis is combined into one with rhetorical ones. Data collected from the second unit of analysis, through observation and in-depth interviews were analyzed by domain analysis.

3. RESULTS AND DISCUSSION

A. Cartoon Films: from Folklore Comics to Films

Animated films or cartoons were first developed in the United States. There are several film producers that have dominated the market, including: Hannah-Barbera, MGM and Warner Bros. The themes raised in the American cartoon series were initially influenced by the comic tradition that raised the theme of imaginary heroes by HC Andersen and the Crimson brothers, to classic and modern fantastical stories, ranging from Herge with Tintin, Jules Verne with Journey to the Center of the Earth to Superman, Batman and Captain America [31], [32]. But in subsequent developments, imagination and fantasy developed more freely so that new cartoon characters appeared such as Flinstones, Droopy Dog, Tom and Jerry, Casper, Mickey Mouse, Donald Duck, and other names.

In the 1990s, American cartoons increasingly penetrated television around the world with the emergence of the Cartoon Network, Disney Channel and Nickelodeon. Through this cable TV network, the American cartoon series has become an interesting spectacle for children all over the world, including Indonesia [33], [34]. Nickelodeon is a cartoon serial channel that is now much favored by children in Indonesia through its show titled Nicktoons, which is broadcast on Global TV. Nickelodeon, is an American cable TV network owned by Viacom International. Nickelodeon or abbreviated as “Nick”, is a television broadcast devoted to children although there is also a program for teenagers, namely TeenNick. Nick first went on the air in 1979, under the name Pinwheel Channel in Columbus, Ohio. Through digital broadcasts, this channel can be watched by most of the world's population [35], [36].

Meanwhile, Japanese cartoons begin with manga. Japanese popular culture produces, among others, manga and anime [37], [38]. Two forms resulted from the ability to compose with the appearance of painting. Manga, in common English terms, is actually comics, which is a picture story, it can be in one story episode or a collection of story episodes [37], [39]. Manga creators in Japanese are called mangaka. The average mangaka in Japan uses a simple style in drawing manga, but the background images for almost all manga are drawn as realistically as possible, even though the character drawings are really simple. The mangaka draws simple, especially on the face, with the characteristics of large eyes, a small mouth and a pinched nose. There are also Lolicon (young women) and Shotacon (young men) drawing styles. Not all manga is described simply. Some mangaka use a realistic style, although in some elements it can still be categorized as manga. Take, for example, Takehiko Inoue's Vagabond, which emphasizes the use of shading, balanced proportions, and realistic settings. Vagabond is still categorized as manga because of the style of depiction of the eyes, as well as some simple parts. Manga is also usually drawn in monochrome and the gradations are usually called tones. For long-term comics or those with hundreds of volumes, generally over time, mangaka will experience significant changes in strokes [21], [31].

B. Between Child and Adult Themes

Cartoon films in the understanding of most people, are films that are specifically consumed by children. Various unique and funny characters, as well as unlimited imagination in various titles of cartoon series are indeed synonymous with children's world which is full of fun and fantasy [21], [39], [40]. Some of the main characters that appear in cartoons, mostly also feature children as the main characters, such as: Doraemon, Shin Chan,

Jimmy Neutron, and Timmy Turner in Fairly Odd Parents.

Cartoons are generally based on fantasy stories, therefore children generally like cartoons because they are used as a medium for fantasy [20], [41]. In addition, cartoon films can also be used as a place for the identification process to occur, which is also an important factor for a child. The fantasy factor itself is very dominant in the lives of children. Fantasy is even an element that enables and supports creativity [20], [21]. The nature of fantasy generally stems from children's desire for freedom, which is also a continuation of certain desires and needs that exist within them. It can be said that the dominance of fantasy in children's lives is so great.

However, if you look more closely at cartoons, both from Japan and America actually offer mature themes. In the case of the Doraemon cartoon, for example, in a number of scenes or cut scenes, many scenes are shown that are appropriate for adults. For example, in one episode, Nobita, with Doraemon's magic tool, tried to peek at Shizuka while taking a bath. Or in the episode "Enjoying the Spring at Night" which aired on July 22, 2007, there is a scene where Gian's father gets drunk and immediately gets a punch from Gian's mother.

Table 1. Framing analysis about doraemon

Episode	Enjoying Spring at Night	Pen Pals	Shadow Warrior
Prolog	Nobita, Gian, Suneo, and Shizuka share their experiences of enjoying spring with their family	Nobita, Gian, Suneo, and Shizuka release balloons filled with letters for pen pals	Nobita, Suneo, and Gian watch the cartoon "Satria Food"
Main Section	Talks about Nobita's wishes about his friends enjoying spring in the garden. Demanding Doraemon grant, even though the family is sleeping	Nobita waiting for the balloon. Get answers from aliens	Nobita asked the shadow knight to guard against Gian. Gian snatched and made a shadow knight. There was a war between the Shadow Warriors who turned to attack Gian and Nobita
Theme Analysis	Tend to grow up, tell Japanese family rituals enjoying spring	Children's theme, tells Nobita's desire to make new	At first it carried a child theme, but it developed towards an

		friends by letter	adult theme with lots of violent scenes
	Longing for Japanese life in spring Togetherness in spring	The importance of friendship	The importance of security Excessive self-security (selfishness) will result in self-destruction

If we look at the United States cartoons from the 1990s and above, it appears that these themes have been separated from the development of the context of children. Although it still presents a funny story, the themes presented are actually full of ideological criticisms of the development of this society. When traced from the company and the author, the team from Nickledeon, the postmodern colors that try to deny modernity and highlight multiculturalism appear in every cartoon theme [33]–[36].

The feud between Mr. Krab and Plankton involving Spongebobs, for example, can be seen in the episode "The Mr. Krab Bet". In this episode, Plankton challenges Mr. Krab in a card gambling game. Mr. Krab finally lost to Plankton. He would rather give up Spongebob's work contract than much-loved money. In his new place, Spongebob does not work, but instead makes it difficult for Plankton. For Spongebob, in his work, he is more concerned with atmosphere and loyalty.

The essence of the Spongebobs cartoon as a whole is actually a social critique of American society. Respect for values that are considered traditional, such as beliefs that are considered "superstitious", and loyalty are more important things than Squidward's rationality or capitalist greed from Mr. Krabs. The same patterns are found in American horror films, such as the Poltergeist behind it disapprovingly of television, or Wallstreet which "mocks" Mr. Gordon Gekko.

Table 2. Framing analysis about spongebob squarepants

	Bubble	Be Yourself	Magic Pencil	Magic Well
Beginning part	Sq is disturbed by the activities of Sp and Ptk	Sp with Cd showing off each other's abilities	Found a strange object, called a pencil	Sq mocks the activities of Sp and Pt throwing money into the pool

Main Section	<p>Sq criticizes that the game is childish</p> <p>Sq tried, it turned out that he couldn't and was taught by Sp</p> <p>Sq was taught until finally he could</p>	<p>Sp competed strongly, but failed, instead his pants were torn</p> <p>People laughed for a moment</p> <p>"If you want to be my friend, be yourself"</p>	<p>Sp drew himself</p> <p>The image is alive and against itself</p> <p>He managed to beat his clone</p>	<p>Cr takes advantage of making a well beside the restaurant</p> <p>Sq laughed, but ended up falling</p> <p>Cr also suffers the consequences</p>
Theme analysis	<p>The story idea carries the theme of children growing up with criticism of Sq's antisocial nature</p>	<p>People have to be themselves</p> <p>People can't just please other people</p> <p>Especially when you have to embarrass yourself</p>	<p>Because of technology, creation can fight itself</p>	<p>Sq's cynicism is refuted, Cr's desire to make profit also has an effect on him</p> <p>Faith trumps rationality</p>
	<p>Against individualism</p> <p>Criticism of modernity</p>		<p>Criticism of modernity</p>	<p>Criticism of modernity</p>

Keterangan:

Sp = Spongebob; Sq = Squidward; Pt = Patrick; Cr = Crab; Cd = Candy;

Pl = Plankton

Furthermore, from the six cartoon films analyzed in this study, it is known that there are a series of differences between Japanese and American-made cartoons. Japanese cartoons represented by Doraemon and Crayon Shinchan more often reflect a very strong communal tradition, as reflected in Asian culture. This is indicated by the setting of the story and the various characters that are displayed.

From the background or setting of the story, the two cartoon series always start from communal problems such as in the family, school and neighborhood. With such a setting, the characters and characters displayed are always those who are members of the community, such as: father, mother, brother, teacher, and school friends, so that the story ideas also revolve around various problems that exist in the community. In the Doraemon series, for example, story ideas are never separated from Nobita's problems with the surrounding environment or community. Sometimes Nobita has problems with his family, both the current family or his family in the past and future, and not infrequently he also has problems with his friends when he is at school or at play. Communal nature is displayed almost the same as Doraemon, but developed more critically, sarcastically, and even tends to be dirty, making this film more popular with adult audiences.

In contrast to Japanese cartoons, American cartoons tend to show a tradition of individualism rather than communalism. This thematic difference between communalism and individualism was also noted by Dyer-Seymour, et.al [42]. In a study of children's books published for the United States (in English edition) and Japanese children's books, the two books show a difference in emphasis. Japanese children's books are more concerned with group-oriented cognitive statements, while American children's books are on individual-oriented cognitive statements. Less significant differences occurred in group-oriented emotional statements, while individual emotional statements were more visible in American children's books. It also corroborates the writings of Chie Nakane (1981).

This individual emphasis can also be traced from the history of comic development and the culture of its people. In the history of the development of early American comics and cartoon series, story ideas always start from the imagination of one main character who is characterized by having super powers, being able to do anything and being the center of attention of the story, for example, we know Superman, Batman, Spiderman and so on [31], [33]. Even if in its development later there are variations in theme and story ideas, these characteristics can still be found as shown in the cartoon series of the next generation.

The Spongebob film shows individualism in a different form, namely everyday life in Bikini Bottom. Although Spongebobs here acts as the main character, the appearance of the other characters also gives a dominant color, so that in this series the main character is not always the focus of the story theme, but often only acts as an introduction to a complete story theme.

C. Ideology Battle in Children Self

Based on observations and interviews with several children who watched films in Surabaya and its surroundings, it is known that the level of children's preference for films is more focused on the characters that appear in the film rather than the theme and plot. Almost all children like cartoons because of the role and appearance of the characters in the film. While those who are interested in the idea and storyline of the film, only a small number.

For those who like cartoons based on the characters or characters shown, they can be divided into two opinions. First, are those who like the characters because of their cuteness, both in terms of appearance and behavior. Second, are those who like the character's character and abilities. For children, the reason for liking cartoons is because the stories are interesting. In addition, there is a desire or imagination to be able to feel the adventure as depicted in the film.

According to Ltd. (8 years old), an elementary school student who was interviewed in this study, he was very happy to watch the cartoon series *Spongebobs* because of the cute appearance of the characters. He likes several characters, namely: *Spongebobs*, *Patrick* and *Sandy*. According to him, *Spongebobs* are very cute because they are boxy but flexible, can grow and shrink according to the shape he wants. *Patrick* is considered cute because of its pink color. For *Sandy*, his cuteness lies in his bared teeth and wearing an "aquarium helmet". The same assessment was also delivered by Mh (8 years). Mh really likes the *Doraemon* series because some of the characters are considered funny. In this cartoon series, he really likes *Gian* because of his fat posture.

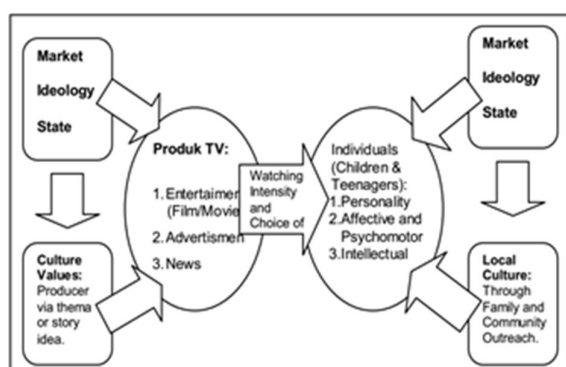


Figure. 2. Research framework

Apart from being funny, some children are interested in watching cartoons because they see the nature and abilities of the cartoon characters/characters displayed. Mh (8 years old) likes *Nobita* in the *Doraemon* movie because he is easy to cry and whine. He is also happy with *Doraemon*, because of his ability to help *Nobita* by using his magic pouch. More than that, cartoons are also a fantasy arena. Bdw (10 years old) likes to see cartoons as

a place for fantasy. According to his confession, he really liked the story of the film *Doraemon* because in every episode new and strange tools always appeared in *Doraemon's* pocket. This makes him fantasize about being able to have a magic pouch like *Doraemon*, so he can fly into the sky with a bamboo propeller or can go anywhere through a magic door.

In terms of personality development, in industrial society in big cities, this must be a serious concern because parents often cannot accompany their children to the fullest. Parents are more busy with work activities, so the supervision and assistance of children in understanding the world around them is reduced. This role turned out to be very well replaced by new technologies, namely: television, video games, and the internet. The duration of watching television and using gadget technology can reach more than 30 hours per week. Parents also do not know what programs their children watch on television or gadgets (via youtube). As a result, for tens of thousands of hours until high school graduation, children witness scenes of fights, murders, scenes related to sex, mystical, and moral values that are not very clear about what is good and bad and right and wrong.

What happened then was a very deep cultural clash in the child. The reality that he learns and understands from television does not always correspond to the real reality of the surrounding community. In Baudrillard's language, there is simulacra and hyperreality in media. The child is increasingly depressed when what he understands and does turns out to be in conflict with norms and habits. The tendency that occurs is often the blame is placed on the child. Children are easily labeled "deviant" for all their actions and thoughts.

This situation becomes even more complicated, when television with its various products such as cartoons, is actually growing and fighting for the audience's market share in Indonesia. On the other hand, the mechanism for limiting broadcast hours and adequate censorship has not yet been established. Television and information technology have become a new arena of capital struggle, with the increasing dependence of humans on these apparatuses. In the end, children will only become victims of the cultural struggle and the tug-of-war between the interests of the existing television industry capital (look at figure 2).

4. CONCLUSION

Of the six cartoons analysed in this study, it is known that there are a series of differences between Japanese and American-made cartoons. Japanese cartoons represented by *Doraemon* more often reflect a very strong communal tradition, as reflected in Asian culture. This is indicated by the setting of the story and the various characters that are displayed.

In contrast to Japanese cartoons, American cartoons tend to show a tradition of individualism rather than communalism. This is for example shown through the prominence of one main character in the film. Although the story also involves other characters in the environment, such as family, friends and so on, they are only supporting characters.

Based on observations and interviews with several children who watch cartoons in Surabaya and its surroundings, it is known that the level of children's preference for cartoon films is more focused on the characters that appear in the film than the theme and storyline. Almost all children like cartoons because of the role and appearance of the characters in the film. While those who are interested in the idea and storyline of the film, only a small number are.

For those who like cartoons based on the characters or characters shown, they can be divided into two opinions. First, are those who like characters because of their cuteness, both in terms of appearance and behaviour. Second, are those who like the character's character and abilities. As for children who like cartoons for reasons of interesting stories, more because of the desire or imagination to be able to feel the adventure as depicted in the film.

The development of cartoon films in the end actually has an impact on the emergence of cultural and psychological clashes against children. Children, through showing cartoons on television, only become victims of cultural intervention and the tug-of-war for the interests of capital that wrap up the cartoons. On the one hand, children are fed with new values that are completely different from the reality around them. But on the other hand, children are forced to stay in front of the television because it is very profitable economically for television industry investors.

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