

Engaging with 'Peppa Pig' and 'Interactive Family Dynamics': Examining Cross-Cultural Variations in Parental Approaches in Slums

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Abstract: *This qualitative reception study aims to investigate cross-cultural variations in parental approaches portrayed in the animated children's television show 'Peppa Pig'. The study employs a qualitative approach, utilising qualitative interviews to find out the relationship between television representations and readings of Peppa Pig. Furthermore, the research seeks to investigate how viewers relate their own cultural values and norms to the parenting styles presented in the show. Participants will include parents and children from various cultural backgrounds, providing significant data for analysis. Additionally, this research contributes valuable insights into shaping the reception of Peppa Pig and its potential influence on diverse everyday family dynamics. Lastly, the study explores the portrayal of gender roles within the family in the show and examines variations in viewer perceptions across diverse cultural backgrounds.*

Keywords: Peppa Pig, Parenting, Styles, Cultural, Variations, Family, Dynamics, Influences

Introduction

Many scholars have claimed in their studies that the individual childhood experience is shaped by the cultural values and norms of their community. However, in the contemporary advanced technology-based era, many children are experiencing and using highly ubiquitous communication devices. Özer and Avcı claimed that in recent years, television has been influencing children's attention towards animation due to its multi-coloured and innovative world. It also helps them improve their language, vocabulary, word pronunciation and knowledge through the platform of gaming (2015, p. 419). Their argument helps this study understand how media, such as television and specifically cartoon series like 'Peppa Pig,' can

shape children's perceptions and behaviours. By analysing how children in slum communities engage with these shows and how it affects their behaviour and interactions within their families, researchers can gain insights into the role of media in shaping familial relationships.

According to Liu and Liu, watching animation and cartoons leads children's to adapt modern-western cultures (2017, p. 671–672). These cross-cultural influences not only shape children's entertainment preferences but also contribute to their broader cultural understanding and shaping behaviour. Simultaneously, it also has negative influences such as aggressive and violent behaviour while communicating in everyday conversations with their siblings and friends (Sharma and Suri, 2020, p. 5853). Therefore, using Sharma and Suri's perspectives, this study tries to find out the influence of watching Peppa Pig on the language and behaviour of children in Delhi slums communities.

Wijethilaka also claimed that watching cartoon series has influences on children communication style, how they like and dislike dressing, language, and food habits. "Children recognise their social relationships and reflect on the beneficial and negative ways they have shaped their lives" (Wijethilaka, 2020). The production techniques, content, and programming qualities of television cartoon programmes are better than those of other genres of programmes that allow for gaining more attention as well as influence on children (Anuradha and Kannan, 2016, p. 35). Thus, understanding the cultural and linguistic complexities present in cartoons becomes essential to study, as they reflect universal trends in media consumption and societal norms.

Alexiou and Kokla examine Peppa Pig to explore its cultural elements and moral values. Their study contributes to understanding how Peppa Pig influences cultural perceptions and societal norms, particularly in its representation of gender and multiculturalism, filling a gap in the literature on children's media (2019, p. 299). In addition, Kokla, in her individual study, found watching Peppa Pig reinforced them with instructions that can lead to significant formulaic gains (Kokla, 2021, p. 76). While the above studies on Peppa Pig offer significant understandings of its cultural impact and language acquisition benefits, they primarily focus on quantitative analysis, neglecting qualitative aspects, meaning-making, and reception studies.

Qualitative approaches could delve deeper into viewers' interpretations, understanding how cultural elements and gender portrayals are read and interpreted by children and families in slums. Therefore, this study explores the ways in which children and families negotiate and interpret the moral values presented in the show. Meaning-making processes and reception studies help in understanding how audiences actively engage with and make sense of Peppa Pig, considering factors like age, cultural background, and personal experiences. By examining cross-cultural variations in parental approaches, particularly in slums, this study can examine how socio-economic factors influence language socialization. In what ways do Mommy and Daddy Pig serve as models for shifting appropriate language cultures and behaviours within diverse familial and cultural contexts, especially in underprivileged communities?

Theoretical Framework

This study integrates Albert Bandura's Social Learning Theory (1977) with Raymond Williams' Cultural Materialism Theory (1980) to examine the relationship between the Peppa Pig cartoon series and family dynamics. Bandura's framework helped in understanding how individuals learn through observation and reinforcement after watching Peppa Pig, while Williams' perspective helped in exploring the material and symbolic aspects of culture in representations of Peppa Pig.

Applying Albert Bandura's perspective helps in observing how children and parents interact with media like Peppa Pig, both in terms of familial relationships and parental approaches to learning and behaviour support. Bandura's concept will be helpful in explaining how children and parents navigate everyday interactions and learn from their experiences. Raymond Williams Cultural Materialism Theory helps in understanding the naturalism transcended in the Peppa Pig depiction to embody a fusion of realism and ideological positioning within cultural production and its consumption in slums. Using cultural materialism, this study addressed how Peppa Pig represents a form of cultural production where the portrayal of everyday life is paramount, reflecting the first sense of naturalism as accurate representation.

Research Objectives:

1. To investigate how parents interpret and integrate the messages conveyed in Peppa Pig into their parenting approaches within the context of their cultural beliefs and socio-economic constraints.
2. To examine the influence of Peppa Pig on family dynamics, including parent-child interactions and the negotiation of gender roles within slum households

Research Questions:

1. How do respondents relate their own cultural values and norms to the parenting styles depicted in the show?
2. How do respondents (both parents and children) from different cultural backgrounds perceive the parenting styles of Peppa Pig's characters, particularly in terms of authoritarian, authoritative, and permissive approaches?
3. In what ways do cultural factors influence the interpretation of family dynamics as presented in Peppa Pig in Indian slum families?
4. What are the relations in the reception of gender roles within Peppa Pig's family, and how do these perceptions vary across different cultures in slums?

Methodology

This study uses a qualitative approach to focus on understanding the complexities of behaviour, experiences, and perceptions within the context of watching the animated programme Peppa Pig and its relationship with family dynamics in slum communities. Further it employed case studies method that aims to thoroughly understand the experiences, behaviours, and perspectives of the respondents by closely observing and documenting these cases. In addition interview technique provide first-hand accounts of parental approaches, while observations offer a contextual understanding of family interactions within the context of tracing live-watching experiences, including verbal and non-verbal responses. Document analysis further supplements the findings by examining relevant materials.

This study also utilises participant observation to gather more open-ended data in different situations in a field setting. Nonprobability sampling design is used, especially in the social sciences and qualitative approaches. They are used because they are a less time-consuming and inexpensive procedure and are also feasible in many situations. A deliberate sample-case

selection process was employed. 10 parents were chosen for in-depth interviews, aiming to gather diverse parental perspectives on the programme's influence on family dynamics within the slum context. Simultaneously, 10 children were selected for observation to assess their engagement with the programme and its potential influence on their behaviour and communications. Furthermore, selected episodes of the programme Peppa Pig were watched alongside respondents to observe real-time reactions and interactions. Selecting Bindapur Slum in Janakpuri, West Delhi, as the research area offers a diverse population.

Table 1 Organizes the stages of research methodology.

Stage	Description
Research Focus and Objectives	- Understand family dynamics in slums - Investigate the impact of Peppa Pig
Research Design (Qualitative)	- Use case studies, interviews, participant observation, and document analysis
Sampling and Data Collection	- Nonprobability sampling (Purposive) - 10 parents, 10 children - Interviews, observations, document analysis
Data Familiarisation & Initial Coding	- Review interview transcripts, field notes - Assign descriptive labels (codes)
Theme Identification & Refining	- Identify preliminary themes - Group similar codes - Refine and define themes
Data Interpretation & Analysis	- Analyse themes in relation to research objectives - Interpret meanings and influences
Narrative Summary & Conclusion	- Integrate findings and supporting evidence - Implement theories for credibility

Dynamics of Family Relationships

Sharma and Suri claimed that the children are always excited and interested in watching cartoons. The regular watching habit enables them to observe and understand the portrayed environment effectively. In many cartoon programmes, the leading characters are shown respecting their parents and elders. Watching such positive representations encourages children to follow these behaviours in their everyday lives (Sharma and Suri, 2020, p. 5857). Similarly, Yuehua and LiuJin asserted that throughout their developing stages, animated cartoons accompany children with both positive and negative contents. Watching frequently can have a deep influence on their lives. At the same time, it also plays a significant role in children's social and cognitive learning abilities. (Liu and Liu, 2017, p. 672). Within this

framework, it was witnessed in some observations that Peppa Pig is excelling in its positive portrayal of family life, showcasing the joys and challenges of everyday experiences within the Pig household.

Many respondents say that it encourages moments of laughter, love, togetherness, and unity in familial bonds, resonating with viewers of all ages. They can relate to the everyday family moments depicted in the series, such as sharing meals, going on adventures, and overcoming obstacles. The Peppa Pig family provides the audience with a feeling of watching their own family life by giving a sense of connection. For instance, 24-year-old Poonam, a mother of two running her parlour in Bindapur slum, says, “I think Pappa Pig is imparting important family values among small children. It teaches the importance of kindness, cooperation, empathy, and forgiveness. *‘Isse baonchon ko sahi sikh mili hai unko pata chalta hai ki hamen sath milke kaam karna chahiye, dusron ko maff kerdna chahiye aur man main daya honi chahiye’* (This teaches children the right lessons; they learn that we should work together, forgive others, and have compassion in our hearts.) It also focuses on multigenerational connections by portraying grandparents Granny Pig and Grandpa Pig, who play active roles in Peppa and George’s lives; they add wisdom, affection, and traditional values to the family system. “I think these depictions help us teach our children the importance of intergenerational relationships and bonding that encourage mutual respect for elders in the family dynamic.”

“I love to watch how Peppa Pig portrays the dynamics within a family. It is inspirational to see the interactions between Peppa and her family. It reminds me of family time. It shows everyday family moments so well. I especially like the way Mummy and Daddy Pig guide Peppa and George’s sibling rivalry during playing time. I can relate all this to my family life. I love how Peppa Pig interacts with her grandparents; show her fondness for her grandparents. I like the way the Pig family explains healthy conflict resolution strategies and effective communication skills.”

Another respondent Sanju, a mother of four working as a housekeeper, added that the parenting situations represented in Peppa Pig are very positive and useful, offering valuable family dynamics skills for both children and parents. “I like the way Mummy Pig and Daddy Pig teach Peppa and George about patience, understanding, and their interactions; they always encourage Peppa and George to emphasise and model positive guidance in behaviour.

‘Ye bade aur chote bhai-behen ke bich rishonton ko dikhata hai jisme masti aur sikh hai’ (This depicts the relationships between older and younger siblings, showing a blend of fun and learning.) She says Peppa and Gorge’s interact in a similar way to how any siblings interact in real life. It showcases the dynamics of sibling relationships, reflecting the ups and downs commonly experienced between siblings. Through these portrayals, the show teaches lessons on sharing and cooperation within the context of sibling bonds.

“I appreciate how Peppa Pig significantly teaches important family values such as loving siblings, respecting elders, and cooperating with peer groups. *‘Ye un sabhi ke bat Karen ke tarike mai saaf dikhai deta hai ki wo har pareshani ka hal milker dhondhate hai’* (It’s evident in the way they interact, discuss, and find solutions to every problem together as a family). As a parent, I find that Peppa Pigs accurately depict family dynamics in a positive way. Mummy and Daddy Pig handle different situations with patience and use humoristic approaches to teach children. The sibling dynamic between Peppa and George is adorable to watch. Despite their occasional fights, I see how they care for each other and share a special bond that many siblings can relate to in their everyday lives.”

It is evident in the discussion that the show’s portrayal of everyday experiences within the Pig household resonates deeply with the respondent’s life and family dynamics. Notably, respondents Poonam and Sanju, as concerned parents, praise the series for inspiring significant family values such as kindness, cooperation, and respect for elders. Respondents claimed that to address generational gaps, characters like Granny Pig and Grandpa Pig emphasise the need for relationships, which are significant and important for marginalised communities such as slums that are lacking in resources. Peppa and George, as siblings, teach lessons on conflict resolution and cooperation, which can be essential for full family relationships. In addition, the positive parenting skills displayed by Mummy Pig and Daddy Pig serve as inspirations for parents like them in slum communities, providing specimens of patience, understanding, and effective communication. Thus, respondents have deep, mutual understanding and emotional connection with characters and themes and develop emotional relationships with programming in the form of a “sympathetic connection” or “harmonious bond” with Peppa and family that emerges through cultural adaptability and a universal approach for promoting positive family dynamics and values.

Peppa's Role as a Protagonist: Admirable or Problematic?

Watching protagonist cartoons such as Peppa can make children think of watching their own lives and can relate it to individuality; and can have some effect on their psychological behaviours (Liu and Liu, 2017, p. 672). Scheffler has mentioned in his work that "Peppa Pig reflects very closely with the reality of a small child" (Scheffler, 2015, p. 15). They also learn new words and vocabularies. Peppa Pig as a lead character is a great role model for children. It supports the context of equality between men and women at such a young age. It also presents a different role for women in society (Prosic-Santovac, 2017). Resonating with the ideas of Scheffler and Prosic-Santovac, some respondents' discussed that, as a positive protagonist, watching Peppa seems to be relatable for young viewers. Her adventurous spirit, curiosity, and ability to learn from her mistakes make her a positive role model for many children in Bindapur slum, encouraging them to seek curiosity and resilience in their own world. Peppa's provides valuable opportunities for children to learn about empathy, communication, language, and problem-solving skills. They say that throughout the series, Peppa demonstrates growth and learning skills; she often realises the consequences of her actions and makes replacements. They think this portrayal of character development teaches slum children valuable lessons about accountability and self-improvement.

Furthermore, many children's find Peppa as their playmate while engaging with the character, which helps in developing both cognitive and emotional impressions of reality (Policarpio et al., 2009, p. 83). It was observed in much conversation with parents that Peppa's role as a protagonist produces diverse responses from respondents. While some admire her confidence and independence, others criticise her for being bossy and occasionally disrespectful towards her parents. Ultimately, her character helps as a starting point for discussions about behaviour and morality. Gaurav, a 31-year-old man and father of three running grocery shops at a 40-foot market near Bindapur, says, "My 5-year-old daughter likes the way Peppa speaks; she tries to speak like her and copy her. She also likes the colour theme of this show. Recently, she asked for the lunch box, bottle, and school bag printed with the logos of Peppa. '*Jab wo peppa ki tarah muh teda kerke bolti hai to hum sab hans padte hai*' (When she speaks with a crooked mouth like Peppa, we all burst into laughter.) '*Agar main usse kuch poochta hu to behad pyar se jawab deti hai thik hai*' (If I ask her something, she responds with a lot of love, okay?) '*Jaise wo mitti ge gadhon mai kudati*

hai, waise hi meri beti ko bhi wahi sab kerna acha lgta hai' (Just as she jumps in the mud with the pigs, my daughter also enjoys doing the same). He added that

“Peppa is a very resonating character that shares educational narratives. Such content can be helpful to children in learning the alphabet and numbers. *‘hamare bache sarkari school main padte hain unko wahan jyada ache se padhaya nahi jata’* (our children study in a government school; they are not taught very well there). *‘wahan se jyada to wo TV dekh dekh ke sikh jate hain’* (More than there, they learn by watching TV) *‘meri beti Peppa ko dekh dekh ke ginti aur angreji dono sikh gayi’* (my daughter learned counting and English by watching Peppa). It also gives me memories and admiration for jumping up and down in muddy puddles with my parents. The affection that George gives to his pet dinosaur is also a relatable act, as every child has some love for a special soft toy.”

Children learn the concept of new things, new shapes, and new colours from cartoons and favourite characters, and it enhances their creativity (Sharma and Suri, 2020, p. 5857). It also enables them to make a difference between what is real and what is fictional (Sharma and Suri, 2020, p. 5857). The most prominent influence of cartoon characters is that they help children learn new languages, new words and phrases, and improve their vocabulary (Sharma and Suri, 2020, p. 5857). The argument offered by Sharma and Suri (2020) indicates that visual aids, such as cartoons, can improve children’s understanding and retention of information. Learning Distinguishing between reality and fiction is significant for cognitive development, as it allows children to understand that what they see on screen may not necessarily reflect real-life situations. Exposing children to imaginative and fictional parents can encourage them to think imaginatively. Additionally, engagement with different languages allows children to learn new words and phrases. The linguistic engagement can help in expanding vocabulary while simultaneously developing multilingualism, which can be beneficial for slum children to communicate in contemporary worlds. It seems from Gaurav’s observations about his 5-year-old daughter’s engagements with the cartoon character Peppa Pig that they resonate strongly with Sharma and Suri’s argument that his daughter actively engages with Peppa Pig by imitating her speech and actions, indicating a form of interactive learning. His daughter’s enjoyment of the show’s colour theme and her wish to have belongings featuring Peppa Pig logos suggest that the visual appeal of the cartoon increases children’s engagement with the content.

The positive interactions between Gaurav and his daughter, observing her loving responses to his questions, support Sharma and Suri's claim that those cartoons can facilitate positive parent-child interactions and communication. He recognises the educational narratives within Peppa Pig and its potential to help children learn concepts such as the alphabet, numbers, and other concepts in an attractive and extraordinary way. Gaurav and his daughter develop a complex relationship with the programme and the character Peppa Pig. For Gaurav, the programming facilitates bonding moments with his daughter, as they share laughter and affection while watching and discussing the show together. On the other hand, his daughter engages with the programming in a more interactive manner, by incorporating and imitating Peppa Pig's speech and actions into her play and daily life.

Liu and Liu stress that in contemporary family dynamics, Peppa is an important means of cultural communication that shapes the image of broad and profound national culture in other countries (Liu and Liu, 2017, p. 672). However, scholars such as Hearn argued that the Peppa Pig show was banned from a popular TikTok site in China due to the use of some counterculture memes. They also used the term "social people" in the show, which was a slang term for "low lives and gangsters" (Hearn, 2020). Resonating with Hearn's ideas, Policarpio and colleagues also claimed that in Australia, Peppa's episode was off-aired from the viewing schedule titled "Mr. Skinny Legs" because the episode mentioned that spiders are not dangerous (Policarpio et al., 2009). There are almost nine incidents from Peppa that reflect issues of pain, brutality, distorted views of violence, and zero sympathies from other characters (Stolworthy, 2020).

Pertinent with these arguments, certain respondents criticise Peppa's behaviour by labelling her bossy, mean, and bully. Witnessing through a strong opposition to how Peppa fat-shames her father, Daddy Pig, and engages in behaviours like teasing and taunting. Some concerns are raised about the negative influence, such as being disrespectful or mean to others. Specific viewers find the animation style lazy and the character designs uninspired. For instance, 28-year-old Subhash, who is the father of two children and the owner of a barber shop in Janak Puri Market, said, "I think Peppa is a bad role model. I don't know why she always fat-shames his father. I have seen how a neighbour fat shames her own parents after watching Peppa's behaviour. Sometimes she is rude to her father and brother, and I am not okay with that."

“Why does she always let down her father? ‘*Wo apne pita ko nicha dikhati hai*’ (she belittles her father). ‘*Unke mote pait ka majak udati hai*’ (she makes fun of his big belly). ‘*Kabhi kabhi to itna bhi bolti hai gande daddy*’ (sometimes she even calls him bad daddy) after watching Peppa, my son has started calling me ‘*gande*’ (bad) daddy; it hurts me sometimes.”

Subhash’s concern about the portrayal of Peppa Pig behaviour, particularly her fat-shaming of her father and occasional rudeness towards family members, is influencing everyday life behaviour among children like his son. It seems that, as a father, he is worried by the negative behaviours and attitudes that his son is learning from Peppa. Such behaviour he feels is unfavourable to their family dynamic, specifically when his son behaves or imitates such behaviour towards him by calling him bad daddy. Moreover, his connection to the issue extends beyond his personal experiences and social dynamics, such as those of his neighbour. This indicates a flow of negative influence disseminated by characters such as Peppa that is influencing both individual and community interactions. Thus, Subhash’s anxious relationship with watching such programming mainly relates to his frustration and concern for his son.

The negative influences are an outcome of frequent cartoon-watching habits. As a result, children get distracted from family and peers, which also influences social interactions. According to Sharma and Suri, many children’s parents are heavy viewers of cartoons, which is a major reason for concern for parents as it leads to relationship and interaction gaps. Also, some of the cartoon programmes promote certain aspects of violence, anger, and aggression. Many times, it becomes the issue of sibling fights. In some instances, they found it to be an experience of using foul language with family and friends (2020, p. 5857). Many parents raise their concerns that they should prioritise more intellectually stimulating content for their kids instead of relying on shows like Peppa to occupy their children’s time. Some also call it mindless entertainment, lacking educational values. They say children might enjoy these shows because of the colourful characters, but they are not substantial enough to cultivate any knowledge. They dismissed the educational potential of Peppa Pig and suggested watching such content is not beneficial for children’s development.

Recalling her experience with Peppa Pig along with her daughter, 35-year-old housewife Neelam, I do not understand why some parents praise Peppa Pig as educational. It is entertaining, but in terms of ethics and morality, the content is not suitable for children. It is not shaping the minds and language of children in any positive way. It is only promoting passive consumption. We need to provide our children with content that teaches something valuable. Her statement expresses scepticism about the educational merits of Peppa Pig. There are also some conversations that criticise Peppa's behaviour as rudeness, disobedience, or a lack of empathy. In some discussions, respondents explain that the narratives are watched without facing realistic consequences; however, few say it could potentially send confusing messages to young viewers about acceptable conduct. Additionally, there may be concerns about the reinforcement of gender stereotypes or negative behavioural patterns. Neelam raises valid concerns about the educational value of shows. While acknowledging its entertainment factor, she questions its usefulness in teaching positivity. Similar to Subhash, her criticisms about Peppa's behaviour reflect complexities in representations that are not empathetically realistic and consequently puzzle children about acceptable conduct. As a mother and housewife, she actively assesses the quality of content that her child engages with. Her engagement with programming reflects a sense of responsibility and seeking consent for the content that adds to social values among children. Thus, Neelam's relationship with programming appears to be critical and sensitive, which develops content anxiety.

It is clear from the above discussions that each response provides a distinct perspective on Peppa Pig, ranging from neutral to mixed: appreciation, criticism, amusing, or exaggerated. Some respondents appreciate appeals such as humour and family dynamics, while others express frustrations and inconsistencies in moral and educational values. A few respondents give extreme or satirical perspectives related to watching the show. These discussions were not representative of genuine opinions but served to highlight the diverse range of interpretations and meanings given to programming. Peppa is seen as either admirable or problematic; it largely depends on individual interpretations and values.

Conclusion

Peppa Pig, as a popular children's cartoon, stimulates a comprehensive range of interpretations and meanings. Peppa as a character is seen as providing significant

opportunities to children in slums to learn concepts such as empathy, communication, and problem-solving skills. The discussion suggests that Peppa's influence on family dynamics and children's behaviour is a complex process. While it has the potential to promote positive values and provide educational content, it also develops oppositional reading. The influence of Peppa extends beyond entertainment, serving as a cultural and educational tool for children in slums. Peppa's role as a protagonist provokes varied responses, reflecting the complexities of children's media consumption.

The insertion of multigenerational connections, positive parenting skills, and sibling dynamics added diverse perspectives for critical evaluation and parental guidance for selecting media consumption. Parents concerns about its potential negative influence on children's behaviour and language raise questions about the responsibility of content creators in producing suitable content and also parents's role in evaluating and selecting appropriate content for children to watch. Further research is needed to explore these issues in more depth and understand how they influence children's development and family interactions.

Outcome of the Study “Interactive Family Dynamics Theory”

This theory proposes that children's engagement with media, particularly cartoons like Peppa Pig, influences and interacts with family dynamics in a reciprocal manner. It suggests that family interactions and media consumption are not separate entities but rather co-constitutive forces that shape each other.

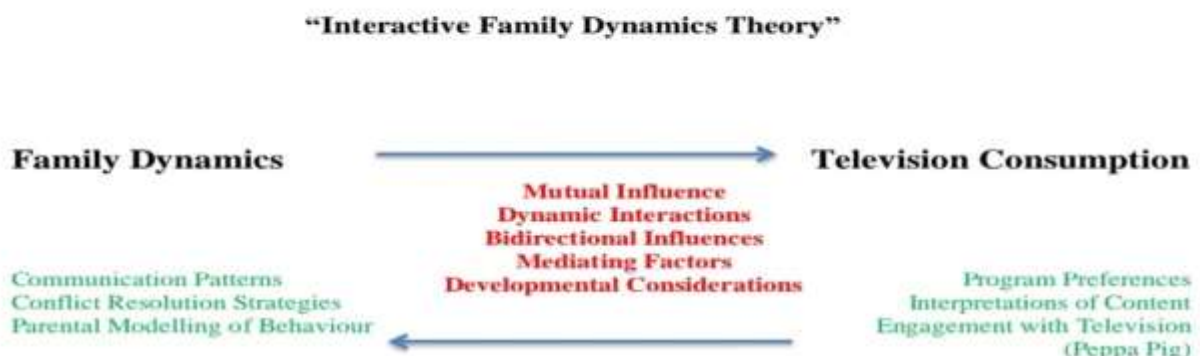
Code of Belief:

1. **Mutual Influence:** In this theoretical framework, family dynamics and children's television consumption are seen as mutually influential. Family dynamics, including communication patterns, conflict resolution strategies, and parental modelling of behaviour and interpretation for the content. Conversely, it can also influence family interactions and dynamics by introducing new ideas, values, and behaviours into the family context.
2. **Dynamic Interactions:** Family interactions may shape children's programme preferences and interpretations, while television content, in turn, can influence family

interactions by providing opportunities for shared experiences, discussions, and role modelling of behaviours represented on television.

3. **Mediating Factors:** The theory acknowledges that various mediating factors, such as parental mediation strategies, cultural norms, and individual differences in children's characteristics, are influencing the relationship between family dynamics and television consumption.
4. **Bidirectional influences:** Interactive Family Dynamics Theory posits bidirectional influences between family dynamics and television consumption, proposing that changes in one domain can lead to changes in the other.
5. **Developmental Considerations:** The theory recognises that as children grow and develop their understanding of television content and its relationship to family dynamics may evolve, leading to changes in their selections, uses, and interpretations.

Figure 1: A structural model of “Interactive Family Dynamics Theory” illustrates the relationships and interactions between its key components.



Explanation of elements and components of the structure model (see figure 1)

1. **Family dynamics:** refers to the patterns of interactions, relationships, and behaviours within a family unit (see the structural representation in figure 1). It consists of the way family members communicate with each other to solve conflicts, express emotions, support each other, and fulfil responsibilities.
 - **Communication patterns**

- **Conflict Resolution Strategies**
 - **Parental modelling of behaviour**
2. **Television Consumption:** Television consumption refers to the viewing habits and behaviours of individuals or families in relation to television programming. It includes the selection of programmes, the frequency and duration of viewing, and the engagement with media content.
- **Programme Preferences**
 - **Interpretations of Content**
 - **Engagement with Media**
3. **Mutual Influence:** Mutual influence refers to the mutual or shared relationship between two or more variables, where each variable influences and is influenced by the other(s) in return.
- **Television Consumption Influencing Family Dynamics**
 - **Family Dynamics Influencing Television Consumption**
4. **Dynamic Interactions:** Here, dynamic interactions refer to on-going and flow-related exchanges between different variables or elements within a system. In figure 1, an arrow between family dynamics and television consumption indicates the flow of influence between family dynamics and television consumption. It suggests that changes or patterns in one domain can affect or be affected by changes or patterns in the other domain.
- **Shared Experiences**
 - **Discussions**
 - **Role Modelling**
5. **Mediating Factors:** these are variables or mechanisms that intervene between two other variables, influencing the relationship between them. In the context of family dynamics and television consumption, mediating factors can play a central role in shaping the interaction and outcomes between these two domains.
- **Parental Mediation Strategies**
 - **Cultural norms**

- **Individual Differences in Children's Characteristics**
 - **Technology and Access**
 - **Parental Involvement and Monitoring**
 - **Peer Influence**
6. **Bidirectional Influences:** These influences propose that alterations in either domain can influence and shape the other domain over time.
- **Changes in Family Dynamics Impact Television Consumption**
 - **Changes in Television Consumption Impact Family Dynamics**
7. **Developmental considerations** refer to the recognition of how children's progress, development, and changing needs over time influence their experiences, behaviours, and interactions. It suggests how children's developmental stages influence their understanding of television content.
- **Children's Cognitive Development**
 - **Social Development**
 - **Emotional Development**
 - **Changes in Preferences and Interests**
 - **Parenting Approaches**

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