

1 **Signs of Love for children: A Semiotic Approach Towards Animation .**

2 **ABSTRACT**

3 This research investigates on the perception of Love for children from animation. The
4 complexity of this concept and the signs used in animations that represents love is the purpose of
5 this research. Six popular animations selected for this article and based on the content analysis it
6 concludes that in most of the animation different interpretations for children is possible and
7 without the guide of an adult, the children might have different understanding of love. By
8 considering the importance of media literacy and the effects of media on children, it is crucial to
9 reconsider the messages that children perceive.

10 *Key Words: Signs; Perception; Love; Animation; Content Analysis*

11 **Introduction**

12 In the field of communication and media studies, it is considered as a fact that the children get
13 affects by the media (Bandura, 2001; Anderson & Hanson, 2010; Coyne, et al., 2014; Gentile &
14 Bushman, 2012). This effect can be in educational and positive way or in the negative way and
15 harm the psychology of the children. It's also the fact that children are inevitably in front of
16 media content in direct or indirect ways. Even if the parents band some animations which are not
17 suitable to watch for certain age groups of children, still wherever the children go, including the
18 book store, markets, and even clothing stores, they are in front of this media content. For
19 instance, the animation called Miraculous: Tales of Ladybug and Cat Noir is for the children
20 above eight years old but there are a lot of toys and clothes for the children below eight years
21 old. This shows that even though the children don't watch the animation, they still perceive the
22 media message.

23 This importance, creates a problem because children perceive the message which are not suitable
24 in their age. Before children physically or psychologically gets ready for some content, they
25 perceive it and gets affected by it. In this article the concept of love is the corpus of the research.
26 In so many animations, from old to new, the concept of love is whether the main storyline or the
27 side story of the animations. The seven years old children have no physical nor psychological
28 needs about the romantic love for different sex. There are so many researches that covers the
29 importance of love of parents or teachers for children in early ages of their life but this article is
30 focusing of the concept of love between children.

31 This kind of love stories between children is getting more often even there are some videos in
32 social media that shows children in kindergarten or primary school have this kind of love
33 relations between each other.

34 This research focused on six animations for the children above seven years old as the corpus of
35 this article. Content analysis based on semiotic approach selected to find out the signs and
36 messages that children perceive about the concept of love from their early ages. The research
37 question is what children learn about love from media?

38 **What is semiotic analysis**

39 A methodological approach known as semiotic analysis looks at signs and symbols to
40 comprehend how people communicate and create meaning in a variety of situations. It is based
41 on the fundamental theories of semioticians who conceptualized signs, including Charles Sanders
42 Peirce and Ferdinand de Saussure (Yasa, 2023; Rasakumaran, 2018). Semiotic analysis may
43 investigate how meaning is created and perceived in various media, such as language, visual arts,
44 and media texts, thanks to the duality between Saussure and Peirce.

45 Semiotic analysis is used in many disciplines, including as cultural studies, marketing, and
46 linguistics. The versatility of semiotic analysis in addressing contemporary issues and
47 comprehending the interplay between signs and societal values is further demonstrated by the
48 fact that semiotic frameworks can effectively analyze how national identity is constructed and
49 represented in digital media using methodologies that integrate both linguistic and visual
50 semiotics (Hasanah et al., 2020).

51 Film semiotics, which combined structuralist linguistic ideas with cinematic interpretation, began
52 with Christian Metz's basic writings. According to Metz, cinema acts similarly to spoken
53 language in that it is a system of signs that convey meaning through cinematic language (Zhou,
54 2023). Through the integration of audio-visual semiotics, semiotic techniques have expanded in
55 recent research to incorporate both visual and aural stimuli, hence enhancing comprehension of
56 narrative structures (Wildfeuer, 2012).

57 **Perception of media for children**

58 Numerous elements influence how children view media, such as the media they consume, the
59 environment in which they interact with it, and the guidance that parents and teachers provide.
60 According to research, children primarily obtain their information and socialization from the
61 media, which shapes their attitudes, beliefs, and behaviors in a variety of areas, such as social
62 norms, substance usage, and health.

63 For instance, it has been demonstrated that children's drug use-related beliefs are significantly
64 predicted by media-related cognitions, suggesting that media messages might influence
65 children's intents and preferences with regard to substances such as alcohol and tobacco (Scull et

66 al., 2013; Elmore et al., 2016). This emphasizes how media functions as a "super peer," affecting
67 how kids view social norms related to substance use (Elmore et al., 2016).

68 Furthermore, it has been determined that media literacy initiatives are essential for changing how
69 kids react to media. According to Nathanson (2004), effective media literacy programs should
70 concentrate on content evaluation as opposed to just providing factual information about media
71 production. By enabling kids to evaluate media messages critically, this method can promote
72 better attitudes and actions.

73 Based on these explanations, the love and romance the children see on the popular media has
74 significant effects on them. The repetition of the romance in various animation that manly creates
75 for the children can change the attitude and behavior and creates a norm which is not a need.

76 Furthermore, it is impossible to ignore how the media affects kids' perceptions of their bodies
77 and social comparisons. According to research by Tatangelo and Ricciardelli, children who are
78 exposed to media may develop negative judgements of their bodies, especially if they socially
79 compare themselves to media figures (Tatangelo & Ricciardelli, 2015). This demonstrates the
80 media's dual function as a source of damaging social pressures and a possible teaching
81 instrument.

82 **Famous cartoons for children**

83 The world of children's cartoons has been greatly influenced by a number of classic animated
84 films, especially those made by Disney and other well-known studios. In addition to being
85 entertaining, these videos teach important lessons and tell cultural tales that appeal to young
86 viewers. Disney's animated films stand out among the most well-known kid-friendly cartoons
87 because of its broad appeal and cultural influence.

88 Disney's animated pictures, such "The Lion King," "Frozen," and "Toy Story," have had a
89 significant impact on how kids comprehend difficult subjects like friendship, loss, and personal
90 development. According to research, these films frequently feature death and coping strategies,
91 which might act as triggers for conversations about mortality in kids (Graham et al., 2018; Cox et
92 al., 2005; Tenzek& Nickels, 2017). Disney films, for example, depict death in a nuanced way
93 that frequently leaves emotional effects that might encourage discussions between adults and
94 children on the value of coping mechanisms and the finality of death (Cox et al., 2005; Tenzek&
95 Nickels, 2017). The films' ongoing appeal and significance in children's media can be attributed
96 to its conceptual depth.

97 Additionally, animated films are essential for dispelling prejudices and social conventions. For
98 instance, themes of gender equality and empowerment are frequently included in modern
99 animated films, which is crucial in influencing how kids view gender roles. The reference given
100 by Gull et al, (2023) emphasizes the significance of varied and equal portrayals in media targeted
101 at young audiences, even if it focusses on Pakistani children's literature. This development in
102 storytelling is indicative of a larger cultural movement that emphasizes the value of inclusive
103 representation in kid-friendly media.

104 At the end, the most well-known kid-friendly cartoons, especially those produced by Disney and
105 other major studios, are educational resources that tackle difficult subjects and social concerns in
106 addition to being enjoyable. Their capacity to connect with young audiences on a variety of
107 levels—social, cultural, and emotional—guarantees their enduring influence and significance in
108 the children's media environment.

109 For the purpose of this article six animations selected that the main storyline is love. The Little
110 Mermaid (1989), Beauty and the Beast (1991), Tangled (2010), Up (2009), The Princess and the
111 Frog (2009), and Elemental (2023) are the animations.

112 The Little Mermaid received positive reviews for its animation, soundtrack, and characters when
113 it debuted in theatres on November 17, 1989. Additionally, it was a commercial success, earning
114 \$84 million at the domestic box office when it first came out and \$235 million globally over its
115 lifetime, making it the sixth highest-grossing movie of 1989. Beauty and the Beast with an
116 estimated \$170 million, the film debuted at the top of the domestic box office. That exceeds the
117 \$145.9 million the animated film made over its whole run in theatres in the United States. The
118 costliest animated movie ever made is still Disney's Tangled. Not by a little margin, either;
119 Tangled outperforms the runner-up, the 2019 Lion King remake, by a cool \$10 million, with a
120 budget of \$260 million (not adjusted for inflation), according to Box Office Mojo. From there,
121 the movie dominates the other ten most costly animated films ever made by at least \$60 million.
122 Animation Up earned \$735.1 million worldwide And The Princess and the Frog had over \$270
123 million in worldwide box office. The last animation is which according to Box Office Mojo,
124 "Elemental" has earned \$311.6 million worldwide.

125 **Love for children**

126 For children, love has many different aspects, such as attachment, emotional support, and the
127 caring atmosphere that carers create. According to research, children's mental health and
128 resilience are greatly impacted by their parents' warmth and affection. For example, Yoleri
129 emphasizes that children who experience more parental affection are more resilient, indicating
130 that a loving environment helps children develop emotional fortitude and flexibility (Yoleri,
131 2020). This is consistent with research by Haji and Melaku, who highlight how children's

132 emotional competence is positively impacted when they believe their parents are caring and
133 rewarding (Haji & Melaku, 2020).

134 Children's comprehension of the concept of love is a complicated developmental milestone that
135 differs greatly depending on the age. According to research, children start to understand the
136 concept of love as early as age four, and as they become older, their comprehension changes. For
137 example, Kiliçgün's research shows that children between the ages of 4 and 6 are able to express
138 how they feel about their parents' love, demonstrating that they are able to identify and
139 understand their parents' love and concern (Kiliçgün, 2016). Their emotional and social
140 development is based on this early recognition since it establishes the framework for their
141 understanding of interpersonal interactions and how they relate to others.

142 Furthermore, children's perceptions of love are greatly influenced by the ways in which love is
143 shown, including verbal affirmations and physical contact. Young children's comprehension of
144 love is reinforced by their ability to recognize and react to different types of parental affection,
145 according to Sabey et al. (Sabey et al., 2017). This is consistent with the findings of D'Cruz and
146 Stagnitti, who observed that children between the ages of 6 and 8 use narratives that mirror their
147 experiences with parental care and affection to convey their knowledge of love (D'Cruz
148 & Stagnitti, 2010). Themes of safety, protection, and shared experiences are frequently present in
149 these stories, and they are essential to their emotional understanding.

150 According to empirical data, children as young as nine years old may discriminate between
151 friendships between people of different genders and love interest, indicating a developing
152 understanding of romantic concepts in late infancy (LaFontana & Cillessen, 2010). The early
153 phases of romantic understanding, which structure children's interactions with peers and possible
154 romantic desires, are reflected in this cognitive capacity.

155 Many kids show a greater ability to use metaphor by the time they are 10 years old, especially in
156 their drawings and other artistic creations. According to studies, youngsters start to depict
157 romantic themes and relationships in their artwork, which reveals how they conceptualize
158 romance and love (Brechet, 2015). In addition to demonstrating the growing social narratives
159 that kids interact with as they start navigating their friendships and developing romantic interests,
160 this development marks cognitive maturation.

161 Furthermore, romantic connections among peers become the norm by adolescence, which occurs
162 around the ages of 15 to 16. Studies have shown that a significant portion of teenagers report
163 having dated, highlighting a crucial developmental milestone (Connolly et al., 2000). Increased
164 romantic involvement and the difficulties of peer pressure, communication, and emotional
165 balancing that come with such relationships are reflected in this shift (Collins et al., 2009).

166 **Social Learning Theory**

167 According to Albert Bandura's Social Learning Theory, often called Social Cognitive Theory,
168 people pick up norms, values, and behaviors by closely observing, copying, and modelling other
169 people—especially in their social environments. This method is important for comprehending
170 how learning outcomes, self-efficacy, and motivation in both professionals and students can be
171 influenced by educational settings.

172 The idea of observational learning, which emphasizes the significance of vicarious experiences
173 in human growth, is a fundamental component of Bandura's theory. By seeing and imitating the
174 positive behaviors of role models, including peers and teachers, children might improve their
175 learning motivation and outcomes, as mentioned by Hardiyana and Maemonah (2023). The
176 operationalization of Bandura's ideas in interprofessional education settings, where collaborative

177 learning approaches break down educational silos by enabling students to observe, engage, and
178 solve problems together, further supports this mechanism (Stanley et al., 2020).

179 Furthermore, as explained by Fuente et al., (2023), the development of Social Cognitive Theory
180 highlights the significance of contextualizing learning within social environments, suggesting
181 that knowledge of a person's social circumstances is essential for both behavior modification and
182 effective education.

183 **Methodology**

184 Similar recommendations have been made for other research methodologies, including
185 interpretative (Myers, 1997), critical (Myers & Klein, 2011), mixed method (Venkatesh et al.,
186 2013), and critical realist (Wynn & Williams, 2012), in order to conduct semiotic research.

187 The foundation of this study is content analysis. A methodical approach to examining and
188 analyzing the different components that make up cinematic works is content analysis. By
189 employing qualitative methods to investigate narrative structures, thematic substance, and the
190 cultural contexts around films, this analytical approach goes beyond simple surface observations.
191 In order to uncover deeper insights into the social, political, and psychological signs present in
192 the film, it involves methodically analyzing its elements to find themes, patterns, and meanings
193 (Obot & Obong, 2023; Krippendorff, 2019).

194 Furthermore, semiotic approaches are one of the analytical lenses that can be included in content
195 analysis (Sandra & Noina, 2024). This method enables academics to comprehend the narrative
196 and visual construction of meaning. This method explores visual grammar and its function in
197 narrative, as seen by Zhao's examination of movie posters, which highlights the ways in which
198 various media convey unique messages (Zhao, 2023).

199 This research is based on purposeful sampling of animation that prominently feature love as a
 200 central theme. The criteria for selection are first, the target audience of the animation which is
 201 the children above 7. Second the type of love depicted which is romantic love, and third the
 202 popularity of these animation that all of animation selected for this research is widely viewed and
 203 award-winning animation also available in different major platform such as Disney plus and
 204 Netflix.

205 The animation for this research is:

Name	Year	Age group	IMDB rank	Winning	Nominated
The Little Mermaid	1989	+7	7.6	16	9
Beauty and the Beast	1991	+7	8.0	33	32
Tangled	2010	+7	7.7	10	42
Up	2009	+7	8.3	81	88
The Princess and the Frog	2009	+7	7.2	10	42
Elemental	2023	+7	7.0	2	68

206 Table 1: List of Animated movies

207 The unit of analysis in this research is the scenes that explicitly depict emotional bonding or
 208 expression of love and the characters and their relationships.

209 The fourth step is the coding category. For better understanding of the categorization the Table. 2
 210 designed as:

category	Description
Type of love	Family, Romance, Self-love, Community love

Character relationship	Parents-child, Friends, Romantic's interest
Gender role	How boys/girls express of receive love
Emotional expression	How love is shown (hugging, kissing, sacrificing, verbal)
Conflict/ Resolution	How love resolve conflict
Message/ Morals	What children are implicitly or explicitly talked about love (ex. Love conquers fear)
Cultural values	Cultural norms or beliefs reflected in the portrayal of love

211 Table 2. Coding category

212 The data collection procedure of this article was first watching the animation to take detailed
213 notes and timestamp the key scenes. After that the code scenes based on the researcher category.
214 Also, a second coder involved for the reliability of the research.

215 The data analysis procedure in content analysis in this article is based on thematic analysis that
216 recurring patterns, narrative, framing, and also semiotics. Also, highlights how messages about
217 love influence children's relations.

218 **Data Collection and Analysis**

219 **The Little Mermaid**

220 A romantic coming-of-age movie with a strong foundation in the notion of love—romantic,
221 familial, and selfless—The Little Mermaid (1989), created by Walt Disney Animation Studios, is
222 more than just a fantasy story about a mermaid. This examination looks at how the story is
223 driven and how love is portrayed.

224 1. Types of Love

225 A. Romantic Love

226 Ariel and Prince Eric's romance is at the heart of the narrative. One encounter ignites the initial
227 feelings of adoration and idealization that lead to Ariel's desire.

228 Ariel portrays love as a transformational and dangerous force by giving up her voice, identity,
229 and familial ties in order to be with Eric.

230 Even without knowing Ariel's voice, Eric's love blossoms via shared experiences, demonstrating
231 that love is more than just physical attractiveness.

232 B. Familial Love

233 King Triton's authority and protectiveness are signs of his love for Ariel. At first, out of concern
234 for her safety, he prohibits her from reaching the surface.

235 In the end, his love is unconditional since he gives up his own strength to attempt to save her and
236 then, out of respect for her wishes, offers her the ability to become human.

237 C. Friendship and Supportive Love

238 Sebastian, Flounder, Scuttle, and other pals of Ariel offer both practical and emotional help.

239 Their devotion and deeds highlight equally significant non-romantic types of love and care.

240 2. Symbolism and Emotional Impact

241 Both identity and love are represented by Ariel's voice, which she sacrifices for the potential of
242 romance, demonstrating the depth of her emotional commitment.

243 The land and sea stand in for the division of two worlds, signifying the obstacles that love must
244 surmount.

245 3. Gender and Love

246 Traditional fairy tale clichés, in which the female lead pursues fulfilment through romantic love,
247 are consistent with Ariel's romantic quest.

248 However, Ariel is also shown to be bold and assertive, defying the passive "princess" image by
249 taking charge of her own destiny.

250 4. Interpretation

251 Critics contend that by giving up her identity and voice, Ariel spreads harmful ideas about love
252 and self-erasure.

253 According to others, it symbolizes maturing, making decisions on one's own, and the strength of
254 youthful love.

255 5. What children learn about love

256 Love is powerful and transformative, love involves sacrifice, love can overcome barriers,
257 romantic love is central to happiness, parental love is protective and can change, love can include
258 friendship and support. Also, intimate connections and self-worth. For someone to love you, you
259 must change who you are and relationship communication is not prioritized (Eric still falls for
260 Ariel despite her speech impediment).

261 6. Result

262 In The Little Mermaid, love has many facets. It propels conflict and resolution, inspires the
263 journey of the main character, and eventually results in change and unification. Love is presented
264 as a strong and even painful force that defines identity and destiny, whether it be romantic,
265 family, or platonic.

266 **Beauty and the Beast**

267 Disney's seminal animated film *Beauty and the Beast* (1991) examines the nuanced aspects of
268 love via metamorphosis, emotional bonding, and individual development. The Beast, a cursed
269 prince who learns to love and be loved, and Belle, a bright young lady, are at the heart of this
270 tale. The central theme of the story is love, which also holds the secret to lifting the Beast's curse.

271 1. Types of Love

272 A. Romantic Love

273 Emotional growth, not instant infatuation, is the foundation of Belle and the Beast's main
274 romance.

275 Love is shown as something that develops over time, by mutual respect and understanding, rather
276 than being instantaneous or surface-level.

277 The Beast cannot experience true love and lift the curse until he learns to be patient,
278 compassionate, and selfless.

279 B. Selfless Love

280 Belle demonstrates her strong familial devotion by giving up her independence to save her father.

281 In the end, the Beast shows true, unselfish love by letting Belle leave, even though he knows it
282 might mean he is still cursed.

283 C. Superficial vs. Genuine Love

284 The antagonist of the movie, Gaston, is a symbol of shallow love since he wants to wed Belle for
285 her looks rather than her character.

286 The film's central theme—that true love sees past outward appearances—is emphasized by this
287 contrast.

288 2. Symbolism of Love

289 The enchanted rose represents the pressing need to discover genuine, meaningful, and not simply
290 romantic love.

291 As the characters start to feel and express love, the castle visually changes—from gloomy and
292 broken to cozy and vibrant—signaling emotional rebirth.

293 3. Gender and Love

294 Belle defies the image of the passive princess by being shown to be strong-willed, independent,
295 and bright.

296 The focus of the movie is on inner beauty; Belle loves the Beast for his treatment of her and
297 personal development more than his appearance.

298 Emotional depth and vulnerability are permitted for the Beast, which is uncommon for masculine
299 characters in previous Disney movies.

300 4. Interpretation

301 The "Stockholm Syndrome" interpretation—Belle falling in love with her captor—has drawn
302 criticism from certain critics. Many academics contend, however, that the movie shows a
303 respectful, slowly developing relationship that changes as both characters mature.

304 5. What children learn about Love

305 True love looks beyond appearances, love takes time and patience, love can inspire change, love
306 includes sacrifice and selflessness, superficial love is not true love, emotional vulnerability is
307 part of love,

308 6. Result

309 Love is portrayed in Beauty and the Beast as a restorative, altruistic, and transforming power. It
310 teaches that true love, not just fleeting attraction, grows via compassion, character, and emotional
311 development. The movie encourages viewers—children in particular—to recognize people's
312 inner traits and see past their outward appearances.

313 **Tangled**

314 Tangled reimagines the classic tale of Rapunzel, presenting a spirited heroine who seeks freedom
315 and self-discovery. While Tangled is filled with adventure, humor, and music, love—in its many
316 forms—is at the heart of the story. This analysis explores how romantic love, self-love,
317 friendship, and manipulative love are represented in the film and what they reveal to young
318 audiences.

319 1. Types of Love

320 A. Romantic Love

321 Gradually, their relationship progresses from mistrust to friendliness to love attachment.

322 Rather than being attracted right away, Rapunzel and Eugene's relationship is founded on
323 openness, vulnerability, and mutual development.

324 Crucial moment: Rapunzel strives to save Eugene after he gives his life to release her,
325 demonstrating unselfish, reciprocal love.

326 B. Familial Love

327 The "love" of Mother Gothel is coercive and dominating. She uses Rapunzel to gain eternal
328 youth while feigning concern for her.

329 Her actions demonstrate poisonous, possessive love, which is self-serving and conditional.

330 At the conclusion, Rapunzel's reunion with her biological parents, who have long lamented her
331 departure and embraced her return with unwavering happiness, reveals the true meaning of
332 familial love.

333 C. Self-Love and Identity

334 Finding her identity and learning to trust her emotions, thoughts, and dreams are key components
335 in Rapunzel's path.

336 Her increasing self-assurance and independence are a reflection of her self-love and personal
337 empowerment, which are crucial components of wholesome love in interpersonal relationships.

338 D. Friendship and Supportive Love

339 In addition to offering comedic relief, Eugene's chameleon Pascal and horse Maximus stand in
340 for devoted, encouraging affection and steadfast friendship.

341 Out of goodwill and respect, the thugs in the tavern also assist Rapunzel and Eugene, displaying
342 unexpected emotional depth.

343 2. Symbolism and Emotional Impact

344 The floating lanterns represent hope, longing, and the unconditional love of Rapunzel's parents.

345 Hair (and cutting it) means Rapunzel’s magical hair is linked to control; cutting it symbolizes
346 freedom, maturity, and the power of real love over magical dependency.

347 3. Gender and Love

348 Instead of waiting to be saved, Rapunzel actively participates in her story. She takes the initiative
349 and makes her own choices.

350 Love changes Eugene from a self-centered robber to a selfless companion, but it requires
351 emotional development.

352 The narrative demonstrates a collaboration and affection between the two protagonists, as they
353 help and rescue one another.

354 4. Interpretation

Explicit Messages	Implicit Messages
Real love means putting others before yourself.	Love grows from trust and shared experiences—not looks.
Love is freeing, not controlling.	Manipulative “love” can look kind but be harmful.
Love empowers people to find their voice and identity.	Loving yourself is a foundation for loving others.

355 Table 3: Interpretation of Tangled

356 5. What children Learn about Love

357 Love means letting others be free, love grows through friendship and trust, manipulative love
358 isn’t real love, love can help people grow and change, self-love and identity matter too, love
359 comes in many forms.

360 But also, it has the messages such as: romantic love still centers the “happily ever after”,
 361 potentially problematic power dynamics, mixed messages about parental love, love as a means of
 362 liberation (with limits), idealized love still prevails.

Concern	Message it Might Send
Love equals a happy ending	Romantic love is the ultimate life goal
Power imbalance	Older/more experienced partner guides the younger one
Manipulative love shown as maternal	Parental love can be controlling and still be “love”
Love as the source of freedom	Independence is still tied to romance
Perfect relationship portrayal	Real love has no flaws or lasting conflict

363 Table 4: what children might learn for love signs in Tangled

364 6. Result

365 It cautions against manipulative, conditional love while praising genuine, unselfish love.

366 Young viewers, particularly girls, are empowered to appreciate emotional honesty, self-respect,
 367 freedom, and trust.

368 In the end, Tangled shows that true love, whether it be internal, familial, or romantic, should
 369 liberate and uplift rather than control.

370 **UP**

371 Adventure, sorrow, ageing, and the eternal power of love are all explored in the intensely moving
 372 animated movie Up. In contrast to many traditional animations, Up begins with a moving

373 depiction of a romantic relationship that lasts a lifetime before focusing on loss, healing, and
374 love that goes beyond romance. The movie conveys deep love lessons in a way that appeals to
375 both adults and children.

376 1. Types of Love

377 A. Lifelong Romantic Love

378 Carl and Ellie's life together, from their early dreams to old age and finally to Ellie's passing, is
379 seen in the opening montage.

380 This scene exemplifies a compassionate, enduring, and dream-based love that endures even when
381 those dreams are not realized.

382 It illustrates how love is a journey through memories, loss, and companionship.

383 B. Grief and Enduring Emotional Bonds

384 Carl's deed of transporting their home on a balloon ride symbolizes his continued love for Ellie
385 even after she passed away.

386 Grief is portrayed in the movie as more than just sadness; it is a kind of ongoing love.

387 Carl discovers that loving someone entails living completely in their memory rather than
388 remaining mired in the past.

389 C. Unlikely Companionship and New Forms of Love

390 Russell is a curious and lonely child with whom Carl gradually forms a grandfatherly
391 attachment.

392 Their bond serves as an example of the therapeutic value of connection and intergenerational
393 love.

394 Carl's unexpected friendship is a major factor in his emotional metamorphosis.

395 D. Love Through Acts of Care and Sacrifice

396 Carl gives up his goal of arriving at Paradise Falls in order to keep Russell and Kevin (the bird)
397 safe.

398 His transition from self-centered mourning to other-focused love is reflected in this change.

399 Carl's developing empathy satisfies Russell's need for love and attention (caused by his parents'
400 absence).

401 2. Symbolism and Emotional Impact

402 The house is Carl's attachment to Ellie, his memories, and the life they built.

403 The adventure book is Ellie's message that love is not just in dreams, but in everyday life.

404 The badge (grape soda cap) represents shared affection, recognition, and emotional legacy.

405 3. Gender and Love

406 No conventional "young" romantic plot: Rather than idealised romance, the film focusses on
407 surrogate familial ties, bereavement, and love among the elderly.

408 Masculinity and emotion: Carl defies the idea that males should repress their emotions by
409 displaying loss, affection, and transformation through love—a uncommon masculine character.

410 4. Interpretation

Explicit Messages	Implicit Messages
Love lasts beyond death.	Grief is love with nowhere to go.
Caring for others creates meaning in life.	Love can be rediscovered in unexpected people and places.
Loving memories should be honored, not clung to.	Letting go can be an act of love.
Real adventure lies in human connection, not just dreams.	Emotional vulnerability leads to deeper love and growth.

411 Table 5: Interpretation of Up

412 5. What Children Learn about Love

413 Love lasts beyond life, love is shown through actions, not just words, love can be found in
414 unlikely places, people show love in different ways, letting go can be an act of love, love is also
415 about growing together.

416 But also, love as rooted in loss, female character's love is passive and posthumous, idealized,
417 one-dimensional love story, limited representation of love diversity, emotional complexity may
418 be too subtle for young children.

419 6. Result

420 Even in the face of loss, romantic love is portrayed as profound, genuine, and eternal.

421 Compassion, friendship, and mentoring are new kinds of love that are equally potent and
422 restorative.

423 The movie teaches kids that love is about connection, remembering, and choosing to care for
424 others despite change or sadness. It's not only about romance or happy endings.

425 **The Princess and the Frog**

426 A contemporary take on the traditional fairytale can be found in Disney's *The Princess and the*
427 *Frog*. It blends themes of identity, dreams, hard labor, and love—particularly romantic love, but
428 also love based on friendship and family. In contrast to other Disney films, this one places a
429 strong emphasis on romantic partnerships' mutual development, morals, and emotional maturity.

430 1. Types of Love

431 A. Romantic Love

432 Tiana, who is dedicated and hard-working, and Naveen, who is carefree and selfish, are first
433 unsuited but eventually come to value one another.

434 Through their shared experiences, their love story eventually develops, demonstrating a deeper
435 emotional bond than first-strike desire.

436 Naveen helps Tiana embrace joy and balance, and Tiana helps Naveen become more responsible.

437 B. Self-Love and Identity

438 Tiana's path is as much about falling in love as it is about appreciating who she is and what she
439 wants.

440 Her metamorphosis demonstrates that love involves both personal development and self-worth in
441 addition to outward love.

442 C. Familial Love

443 Tiana is inspired by her late father's aspirations to open a restaurant and his values of
444 perseverance.

445 Her goals and ideals are shaped by this love.

446 D. Friendship-Based Love

447 Charlotte and Tiana have a genuine but improbable friendship.

448 A humorous and poignant subplot that demonstrates love beyond physical reality is added by
449 Ray the firefly's affection for Evangeline, a star.

450 2. Symbolism and Emotional Impact

451 The Frog Curse means love isn't about appearances—it's about what's inside and what you
452 become together.

453 Tiana's Restaurant represent A shared dream can be the fruit of love and teamwork, not just
454 individual ambition.

455 Evangeline (the star) represents eternal, faithful love—even across impossible distances.

456 3. Gender and Love

457 Compared to previous Disney pictures, *The Princess and the Frog* offers a more contemporary
458 and well-rounded perspective on gender and love. While Naveen experiences true emotional
459 metamorphosis, Tiana defies many conventional conventions by being independent, assertive,
460 and goal-oriented. Nonetheless, the movie continues to rely on some traditional fairytale clichés,
461 especially the notion that marriage and passionate love are the ultimate objectives.

462 4. Interpretation

463 Love is not about status or looks, but about shared beliefs.

464 Change, understanding, and compromise are necessary in relationships.

465 Love may coexist with personal development and hard labor.

466 Other essential forms of love include self-love, family, and friendship.

467 5. What Children Learn about Love

468 Love is built on mutual respect and growth, love does not mean giving up your dreams, love
469 means accepting and supporting each other, love is not about wealth or status, friendship and
470 sacrifice are forms of love too. But also, Love is the "prize" at the end, Marriage equals
471 happiness, and the woman helps the man change.

472 6. Result

473 Love is shown in The Princess and the Frog as being complicated, deserving, and transforming.
474 The movie places more emphasis on emotional connection, progress, and supportive
475 collaboration than it does on appearance or fantasy. It gives them a more realistic and
476 empowering perspective on what love can and should be by striking a balance between
477 romanticism, ambition, and self-worth.

478 **Elemental**

479 1. Types of Love

480 A. Romantic Love

481 The story revolves around the romantic relationship that develops between fire element Ember
482 Lumen and water element Wade Ripple.

483 Despite their literal incompatibility (fire + water), their chemistry is explored through humor,
484 emotional sensitivity, and supportive actions.

485 In contrast to conventional instant-romance clichés, the connection grows gradually out of
486 respect and curiosity for one another.

487 B. Familial Love

488 Ember and her father, Bernie, have a relationship that exemplifies duty, expectations, and intense
489 filial love.

490 Ember's quest for love is complicated by Bernie's desire for her to take over the family business.

491 There is a struggle between personal love and family duty as Ember suppresses her desires in
492 order to comply with her father's demands.

493 C. Forbidden Love / Cultural Conflict

494 The cultural isolation of elements in Element City discourages Ember and Wade's love.

495 Real-world problems like interracial or intercultural partnerships are echoed by this.

496 The marginalization of Fire inhabitants represents racial or class divisions.

497 D. Sacrifice for Love

498 When Wade is in danger, Ember finally puts her own safety and the legacy of her family at
499 jeopardy in order to save him.

500 Wade is also prepared to abandon his cozy surroundings and defy social expectations in order to
501 be with Ember.

502 2. Symbolism of Love

503 Throughout the movie, the seemingly opposing elements of fire and water are employed to
504 represent both the tension and harmony of love.

505 In some images, the visual blending of their components represents emotional closeness,
506 solidarity, and metamorphosis.

507 3. Gender and Love

508 Gender and love interact in subtle, forward-thinking ways in Elemental. By featuring an
509 emotionally expressive male character (Wade) and a strong-willed, ambitious female lead
510 (Ember), the movie purposefully subverts gender norms. Instead of being controlled by one
511 spouse over the other, their romantic relationship develops as a voyage of growth for both of
512 them. Elemental is a potent story of love, identity, and emancipation since Ember's journey also
513 challenges the gendered expectations that are placed on women in the home and in society.

514 4. Interpretation

515 Love as Transformation: By overcoming both internal and external obstacles, Ember and Wade's
516 love helps them develop emotionally and culturally.

517 obligation vs. Love: Ember's storyline centers on the common struggle of choose between
518 inherited obligation and love.

519 Inclusive Love: By promoting a narrative of inclusion and integration, the story questions ideas
520 of what is "acceptable" or "possible" in love.

521 5. What children learn about Love

522 Love can happen across differences, expressing feelings is healthy and important, love is not just
523 romantic — it's familial and self-loving too, love requires understanding and patience, love does
524 not mean giving up who you are, and love can challenge rules and change the world. Although
525 Elemental presents a visually appealing and emotionally captivating tale of love, its depiction of
526 love is subject to criticism because to its simplistic storyline, excessive focus on romance, and
527 underdeveloped social aspects. Its message would have been further enhanced with a more

528 profound, nuanced approach to love that encompasses diversity, complexity, and collaborative
 529 caring, particularly for younger audiences learning about the inner workings of love.

530 6. Result

531 Elemental portrays love as a transformational force that can bridge gaps across generations,
 532 cultures, and even elements, in addition to being a romantic experience. The film offers a multi-
 533 layered, politically and personally charged depiction of love through a combination of visual
 534 metaphor, emotional nuance, and social critique.

535 **Conclusion**

536 As the conclusion of this research, as it is shown in the table 6 some animation is appropriate for
 537 the children about seven years old but some animations need adults supports for children in order
 538 to receive the correct message. Unfortunately, this is unlikely situation.

Animation	Message	Age-Appropriateness	Notes
The Little Mermaid	Love involves sacrifice	<i>Partially appropriate</i>	The idea of sacrifice for love is advanced; children may miss the danger of giving up your identity for someone else. Needs guided discussion.
Up	Love lasts through memory and friendship	<i>Very appropriate</i>	Especially meaningful as it also shows love in friendship, not just romance. Carl and Russell's bond is relatable for kids.
The Princess and the Frog	Love grows through teamwork	<i>Very appropriate</i>	Shows love forming through shared effort, which matches what children understand through friendships.
Elemental	Love bridges differences	<i>Appropriate with support</i>	Kids can understand basic "opposites attract" and kindness overcoming fear. Cultural and emotional layers might need guidance.
Beauty and the Beast	Love looks beyond appearances	<i>Appropriate</i>	Children often respond well to the "don't judge a book by its cover" message. Beast's transformation can represent emotional growth.
Tangled	Love includes trust and freedom	<i>Appropriate</i>	Rapunzel's desire to explore the world is highly relatable; trusting others and personal growth are age-relevant lessons.

539 Table 6: the result for appropriate animation

540 While they may not yet comprehend emotional transformation, internal conflict, or symbolic
541 gestures of love (e.g., Ariel giving up her voice, Beast's moral growth), children can understand
542 affection, sadness, joy, and jealousy when they see it visually (hugs, tears, smiles, gifts) and
543 recognize that character's care for one another through protection, companionship, and sacrifice.

Animation	What They Might Learn About Love
The Little Mermaid	Love is about longing, pretty dresses, and getting someone to like you. Ariel's physical transformation and romantic pursuit may be seen as magical, not problematic.
Up	Love is someone being with you and remembering you. Carl's sadness and the house flying for Ellie is emotionally understandable, especially when paired with visual storytelling.
The Princess and the Frog	Love means helping each other and having fun. Tiana and Naveen's teamwork and eventual closeness are concrete actions children can understand.
Elemental	Love looks like two very different people being nice to each other. Emotional depth may go over their heads, but the visual contrast (fire and water) helps them remember connection through difference.
Beauty and the Beast	Love is giving gifts and being nice to someone even if they're scary at first. Children often focus on the magical objects and the ballroom scene, absorbing the kindness-as-love motif.
Tangled	Love is going on adventures and making each other happy. Rapunzel and Flynn's growing closeness is shown through expressive, fun visuals — easily grasped by young

Animation	What They Might Learn About Love
	viewers.

544 Table 7: children might learn from the love signs

Risk	Explanation
Romantic idealization too early	These films may introduce the concept of romantic love before children are ready to understand it emotionally, potentially conflating love with appearance, reward, or rescue.
Gender-role reinforcement	Traditional portrayals (e.g., damsel in distress, heroic male savior) can reinforce narrow expectations about what it means to be lovable or loving, particularly for girls.
Confusion between love and attention	Children may begin to associate love with being admired, noticed, or gifted something (especially in films like <i>The Little Mermaid</i> or <i>Beauty and the Beast</i>).
Internalizing problematic sacrifice	Films that depict characters changing themselves (physically or behaviorally) for love can unintentionally send the message that self-worth depends on external approval.
Fear-based empathy	In emotionally intense films (<i>Up</i> , <i>Beauty and the Beast</i>), children might feel sadness or fear but lack tools to process those emotions, leading to anxiety or confusion rather than insight.

545 Table 8: the risk of perception

546 Youngsters under the age of seven are taught about love in very affective, visual, and tangible

547 ways. Their comprehension of love as a complicated, dynamic, and moral concept is still

548 developing, even if kids pick up fundamental emotional cues from animated movies. Therefore,
549 rather than offering practical insights, these films frequently offer symbolic emotions of love. In
550 the absence of adult mediation, individuals run the risk of perpetuating oversimplified or
551 stereotyped ideas about relationships and love, especially in regard to gender and self-worth.

552 To mitigate side effects, educators and parents should encourage reflective viewing, emotional
553 dialogue, and critical play to support healthier internalization of love narratives.

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