

Sexualizing The Childhood: An Analysis Of Gender Based Obscenity In Children Cartoon Shows

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Abstract

This research aimed to examine the different categories of Obscenity that have become commonplace within children's cartoons today. For the sake of variety, said content analysis spanned over 150 differing programs that aired upon contemporary child television: Nickelodeon, Disney, and Cartoon Network specifically. To further categorize sub-genres of Obscenity, three niches were established: Sexual Content, Nudity, Implied Indecency. A total of 745 obscene themes were recorded in 34 hours of viewing time. Overall, 40% sexual activities occurred, almost 8 activities per hour and 2 activities per episode. Implied indecency was at 33% ,7 instances per hour and 2 incidents per episode. followed by nudity at 27% with an average of 6 incidents per hour and 1 occurrence per episode. Male characters were more active at exhibiting nudity and implied indecency.

. The most common act of sexuality in these cartoons was kissing, with multiple underage children engaging in the act. Premature dating was a fairly common theme as well, and a majority of characters worried obsessively over their love interests. The most typical subtypes of nudity were characters depicted as being half or fully naked, wearing bikinis, exposing their underwear or wearing provocative dresses. Depictions of LGBTQ+ themes within foreign cartoon programs are steadily increasing in frequency, and this is the most disturbing aspect of the study so far. Female characters often only exist as sexual gratification for the males.

Key Words: Obscenity; Sexual Content; Nudity; Implied Indecency; Gender.

Introduction

The ethical development of a child revolves around media that is consistently under scrutiny for possibly lowering the moral values prevalent among the current generation. Content typically considered explicit, such as expletives; nudity; violent tendencies; sexual promiscuity; and theft are now all very conveniently accessible to children of all ages and backgrounds. (Elliot, 2006). A child's morality tends to develop in predictable ways. Punishment and reward are typically how a child differentiates between permissible and unacceptable actions, however as they age their consideration

becomes more nuanced, and the children begin to incorporate ethics and moral values more often when weighing their options (Jones, 2004). Sexual promiscuity is the second most unacceptable repeating theme, closely following violence. Caretakers and guardians have been fairly proactive in their attempts to remove sexually explicit content from regularly scheduled programming. Notable social and political workers contested the way media glorified sex in an attempt to boost viewer retention. (Roman, 2005).

Around 63 percent of American children are sexually active, and a considerable number of individuals under 15

have sex regularly. Within the contemporary world, American youths are the most sexually active. Despite there being no obvious cause, society has been gravitating towards adopting a more relaxed approach towards sex. Contemporary media has been instrumental in lowering the age at which teenagers become sexually active (Robinson, 2002). Even programs typically considered low risk, such as family hours, have begun to air content that is both vulgar and hostile. Typically, 12 questionable themes, such as sex; violence; and expletives air per the hour (ParentsTV.org)

Literature Review

Despite not being the primary cause, contemporary media has been instrumental in educating the youths on sex, especially those with little first world experience to rely on. Consistently being exposed to sexually promiscuous content is likely to pervert a viewer's opinions on the topic of sex (Gunter 2002). Contemporary media is often the first form of exposure to sex for children.

Individuals, prior to attaining real world experience, tend to mold their outlook on sex based on the content they consume (Buckingham & Bragg 2004). The behaviors and attitudes of the current generation are heavily influenced by exposure to contemporary media. An individual's outlook on social normalcies is very easily swayed by the media they consume, at least according to cultivation theory (Gerbner .et all, 2003). Individuals are likely to emulate rewarded behaviors simply out of convenience and a sense of relatability (Bandura, 2001). Such behaviors are more commonplace among those with little to no real-life experience regarding sex. A working hypothesis postulates that media tends to fill in for the gaps present in such individuals' sexual comprehensions. The portrayal of idealized sexual scenarios is very likely to pervert an individual's understanding of sex, and may possibly result in their emulating risky sexual behaviors (Brown & Steele, 1995). Many pre-adolescents claim

their first experience with sex, and its many nuanced facets, was directly influenced by the otherworldly displays of sexuality in contemporary media (Nayak & Kehily, 2008).

Premediated exposure to sexually explicit content is very likely to corrupt a child's relatively pure views, and limit their period of innocence (Shary, 2005).

Portraying characters sexually within media affects the child friendly perception of sex commonly held among pre-pubescents. Young children are consistently redefining their perceived selves, and the predominantly sex-oriented culture being propagated by contemporary media will definitely have a hand in shaping that process. With the exception of Nordic countries, producers worldwide hold fast to the belief that sexual content should not be permissible within media designed primarily for children. There should be an imposed sanction of sexually explicit content within children's programs so as not to prematurely hasten their development.

In reality, sexually promiscuous content has become commonplace among media targeted towards children. The rapid adoption of sex-culture puts an inordinate amount of pressure on young girls and boys to be appealing towards the opposite sex (Lemish, 2011).

Television has become a key player in the adoption of sexual socialization worldwide. Media portrays the idealized and unrealistic aspects of sex culture, ultimately causing frustration and confusion among children who are unable to grasp the niches of sexual normalcy (Kaye & Fishburne, 1997). A plethora of animation studios have also started incorporating sexually heavy themes among their programs in order to boost ratings, all the while claiming they are broadcasting safe and clean entertainment (Associated Press, 1999). Sex sells is a marketing tactic that has earned dividends for the media industry. Aladdin is a movie with the lyrics "teenagers take off your clothes Good Kitty takeoff" (DeMarco, 2000). The word sex rises from a pile of dust when Simba disembarks from a cliff in the Lion King.

Promotional videos for *The Little Mermaid* had phallic shaped towers, the bishop had a visible erection in one scene, and in *The Rescuer* a background was adorned with the image of a topless woman (Lave, 2002). All lawsuits and allegations filed against Disney for their sexual innuendos and subliminal

Objectives of the Study

- To determine the rate at which obscene themes air in children's media.
 1. What are the typical portrayals of obscenity in children's cartoons?
 5. typically portrays obscene behavior?
 7. obscenity?

Hypothesis 1. Male characters are less likely to display nudity in children's cartoons.

Hypothesis 2. Are male characters more active sexually than females?

Hypothesis 3. Are female characters less likely to be involved in instances of implicit indecency?

Methodology

The following is a part of the content analysis based on cartoons that were broadcast upon channels such as Disney, Cartoon Network, and Nickelodeon within Pakistan. The analysis of content was categorized based on a quantitative manifest that explored offensive themes prevalent within children's programs. Nickelodeon, Cartoon Network and Disney were the channels that were selected for the following content analysis. These channels air with steady consistency on Pakistani cable: Among Pakistan's youth, each channel's popularity is comparable. Surveys conducted noted that 98% of viewers primarily consumed media that was readily airing on the aforementioned channels. Overall, 30 randomly selected shows were analyzed: The channels selected include Nickelodeon, Cartoon Network and Disney.

messaging were disregarded as company representatives simply stated that such occurrences came out as a result of employees being too liberal with their animations (Copeland, J, 1996). As a proverbial media giant, Disney is responsible for broadcasting safe and clean content (Giroux, 2000).

- To quantify the relation between gender and obscenity common within children's cartoons.

Research Questions and Hypothesis

2. How is nudity normally presented?
3. How are obscenities being broadcast?
4. Which gender
6. Which gender is prominent in propagating

With a runtime of 34 hours, roughly 2022 minutes, an estimated 150 episodes were cross-examined. Based on the premediated categories present within the research methodology, every frame, gesture, word, character, and sound was examined. On average, a singular episode was of 13.48 minutes (n=150/2022). Under the listings of male and female, obscenities were categorized based on gender. The motivation behind the research was to quantify which gender was more likely to propagate and be involved in instances of obscenity.

The defining categories with which records of obscenity were listed include implied indecency, nudity, and sexual content said categories also made note of instances where provocative dressing was on display (Fyfe, 2005).

Obscenity. Obscenity is categorized under the portrayals of both explicit and implicit sexuality; this includes exhibitionism portrayed by any manner of entity within the show, corporeal or otherwise. Instances of complete or partial nudity, exposure of one's privates, underage characters propagating affairs or kissing, premature crushes, and

sexually perverse themes all fall under scrutiny . Direct and indirect references to excrement and human waste are considered obscenities. Indecency is made to include provocative dressing that highlights body contours excessively, displays cleavage, or highlights butt cracks. Both explicit and implicit sexual content are coded within the frames of pre-categorized themes. Physical exposure, provocative dressing, sexual innuendos, and instances of LGBTQ+ are also included in this category. What follows is a set of questions designed to explore the patterns of obscenity present within episodes.

Sexual content. “Sexual content is defined as talking about or showing sexy clothes; nudity; sex (oral, anal, or vaginal); safe sex (condoms, birth control, etc); sex crimes (rape); homosexuality (gay or lesbian); or anything else sex related” (Bleakley, Fishbein, Jordan, Chernin & Stevens, 2008. P 8). Instances of kissing, sexually fueled acts, and references to indecency. Pubescent struggles also make up a part of this category. Finally, adult themes involving minors also fall under implied indecency: such categories include, premature crushes, romances,

alluding to sex have all been categorized within this variable. Sexual promiscuity, actions hinting towards sex, sexual references, and other such instances are also present within this category. Anything categorizable underneath the LGBTQ+ banner such as homosexuality and transsexuality are also considered obscene. Transvestites, irrespective of type, also fall under this category (Every occurrence will be coded with its reference character gender).

Nudity. Any exposure of private body parts, partial or complete, as well as displays of cleavage and butt cracks are categorized under nudity. Revealing clothing, exposed undergarments, cross-dressing, and hitched up skirts are also considered nudity.

Implied Indecency. Direct and indirect gestures, references, and perverse actions are considered implied

considerations of marriage, provocative messaging, and allusions to atypical sexual preferences such as homosexuality.

Data Analysis and Discussion

Table No 1 Total Obscenity in Cartoon Shows

	Sexual Activities	Nudity	Implied Indecency
N	150	150	150
Time	34 Hrs.	34 Hrs.	34 Hrs.
Mean	1.96	1.34	1.66
Total %	39.45%	27.11%	33.42%
Sum	294	202	249
Per Hour	8.64	5.94	7.33

Table 1 quantifies obscenity and its niches including nudity, implied indecency and sexual activities. All instances of obscenity, as well as its defined categories, have tabulated data recording mean score and occurrence rates (n=150). The frequency of violence per hour is also tabulated (n=34 hours) in each category. A total of 745 obscene themes were recorded in 34 hours of viewing time in 3 channels, Disney; Cartoon Network; and Nickelodeon, each with 10 shows and 5 episodes. Overall sexual activities occurred 40% (n=294/749) of the time, almost 8 activities per hour (n= 34hours) and 2 activities per episode (n=150). Implied indecency was at 33% (n=249/749), placing second with around 7 instances per hour (n= 34hours) and 2 incidents per episode (n=150) followed by nudity at 27% (n=749/202) with an average of 6 incidents per hour (n= 34hours) and 1 occurrence per episode (n=150).

Table no 2 tabulates the frequency with

which both genders instigate obscenity upon the selected cartoon channels. This table highlights a notable difference between the two genders in each of the subcategories of obscenity. males have a higher ratio of implied indecency 78% (n=194/249) averaging 6 incidents per hour as compared to the female 22% (n=55/249). Male characters exhibit nudity at 60% (n=121/202) with an average of 3 incidents per hour, females made up the remainder 40% (n= 81/249) nudity with an average of 2 incidents per hour. A 53 % (n= 157/249) incident of male sexuality in terms of descriptive results occurred with an average of 5 activities per hour as compared to female 46% (137/ 294) with an average of 4 nude activities per hour.

Comparison of Nudity, Sexual Behaviour and Implied Indecency Findings between Males and Females in Cartoon Shows

Table No 2 Male and Female Obscenity

Gender		Sexual Activities	Nudity	Implied Indecency
Male	N	150	150	150
	Mean	1.05	.81	1.29
	% of Total Sum	53.4%	59.9%	77.9%
	Sum	157	121	194
	Time	34 Hrs.	34 Hrs.	34 Hrs.
Female	Mean	4.61	3.55	5.70
	% of Total Sum	46.6%	40.1%	22.1%
	Time	4.02	2.38	1.61
	Sum	137	81	55
	Total Mean	1.96	1.34	1.66
	Total Sum	294	202	249
	Total %	39.45%	27.11%	33.42%

Per Hrs. 8.64 5.94 7.33

Hypothesis .1 Female more proactively display nudity within children's programs.

Table No 3 Nudity and Gender

Gender	N	Mean	Sum	% Sum	Time/ 34 Hrs.
Male	150	.81	121	59.9%	3.55
Female	150	.54	81	40.1%	2.38
Total	300	1.34	202	100%	5.94

Table 3 tabulates the descriptive results of scores for nudity for both males and females. Overall, 202 incidents of nudity occurred in 150 episodes that comprised 34 hours of runtime at an average of 6 incidents per hour, this netted a result of one incident per episode. At 60% (m= 121/ 202) males had a higher incident of nudity with an average of 1.34 incidents per episode

(n=150) and 3 incidents per hour (n=34 Hours) with females making up the remainder 40% (104/504) averaging .54 incidents per episode (n=150) and 2 incidents per hour.

Table no 3 depicts descriptive results for nudity, detailing a gulf between the scores of males and females. An independent sample t-test detailed the significance of the gap.

Table No 4 Male and Female Participation in Nude Themes.

Variables	N	Mean	Std. Dev	t	df	Sig
Male	150	.81	1.633	1.528	298	.128
Female	150	.54	1.739			

Using an independent sample t-test, the nudity score for male and female incident rates was compared. There was no significant difference between scores for males (M= .81, SD= 1.633) and females (M= .54, SD=1.739; t (298) =1.528, p= .128. The t-test results show

that males and females are equally proactive in displaying nudity in children cartoon shows.

Hypothesis 2. Are males more sexually proactive compared to females?

Table No 5 Sexual Activities and Gender

Gender	N	Mean	Sum	% Sum	Time/ 34 Hrs.
Male	150	1.05	157	53.4%	4.61
Female	150	.91	137	46.6%	4.02
Total	300	1.94	294	100%	8.64

Table 5 is a description of the scores of sexual activities tabulated across both genders. Overall 294 incidents of nudity occurred in 150 episodes during 34 hours of runtime at the average of 9 incidents per hour and 2 occurrences per episode. At 53 % (m= 157/ 294) males had a slightly higher frequency with an average of 1 incident per episode (n=150) and 5 incidents per hour (n=34 Hours) with females making up the remainder 46%

(137/294) with an average of .54 incidents per episode (n=150) and 4 incidents per hour.

Table 3 tabulates the descriptive results of scores for sexual activities for both males and females. An independent sample t-test detailed the significance of the gap.

Table No 6 Difference Between Male and Female in Sexual Activities

Variables	N	Mean	Std. Dev	t	df	Sig
Male	150	1.05	2.162	.577	298	.564
Female	150	.91	1.824			

Using an independent sample t-test, it was determined that there was no significant difference between males ($M= 1.05$, $SD= 2.162$) and females ($M= .91$, $SD=1.824$; $t(298) = .577$, $p= .564$).

Independent sample t tests conducted for both nudity and sexual behavior detail the

lack of difference between both genders in terms of the aforementioned variables. Disney, Cartoon Network and Nickelodeon broadcast shows where both males and females are equally implicit in propagating themes of sexual activity and nudity within the foreign children's shows airing in Pakistan.

Hypothesis 3. Implied indecency is more prominent among males

Table No 7 Implied Indecency and Gender

Gender	N	Mean	Sum	% Sum	Time/ 34 Hrs.
Male	150	1.29	194	77.9%	5.70
Female	150	.37	55	22.1%	1.66
Total	300	1.66	249	100%	7.33

Table 7 tabulates the descriptive results of scores for implied indecency for both males and females. Overall, 249 incidents of implied indecency occurred in 150 episodes within 34 hours of runtime at an average of 7 incidents per hour and almost 2 occurrences per episode. Implied indecency was propagated by males at a rate of 78% ($m= 194/ 249$) averaging a single

incident per episode ($n=150$) and 7 incidents per hour ($n=34$ Hours) as compared to female at 22% ($55 /249$) with an average 4 incidents per hour. Table 7 detailed a gulf between the scores of both genders and, as a result, an independent sample t-test was conducted in order to detail the significance of the gap.

Table No 8 Difference in Implied Indecency Between Male and Female

Variables	N	Mean	Std. Dev	t	df	Sig
Male	150	1.29	2.015	4.929	298	.000
Female	150	.37	1.114			

An independent sample t-test compared scores for implied indecency for both genders. A considerable gap exists between scores for males ($M= 1.29$, $SD= 2.015$) and females ($M= .37$, $SD=1.114$; $t(298) =4.929$, $p= .000$). The magnitude of the differences in the means (mean difference=, .927, 95% CI: 1.297 to 1.345) is substantial ($\eta^2 = .037$).

Disney, Cartoon Network and Nickelodeon broadcast shows where there exists a large gulf between the scores of males

and females in terms of implied indecency. Apparently, the foreign cartoons being aired on Pakistani cable depict males as being excessive in their portrayals of implied indecency.

Discussion and Conclusion

The ethical development of a child revolves around media that is consistently under scrutiny for possibly lowering the moral values prevalent among the current generation. The obscenity variable has three subcategories; these include nudity, sexual behaviour and

implied indecency. A Total of 745 incidents of obscenity were observed within 34 hours of transmission time with an average of 22 incidents per hour. Male characters displayed obscenity 472 times with an average of 14 incidents per hour and females exhibited 273 cases of indecency with an average of 8 incidents per hour. Nudity was displayed by male characters 121 times and 81 incidents were presented by females. The most typical subtypes of nudity were characters depicted as being half or fully naked, wearing bikinis, exposing their underwear or wearing provocative dresses.

Sexual Behaviours

Both males and females exhibited sexual behaviors at equitable rates among the shows analyzed within this study. The most common act of sexuality in these cartoons was kissing, with multiple underage children engaging in the act. Premature dating was a fairly common theme as well, and a majority of characters worried obsessively over their love interests.

Female characters often only exist as sexual gratification for the males. In *Oggy and the Cockroaches*, women were objectified using a plethora of means; sexual innuendos and blatant nudity being prime examples. The singular female character, Olivia, only exists as a potential love interest for Oddie. Her portrayal is fairly typical within the show: Olivia was a coveted sexual object. Females are often depicted as minor characters who never have anything of value to contribute to a story, with the exception of their sexuality: this included acts of kissing and flirtation. Within the *Power Puff Girls*, the Mayor bemoans the loss of Miss Bellum, and is pining for her whilst exposed in his underwear. Miss Bellum, a character with curvaceous proportions, exists as a superficial human with no face. This depiction lends to the notion that Miss Bellum's worth is defined only by her body and that she has no substance as a character. The male characters are also scantily clad, and their buttocks are often on display. There were also instances of males kissing, nude female portraits, and phallic clouds would

float onscreen.

Prevalent adult related themes within the shows were along the lines of dating, having affairs, getting engaged, forming crushes, detailing men's nights, planning bachelor parties, and cohabiting premaritally. Both males and females were depicted at equal frequencies in kissing scenes. There was a meld of adult themes within the cartoons, and American party culture involving binge drinking, drugs, and getting high was prevalent within the shows.

Being in a relationship, having a boyfriend or girlfriend, was often a major priority for characters. Being in a relationship was often considered a pre-requisite for many characters, and a plethora of individuals obsessed over kissing, licking, and planning prematurely for marriages. There was also an excess of daring jokes made in shows: 'if a coconut has both hair and milk why it isn't classified as a mammal? Because a coconut has no nipples.

Implied Indecency

A major issue within western contemporary society is deciding how to depict the LGBTQ+ community to minors. Radical critics accuse children's programs of excessively propagating heterosexuality, and making it seem as if it's the only natural choice. Many liberals want same-sex relationships to become commonplace within such programs.

Implied indecency has been a harrowing aspect of children's programs as there is entirely too much of it present in contemporary media. The more unhinged sexual acts were mostly propagated by the males of the shows. Depictions of LGBTQ+ themes within foreign cartoon programs are steadily increasing in frequency, and this is the most disturbing aspect of contemporary media so far. The depiction of same-sex relationships is extremely indecent and has raised concerns over whether such content is appropriate for children's television (Jane, 2005). Gender stereotypes are being called into question as more options are being propagated to

audiences. The colour purple was used as a gay identifier within the cartoons.

In tandem with previously conducted studies based on cartoons, it is apparent that LGBTQ+ themes have become fairly mainstream within children's media. Jeffery P. Dennis conducted a meta study on cartoon's that aired between 1950 and 2010, depicting the changing trends in contemporary media across this timespan. There are instances where LGBT terminology is used as an insult or a slur, and same-sex relationships are seen as being ridiculous and unacceptable.

Adventure Time has an excess of LGBT themes, and there existed an entire planet with prominent homosexuals. Transvestites and cross-dressing were typical in characters with multi-gendered roles, and hyper femininity and masculinity were commonplace. Implied indecency is also prevalent as bubblegum would often flirt to get her way, one male was very happy as 'no one has touched me in months'. Finn witnessed Marceline changing clothes, and it was implied that he saw her fully exposed. A character has a phallic hand as well. Lumpy space princess was a character desperately searching for her "Rolling Pin", the impression was given that there were a limited number of straight men present in the community.

In Chowder indecent actions such as kissing, flirting, cohabiting premaritally, and getting married were prevalent. Marriage and love were concepts that had many negative connotations. There were multiple implications of same sex relationships. Gender is often depicted nontraditionally, and heterosexuality is being quashed. A purple dress wearing transgender sang, proclaiming he was not your boyfriend, and the entire town was sucked into it. In one scene, Chowder was continually puking for a whole night because Panini had kissed him. Chowder implies the notion that males are perfectly adequate partners, this was apparent when his boss told him that he should go purple if he was not interested in women.

A highly disturbing scene within the show was a grown man being prohibited by his

mother from being with a woman. Gazpacho is an individual who is excessively attached to his mother. He lives underneath his mother's controlling thumb. Gazpacho is clearly very sexually repressed, his room was decorated the way a pubescent child's would be, and his dreams were centered around sexual gratification with women kissing and licking him.

In Uncle Grandpa, nudity is a major aspect of the show's comedy. Bare backs are often fully on display, and there is a scene where Uncle grandpa disrobes and flashes an entire crowd who screamed upon witnessing his naked body. LGBT themes were also prevalent within the show; Uncle Grandpa wore dark lipstick and kissed every single one of his male friends before going to bed. Homosexual attraction is often hinted towards. In 'Prison Break' a convict was tying up Pizza Steve on his belly. The character's rear ends were consistently on display, and Pizza Steve was laying down naked with his rear end being groped by two hands.

Homosexuality is being depicted as perfectly valid option for the characters, and there are various instances where frequent kissing, premarital cohabitation, licking, and implied indecency are on display. There are some glaring nods towards LGBT culture as two boys flirting at Island were depicted by their classmates as having a perfect future. Sexual promiscuity was very apparent in these shows, and provocative dressing, large breasted women, excessive cleavage and short skirts were constantly on display. Kissing often escalates as characters end up passionately licking one another.

Polyamorous relationships were also touched upon when Darwin, Jaime, and Gumball were depicted as getting married. Implied indecency also rears its head in a scene where a king and queen ask a scantily clad man about wands; in response he undresses and asks where the other parts had gone. The implication here is that his genitalia was the wand.

In Pickle and Peanut, indecent dialogue and suggestive phrases are quite common.

Greg, the manager, requests Pickle and Peanut sell samples of a new cereal and said 'I love you like a son and at the same time I can kiss you on lips' the dialogue is very out of place for a children's show. There are prevalent LGBT themes within the show, and Pickle obsesses over a large heart shaped rear end. Pickle and Peanut go to Laser's party, over there Pickle attempts to adjust his appearance and Peanut reprimands him saying 'come on man were not on a date'; they also make crude remarks about a woman wearing yoga pants. Drinking made up a majority of the party. A strong nod towards LGBT culture occurred when Pickle told Peanut 'give me your dumb head' and , while riding on his head with his crotch pressed towards Peanut's mouth, Pickle said 'oh your boo is in my mouth'. There's more LGBT nods in the form of an old monster woman tamed by a cat with a frame that said 'Old Prison Swap' depicting two girls in short dresses clearly in a relationship with one another. This frame depicts a lesbian relationship that bloomed within a prison. By the episode's end, both Pickle and Peanut are shown naked, bathing together and embracing naked in the dark.

The Fish Hooks is a strange show with LGBT representation. Mr. Baldwin is a male sea horse who was pregnant. There was also an indication that two boys who were flirting could potentially have a relationship. A male is experiencing issues with their pregnancy, and ends up delivering babies despite being a man.

T.U.F.F. Puppy makes multiple sexual analogies, and is also very LGBT forward. In 'Till Doom do us Part' wedding party toasts and binge drinking as seen as being common occurrences. Homosexual relationships are also excessively portrayed, and multiple angles to the notion were depicted. An explicit hint towards threesome sex occurs when Dudley invites Kitty Katswell as a third wheel on his date. Tuff Puppy's posterior is depicted provocatively and in a vulgar manner, with Kitty Katswell referring to him as a butt muncher as he keeps biting his rear. Tuff Puppy also engages in the act of kissing his girlfriend Daisy as he is marked with her lipstick all over.

Tuff Puppy, upon falling in love "Lovey-Dovey-Kissy-Smoochy", claims the girls of his dreams is a boy bird. The LGBT representation is apparent when Tuff Puppy says 'run away with me you blue bottomed beauty'. There were excessively indecent portrayals of homosexuality, with Tuff Puppy humping Bird Brain. Tuff Puppy and Bird Brain go on a date in a love tunnel and end up kissing. Bird Brain attempted to stop Tuff Puppy, however, he was not discouraged. He whispered continuously in Bird Brain's ears, making him feel embarrassed. There was also a strange woman who claimed relationships cause women to lose their girlish frames.

Transgenderism is also represented with a princesses' servant dressing up males in a leopard print woman's shirt. The fairy godfather who aided Comer La in attending the ball wore the shirt later on. Strange hints towards atypical relationships were made when Mr. Croker referred to his cat as his girlfriend. The City's mayor was also lecturing his parrot on the implications of their sharing a honeymoon suite. Cosmo wears a pink gown with red high heels for the length of an episode as well. Indecency is also implied when the neighbor Dinkleberg attempts to reward Timmy, causing his father to throw a fit and say 'don't try to give free money to my son you monster'. Timmy's father becomes frantic and calls Dinkleberg, 'a bottomless pit of evil'. Mr Croker's sexuality is very unclear with him seemingly being interested in his cat and cross-dressing. Another instance of indecency occurred when Timmy's father fell in love with a female dog and attempted to court it by taking the animal out on dates and singing to it underneath a window.

In Rugrats, there is implied indecency when Chas and Kira celebrated their first easter by Chas apparently touching his breasts twice, although it was simply a misconception that acted as a sexual innuendo. SpongeBob SquarePants also has fairly adult themes prevalent throughout the show. References to indecency were made when SpongeBob burned Sandy and his boss told him to not torch

productivity whilst pointing at his genitals. The 'Pull up a Barrel' episode uses wordplay to imply sexual themes with Squidward declaring a customer had difficulty masticating, clearly making a reference to masturbation. Mr Krabs attempts to give expired cookies to his employee Squidward to help him grow chest hair. Upon his refusal, SpongeBob takes the cookies and claims he wants facial hair to grow upon his chest.

Indecency is also implied when King Julien has his thoughts read and it is revealed that he wants to wear pantaloons to highlight his rear in order to increase his sexual appeal. This specific episode contained three strange incidents including someone with a fetish craze, playing with dolls, and a male wanting to wear pantaloons. The penguins, upon being given sedatives to calm down, act strangely and Skipper asked Private seductively whether or not he was naked. Completely naked was the response. Trying to portray rear ends as desirable and sexual is a prominent theme within the show. Ricco obsesses over a doll throughout an episode, and when Skipper crafts a device with the ability to read minds, Skipper panics and drops his doll because he is terrified at the thought of his mind being read.

In Breadwinners, characters obsess over the word butt, and Buhdeuce dances provocatively whilst being half-naked. Buhdeuce's rear is a red heart, indicating indecent themes. SwaySway and Buhdeuce chase Jenny into her cabin and find three female guards sleeping together. Upon taking the love bread away from SwaySway and Buhdeuce, they fall in love with them. The three huge women started assaulting and salivating over the boys, and the scene culminates with the boys running away in their underwear.

A Few rather strange themes exist in Wayside show that are rather apparent. Miss Mush consistently conversed with the rotting corpse of a dead rat called Sammy. Said rat, in an episode titled 'Rat in Shining Armor', cosplays as a knight who wins the best costume award at a dance party. Principal Kidswatter, dressed as an eagle, implies excessively

indecent innuendos when he comes on stage and lays four eggs, consequently proclaiming that he and a chicken were in a relationship together. A Student teacher romance is also portrayed in the 'Todd Falls in Love' episode where Todd obsesses over Miss Jewel, his teacher.

Conclusion

Sexual promiscuity and crass nudity are fairly standard within contemporary children's media. Indecency within the cartoons was propagated equally by both males and females. Objectifying women is also a fairly standard occurrence within children's media nowadays. In addition, being in a relationship has somehow become a pre-requisite within contemporary society. As a direct result, children tend to run headfast towards forming relationships before they have even had the chance to develop mentally, as well as sexually.

Implied indecency is a theme that alludes to many complicated niches, the representation of sexual identity being a prime example. The prevalence of sexual innuendos within children's cartoons has also become commonplace, and the alarming frequency with which LGBTQ themes are being portrayed is quite worrisome. Strange fetishes and desires are also prominent within cartoons, and it is implied that the existence of such desires is normal. The excessive displays of transgenderism also only serve to confuse young children who have yet to form any sort of sexual identity.

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