

The Effects of Stereotypes Which are Imposed Through Media on the Creativity of Children During the Early Puberty: The Concept of Goodness and Badness

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Abstract

The aim of this thesis is to understand how much children in early puberty get affected by the stereotypes that are presented through media. Also, it aims to elaborate how much these children manage to get out of these stereotypical patterns in situations that require them to use their own creativity. To understand how much they can cross the stereotypical borders as they think during a creative process, students are asked to illustrate goodness and badness in human forms in focus group sessions held in different types of schools located in Istanbul and Mardin. The illustrations are then statistically analyzed via semiological and categorical analysis methods to understand at what level they choose to recreate angel and demon stereotypes. In conclusion, this study shows that students are aware of the iconological qualities of these stereotypes, and they mostly choose to recreate these stereotypes they see in media, in their own unique illustrations. It is also noted that the student's perceptions of goodness and badness symbols are not influenced, neither with respect to cities they live in, nor the school types they attend, at any statistically significant level.

Keywords: Badness; Culture flow; Goodness; Media effects; Imagination; Stereotypes

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INTRODUCTION

Even though angels and demons are not visible to the eye, people seem to have a common idea about how they would look. In a world in which some people still question if the planet is flat or round, how can there be a consensus about angel's hair color or demon's gender? These intangible characters somehow travel all around the world and diffuse every individual's mind. This study aims to understand the elements that shape these images through individual stereotypes (Pettigrew, 1979, pp. 461-476), the ways they travel and touch people's minds through cultural flows (Tzanelli, 2011, p. 2) and their effects on children's identity development in the context of cultural industry (Adorno, 2005) and observational learning (Albert Bandura, 1977, p. 22) and their creative imagination (MacBeth, 1996, p. 10). It mainly puts forward the effects of stereotypes in media on the creativity of children during the early puberty.

It is thought that people start to get affected by stereotypes starting from very early ages. Also, it is debated if children are aware and critical about such messages or are they passive recipients of them. Can children generate their own points of view and unique personal identities while being exposed to such messages or do they unconsciously get shaped and standardized inside their minds by these negative stereotypes. Is their perception of goodness and badness a result of their own unique minds or is it filled with negative stereotypes that guides their thoughts without even their own knowledge? Answers of these questions can arise social awareness on the issue and contribute to the change.

The aim of this thesis is to put forward the effects of stereotypes in media on the creativity of children during the early puberty. It is hypothesized that children in the early puberty are familiar with the goodness and badness stereotypes which are imposed through media. The creativity of the children in the early puberty is being limited by the stereotypes which are imposed through media and geographical location and socio-economical level does not cause a notable difference in children in early puberty's exposure and affection of stereotypes because stereotypes are elements of global cultural flows and they are transferred everywhere by media. By showing how parallel their imaginations are with the images shown in media, how familiar are they of these images and how much their imagination gets limited by them is tried to be stated in quantitative rates. This research also illuminates if there is a difference in the embodiments of goodness and badness based on geographical and economical positioning.

RESULTS

In order to find how much the children's imagination is being affected by media, the data of this study is collected via focus group sessions. In every session of this study, students are

invited in a room and sit around a table, and they are provided an A3 size sheet of paper. They are asked “if goodness would be a human being how would it look like? Draw.” They are expected to debate and finally draw one picture all together. After the first picture is completed and another A3 size sheet of paper is given to the group. This time they are asked to draw the picture of badness in the form of a human being. Just to be clear in these sessions, each student do not draw their own personal pictures. They are expected to work together, and together as a group they form one single picture. Students also referred to the names of some character’s names during the study and these referred characters are selected to represent the characters that affect the participants in the statistics. These characters are Yagasami Light, Eros, Princess Aurora, Selena, Elsa, Harry Potter, Hawkman and Raf for goodness and Ryuk, Hades, Voldemort, Slenderman, Chucky, Malefisent, Ghost Rider and Sulfur for badness.

The study is conducted in four different schools, and in each school with four groups and each student group involves two girls and two boys in total of four students. So, the study involves 16 different sessions and 64 students in total. Half of them are girls, hence the results are not gender biased. Schools are not chosen randomly. One of the schools is a private school in Istanbul, in which the families of students usually belong to the upper income level in Turkey due to the required tutions. Second school is a state-run school in Istanbul which is usually preferred by the families of children belonging to relatively lower income level because they do not require payment. The third and fourth schools are located in the city of Mardin, in south-eastern region of Turkey. Mardin is chosen due to its lower level of development. Also Mardin population mostly consists of Kurdish and Arabic origin. Therefore, research in these schools also provides information about different subcultural groups. In order to differentiate the results of the economical level and cultural difference third school is a private school and fourth school is a state-run school.

The semiological analysis method is used to analyze the children’s pictures and group them into categories. In the state school of İstanbul there are 2 female, 1 male and 1 genderless goodness depictions. 3 of the badness depictions are male and 1 of them is genderless. About the issue of colour tones, 3 of the goodness depictions are depicted in light colours and 3 of the badness depictions are depicted in dark colours. In 1 group’s goodness and badness depictions the difference of the colour tones isn’t very obvious but it can still be said that the goodness depiction uses light colours like yellow more than the badness depiction. About the angel and demon iconology, two goodness depictions are observed to be in stereotypical angel form and 2 of them do not have iconological elements of angels. In badness depictions the numbers are the same. 2 pictures are depicted as stereotypical demons while 2 of them are depicted without

horns, tails, rake, fire, or such elements that refer to demons. In the private school of Istanbul there are two female, 1 genderless and 1 male goodness depictions. In badness depictions, all of the depictions are male hence there are 4 male characters. All 4 of the goodness pictures are depicted with lighter colour tones than all 4 of the badness depictions. About the angel and demon iconology, it is observed that 3 of the goodness pictures bear angel's iconological properties and 1 picture doesn't. In badness depictions, again there are 3 pictures using the demon's iconology like horns, tail, rake, fire and 1 picture doesn't use such iconological elements. There are 2 female, 1 genderless and 1 male goodness depictions and all 4 of the badness depictions are male in the state school of Mardin. All 4 of the goodness depictions are depicted with lighter colour tones than all 4 of the badness depictions. Only 1 of the goodness depictions use the angel's iconological elements like white wings or halo. 3 of the goodness depictions do not use the related iconology. In badness depictions 2 of the pictures are seen to use the demon's iconology while 2 of them do not. In the private school of Mardin there are two genderless, 1 male and 1 female goodness depiction. 2 of the badness depictions are male while 1 of them is genderless and 1 of them is female. All four of the goodness depictions are observed to be in lighter colour tones than the badness depictions. 3 of the goodness depictions use the iconological elements of angels like halo or white wings. 1 of the goodness depictions do not. In badness depictions the number of the pictures that use the demon's iconology such as horns, tail, rake, fire etc. is 3. There is 1 picture noted that does not prefer using the related iconology.

When the referred character's the children refer to during the drawing sessions were analyzed, the results are as follows. There are 4 male and 4 female characters that were referred to in the goodness depiction sessions. 7 of them are depicted in light colour tones. Only 1 of them uses dark colours. 5 of them uses angel's iconology and 3 of them do not. In badness depictions there are 7 male and 1 female characters observed in a selection of characters that were referred to by the focus groups during the badness sessions. 7 of the characters are depicted in dark colour tones and 1 character is depicted in various colour tones. 5 of the characters are seen to use demon's iconology while 3 of them do not.

After the categories each picture fit into are stated with the semiological analysis method, the statistics can be calculated by the frequency analysis technique. Here, the researcher counts how many times a category emerges in the study. An appropriate contingency table is constructed. The frequencies are then statistically analyzed and compared by the Chi- Square technique which may or may not involve Yates or Fisher's correction operations, depending upon the frequency values (and the degree of freedom) in related contingency table.

The first hypothesis of the study was that children in the early puberty are familiar with the goodness and badness stereotypes which are imposed through media. Looking at the statistics, the Chi-square analysis proves the hypothesis that students are independently familiar with the characteristic iconological features of angel and demon stereotypes. They know how these stereotypes differ from one another. In terms of gender, colour and iconology, the results are all parallel to the expected categories. (See Table 1-9)

It is also hypothesized that geographical location and socio-economical level does not cause a notable difference in children in early puberty's exposure and affection of stereotypes. In terms of gender the chi-square statistic is 0.1385 when the two cities are compared. The p-value is 0.7098. The result is not significant at $p < 0.05$ (See Table 1). This means that children both in İstanbul and Mardin have similar propensity to personify goodness and badness in stereotypical gender forms. They are apt to personify goodness as female and badness as male. When the two school types are compared, the chi-square statistic is 0.1385. The p-value is 0.7098. The result is not significant at $p < 0.05$ (See Table 2). This means that children both in private and state schools have similar propensity to personify goodness and badness in stereotypical gender forms. They are apt to personify goodness as female and badness as male. In terms of colour tones the two cities were compared and the p-value is 0.484. The result is not significant at $p < 0.05$ (See Table 3) This result shows that in terms of colour tones, children living in İstanbul and Mardin have similar choices in their goodness and badness depictions. They are apt to depict goodness in light and badness in dark colour tones. When the two school types were compared in terms of colour tone choices the p-value is 0.484. The result is not significant at $p < 0.05$ (See Table 4). This means in terms of colour tones, the children in both state and private schools have similar choices. They are tend to depict goodness in light and badness in dark colour tones. In terms of iconology, the chi-square statistic or fthe comparison of the two cities is 0.1296. The p-value is .718894 (see Table 5). The result is not significant at $p < 0.05$. This means there is not a significant difference in the choices of children in İstanbul and Mardin in terms of using angel-demon iconology. Both in İstanbul and Mardin they are tend to depict goodness with angel, badness with demon iconological elements and the number of groups not using any of these iconological elements is lower than the groups using them. The chi-square statistic of the comparison of the two school types in terms of iconology is 3.2389. The p-value is 0.07191. The result is not significant at $p < 0.05$ (See Table 6). In private schools students are more apt to personify goodness and badness with angel or demon iconology than those of the state schools. However, this difference is not statistically significant. It can be noted that

this is a tight result. For example, if angel-demon frequency in state school's would be 6 and other would be 10 the result would be judged as significant at the same significance level.

One other hypothesis was that the creativity of the children in the early puberty is being limited by the stereotypes which are imposed through media. In terms of gender the chi-square statistic is 0.0469. The p-value is .828593. The result is not significant at $p < .05$ (See Table 7) This shows that in terms of depicting good and bad characters in stereotypical genders, the children's choices show a parallelism with the referred characters from the media. They both tend to depict goodness as female and badness as male. In terms of colour tones the chi-square statistic is 0.5455. The p-value is 0.460181. The result is not significant at $p < 0.05$ (See Table 8). This shows that there is not a significant difference in in terms of colour tone choices in this study and in the referred character's. Both in media and in this study, good characters are depicted in light colours while bad characters are depicted in dark colours. The chi-square statistic is 0.381 in terms of iconology. The p-value is 0.537094. The result is not significant at $p < 0.05$ (See Table 9). This means both in this study and in the referred character's, the frequency of using angel-demon iconology is similar. They both choose to use angel-demon iconological elements like halo, wing, fire, tail, horn, rake etc. more than not using them.

DISCUSSION

In order to analyze how much media affect's children's imagination and creativity, first, it is vital to understand the theoretical framework of stereotypes. A stereotype is simply explained by Lippman as a term that expresses images in individual's minds that reflect typical properties of people in society and to create mental maps which make it easier to live with the complexity of groups and people (Brown, 1995, p. 82). Myers (2008, p. 303) explains this saying "The problem with stereotypes arises when they are overgeneralized or just plain wrong". This kind of stereotypes are called negative stereotypes. Negativeness of a stereotype is about its context. If a stereotype has a context that idealizes, accepts or praises a group that is called a positive stereotype. However, if it humiliates or denies a group it is called a negative stereotype (Demir, 2014, p. 22). Individual stereotypes are about the meanings attributed to stereotypes. In this approach, stereotype's internal or external causes and their controllable or uncontrollable causes are taken into consideration. To explain, internal causes mean qualities that are internal to group members such as being nice, smart, lazy, aggressive etc. (Pettigrew, 1979, pp. 461-476). On the other hand, external causes mean the external forces surrounding a group. A cause can also be controllable or uncontrollable. According to this approach, a stereotype can be external/uncontrollable internal/controllable or internal/uncontrollable. Another approach that

tries to explain stereotypes systematically is intergroup stereotype packages (Eagly&Mladinic, 1989, p.543). This model provides explanations by comparing the relevant groups with one another. 1. Status relevant stereotypes for a high status group, coupled with a status irrelevant (but positive) stereotype for the low status group: These stereotypes attribute characteristics such as being hardworking or competent to the groups in high status. On the other hand they attribute positive characteristics to the low status group in a way that has nothing to do with status such as being happy. Such stereotype combinations have a role in the justification of the social system as they offer positive reasons about the high status people's succession. Furthermore, they have a positive view of the other stereotyped group as well. 2. Status relevant for high status/status relevant for low status: These stereotypes explain and justify the existing system by disregarding if there is a balance in justice between those who have and who have not. Instead, the justice is related to deservingness. These stereotypes can be both positive or negative (Eagly&Mladinic, 1989, p. 543). 3. Status irrelevant for both groups: These stereotypes do not give information about the stereotyped group's social status but they provide information about their morality. They are positive versus negative stereotypes. In such stereotypes, groups with a lower status are not approached in a completely positive way and groups with a higher status are not approached in a completely positive way as well (Simon, 2011, 68).

The stereotypical similarities that come up in the drawings of participants from different cities, cultures and socio-economical backgrounds can be analyzed in light of globalism and culture flows. Globalism stands for 'the process leading to the increased density, speed and reach transnational connections, associated with the global spread of capitalism and new information and communication technologies.' (Eriksen, 2007, p. 5). Mass media, especially television created shared frames of reference and mutual knowledge between people all around the World (Mc Luhan&Powers, 1964, p. 10). As a result of this process consumer tastes, measurements and values are globally getting standardized (Eriksen, 2011, p. 4). As Hill (2005, p. 33) explains, because culture is not limited by specific geographical or national areas anymore, the migration of images and people affects and changes other cultures and creates the cultural flow. Different cultures slowly penetrate into one another and in this kind of a World system, cultural identities can not remain homogenous. 'Cultural flows refer to multidirectional movements and reallocations of human beings, artifacts, and ideas within the ill defined sphere of 'culture' in its global, national, and regional dimensions.' (Tzanelli, 2011, p. 2) As Hill (2005, p. 33) explains, because culture is not limited by specific geographical or national areas anymore, the

migration of images and people affects and changes other cultures and creates the cultural flow. Different cultures slowly penetrate into one another and in this kind of a world system, cultural identities can not remain homogenous. According to Appandurai (1990, p. 2) the approach that sees colonial history through the glass of binary oppositions should change. Instead of analyzing it as global vs. local, north vs. South, urban vs. rural, how 'flows' or 'scapes' sweep through the globe and how they carry capital, technologies, ideas, images, people and information should be focused. These flows pass through national boundaries and as they do this, they form different combinations and interdependencies, mutate, and split cultural imaginations into nation and state. This process takes down institutional barriers (Appandurai, 1990, p.2). This can explain how angel and demon figures travel and take their place in different cities, cultures and minds. How they silently change and shape their perception of goodness and badness.

Youth consumes media for many different reasons and as they consume media, they are also exposed to stereotypes. However, the Frankfurt School theorists point at a threat here. They believe that media is not as innocent as it seems and they point at the economical and ideological hidden agendas. Adorno and Horkheimer states that culture industry works to spread the hegemony of capitalism, to turn the cultural storytellings of people into commodities using technology and how reason becomes a tool for all of this (Mutlu, 2005, p.227). According to Adorno and Horkheimer (1996, p. 23), cultural industry does not like differences as well. For example, best-seller scenarios which are known ways to get attention of the masses, have so little chance to find a place in it. On the one hand, it expects originality but on the other hand it expects to be well-known. This contrast creates an illusion that people are given lots of different alternatives to choose from yet in the end under the labels of new and unique they are all the same (Adorno, 1996, p. 23). Moreover, According to Adorno (2007, p. 55), the culture industry created a decline in the imagination of the audience. Adorno believes that this is no longer a matter of psychology because it is very clear that cultural commodities which are the characteristic products of cultural industry, by nature paralyzes the imagination and critical thinking talents of its audience. As technology penetrates in the lives of everyone since 20th Century, cultural products are designed to be understood fast by observation yet for the events that pass through so fast to be caught they do not let the audience to stop and think about it (Adorno, 2007, p. 56). So, it is understood that teens consume media for many different reasons such as mood management, passing time or relaxation but doing that they are unknowingly guided to embrace the dominant Capitalist system, they start losing their ability to think critically and they start losing their imagination.

Albert Bandura (1977, p. 22), provides a more psychological approach to deeply understand how children learn and get affected by the stereotypes. He states the significance of imitation and observation in children's learning. According to him, learning is based on observation most of the time. He calls this kind of learning 'modeling'. Models that bear more engaging qualities are paid more attention while the others are generally ignored or rejected. Characters on media that bear certain ideological qualities that are tried to be cultivated can also serve as a model. According to Bandura (1977, p. 52), especially the youth are more apt to learn by observational learning. Bandura (1977, p. 52) explains that social learning by modeling is being used by media and marketing for a long time. For example how do people know that garlic keeps vampires away? Even though no one has ever encountered an actual vampire, almost everyone knows how to keep them away. This is an example of observational learning. People, by observing vampires displayed on media, learn many things about them. Similarly, this study shows youth knows how angels and demons looks like, if they are female or male-white or black.

To understand the affects of stereotypes on children's imagination, the imagination should be thoroughly understood. Andreasen (2005, p. 22) defines three compounds of creativity. The individual, the process and the product. Creativity starts with the individual, this individual handles a problem, asks a question or looks for a new perspective. Finally, when this process is completed, in other words when the problem is solved, there is a product on the stage (Arieti, 1976, p. 39). Imaginative response can be interpreted in a number of ways. These are creative imagination and imitative imagination (MacBeth, 1996, p. 10). A stimulus such as television can fire, capture or feed the imagination. Firing the imagination refers to sparking off a completely new image or a train of thought. On the other hand, capturing the imagination refers to one's experience of perceptions, ideas and images that are created by others. Finally, feeding the imagination refers to drawing an idea but neither wholly reproducing it nor creating something entirely unrelated, instead, adapting it to inform some activity that involves the imagination (Belton, 2015, p. 800). Watching television, children spend many hours and passive viewers and this causes them to lose their desire to perceptively explore the real world. As an example, while observing a bird in real life takes time and effort moreover it is less rewarding, one can see all kinds of birds on tv without any effort by watching the selected and edited images by professionals. This perfection and selection of television might look positive, yet it reduces children's impulse to observe the real nature. As a result, they can not make their own observations, develop their own ideas and images based on these observations. They simply imitate what is provided to them by the media. Bettelheim (1987, p. 87) explains this by saying

the deindividuated and impersonal fantasy of the mass media does not leave room to personal fantasies anymore. And what this mass media fantasy results in is called 'a common consciousness' by Singer and Singer (1981, p. 152). And Valkenburg and Van der Voort (1994, p.1) calls it collective memory. They state that television's ready-made images are so widely seen and this limits the possibilities of individual, original thinking.

To analyze the drawings of the personification of goodness and badness in the study, first, it is important to understand the popular personifications of goodness and badness which are angels and demons and the stereotypical attributions on them. The angel and demon depictions differ from one another in imagery. In angel depictions, there are some traditional elements that has been found throughout the history. These are wings, halos, musical instruments and light colour tones. Also, the gender of angels have been a traditionally set element which has changed along with the industrialization of culture (Albert 2010, p. 32). Russell (1999, p. 301) explains the devil is usually depicted with black wings, horns, rake and such iconological elements.

In this study, it is tried to be understood if children are familiar with stereotypes of goodness and badness, how do they learn them, how much their imagination and creativity are affected by these stereotypes and are there differences in their affection considering the city they live in or their socio-economical statuses.

The results of this study shows that students are independently familiar with these characteristic iconological features of angels and demons. Moreover, they are apt to personify goodness and badness by recreating these angel and demon qualities in their own illustrations. They personify goodness and badness in stereotypical angel and demon forms more than other forms. In their drawings goodness is characterized completely in light color tones. However, the badness is dominantly illustrated in dark colors. Also, goodness is personified in male and female genders in almost equal ratios. However, the personafication of badness is almost always male, rather than female. In total, goodness and badness are personified male, more than female. The drawings show a significant paralelism with the hypothesis.

Women being stereotyped as angels and men being stereotyped as demons can be analyzed in light of intergroup stereotype model (Eagly&Mladinic, 1989, p. 543). It fits in the status irrelevant for both groups section because men are the higher status group in patriarchial societies and they are attributed a negative quality-irrelevant to their status-. However, women which are the low status group are attributed a positive one –again irrelevant to their status-. This brings justification of the existing system by providing both groups a positive and a

negative quality. Women have a lower status but they are angels, men have a higher status but they are demons. It points at a fair world order no matter what the reality is. In addition, when angels and demons are considered in light of the individual stereotypes approach, because they are considered to be good and bad by their inner nature and out of their control, it can be said that they fit into the internal/uncontrolled category. From this perspective, social group attributions to them such as, angels are female or demons are male can be interpreted as 'women are good by their nature and it's out of their control.' or 'men are bad by their nature and it's out of their control.' Here, it should be noted that being an angel is an irrational and vague expectation. The values it represents is not clear, can change from person to person, moreover it requires a high degree of these vague qualifications (Cenk, 2022, 18) Weiner (1985, pp. 548-573) states that when a person fails in a situation which implies internal/uncontrollable attributions, the results can be psychologically and motivationally weakening. The individual may feel ashamed or incompetent. Thus, with such stereotypes the society would have highly increased moral expectations from women. They would get less sympathy from others, if they cannot be as good as angels. However, men would receive more tolerance for their bad actions because they gain a withdrawal from the task of being angelic. On the downside, the society would have less confidence for them to be moral and they might have to work harder than women to prove their innocence (Weiner, 1985, pp.548-573). Situations such as a women who is a victim of a sexual crime to be considered guilty for wearing a skirt around men and the criminal men to be considered a victim of his inner instincts can be an example of this. Hence, even though it might seem positive for women to be related with angels, due to the nature of this task which requires the unachivable ultimate perfection in vague terms, it has got negative consequences.

This idea can also be adjusted to race group characteristics which are attributed to angels and demons. Stereotypes such as 'angels are white' or 'demons are black' can cause white people to have a target that they cannot achieve and black people are thought to be apt to crimes by nature which can have serious negative outcomes. Like Spencer and Taylor (2004, p.91) explained, stereotypes of race consist a stereotypical 'other'. The dominant group is considered to be 'us' while the rest is positioned as 'them' It represents cultural difference. One is taken as conventional, normal, safe and central while one is reduced to be a threat. In the study it is seen that angels which are conventional, normal, safe and central are drawn with light colour tones, usually blonde and white skinned. On the other hand, threatening demons are personified with dark colour tones, usually with dark clothes, dark hair and dark eyes. This reflects an

understanding which normalizes, raises people with light colour tones in their body, labels them as 'us'. However, it reduces people with dark colour tones in their body as 'threats' or as 'others'.

Another interesting result of the study is that students in Istanbul and Mardin do not perceive the characteristic iconological features of angel and demon stereotypes differently. The sample group of students in state and private schools do not perceive the characteristic iconological features of angel and demon stereotypes differently as well. The perception of the gender of goodness and badness does not vary according to school types or cities. How can students from different cities, cultures, genders, economical backgrounds all have a consensus on how do angels and demons look like? Especially considering Albert's (2010, p. 45) explanations that although angels names, ranks and stories are mentioned in different holy books, their appearance is not that clear. Christian artists are the ones who shaped their traditional depiction mostly. The reason of this is partly the reluctance of Judaism and Islam about depicting angels. Under the circumstances, it is vital to research how the students come to a consensus on the appearance of angels and demons mostly parallel to what Christian artists have shaped. The answer lies in the term globalism and culture flows.

Another significant result of this study is that there is no statistically significant difference between the frequencies of the referred good and evil characters and goodness and badness drawings of this study in terms of iconological qualities. Also, there is no statistically significant difference between the referred good and evil characters and goodness and badness drawings of this study in terms of color tones. The results show parallelism between the goodness and badness figures of this study and the referred characters in terms of gender as well. These results strengthen the idea that the process of intaking the angel and demon figures is related to cultural flows (Tzanelli, 2012) through media consumption.

Based on the results of this study, it can be argued that angels and demons play a modeling role for children as in Bandura's (1977, p.22) theory. When children see the goodness and badness in personified forms in media repeatedly, it takes their attention and these models start diffusing in their minds not only with their visual outlook but also with the stereotypical ideas they represent. The applicants constantly referring to referred characters and the results showing a parallelism with the referred characters can be taken as evidence of these characters' function as 'models'.

In light of MacBeth (1996, 10) and Belton's (2015) explanations, it can be seen that the results of this study also has shown media exposure guides children to imitative imagination rather than creative imagination and the images that are shown in media instead of firing or feeding their imagination, has a tendency to capture it. This is because students are statistically seen to draw images paralel to the ones they see on media. Furthermore, they are observed to refer to some characters during the drawing process. They mostly did not come up with completely new ideas. They preferred imitating, to creating. Accordingly, Schramm, Lyle, and Parker's (1961, p. 2) suggestion that television's primary function is its contribution to the fantasy behaviour of children does not comply with the results of this study. It does not contribute much to the fantasy behaviour of children but it guides them to imitating. Salomon (1981, pp. 89-102) emphasizes that television is an undemanding medium for children and they put little mental effort into it. They see some images and scenes there yet they do not think about it. As a result, the processing of television messages become shallow and limited. However, creativity requires determined application and after a child gets used to being a passive viewer, they start to expend little mental effort to other activities as well.

CONCLUSION

This study aims to understand the elements that shape these images through individual stereotypes (Pettigrew, 1979, pp. 461-476), the ways they travel and touch people's minds through cultural flows (Tzanelli, 2011, p. 2) and their effects on children's identity development in the context of cultural industry (Adorno, 2005) and observational learning (Albert Bandura, 1977, p. 22) and their creative imagination (MacBeth, 1996, p. 10). It mainly puts forward the effects of stereotypes in media on the creativity of children during the early puberty. It also aims to see if children in the early puberty are familiar with stereotypes and to see if they are apt to recreate stereotypes or come up with their own unique ideas. Also, the differences geographical location and socio-economical status causes on the results is tried to be understood.

The theoretical framework of the study starts with understanding stereotypes and their attributions especially in light of individual stereotypes (Pettigrew, 1979, pp. 461-476). Globalism and cultural flows (Tzanelli, 2011, p. 2) is also explained to elaborate how stereotypes travel between different geographical areas and social groups. Next, Adorno's (2005) point of view which is about cultural imperialism is mentioned to understand how and why media takes place in the distribution of these stereotypes and how it affects societies and social identities of children in the early puberty. Bandura's (1977, 22) social learning theory

and observational learning is used to explain how students learn about these stereotypes seeing them in media and cultural goods. The differences between imitative and creative imagination (MacBeth, 1996, p. 10) and television's affects on them (Bettelheim, 1987, p. 87) are also explained in detail. A historical framework is also provided about angels and demons which are popular personifications of goodness and badness based on Albert (2010) and Russell's (1999) approaches.

To gather the results, focus group sessions were run in schools in Mardin and İstanbul among children in the early puberty and the data collected during these sessions were analyzed via categorical analysis with the chi-square testing technique. The data of the study is collected via focus group sessions both in state and private schools. The participants were all selected from volunteers between the ages of 12-13. During the focus group sessions students were asked to depict and personify goodness and badness. The drawings of the participants were analyzed via semiological and categorical analysis. Statistically, chi-square test results were also supported with g-test results. The selection of the characters were done considering the characters students refer to during the sessions and these characters were also tested and the results were compared to the drawings of children. The results of İstanbul and Mardin and the results of state and private schools were also compared. The quantitative nature of the study provides dependable results however, some of the qualitative data had to be disregarded as a limitation. The results show that they are highly familiar with the given stereotypical attributions on angels and demons and they are apt to recreate these instead of coming up with something unique. It is also seen that these results do not vary according to their cities or school types. As the students illustrate they refer to some characters. This is not simply an innocent inspiration because when the frequencies of categories from the illustrations and from the pictures of characters from the media are compared the results are always parallel in terms of having angel or demon iconological qualities, stereotypical genders or colour tones. It is understood that students are receptive of media which is a product of the culture industry. They learn these stereotypes via observational learning and without questioning much they recreate them in their own illustrations. This exposure is specifically designed to shape the society's minds for the benefit of the dominant groups and people. It can be concluded that the negative aspects of these stereotypes can affect the children. Furthermore, the exposure to such stereotypes too much can limit their imagination and may cause the next generation to lose their imagination, creativity and potentially unique ideas.

This study provides new quantitative and dependable information to understand how stereotypes travel all around the world, perceived by children in early puberty and affect their imagination. It shows that, children are all very well familiar with stereotypes regardless of their different cities or socio-economical statuses. It also shows that student's imagination is strongly affected and shaped by popular media. Based on these results, it can be said that children should be educated on media literacy and stereotypes and their media exposure should be limited by being taught that boredom can be a great trigger of creative imagination, Different activities that enhance creative and critical thinking should be encouraged. Thanks to these changes, it is hoped that the next generation's imagination will spring and bloom to offer the tasty fruits of new and original ideas.

Preprint

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Tables

Table 1. The comparison of the two cities in terms of gender

| | Istanbul | Mardin |
|---------------|----------|--------|
| Stereotypical | 11 | 10 |
| Other | 5 | 6 |

Table 2. The comparison of the two school types in terms of gender

| | State | Private |
|---------------|-------|---------|
| Stereotypical | 11 | 10 |
| Other | 5 | 6 |

Table 3. The comparison of the two cities in terms of colour tones

| | Istanbul | Mardin |
|---------------|----------|--------|
| Stereotypical | 14 | 16 |
| Other | 2 | 0 |

Table 4. The comparison of the two school types in terms of colour tones

| | State | Private |
|--|-------|---------|
|--|-------|---------|

| | | |
|---------------|----|----|
| Stereotypical | 14 | 16 |
| Other | 2 | 0 |

Table 5. The comparison of the two cities in terms of iconology

| | Istanbul | Mardin |
|-------------|----------|--------|
| Angel-demon | 10 | 9 |
| Other | 6 | 7 |

Table 6. The comparison of the two school types in terms of iconology

| | State | Private |
|-------------|-------|---------|
| Angel-demon | 7 | 12 |
| Other | 9 | 4 |

Table 7. The comparison of the drawings and referred characters in terms of gender

| | This Study | Referred Characters |
|---------------|-------------|---------------------|
| Stereotypical | 21 (0.656%) | 11 (0.688%) |
| Other | 11 (0.344%) | 5 (0.312%) |

Table 8. The comparison of the drawings and referred characters in terms of colour tones

| | This Study | Referred Characters |
|---------------|-------------|---------------------|
| Stereotypical | 30 (0.937%) | 14 (0.875%) |
| Other | 2 (0.063%) | 2 (0.125%) |

Table 9. The comparison of the drawings and referred characters in terms of iconology

| | This Study | Referred Characters |
|-------------|-------------|---------------------|
| Angel-demon | 17 (0.531%) | 10 (0.625%) |

| | | |
|-------|-------------|------------|
| Other | 15 (0.469%) | 6 (0.375%) |
|-------|-------------|------------|

Figures

Figure 1. Depictions of goodness and badness in a state school of İstanbul



Figure 2. Depictions of goodness and badness in a private school of İstanbul



Figure 3. Depiction of goodness and badness in a state school of Mardin

NOTE: This preprint reports new research that has not been certified by peer review and should not be used as established information without consulting multiple experts in the field.



Figure 3. Depiction of goodness and badness in a private school of Mardin

