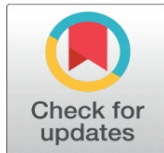
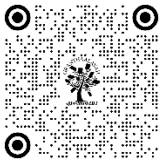


CONSTRUCTION OF WOMEN IDENTITY: A CRITICAL DISCOURSE ANALYSIS IN INDIAN MADE CARTOON SERIES

M. Viji  

¹ Research Scholar, Department of Journalism and Communication, University of Madras, Chennai, India



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Corresponding Author

M. Viji, viji.padmanaban@gmail.com

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ABSTRACT

Gender stereotypes are significantly shaped by the media. Children will develop the same attitude if they constantly watch these forms of stereotypical content. So, it's must to analyse the content of children programs, especially in television animation programs. This essay analyses how women are portrayed in Indian animated Television series. Here, using the critical discourse analysis method, it analyzed what the characters stand for, how they are shown, and their significance in the series. The study was carried out by employing Gramsci's hegemony theory. Through Norman Fairclough's critical discourse method, three episodes of five Indian made cartoon series are studied. The physical appearance of protagonist and antagonist women, the cultural identity of the major female roles, the discourse of and about women, as well as visual and auditory characteristics of women, are all studied in this research.

Keywords: Critical Discourse Analysis, Semiotics, Indian Animated Series, Hegemony, Children, Cartoons

1. INTRODUCTION

Children start watching cartoons on television when they are young. Children may imitate cartoon characters because they lack the ability to link their actions to negative outcomes. If children watch cartoons for an extended period of time, it can have an impact on their attitude, behaviour, and health. Children of today view these cartoon characters as role models in their real-life situations, as they overcome many problems in the television programs, in contrast to the previous generation for whom parents and elders were the only sources of role modelling. They make an effort to emulate television personalities who have emerged as their role models.

Even while they don't completely mimic their favourite personalities, they do pick up some of their attitudes, morals, or social mores [Evra \(2004\)](#). Women in India are oppressed in a variety of ways from birth. Notwithstanding the fact that girls' education and job potential are enhancing in India, the majority of girls here are unable to travel independently. One in six Indian women (16%) reported having experienced personal discrimination because of their caste (14%) or religion (16%). Between 2010 and 2019, the number of police cases labelled "crimes against women" roughly doubled [Mitchell \(2022\)](#). Religious practises, patriarchal culture, and cultural standards have all consistently suppressed the women. Her very existence is a stereotype. Everything, including the colour, toys, sports, dress-up, and ideology has been decided by society and Media. Gender stereotypes are significantly shaped by the media. Children will develop the same attitude if they constantly watch these forms of stereotypical content. Through the plots and characters of children's cartoons, we can see how society is reflected as well as how movies are recreated. Particularly, female characters! Since the beginning of cartoons, women have played parts in them. These roles have been demonstrated as being supportive of the stories' main character. There won't be many changes in how women are portrayed, even if they play the protagonist roles. Despite its indirect, intricate, and multidimensional effects, television's role in the development and spread of a gender discourse, particularly through covert cartoons, is a topic worth exploring given the popularity of the medium [Lemish \(2015\)](#). This study analyses how women are portrayed in Indian animation. Under critical discourse analysis method, it will be analyzed what the characters stand for, how they are shown, and their significance in the series.

1.1. OBJECTIVES OF THE STUDY

- 1) An analysis of the roles of men and women.
- 2) The representation of women characters.
- 3) Portrayal of women characters.

1.1.1. RESEARCH QUESTIONS

This study seeks to categorize the themes, conversations, and symbols present in Indian animated television series. The following are the research questions of this study:

- 1) Who is the Protagonist?
- 2) Who is the Antagonist?
- 3) What part do women play in the series?
- 4) What are the main female characters' social identities?
- 5) How are prominent female characters portrayed in the series?

2. LITERATURE REVIEW

The following are the reviews of few studies related to gender and television, gender and cartoon, gender stereotype, discourse, identity, representation, and culture.

Gender stereotypes contribute to power disparities that are the core cause of violence against women and children all over the world. Gender disparity should not exist while children are raised. Media and society both have a significant impact on this. Children—especially boys—have a propensity to identify with same-sex media

characters. The perception of masculine traits (physical strength and level of activity) was significantly correlated with boys' identification with television characters, whereas the perception of physical attractiveness was strongly correlated with females' identification [Reeves & Miller \(1978\)](#). Children pick up social skills from their environment, including the media. Children who spend more time with media tend to be more influenced by it. Particularly television has a profound effect on young people without restrictions.

Gender stereotype: Stereotypes about the differences between men and women are oversimplified thoughts, messages, and pictures. They have an effect on how young people spend their lives. Stereotypes about gender can confine people to tightly defined roles, interests, qualities, traits, and behaviors. Inequality between men, women, and others, including gender nonconforming and transgender people, is encouraged, and reinforced by gender stereotypes and roles. Maintaining gender roles and stereotypes results in: Choosing to identify as either a "man," who is expected to be logical, powerful, and dominant, or a "woman," who is believed to be loving, emotional, and cooperative, is encouraged. People who don't fit these prevailing gender stereotypes are subject to discrimination, marginalization, and verbal and physical assault. Any age and any gender can experience this. Due to inflexible gender stereotypes, women and girls are more likely to encounter disrespect and violence. This is due to the harmful distinctions that these stereotypes propagate between men and women, such as the idea that men are more "naturally aggressive" and women are "submissive" and that men are inherently more powerful than women. The status quo is strengthened; a culture that has traditionally seen men as superior to women is upheld. Due to antiquated beliefs like "men make better leaders," men's disproportionate access to power and authority in public and private life is perceived as 'natural' (theline.org.au/).

The role of dominant media images of women in circulating and maintaining established beliefs about the nature of the feminine and masculine, and the proper roles to be played by women and men, wives and husbands, mothers, and fathers, was a focus of early feminist approaches to the media. They criticized such images for not accurately representing women as they are, could, or should be- as stereotypes rather than positive images, psychologically developed characters, or real women [Modleski \(1979\)](#).

Only 32% of the 26,342 major characters in fiction programs are female, according to a media analysis report from 24 nations published in 2008, while 68% are men. In the majority of the globe, men rule every aspect of life, including cartoons. It's also noteworthy that there are few female characters represented in fiction, including animals (25%/75%), monsters (21%/79%), robots (16%/84%), and other imaginary entities (13%/87%) [Sheikh \(2017\)](#)

Six art educators examined the grandfather role from the Pepee cartoon series, and their conclusions were weighed using basic indicators of cultural identification developed during the 20th century in Turkey's social dynamics and political power connections. He concluded that, 'When you are exposed to visual cultural manipulations, as a child, it's possible that you won't have the option of refusing or negotiating at an earlier age. What's worse, you can forget how to ask questions. Our perspectives and identities are subtly and continuously shaped by the media and the forces behind it' [Basak \(2017\)](#). Using Quantitative content analysis, a study done by analysing 12 programs from Nickelodeon, Cartoon Network, Pogo, and Disney between January 1, 2017 and December 31, 2017. The TV content was coded by two coders, and the data was then subjected to the Kappa test. According to the study's findings, male cartoon characters are more prevalent in cartoon programmes than

female characters. Similarly, male characters are given more prominent roles than female characters. It is stated that cartoon programmes do not represent the reality of society when it comes to gender representation. The findings also revealed that cartoon programmes have adopted the traditional method of presenting male and female characters while assigning roles to them based on their gender. When it comes to choosing roles for male and female characters, cartoon shows do not take a balanced approach. When it comes to choosing roles for male and female characters, cartoon shows do not take a balanced approach. Male characters are chosen for strong and dominant roles, while female characters are presented as minor or supportive characters. The study also discovered that male characters are more likely to be portrayed as strong, assertive, and commanding. Furthermore, the male characters are never shown to exhibit feminine traits or behaviour. The research concluded with, 'If TV shows do not change the way they portray male and female characters, society will not experience any modified change in gender roles, no matter how hard society tries' [Zaheen et al. \(2020\)](#).

In her content examination of women's periodicals from the end of World War II to 1980, [Ferguson \(1980\)](#) discovered that depictions were focused on traditional, stereotypically feminine roles and values, including concern for appearance, family, and marriage. She called this the "cult of femininity". Henry Giroux contended in "The Mouse that Roared" that women were portrayed in a limited, distorted spectrum of roles. The historical portrayal of female characters in Disney films, where the average female character is a sexualized yet delicate princess who needs to be saved by a stronger male character, lends credence to Giroux's argument. Examples of how Disney perpetuates gender stereotypes include Snow White, who cleans the male dwarves' homes before being saved by a prince because she is attractive. In the movie *Beauty and the Beast*, Belle must put up with a vicious and abusive beast in order to save him. Ariel, who sacrifices her voice in order to seduce the prince with her body. Mulan, who nearly wins the war by herself and then returns home to be courted' [Thompson \(2019\)](#).

Gender-based discrimination is wrong, and everyone in the Republic of Armenia (RA) is entitled to equality. The following activities are included in section on "Strategy of Gender Policy Implementation in the Spheres of Culture and Public Information," namely sections 47 to 49: To achieve social equality between men and women, it is important to: 1. strengthen the relationship between public authorities and the media; 2. increase the media's gender sensitivity; 3. keep training journalists in gender awareness; and 4. support and promote media that addresses issues of gender equality. The following actions are listed in the program's list of solutions: 1. Inclusion of all State initiatives to guarantee women and men have equal rights and opportunities in the public, political, and socioeconomic arenas; 2. Greater gender awareness in the media; 3. Coverage of gender issues and the abolition of discriminatory behaviors based on gender and gender stereotypes.

The book *Media discourse and Indian Society* contains 18 empirical and conceptual papers contributed by Social Scientists and Research Scholars. One of the papers is: *Stereotypes of Indian Animation* by Moumita Bhattacharjee. This paper analysed the cartoon series *Chhota Bheem*, *Mighty Raju*, *Roll No 21*, *Little Krishna* and *Kumbh Karan*. A period of seven days, seven episodes of each series were recorded and analysed. The number of female characters, their physical ascriptions and the work they do were studied. The study found that females are never cast as the central hero or issue solver. They usually play supporting roles, assisting men in completing their tasks. The paper insisted that, the gender variances that Indian cartoons confiscate on children have harmful effects. This article concluded that, what's more essential is the image of male and female roles that these cartoons

impose on children's developing minds. Because rather than making her own amends to life, a young girl addicted to Little Krishna or Mighty Raju will wait for her prince-charming like figure like Krishna to act in times of need. Similarly, a young boy who is constantly influenced by strong masculine figures who work as life savers and have the upper hand on the domain soon perceives it to be a way of life. These subtleties that a boy experiences, together with the patriarchal manner of parenting prevalent in Indian society, encourage male chauvinism from an early age, which becomes nearly tough to erase later. And, it also added that, the issue is not with idealising male mythical heroes, but with suppressing female existence, particularly in an arena where young brains are only beginning to introduce themselves through role-playing and development. For pragmatism to begin, stereotyping must end.

The study's findings and conclusions supported the stereotypical portrayal of female characters in the animated cartoons aired on the most watched children's television network in the world. The representation of female and male characters in children's animated cartoons is also unequal. This article makes the case that, even in the presence of other significant agents, television plays a significant role in influencing young children's gender behaviours [Ahmed & Wahab \(2014\)](#).

The result of this study shows that children are frequently exposed to television cartoons and that this level of exposure plays a significant role in shaping their behaviour [Olusola & Kehinde \(2014\)](#).

Another article from this book is Mass Media and Socialization: Child perspectives, written by Sadhna Agarwal. This article talks about the socialisation and media especially in gender. It explains how the media is acting as socialising agent and how it also insists the gender differences through its programs. The Researcher says apart from theory and research, the following things also should be examined: 1. The ownership of the media as a process. 2. The ability to operate radio and television sets without restriction. 3. Individual ownership. 4. Program selection. The article says that, Lullaby to Television programs, the male/boy are playing main roles, the violent content against women like rape, sexual harassment is increasing day by day, text books to children's literature too follow the stereotypical roles. Media reinforces the ideas that girls are subordinate/inferior to boys.

There isn't a female protagonist in any of the books. When there are prominent female characters, their actions and portrayals are constrained by the perspective of the main male protagonist. Males and females interact with what is seen as masculine and feminine, respectively. It presents physical prowess as the key to success and popularity.

Sharmila Kayal and J. Seena, in their article, Depiction of Gender Inequalities in Animation Films: An Indian Scenario, studied how messages about gender inequality are presented in animated films, to examine the type of message it is providing and its effects. To examine the data from this study's qualitative methodology, the narrative analysis technique was used. Using hypodermic needle theory, the plot, the characters, the setting, the time/shots, the background music, the dialogue, the dubbing, the costume, and the animation/video quality of ix animation videos have studied. They concluded the article as, 'In our society, gender stereotypes have existed and continue to persist. Gender stereotyping has now reached the youthful masses, who are much more accustomed to the facile, seemingly easy impact of the mass media in today's culture; media is a major influencer in forming stereotypes and attitudes. However, this situation is becoming ostensibly grave'.

In 'Stereotypical gender representation is Chhota bheem: kids' cartoon programme on pogo channel', Asmat A.Sheik, done study by analysing the contents and seven dialogues in chhota bheem, with respect to gender stereotyping. Lexical level Analysis, Sentential level analysis and discourse analysis were applied to analyse the episode. She concluded the research that, the portrayal of men and women is highly clichéd in these episodes: men are always the heroic, valiant rescues, while women are always at their mercy and always striving to appease men. This study demonstrated how important these programmes are in influencing how young children form their views.

Children are likely to identify with (aspire to be like) same-sex television characters, according to research that shows how both adults and children interpret the gender-typed images to which they are exposed, particularly those that emphasise physical attraction and strength [Signorielli \(1990\)](#).

However, the categories "politics" and "representation" are debatable. One way to think about representation is as the key word in a political process that aims to give women more visibility and legitimacy as political subjects. On the other hand, representation is the normative function of a language that is said to either reveal or distort what is assumed to be true about the category of women.

"Shared meanings" are what define culture. Now, language is the preferred medium through which we "make sense" of the world, creating and exchanging meaning. Only through our shared access to language are meanings capable of being conveyed. Language has therefore always been thought of as the primary store of cultural values and meanings because it is fundamental to meaning and culture. This is possible because language functions as a representational system. In language, we employ signs and symbols to stand for or represent to other people our conceptions, ideas, and feelings, whether they be sounds, written words, technologically generated images, musical notes, or even things. One of the "mediums" by which thoughts, ideas, and feelings in a culture are represented is language. The processes by which meaning is produced therefore revolve around representation through language [Hall et al. \(2013\)](#).

3. RESEARCH GAP

The role of television in shaping ideas about gender roles, gender stereotypes and gender identities has been studied in different ways in the global contexts. This paper primarily studies the construction of women characters in Indian made cartoon series in socio cultural context. It will analyze the representation and representation of female figures on the basis of socio-economic status, physical appearance, gender stereotype, religious identity and characteristics. [Singh \(2017\)](#)

4. THEORETICAL FRAMEWORK

Television is often used to promote traditional ideologies and maintain the status quo in society. Ideology based on patriarchy is a primary driver of discrimination against women. Cultural and political hegemony is established when the majority of people believe a certain way and accept it as the norm. This can be done through the control of media organisations, which are under the jurisdiction of institutions. The tyranny of the state and the dominance of men over women are serious concerns that need to be addressed by society as a whole. Hegemony and patriarchy have been identified as the causes of gender stereotyping, particularly in the case of how gender roles are portrayed in the media. The research is based on Gramsci' theory of hegemony.

5. RESEARCH METHOD

Critical discourse analysis by Norman Fairclough is used in this study. Understanding how language affects ideology and meaning, identifying power structures, comprehending how language can be misused to maintain power, encouraging people to think critically about the lessons being taught, and reviving voices that have been suppressed or silenced are the main goals of critical discourse analysis. The father of critical discourse analysis is Norman Fairclough. His writings discuss society, power, and language. For the first, most abstract, and most broad sense, he replied, "I prefer to use semiosis" [Fairclough \(2014\)](#). This also implies that language is merely one of many "semiotic modalities" that discourse analysis is concerned with (others include visual images and "body language"). The portrayal of main male characters as well as the dialogue, roles, physical attributes, dependencies, stereotypes, and traits of the major female characters will be examined under critical discourse method. [Sandra and Barbara \(2008\)](#)

5.1. SAMPLING

The Population is Tamil dubbed Indian animated cartoon series.

- **Selection of Series:** Under multi stage sampling process, High TRP cartoon channels (Nick, Sonic Nick, Hungama, Disney and Pogo) were chosen. One Indian animated series from each of these channel (Shiva, Rudra, Selfie with Bajrangi, Chhota Bheem, and Gadget Guru Ganesha) were selected.
- **Selection of episodes:** Three episodes from each series were chosen through a lottery method.

5.1.1. SERIES TO BE STUDIED

In Chhota bheem series, 'Boat race, witch's trap & Polo challenge', in Shiva series, 'Head phone, shiva saves smarty & 2000 year old watch, in Rudra series, 'Magical Christmas tale', Jungle magician & Shakal ke mayajal', in Selfie with Bajrangi series, 'Ladies cricket match, Picture abhi baki hain & happy singh's gun' and in Gadget Guru Ganesha series, 'I see skeleton, Chall pe chall & the bald tree'.

6. DATA ANALYSIS

6.1. PROTAGONIST AND ANTAGONIST

The protagonist in each of these three (15 episodes) series is a boy. The two episodes having female antagonists were "Women Cricket Match" from Selfie with Bajrangi and "Witch's Trap" from Chhota Bheem. Major female characters play supporting roles in every episode of the series as mothers, grandmothers, teachers, and friends. [Kayal & S \(2019\)](#)

6.2. PHYSICAL APPEARANCE

Each of the girls flanking the main character is well-built, fair-skinned, and seems to have use to cosmetics. Even their discourse possesses a sense of beauty. Fun and unpleasant roles are typically played by obese, dark-skinned women. These characters typically play antagonistic roles towards the main character.

6.3. CULTURAL IDENTITIES

Figure 1



Gadget Guru Ganesha (2020), Selfie with Bajrangi (2019), Shiva (2018)

Shiva: Shiva's grandmother has Bindi, mangalsutra and wears Salwar.

Gadget Guru Ganesha: Nikky wears bindi. Grandma wears saree and flowers on head who is portrayed as Tamilian.

Chotta bheem: Chutki, Tun Tun Aunty have bindi.

Selfie with Bajrangi: Geeta and Maina devi have bindi and ornaments. Geeta wears Saree and Maina devi wears salwar.

The main characters from these five series are in fair complexion, well-dressed, and from villa style homes.

6.4. PORTRAYAL

Visual: Girls are portrayed as being fair and attractive, dressed nicely, with makeovers. Two alternative methods are used to display adult imagery. The protagonists are attractive and entertaining, whereas the antagonists are fat and have dark skin tones. In action scenes, girls verbally brawl (in CB*, boys fight physically, girls verbally brawl, declaring, "I'm prettier than you") or engage in playful antics (Maira's magic in Rudra series).

Figure 2



Selfie with Bajrangi (2018), Chhota Bheem (2020), Chhota Bheem (2019)

Figure 3



Shiva (2015), Rudra Boomchik Chikboom (2020), Chhota Bheem (2020), Gadget Guru Ganesha, (2020)

Auditory: The dialogues used by all these women in the series are very less. Most of their dialogues are related to their doubts regarding solution (e.g., what can we do now?), caring or appreciating or encouraging words (e.g., don't lose your hope. You can do it), praising the Protagonist. They used to give sounds out of fear or surprises in most of the scenes they come. The entire Protagonists' supporting roles have sweet and soft voice. The way they speak too is soft and kind. [Hidayah & Anindhita \(2022\)](#)

6.5. GENDER STEREOTYPE

These cartoons exhibit stereotypes in both look and personality. Regardless of age or role, the traits of these characters depend on the male characters, even if the protagonist is their son or grandchild, who is between the ages of five and ten. Here, the male protagonist is shown as courageous and strong, while the female characters are portrayed as illiterate and dependent. Additionally, they have been depicted as the protagonist's follower. Adult males are identified by their professions or occupations (e.g., Ankush's father works in an office, the grandfather in GGG* is known as a Retired Army person), whereas women are depicted as homemaker (Ankush's mother, shiva's grandma and grandma in GGG*). In Chhota bheem, Tun Tun aunty operates a business. However, she is portrayed as humorous, greedy, and ignorant. [Valeriano Ramos \(n.d.\)](#)

6.6. REPRESENTATION

All the female parts, with the exception of two (the witch from CB* and tun tun aunty), represent upper class households. The women's bindis, mangalsutras, and character names all indicate their religious identity. Their cuisine reflects their cultural identity (such as Ladoo and samosa). The characteristics and behaviors of the female characters represent patriarchal thinking. In sports, action, or adventurous scenarios, girls typically play spectator or support roles. [Butler \(2006\)](#)

7. DISCUSSION

In these series, the portrayal and representation of women characters are studied through discourse and semiotics. For the first objective, the major men and women roles are compared. According to the data, the protagonist characters are portrayed as being strong, courageous, and wise. Three of the five series' protagonists have a girl as their friend who is there for him constantly to encourage and share. The protagonists of the other two series are supported by Hanuman and Ganesha instead of a girl. When women characters come as antagonist, they are portrayed as weak and funny. Whereas male antagonists are portrayed as powerful and strong. In all these series, the opponents to the protagonist don't have any girlfriends which stereotypes that girls always stick and be contingent to the men who is successful. [Bussey & Bandura \(1999\)](#)

For the second objective, the women characters represent typical upper class Hindu religion. They represent the 'patriarchal ideology'. Brahmanical patriarchy, which was developed by the Brahmins (the highest caste in the Indian social caste hierarchy) to retain their status quo and influence over other castes through endogamous marriage system, is a specific form of patriarchy peculiar to Hinduism and unique to Indian Society. Brahmanical patriarchy is a system of laws and institutions where caste and gender are intertwined, influencing one another, and where women play a key role in upholding caste borders [Kaur \(2020\)](#).

For the third objective, the women who are the protagonist's friend, parent, or grandma are portrayed as being lovely, fair, and affectionate by nature. The antagonistic women are characterised as being less intelligent, black, and stout in form. Women are generally characterised as being sensitive and compassionate, innocent, frail, less intelligent, and especially dependant. Hall contends that stereotypes have great influence because of their frequent use in the media, which leads viewers to infer social rank and frequently paints individuals or groups as outsiders from society. Hall thinks that stereotypes are a form of social control [Hall et al. \(2013\)](#). We don't have a set identity. On a foundation of social and cultural experience, identity is established. No inner self exists. You are what you are because of the outside world. You carry out the societally assigned roles. Additionally, a social construct, binary division. No one is exclusively male or female. It is important to challenge the conventional ideas of masculine and feminine [Mambrol \(2016\)](#). As Butler said, gender is 'socially constructed'. And media plays an important role in that. Media define the body shape to body language, the colour preference to submissive nature of women. To appeal to a broad audience, Indian cartoons were created with inspiration from Indian mythology. It dramatizes the fantasies of men that women have while essentially sharing the prejudiced interests and ideals of men.

8. CONCLUSION

Cartoon programs have such a significant impact on our society and could potentially transcend into real life. While media portray women as secondary, bound, and dependent it will reflect in the society too. The impact of television on gender roles will continue to be harmful to real gender equality until women are regularly and in a variety of roles that reflect the full spectrum of their experiences and skills [Signorielli \(1999\)](#). Many aspects, including children's imitation, affiliation with, and adoption of normative social behaviour from television cartoon

characters, have an impact on their cognitive development [Bussey & Bandura \(1999\)](#), [Signorielli \(1989\)](#), [Signorielli \(1990\)](#).

Animation series produced in India demonstrates how ignorant and dependant women are. The series which were studied here are the samples of Indian animated television series. We can identify how the women are portrayed and represented through those series. None of these shows show that all sorts of boys have girls as friends. It is constructed that girls depend on strong and brave boys. In addition, a girl who is kind and excellent in all respects has a beautiful figure and has sweet voice. In general, if a boy makes a mistake, his parents are also portrayed as evil and wily on these series. All of this content will have a significant impact on children's perceptions of a mischievous boy's household and, more generally, the physical attributes and character of girls. Going back to the notion that television helps to reinforce racial and gender stereotypes, social identity theory would predict that Black youngsters and White females are utilising these messages as a basis for self-evaluation, which in turn has a detrimental effect on their self-esteem [Martins & Harrison \(2011\)](#).

By visual representations of gender and its power relations in society in animated programmes, hegemonic behaviours and dominant ideology are reinforced in pre-schoolers [Merskin \(2008\)](#). Hegemonic authority is uncontested because it is based on consent rather than compulsion brought about by force or violence. The Antonio Gramsci Marxist theory of cultural hegemony explains how the dominant class has the power to influence not only a society's political and economic institutions but also its intellectual and moral foundation, whereby their own superior position is viewed as being in the best interests of all. The dominant class can generate and transmit ideas, customs, and values to the underclass through cultural hegemony. Children watch cartoon series passively. So, it is simpler for the dominant group to transmit its ideology to the next generation by enforcing the existing ideology through cartoons. Similarly, the portrayal of women's physique and appearance, nature and behaviour, food and economic status create a particular cultural identity. It may create sense of inferiority to other women who don't come under those categories or identities. Identity goes beyond how individuals classify themselves and are classified by others. It is also concerned in how representations and images, including those that are behavioural, verbal, symbolic, and textual, come to have meaning and become a part of a person's identity [Beech \(2008\)](#). As Stuart Hall mentioned, these groups are typically portrayed as being "other" or "different" from the norm. A social group's moral, intellectual, and political leadership is attained not via coercion but rather by winning the active cooperation of other social groups through the manipulation of culture and ideology (Antonio Gramsci, 1971). Children who do not fit into these categories may feel inferior and adopt the ideology they have been exposed to after seeing this kind of information and discourses. Both the younger boys and the younger girls will accept this patriarchal worldview as true.

9. RECOMMENDATION

Indian animated television series' producers and content creators should avoid gender, ethnicity, and religious stereotypes in their content.

CONFLICT OF INTERESTS

None.

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None.

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