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RESEARCH ARTICLE

**SIGNS OF LOVE FOR CHILDREN: A SEMIOTIC APPROACH TOWARDS
ANIMATION**

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Abstract

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

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Introduction:-

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

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

This kind of love stories between children is getting more often even there are some videos in social media that shows children in kindergarten or primary school have this kind of love relations between each other. This research focused on six animations for the children above seven years old as the corpus of this article. Content analysis based

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on semiotic approach selected to find out the signs and messages that children perceive about the concept of love from their early ages. The research question is what children learn about love from media?

What is semiotic analysis:-

A methodological approach known as semiotic analysis looks at signs and symbols to comprehend how people communicate and create meaning in a variety of situations. It is based on the fundamental theories of semioticians who conceptualized signs, including Charles Sanders Peirce and Ferdinand de Saussure (Yasa, 2023; Rasakumaran, 2018). Semiotic analysis may investigate how meaning is created and perceived in various media, such as language, visual arts, and media texts, thanks to the duality between Saussure and Peirce. Semiotic analysis is used in many disciplines, including as cultural studies, marketing, and linguistics. The versatility of semiotic analysis in addressing contemporary issues and comprehending the interplay between signs and societal values is further demonstrated by the fact that semiotic frameworks can effectively analyze how national identity is constructed and represented in digital media using methodologies that integrate both linguistic and visual semiotics (Hasanah et al., 2020). Film semiotics, which combined structuralist linguistic ideas with cinematic interpretation, began with Christian Metz's basic writings. According to Metz, cinema acts similarly to spoken language in that it is a system of signs that convey meaning through cinematic language (Zhou, 2023). Through the integration of audio-visual semiotics, semiotic techniques have expanded in recent research to incorporate both visual and aural stimuli, hence enhancing comprehension of narrative structures (Wildfeuer, 2012).

Perception of media for children:-

Numerous elements influence how children view media, such as the media they consume, the environment in which they interact with it, and the guidance that parents and teachers provide. According to research, children primarily obtain their information and socialization from the media, which shapes their attitudes, beliefs, and behaviors in a variety of areas, such as social norms, substance usage, and health. For instance, it has been demonstrated that children's drug use-related beliefs are significantly predicted by media-related cognitions, suggesting that media messages might influence children's intents and preferences with regard to substances such as alcohol and tobacco (Scull et al., 2013; Elmore et al., 2016). This emphasizes how media functions as a "super peer," affecting how kids view social norms related to substance use (Elmore et al., 2016).

Furthermore, it has been determined that media literacy initiatives are essential for changing how kids react to media. According to Nathanson (2004), effective media literacy programs should concentrate on content evaluation as opposed to just providing factual information about media production. By enabling kids to evaluate media messages critically, this method can promote better attitudes and actions. Based on these explanations, the love and romance the children see on the popular media has significant effects on them. The repetition of the romance in various animation that mainly creates for the children can change the attitude and behavior and creates a norm which is not a need. Furthermore, it is impossible to ignore how the media affects kids' perceptions of their bodies and social comparisons. According to research by Tatangelo and Ricciardelli, children who are exposed to media may develop negative judgements of their bodies, especially if they socially compare themselves to media figures (Tatangelo & Ricciardelli, 2015). This demonstrates the media's dual function as a source of damaging social pressures and a possible teaching instrument.

Famous cartoons for children:-

The world of children's cartoons has been greatly influenced by a number of classic animated films, especially those made by Disney and other well-known studios. In addition to being entertaining, these videos teach important lessons and tell cultural tales that appeal to young viewers. Disney's animated films stand out among the most well-known kid-friendly cartoons because of its broad appeal and cultural influence. Disney's animated pictures, such "The Lion King," "Frozen," and "Toy Story," have had a significant impact on how kids comprehend difficult subjects like friendship, loss, and personal development. According to research, these films frequently feature death and coping strategies, which might act as triggers for conversations about mortality in kids (Graham et al., 2018; Cox et al., 2005; Tenzek & Nickels, 2017). Disney films, for example, depict death in a nuanced way that frequently leaves emotional effects that might encourage discussions between adults and children on the value of coping mechanisms and the finality of death (Cox et al., 2005; Tenzek & Nickels, 2017). The films' ongoing appeal and significance in children's media can be attributed to its conceptual depth.

Additionally, animated films are essential for dispelling prejudices and social conventions. For instance, themes of gender equality and empowerment are frequently included in modern animated films, which is crucial in influencing

how kids view gender roles. The reference given by Gull et al, (2023) emphasizes the significance of varied and equal portrayals in media targeted at young audiences, even if it focusses on Pakistani children's literature. This development in storytelling is indicative of a larger cultural movement that emphasizes the value of inclusive representation in kid-friendly media. At the end, the most well-known kid-friendly cartoons, especially those produced by Disney and other major studios, are educational resources that tackle difficult subjects and social concerns in addition to being enjoyable. Their capacity to connect with young audiences on a variety of levels—social, cultural, and emotional—guarantees their enduring influence and significance in the children's media environment.

For the purpose of this article six animations selected that the main storyline is love. The Little Mermaid (1989), Beauty and the Beast (1991), Tangled (2010), Up (2009), The Princess and the Frog (2009), and Elemental (2023) are the animations. The Little Mermaid received positive reviews for its animation, soundtrack, and characters when it debuted in theatres on November 17, 1989. Additionally, it was a commercial success, earning \$84 million at the domestic box office when it first came out and \$235 million globally over its lifetime, making it the sixth highest-grossing movie of 1989. Beauty and the Beast with an estimated \$170 million, the film debuted at the top of the domestic box office. That exceeds the \$145.9 million the animated film made over its whole run in theatres in the United States. The costliest animated movie ever made is still Disney's Tangled. Not by a little margin, either; Tangled outperforms the runner-up, the 2019 Lion King remake, by a cool \$10 million, with a budget of \$260 million (not adjusted for inflation), according to Box Office Mojo. From there, the movie dominates the other ten most costly animated films ever made by at least \$60 million. Animation Up earned \$735.1 million worldwide And The Princess and the Frog had over \$270 million in worldwide box office. The last animation is which according to Box Office Mojo, "Elemental" has earned \$311.6 million worldwide.

Love for children:-

For children, love has many different aspects, such as attachment, emotional support, and the caring atmosphere that carers create. According to research, children's mental health and resilience are greatly impacted by their parents' warmth and affection. For example, Yoleri emphasizes that children who experience more parental affection are more resilient, indicating that a loving environment helps children develop emotional fortitude and flexibility (Yoleri, 2020). This is consistent with research by Haji and Melaku, who highlight how children's emotional competence is positively impacted when they believe their parents are caring and rewarding (Haji & Melaku, 2020). Children's comprehension of the concept of love is a complicated developmental milestone that differs greatly depending on the age. According to research, children start to understand the concept of love as early as age four, and as they become older, their comprehension changes. For example, Kiliçgün's research shows that children between the ages of 4 and 6 are able to express how they feel about their parents' love, demonstrating that they are able to identify and understand their parents' love and concern (Kiliçgün, 2016). Their emotional and social development is based on this early recognition since it establishes the framework for their understanding of interpersonal interactions and how they relate to others.

Furthermore, children's perceptions of love are greatly influenced by the ways in which love is shown, including verbal affirmations and physical contact. Young children's comprehension of love is reinforced by their ability to recognize and react to different types of parental affection, according to Sabey et al. (Sabey et al., 2017). This is consistent with the findings of D'Cruz and Stagnitti, who observed that children between the ages of 6 and 8 use narratives that mirror their experiences with parental care and affection to convey their knowledge of love (D'Cruz & Stagnitti, 2010). Themes of safety, protection, and shared experiences are frequently present in these stories, and they are essential to their emotional understanding. According to empirical data, children as young as nine years old may discriminate between friendships between people of different genders and love interest, indicating a developing understanding of romantic concepts in late infancy (LaFontana & Cillessen, 2010). The early phases of romantic understanding, which structure children's interactions with peers and possible romantic desires, are reflected in this cognitive capacity.

Many kids show a greater ability to use metaphor by the time they are 10 years old, especially in their drawings and other artistic creations. According to studies, youngsters start to depict romantic themes and relationships in their artwork, which reveals how they conceptualize romance and love (Brechet, 2015). In addition to demonstrating the growing social narratives that kids interact with as they start navigating their friendships and developing romantic interests, this development marks cognitive maturation. Furthermore, romantic connections among peers become the norm by adolescence, which occurs around the ages of 15 to 16. Studies have shown that a significant portion of

teenagers report having dated, highlighting a crucial developmental milestone (Connolly et al., 2000). Increased romantic involvement and the difficulties of peer pressure, communication, and emotional balancing that come with such relationships are reflected in this shift (Collins et al., 2009).

Social Learning Theory:-

According to Albert Bandura's Social Learning Theory, often called Social Cognitive Theory, people pick up norms, values, and behaviors by closely observing, copying, and modelling other people—especially in their social environments. This method is important for comprehending how learning outcomes, self-efficacy, and motivation in both professionals and students can be influenced by educational settings. The idea of observational learning, which emphasizes the significance of vicarious experiences in human growth, is a fundamental component of Bandura's theory. By seeing and imitating the positive behaviors of role models, including peers and teachers, children might improve their learning motivation and outcomes, as mentioned by Hardiyana and Maemonah (2023). The operationalization of Bandura's ideas in interprofessional education settings, where collaborative learning approaches break down educational silos by enabling students to observe, engage, and solve problems together, further supports this mechanism (Stanley et al., 2020). Furthermore, as explained by Fuente et al., (2023), the development of Social Cognitive Theory highlights the significance of contextualizing learning within social environments, suggesting that knowledge of a person's social circumstances is essential for both behavior modification and effective education.

Methodology:-

Similar recommendations have been made for other research methodologies, including interpretative (Myers, 1997), critical (Myers & Klein, 2011), mixed method (Venkatesh et al., 2013), and critical realist (Wynn & Williams, 2012), in order to conduct semiotic research. The foundation of this study is content analysis. A methodical approach to examining and analyzing the different components that make up cinematic works is content analysis. By employing qualitative methods to investigate narrative structures, thematic substance, and the cultural contexts around films, this analytical approach goes beyond simple surface observations. In order to uncover deeper insights into the social, political, and psychological signs present in the film, it involves methodically analyzing its elements to find themes, patterns, and meanings (Obot & Obong, 2023; Krippendorff, 2019).

Furthermore, semiotic approaches are one of the analytical lenses that can be included in content analysis (Sandra & Noina, 2024). This method enables academics to comprehend the narrative and visual construction of meaning. This method explores visual grammar and its function in narrative, as seen by Zhao's examination of movie posters, which highlights the ways in which various media convey unique messages (Zhao, 2023). This research is based on purposeful sampling of animation that prominently feature love as a central theme. The criteria for selection are first, the target audience of the animation which is the children above 7. Second the type of love depicted which is romantic love, and third the popularity of these animation that all of animation selected for this research is widely viewed and award-winning animation also available in different major platform such as Disney plus and Netflix.

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

Table 1: List of Animated movies

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

The fourth step is the coding category. For better understanding of the categorization the Table. 2 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 or 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

Table 2. Coding category

The data collection procedure of this article was first watching the animation to take detailed notes and timestamp the key scenes. After that the code scenes based on the researcher category. Also, a second coder involved for the reliability of the research. The data analysis procedure in content analysis in this article is based on thematic analysis that recurring patterns, narrative, framing, and also semiotics. Also, highlights how messages about love influence children's relations.

Data Collection and Analysis:-

The Little Mermaid:-

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

Types of Love:-

Romantic Love:-

Ariel and Prince Eric's romance is at the heart of the narrative. One encounter ignites the initial feelings of adoration and idealization that lead to Ariel's desire. Ariel portrays love as a transformational and dangerous force by giving up her voice, identity, and familial ties in order to be with Eric. Even without knowing Ariel's voice, Eric's love blossoms via shared experiences, demonstrating that love is more than just physical attractiveness.

Familial Love:-

King Triton's authority and protectiveness are signs of his love for Ariel. At first, out of concern for her safety, he prohibits her from reaching the surface. In the end, his love is unconditional since he gives up his own strength to attempt to save her and then, out of respect for her wishes, offers her the ability to become human.

Friendship and Supportive Love:-

Sebastian, Flounder, Scuttle, and other pals of Ariel offer both practical and emotional help. Their devotion and deeds highlight equally significant non-romantic types of love and care.

Symbolism and Emotional Impact:-

Both identity and love are represented by Ariel's voice, which she sacrifices for the potential of romance, demonstrating the depth of her emotional commitment. The land and sea stand in for the division of two worlds, signifying the obstacles that love must surmount.

Gender and Love:-

Traditional fairy tale clichés, in which the female lead pursues fulfilment through romantic love, are consistent with Ariel's romantic quest. However, Ariel is also shown to be bold and assertive, defying the passive "princess" image by taking charge of her own destiny.

Interpretation:-

Critics contend that by giving up her identity and voice, Ariel spreads harmful ideas about love and self-erasure. According to others, it symbolizes maturing, making decisions on one's own, and the strength of youthful love.

What children learn about love:-

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

Result:-

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

Beauty and the Beast:-

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

Types of Love:-

Romantic Love:-

Emotional growth, not instant infatuation, is the foundation of Belle and the Beast's main romance. Love is shown as something that develops over time, by mutual respect and understanding, rather than being instantaneous or surface-level. The Beast cannot experience true love and lift the curse until he learns to be patient, compassionate, and selfless.

Selfless Love:-

Belle demonstrates her strong familial devotion by giving up her independence to save her father. In the end, the Beast shows true, unselfish love by letting Belle leave, even though he knows it might mean he is still cursed.

Superficial vs. Genuine Love:-

The antagonist of the movie, Gaston, is a symbol of shallow love since he wants to wed Belle for her looks rather than her character. The film's central theme—that true love sees past outward appearances—is emphasized by this contrast.

Symbolism of Love:-

The enchanted rose represents the pressing need to discover genuine, meaningful, and not simply romantic love. As the characters start to feel and express love, the castle visually changes—from gloomy and broken to cozy and vibrant—signaling emotional rebirth.

Gender and Love:-

Belle defies the image of the passive princess by being shown to be strong-willed, independent, and bright. The focus of the movie is on inner beauty; Belle loves the Beast for his treatment of her and personal development more than his appearance. Emotional depth and vulnerability are permitted for the Beast, which is uncommon for masculine characters in previous Disney movies.

Interpretation:-

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

What children learn about Love:-

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

Result:-

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

Tangled:-

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

Types of Love:-

Romantic Love:-

Gradually, their relationship progresses from mistrust to friendliness to love attachment. Rather than being attracted right away, Rapunzel and Eugene's relationship is founded on openness, vulnerability, and mutual development. Crucial moment: Rapunzel strives to save Eugene after he gives his life to release her, demonstrating unselfish, reciprocal love.

Familial Love:-

The "love" of Mother Gothel is coercive and dominating. She uses Rapunzel to gain eternal youth while feigning concern for her. Her actions demonstrate poisonous, possessive love, which is self-serving and conditional. At the conclusion, Rapunzel's reunion with her biological parents, who have long lamented her departure and embraced her return with unwavering happiness, reveals the true meaning of familial love.

Self-Love and Identity:-

Finding her identity and learning to trust her emotions, thoughts, and dreams are key components in Rapunzel's path. Her increasing self-assurance and independence are a reflection of her self-love and personal empowerment, which are crucial components of wholesome love in interpersonal relationships.

Friendship and Supportive Love:-

In addition to offering comedic relief, Eugene's chameleon Pascal and horse Maximus stand in for devoted, encouraging affection and steadfast friendship. Out of goodwill and respect, the thugs in the tavern also assist Rapunzel and Eugene, displaying unexpected emotional depth.

Symbolism and Emotional Impact:-

The floating lanterns represent hope, longing, and the unconditional love of Rapunzel's parents. Hair (and cutting it) means Rapunzel's magical hair is linked to control; cutting it symbolizes freedom, maturity, and the power of real love over magical dependency.

Gender and Love:-

Instead of waiting to be saved, Rapunzel actively participates in her story. She takes the initiative and makes her own choices. Love changes Eugene from a self-centered robber to a selfless companion, but it requires emotional development. The narrative demonstrates a collaboration and affection between the two protagonists, as they help and rescue one another.

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.

Table 3: Interpretation of Tangled

What children Learn about Love:-

Love means letting others be free, love grows through friendship and trust, manipulative love isn't real love, love can help people grow and change, self-love and identity matter too, love comes in many forms. But also, it has the messages such as: romantic love still centers the "happily ever after", potentially problematic power dynamics, mixed messages about parental love, love as a means of 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

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

Result:-

It cautions against manipulative, conditional love while praising genuine, unselfish love. Young viewers, particularly girls, are empowered to appreciate emotional honesty, self-respect, freedom, and trust. In the end, Tangled shows that true love, whether it be internal, familial, or romantic, should liberate and uplift rather than control.

Up:-

Adventure, sorrow, ageing, and the eternal power of love are all explored in the intensely moving animated movie Up. In contrast to many traditional animations, Up begins with a moving depiction of a romantic relationship that lasts a lifetime before focusing on loss, healing, and love that goes beyond romance. The movie conveys deep love lessons in a way that appeals to both adults and children.

Types of Love:-**Lifelong Romantic Love:-**

Carl and Ellie's life together, from their early dreams to old age and finally to Ellie's passing, is seen in the opening montage. This scene exemplifies a compassionate, enduring, and dream-based love that endures even when those dreams are not realized. It illustrates how love is a journey through memories, loss, and companionship.

Grief and Enduring Emotional Bonds:-

Carl's deed of transporting their home on a balloon ride symbolizes his continued love for Ellie even after she passed away. Grief is portrayed in the movie as more than just sadness; it is a kind of ongoing love. Carl discovers that loving someone entails living completely in their memory rather than remaining mired in the past.

Unlikely Companionship and New Forms of Love:-

Russell is a curious and lonely child with whom Carl gradually forms a grandfatherly attachment. Their bond serves as an example of the therapeutic value of connection and intergenerational love. Carl's unexpected friendship is a major factor in his emotional metamorphosis.

Love Through Acts of Care and Sacrifice:-

Carl gives up his goal of arriving at Paradise Falls in order to keep Russell and Kevin (the bird) safe. His transition from self-centered mourning to other-focused love is reflected in this change. Carl's developing empathy satisfies Russell's need for love and attention (caused by his parents' absence).

Symbolism and Emotional Impact:-

The house is Carl's attachment to Ellie, his memories, and the life they built. The adventure book is Ellie's message that love is not just in dreams, but in everyday life. The badge (grape soda cap) represents shared affection, recognition, and emotional legacy.

Gender and Love:-

No conventional "young" romantic plot: Rather than idealised romance, the film focusses on surrogate familial ties, bereavement, and love among the elderly. Masculinity and emotion: Carl defies the idea that males should repress their emotions by displaying loss, affection, and transformation through love—a uncommon masculine character.

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.

Table 5: Interpretation of Up

What Children Learn about Love:-

Love lasts beyond life, love is shown through actions, not just words, love can be found in unlikely places, people show love in different ways, letting go can be an act of love, love is also about growing together. But also, love as rooted in loss, female character’s love is passive and posthumous, idealized, one-dimensional love story, limited representation of love diversity, emotional complexity may be too subtle for young children.

Result:-

Even in the face of loss, romantic love is portrayed as profound, genuine, and eternal. Compassion, friendship, and mentoring are new kinds of love that are equally potent and restorative. The movie teaches kids that love is about connection, remembering, and choosing to care for others despite change or sadness. It's not only about romance or happy endings.

The Princess and the Frog:-

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

Types of Love:-

Romantic Love:-

Tiana, who is dedicated and hard-working, and Naveen, who is carefree and selfish, are first unsuited but eventually come to value one another. Through their shared experiences, their love story eventually develops, demonstrating a deeper emotional bond than first-strike desire. Naveen helps Tiana embrace joy and balance, and Tiana helps Naveen become more responsible.

Self-Love and Identity:-

Tiana's path is as much about falling in love as it is about appreciating who she is and what she wants. Her metamorphosis demonstrates that love involves both personal development and self-worth in addition to outward love.

Familial Love:-

Tiana is inspired by her late father's aspirations to open a restaurant and his values of perseverance. Her goals and ideals are shaped by this love.

Friendship-Based Love:-

Charlotte and Tiana have a genuine but improbable friendship. A humorous and poignant subplot that demonstrates love beyond physical reality is added by Ray the firefly's affection for Evangeline, a star.

Symbolism and Emotional Impact:-

The Frog Curse means love isn't about appearances—it's about what's inside and what you become together. Tiana's Restaurant represent A shared dream can be the fruit of love and teamwork, not just individual ambition. Evangeline (the star) represents eternal, faithful love—even across impossible distances.

Gender and Love:-

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

Interpretation:-

Love is not about status or looks, but about shared beliefs. Change, understanding, and compromise are necessary in relationships. Love may coexist with personal development and hard labor. Other essential forms of love include self-love, family, and friendship.

What Children Learn about Love:-

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

Result:-

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

Elemental :-

Types of Love:-

Romantic Love:-

The story revolves around the romantic relationship that develops between fire element Ember Lumen and water element Wade Ripple. Despite their literal incompatibility (fire + water), their chemistry is explored through humor, emotional sensitivity, and supportive actions. In contrast to conventional instant-romance clichés, the connection grows gradually out of respect and curiosity for one another.

Familial Love:-

Ember and her father, Bernie, have a relationship that exemplifies duty, expectations, and intense filial love. Ember's quest for love is complicated by Bernie's desire for her to take over the family business. There is a struggle between personal love and family duty as Ember suppresses her desires in order to comply with her father's demands.

Forbidden Love / Cultural Conflict:-

The cultural isolation of elements in Element City discourages Ember and Wade's love. Real-world problems like interracial or intercultural partnerships are echoed by this. The marginalization of Fire inhabitants represents racial or class divisions.

Sacrifice for Love:-

When Wade is in danger, Ember finally puts her own safety and the legacy of her family at jeopardy in order to save him. Wade is also prepared to abandon his cozy surroundings and defy social expectations in order to be with Ember.

Symbolism of Love:-

Throughout the movie, the seemingly opposing elements of fire and water are employed to represent both the tension and harmony of love. In some images, the visual blending of their components represents emotional closeness, solidarity, and metamorphosis.

Gender and Love:-

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

Interpretation:-

Love as Transformation: By overcoming both internal and external obstacles, Ember and Wade's love helps them develop emotionally and culturally. obligation vs. Love: Ember's storyline centers on the common struggle of choose between inherited obligation and love. Inclusive Love: By promoting a narrative of inclusion and integration, the story questions ideas of what is "acceptable" or "possible" in love.

What children learn about Love:-

Love can happen across differences, expressing feelings is healthy and important, love is not just romantic — it’s familial and self-loving too, love requires understanding and patience, love does not mean giving up who you are, and love can challenge rules and change the world. Although Elemental presents a visually appealing and emotionally captivating tale of love, its depiction of love is subject to criticism because to its simplistic storyline, excessive focus on romance, and underdeveloped social aspects. Its message would have been further enhanced with a more profound, nuanced approach to love that encompasses diversity, complexity, and collaborative caring, particularly for younger audiences learning about the inner workings of love.

Result:-

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

Conclusion:-

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

Animation	Message	Age-Appropriateness	Notes
The Little Mermaid	Love involves sacrifice	Partially appropriate	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	Very appropriate	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	Very appropriate	Shows love forming through shared effort, which matches what children understand through friendships.
Elemental	Love bridges differences	Appropriate with support	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	Appropriate	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	Appropriate	Rapunzel's desire to explore the world is highly relatable; trusting others and personal growth are age-relevant lessons.

Table 6: the result for appropriate animation

While they may not yet comprehend emotional transformation, internal conflict, or symbolic gestures of love (e.g., Ariel giving up her voice, Beast's moral growth), children can understand affection, sadness, joy, and jealousy when they see it visually (hugs, tears, smiles, gifts) and 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 viewers.

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.

Table 8: the risk of perception

Youngsters under the age of seven are taught about love in very affective, visual, and tangible ways. Their comprehension of love as a complicated, dynamic, and moral concept is still developing, even if kids pick up fundamental emotional cues from animated movies. Therefore, rather than offering practical insights, these films frequently offer symbolic emotions of love. In the absence of adult mediation, individuals run the risk of perpetuating oversimplified or stereotyped ideas about relationships and love, especially in regard to gender and self-worth. To mitigate side effects, educators and parents should encourage reflective viewing, emotional dialogue, and critical play to support healthier internalization of love narratives.

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