

Representation of Gender Roles in Child and Young Characters in Game of Thrones Series

Zahra Zare¹

Assistant Professor, Department of Social Science, East Tehran Branch, Islamic Azad University, Tehran, Iran

Received 22 April 2019

Revised 21 May 2019

Accepted 4 June 2019

Abstract: *The purpose of this study is to demonstrate how we, especially children and adolescents, are influenced by the media; this issue had investigated by analysing the representation of gender roles in the Game of Thrones Series. There were based on three social learning, socialization and cultivation theories. This research had done a quantitative content analysis. The variables included 20 gender attributes (10 female attributes and 10 male attributes) and gender. The statistical population of this study was the main characters of child and outset of youth in 7 seasons of Game of Throne Series. In the statistical sample, 10 female characters and 10 male characters in 20 episodes of these series have been investigated by Regular random sampling method. Results show that gender role attributes had modest representations and these representations were too much for the main characters. The representation of gender role attributes in female and male characters was different and was more for female characters, but these differences were significant for two strong and independent attributes. Female characters had received higher scores of femininity and masculinity. It seems that Game of Thrones Series has diminished some of the gender stereotypes at least for female characters and to some extent for male characters and has challenged stereotypical gender roles.*

Keywords: *gender, gender roles, gender socialization, representation, Game of Thrones Series.*

Introduction

Gender role, as defined by Susan Basow, refers to society's evolution of behavior as feminine or masculine, for example, cooking is feminine while fishing is a masculine role in most societies (cited in Gordon, 2000). Sandra Bem (cited in Risman & Davis, 2012) suggested that masculinity and femininity were actually two different personality dimensions. In fact, gender roles include feminine and masculine norms that sometimes take stereotypes and usually contain information regarding physical appearance, attitudes, interests, psychological traits, social relationships, and occupations (Golombok & Fivush, 1994). Moreover, through the process of socialization, we learn what is appropriate and inappropriate for both genders (Craspi, 2003). Major agents contribute to the preservation and transfer of these gender roles including family, school, peer group, work, religion and media.

Moreover, Media is one of the main channels for socializing children and adults (Dubow et al, 2006; Genner & Suss, 2017; Mehraj, et al, 2014). Today, people all over the world use different media which is doubled by the Internet and new communication technologies. In fact, Media is not a local communication device, and can be seen and heard in the world and its message is transmitted. Media audiences can have a totally different language, culture, religion, and geography, but enjoy a common TV show and engage in it. Various studies show that media have a great influence on showing femininity and masculinity; they usually present gender stereotypes that change between traditional and contemporary values (Chan, 2014; Daalmans, et al, 2017; Signorieli, 1990; Witt, 2000; Wood, 1994).

Television is one of the influential and promising media that can play a significant role in general socialization and especially gender socialization through direct and indirect representation of gender roles (Daalmans, et al, 2017; Hasanpour & Agha Babae, 2107; Espinosa, 2010; Kretchmar, 2009). Television usually has a lot of children and adolescents viewers who spend a lot of hours watching their

¹ Email: zahra.zare2006@gmail.com

programs (Dumova, et al, 2008; Khancheh Sepehr, et al, 2013; Sadafi & Mohseni Tabrizi, 2014; Witt, 2000). In the meantime, television series have become more popular and some of them are watched through satellite and internet networks all over the world. One of the American series which has a lot of viewers in USA and around the world at different ages is the Game of Thrones Series. One of the remarkable points of the series is the large number of young and child characters playing important roles in the storyline and their roles in the series seem to be more influential on viewers, especially children and adolescents. Given this important point, this study seeks to examine gender role representation in child and young characters through quantitative content analysis, in order to better understand the impact of media on gender socialization around the world.

Theoretical Framework

The theoretical basis of the present research is based on three main theories of social learning, socialization and cultivation theories. Social learning theory is an out-growth of the behaviorist tradition, which defines learning in terms of stimulus and response. According to this perspective, children are reinforced –both positively and negatively- for gender appropriate and inappropriate behavior (Kretchmar, 2009).

Similarly, the theory of socialization explains how girl and boy become socially appropriate men and women, husbands and wives (Risman & Davis, 2012) and how and why males and females act differently (Carter, 2014). In fact, according to Wharton (2005), “gender socialization is the processes through which individuals take on gendered qualities and characteristics ...and learn what their society expects of them as male or female (cited in Kretchmar,2009).

Cultivation theory is significant in mass communication and tackles the long-term effects of television on viewers (Lau, 2015; Mosharafa, 2015). It empathizes that television does not reflect what is happening in the outside world, but it presents an artificial world that focuses on certain issues depending on the will and interest of those controlling the media. Also, television is capable of shaping viewers perception at cultural and heavy viewers of TV might share distortion in their cultural understanding (Mosharafa, 2015). Thus, the media, and in particular television, in the long run, teach us many cultural values including gender roles, and we are influenced by them.

Introduction to the Game of Throne Series

‘Game of Thrones’ is an American fantasy drama television series created by David Benioff and D. B. Weiss. It is an adaptation of A Song of Ice and Fire, George R. R. Martin's series of fantasy novels, the first of which is ‘A Game of Thrones’. The series premiered on HBO in the United States on April 17, 2011, and its seventh season ended on August 27, 2017. The series will conclude with its eighth season premiering in 2019 (Wikipedia,2018).This series is about Nine noble families fight to take control over the mythical lands of Westeros, while an ancient enemy returns after being dormant for thousands of years (IMDB , 2018). IMDB sites are recorded 9, 5/10 rate for this series according review of viewers. Every episode of the Game of Thrones is watched by an average of about 25 million viewers, and that’s only the figure provided by US broadcaster HBO. While viewers across the world eagerly tune in on different channels (in the UK it is shown on Sky Atlantic), many millions watched illegally – the show has held the record for the world’s most pirated television show for the past five years (The guardian, 2017).

Methodology

This research had adopted a quantitative content analysis for investigating gender roles representation among child and young characters in the Game of Throne Series. The advantage of the content analysis method is that it can be obtained without disturbing the realistic analysis of constructs with various symbols (linguistic, written, music, visual, etc.) through which communication is achieved (Rafi Pour,2006). Also, quantitative content analysis is a systematic and repetitive test of communication symbols in which numerical values are attributed to the text based on valid measurement rules. Then statistical relationships between those values are analyzed (Randolph, et al, 2012; Reef & Colleagues, 2006, p.25). Representation consists essentially of media language, the conversation used to represent

the world to the audience (Khatri, 2016) and in this research, direct or indirect representations were analyzed according to physical appearance, dress, arrangement, speech, communication with others, feedback on others' behaviors, situations, and challenges, etc.

The variables of this study included 20 gender attributes (10 female attributes and 10 male attributes) as well as gender. These attributes were taken from Bem Sex-Roles Inventory (BSRI) and Personal Attributes Questionnaire (PAQ) (Bem, 1974; Spence, et al,1974) . 20 gender attributes were located in 10 groups in the continuum (6 score from 3 to -3 grades). For each attribute group, the high representation had scored 3, the medium representation had scored 2, and a low representation had scored 1. One side of this continuum was the female attributes, and the other was male attributes. In these 10 groups, 5 feminine attributes and 5 masculine attributes had a positive score.

Table (1): Gender attributes

Number of group	Type of attribute	Representation Score			Representation Score			Type of attribute
		Low (score=1)	medium (score=2)	high (score=3)	Low (score=-1)	medium (score=-2)	high (score=-3)	
1	masculine	Strong in body or mind			Weak in body or mind			feminine
2	masculine	Independent in thinking and acting			Dependent in thinking and acting			feminine
3	feminine	Compassionate and sensitive to the needs of others			not at all Compassionate and sensitive to the needs of others			masculine
4	masculine	Acts as a leader			Not at all acts as a leader			feminine
5	masculine	analytical			Not at all analytical			feminine
6	feminine	Emotional			not at all Emotional			masculine
7	feminine	Gentle and Calm			Aggressive and Rough			masculine
8	feminine	Warm in relation with others			Cold in relation with others			masculine
9	masculine	Willing to take risk			Not willing to take risk			feminine
10	feminine	Feminine			masculine			masculine

The statistical population were the main characters who were still a child or at the outset of youth in the Game of Throne Series. So far, 7 seasons, including 67 episodes have been broadcast. Statistical sample included 10 female characters and 10 male characters in 20 episodes of this series and the sampling method was regular random method.

Table (2): List of characters in sample

Female Characters		Male Characters	
1	Daenerys Targaryen,	11	Jon Snow
2	Sansa Stark	12	Robb Stark
3	Arya Stark	13	Bran Stark
4	Margaery Tyrell	14	Joffrey Baratheon
5	Missandei	15	Samwell Tarly
6	Gilly	16	Theon Greyjoy
7	Ygritte	17	Ramsay Bolton
8	Yara Greyjoy	18	Loras Tyrell
9	Lyanna Mormont	19	Tommen Baratheon
10	Meera Reed	20	Jojen Reed

The frequency of representations and the representation score for each episode were calculated for each character in general, which means that each character could have one score from the attribute in each episode. It should be noted that if some attributes were not represented for some characters, then they were not included in the analysis. Questions of the gender roles have been derived from Standard questionnaires, so it had construct validity. After the final revisions in the coding instrument, 10% of sample (2 episodes) was randomly selected to be double coded with an evaluator. intercoder reliabilities are acceptable for all variables (Kalphas > .80).

Also, descriptive and inferential statistics were used to analyze the data. In descriptive statistics, the mean score of and the frequency of representation were used and the inferential statistics was investigated considering the differences of representation in male and female characters by using t-test.

Results

Frequency and intensity of representation of 10 groups of gender role attributes had been analyzed for samples in Game of Thrones Series. Each group of gender role attributes were represented 4 to 7 times on average, and the highest number of representations in these attributes were between 11 to 16 times (Daenerys Targaryen (female character) had the most representation).

Analysis of the five groups of gender role attributes, which were considered positive scores for feminine attributes showed that:

- In the attribute of "Compassionate and sensitive to the needs of others" on average, the intensity of the representation is 1.16 which shows a low representation; the most representation of this attribute was for Daenerys Targaryen (female character), and the character of Jeffrey Brighton (male character) had the most reversed representation.
- In "Emotional" attribute, the average of representation intensity for characters was 1.48, which shows a moderate amount and the character of Sansa Stark had the most representation of Emotional, and most of the non-emotional representation was for Ramsay Bolton (male character).
- In "Gentle and Calm" attributes, the average of representation intensity was -0.48, which shows more representation of "Aggressive and Rough" attributes. Daenerys Targaryen (female character) had the most representations of "Gentle and Calm" attributes and Arya Stark (female character) had the most representations of "Aggressive and Rough" attributes.
- In "Warm in relation with others" attribute, intensity of representation had a modest representation (mean=1.72). Daenerys Targaryen (female character) had the most representation in it and Joffrey Baratheon (male character) had the most negative representation.
- In the categories of "femininity and masculinity", the average score was 0.5, which shows that the character representation is a bit feminine. Sansa Stark (female character) had the highest score of femininity and John Snow (male character) had highest score of masculinity.
- In the five groups of gender role attributes, which were considered positive scores for masculine attributes, the findings showed that:
 - The "strong" attribute had an average score of 1.25 that represents a low representation. Daenerys Targaryen (female character) and John Snow (male character) had the highest representation of strong attribute, and Theon Greyjoy (male character) had the highest representation of weak attribute.
 - In "independent" attribute, the average of representation intensity was 0.67, which is a low representation. Daenerys Targaryen (female character) had the highest representation of independent and Loras Tyrell (male character) had the highest representation of dependent.
 - In "Acts as a leader" attribute, the intensity of the representation was 1.16, which showed a low intensity. Daenerys Targaryen (female character) had the highest representation of this attribute and Theon Greyjoy (male character) has the lowest representation.
 - The "analytical" attribute had a mean score of 1.63, Daenerys Targaryen had the most representation in it and Theon Greyjoy (male character) had the lowest representation of it.
 - The "Willing to take risk" attribute had an average score of 1.85. Daenerys Targaryen (female character) had the most representation in it and Loras Tyrell (male character) had the lowest score in it.

Table (3): Mean score of frequency and intensity of representation for gender attributes

Gender Attributes	Mean in frequency of representation	Mean in score	Maximum in frequency of representation		Maximum score regardless of the frequency of representation		Maximum score by considering the frequency of representation		Minimum score by considering the frequency of representation	
			Frequency	Name of character	score	Name of character	Frequency * score	Name of character	Frequency	Name of character
Female Attributes(+)	Compassionate and sensitive to the needs of others(+) not at all Compassionate and sensitive to the needs of others(-)	4.2	14	Daenerys Targaryen	2.4	Samwell Tarly	30.94	Daenerys Targaryen	9	Joffrey Baratheon
	Emotional(+) not at all Emotional(-)	4.7	15	Daenerys Targaryen	2.5	Joffrey Baratheon	27	Sansa Stark	-2	Ramsay Bolton
	Gentle and Calm(+) Aggressive and Rough (-)	6.42	16	Sansa Stark	3	Tommen Baratheon	22.88	Sansa Stark	-26.76	Arya Stark
	Warm in relation with others(+) Cold in relation with others(-)	4.3	11	Daenerys Targaryen	2.3	Bran Stark	20.9	Daenerys Targaryen	-0.5	Joffrey Baratheon
	Feminine (+) Masculine (-)	6.07	14	Sansa Stark	2.26	Missandei	30.94	Sansa Stark	-27.96	Jon Snow
Male	Strong in body or mind (+) Weak in body or mind (-)	6.65	16	Sansa Stark	3	Lyanna Mormont	28	Daenerys Targaryen / Jon Snow	-1.08	Theon Greyjoy

Independent in thinking and acting(+) Dependent in thinking and acting(-)	5.15	0.78	16	Daenerys Targaryen	3	Lyanna Mormont	25.28	Daenerys Targaryen	8.96	Theon Greyjoy
Acts as a leader(+) Not at all acts as a leader(-)	4.2	1.16	14	Daenerys Targaryen	2.5	Lyanna Mormont	31.92	Daenerys Targaryen	0	Theon Greyjoy
analytical (+) Not at all analytical (-)	5.3	1.63	12	Daenerys Targaryen	3	Lyanna Mormont	25	Daenerys Targaryen / Jon Snow	0.9	Theon Greyjoy
Willing to take risk (+) Not willing to take risk(-)	5.47	1.85	14	Daenerys Targaryen / Arya Stark	2.52	Daenerys Targaryen	35.28	Daenerys Targaryen	3	Loras Tyrell

Table 4 shows the mean of the representation frequency and representation score of the gender attributes- that had positive score for femininity- between female and male characters. Also, the mean differences between them were investigated using t-test.

The frequencies of representation for "Compassionate and sensitive to the needs of others" attribute to male and female characters were about 4 times, and there was no significant difference between the characters. The mean score for representing this attribute was 1.76 for female characters and 0.64 for male characters, which shows that female characters represent these attributes more than male characters, but this difference was not significant. The representation of the "emotional" attribute for female characters was about 6 times and for male characters about 4 times, despite the greater representation of this attribute for female characters, the difference between them according to the t test was not significant and the error was more than 0.05. Representation mean score for the female and male characters were 1.36 and 1.67 respectively, which shows male characters were more emotional, but this difference was not significant.

The representations of "Gentle and Calm" attributes for female characters were about 7 times and about 6 times in male characters, despite this fact that these attributes were more representative for female characters, this difference was not significant according to the t- test. For female characters, the mean score of this attribute was -0.42 while for male characters were -0.55, which indicates male characters were more aggressive and rough, however, this difference was not significant. " Warm in relation with others "attribute was represented 5 times for female characters and about 4 times for male characters. The difference between female and male characters was not significant. The mean score of representation for this attribute was 1.73 for female characters and 1.72 for male characters, which does not show significant differences. Femininity and masculinity were represented about 8 times for female characters and about 5 times for male characters, but this difference was not significant. For female characters, the mean score was 1.48 and for male characters was 0.45, which shows that femininity was more strongly represented, but this difference was not significant as well.

Table (4): T-test for female attributes representations between female and male characters

Female Attributes(+)		Compassionate and sensitive to the needs of others(+) not at all Compassionate and sensitive to the needs of others(-)		Emotional(+) not at all Emotional(-)		Gentle and Calm(+) Aggressive and Rough (-)		Warm in relation with others(+) Cold in relation with others(-)		Feminine(+) Masculine (-)	
		Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes
Mean	Female	4.12	1.74	5.66	1.36	6.9	-0.42	5	1.73	7.57	1.48
	Male	4.33	0.64	4.1	1.57	5.88	-0.55	3.7	1.72	4.57	-0.45
t		-0.106	1.512	0.753	-0.57	0.499	-0.15	0.751	0.013	1.29	2.09
df		13.87	8.865	13.36	14	14.98	15.86	9.97	7.32	11.48	9.42
sig		0.917	0.162	0.465	0.576	0.625	0.882	0.47	0.99	0.223	0.064

As Table 5 shows, the frequency of representation and the representation score were analyzed for attributes that have positive scores for masculinity: "Strong" attribute was represented 7 times for female characters and about 6 times for male characters, but this difference was not significant. Its score was 1.69 for female characters and 0.8 for male characters. According to t-test results, this difference was significant and female characters were more representative in it. "Independent" attribute was represented about 6 times for female characters and 4 times for male characters but this difference was not significant. Independence score for female characters was 1.52 and 0.04 for male character, which demonstrated a significant difference and female characters were more representative of this attribute. "Act as a leader" attribute was represented about 5 times for female characters and 4 times for male characters, which was not significant. The score for this attribute was 1.72 for female characters and 1.64 for male characters, and this difference was not significant. "Analytical" attribute for male and female characters was represented approximately 5 times, and the representation scores for female characters were 1.68 and 1.59 for male characters, which shows this difference was not significant. "Willing to take risk" attribute was represented for female characters about 7 times and for male characters about 7 times indicating that this difference was not significant. Its scores for female characters was 2.02 and 1.69 for male characters. Despite the greater risk-taking for female characters, this difference was not significant.

Table (5): T-test for male attributes representations between female and male characters

Male Attributes (+)		Strong in body or mind (+) Weak in body or mind (-)		Independent in thinking and acting(+) Dependent in thinking and acting(-)		Acts as a leader(+) Not at all acts as a leader(-)		analytical (+) Not at all analytical (-)		Willing to take risk (+) Not willing to take risk(-)	
		Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes	Frequency of representation	Score of Attributes
Mean	Female	7	1.69	6.1	1.52	4.6	1.71	5.25	1.68	6.5	2.02
	Male	6.3	0.8	4.2	0.04	4	1.64	5.37	1.59	4.5	1.69
t		0.323	2.24	0.934	2.628	0.291	0.172	-0.065	0.275	0.915	1.579
df		15.18	17.99	13.93	14.01	8.72	9.07	13.92	13.63	12.23	11.15
sig		0.751	0.03	0.366	0.02	0.778	0.867	0.949	0.787	0.378	0.142

The female characters took more feminine and masculine scores, but this difference was not significant according to the t- test results.

Table (6): T-test for gender attributes representations between female and male characters

Gender Attributes		Feminine attributes score	Masculine Attributes score
Mean	Female	7.02	9.57
	Male	3.37	6.53
t		1.972	1.208
df		5.435	6.445
sig		0.101	0.271

Conclusions

The results of this study showed that gender role attributes had a modest representation in the characters who were child or in the outset of youth in the Game of Throne Series. Considering the fantasy and fictional structure of the storyline, there were some attributes such as ‘strong’, ‘independent’, ‘willing to take risk’ that were represented more than others. The representation of gender role attributes in female and male characters was different and was more for female characters, but the differences were significant for the two ‘strong’ and ‘independent’ attributes. Female characters had received higher scores for femininity and masculinity, in fact, designing their characters was more androgyny than femininity, they had a greater representations of gender role attributes (feminine or masculine) that nowadays are more valuable, such as ‘warm in relationships with others’ and ‘Compassionate and sensitive to the needs of others’ in feminine attributes or ‘strong’ and ‘willing to take risk’ in masculine attributes. Also, male characters had received more masculinity scores and were more masculine. It is interesting to note that most representations of gender attributes, that have little value in social life today, are often related to male characters, such as ‘non-emotional and cold in relation with others’ in masculine attributes or ‘weak and dependent’ in feminine attributes. These features show that the heroic characters were designed for female characters, rather than male characters.

Although various research showed that media and television have a stereotypical structure of gender roles (Chan, 2014; Daalmans, et al, 2017; Signorieli, 1990; Witt, 2000; Wood, 1994), it seems that the Game of Thrones Series have diminished some of these gender stereotypes at least for female characters and to some extent for male characters reflecting the non- stereotypical structure of gender roles. Obviously, these representations accompany more fans, especially among younger people and women around the world. However, the high representations of attributes such as aggressive and rough can be criticized even in a fantasy series, but it can also be noted that these series have challenged stereotypical gender roles that increase gender discrimination.

References

1. Bem, S. (1974). The psychological measurement of androgyny. *Journal of Consulting and Clinical Psychology*, 42, 155–162
2. Carter, M.J. (2014). Gender socialization and identity theory. *Soc. Sci*, 3(2), 242-263.
3. Chan K. (2014). *Girls and media: Dreams and realities*. Hong Kong: City University of HK Press.
4. Crespi, I. (2004). *Socialization and gender roles within the family: A study on adolescents and their parents in Great Britain*. Milan, Italy: Department of Sociology, Catholic University of Milan.
5. Daalmans, S., Kleemans, M., & Sadza, A. (2017). Gender representation on gender-targeted television channels: A comparison of female- and male- targeted TV channels in the Netherlands. *A Journal of Research: Sex Roles*, 77(5-6), 366-378.

6. Dubow, E.F., Rowell, L., & Greenwood, H. (2006). Media and youth socialization. In: *Socialization outside the Family*. (pp.404- 430)city : press
7. Dumova, T., Fiordo, R., & Rendahl, S. (2008). Mass media, television, and children's socialization: Making peace with TV. *Communication & Amp Social Change*, 2.
8. Espinosa, D. (2010). Gender roles in the media and debanking society' stereotypes Glee as a pop- culture reflection. Project for Master of Science degree in counselor education at winoa state university.
9. Game of Thrones. (2018). Addressed in: <http://www.imdb.com/title/tt0944947/>
10. Game of Thrones. (2018). Addressed in: https://en.wikipedia.org/wiki/Game_of_Thrones
11. Genner, S., & Suss, D. (2014). Socialization as media effect. *The International Encyclopedia of Media Effects*, 1.
12. Golombok, S., & Fivush, R. (1994). *Gender development* paperback. Cambridge University Press.
13. Gordon, W. (2000). *Gender Sensitivity*. Zambia: UNESCO.
14. Hassanpour, A., & Agha Babaei, H. (2017). From childhood to the male role of child representation and gender roles in television advertising. *Journal of Cultural and Communications Studies*, 46, 207-235
15. How Game of Thrones put TV drama to the sword. (2017). addressed in: <https://www.theguardian.com/tv-and-radio/2017/jul/15/how-game-of-thrones-put-tv-drama-to-the-sword>. (How Game of Thrones put TV drama to the sword)
16. Khancheh-Sepehr, Sh., Naseri, E., & Ghazizadeh A. (2013). Study of the rate, manner and motives of using children from traditional and new media (Case study of children aged 5-10 years old in Sanandaj). *Quarterly Journal of Communication Research*, 72, 37-48.
17. Khatri, J.A.H. (2016). Image and representation: A review. *Journal of Humanities and Social Science*, 21(12), 49-53.
18. Kretchmar, J. (2009). *Gender socialization*. EBSCO Research Starter.
19. Mehraj, H.K., Neyaz Bhat, A., Mehraj, H.R. (2014). Impact of media on society: A Sociological Perspective. *International Journal of Humanities and Social Science Invention*, 3 (6).
20. Mosharafa, E. (2015). All you need to know: cultivation theory. *Global Journal of Human –Social Science*, 15(8).
21. Randolph, J. J., Gaiek, L.S., White, T. A., Slappey, L. A., Chastain, A, Prejean, H., Rose, F., & Hansard, C. (2012). A quantitative content analysis of Mercer University Theses. *Georgia Educational Researcher*, 9(1), 80-96.
22. Risnan, B., & Davis, G. (2012). From Sex Roles to Gender Structure. *Sociopedia, ISA*.
23. Sadeghi, Z., & Mohseni Tabrizi, A. (2013). Sociological explanation of media socialization. *Journal of Socio-Cultural Development Studies*, 2(3), 101-129.
24. Signorieli, N. (1990). Children, Television, and Gender Roles: Massage and Impact. *Journal of Adolescents Health Care*. 11(1).
25. Spence,J.T; Helmreich, R.L .(1974). *Masculinity and femininity: their psychological dimensions, correlate, and antecedents*. Austin: TX: University of Texas Press
26. Witt, S.D. (2000). The influence of television on children s gender role socialization. *Journal of Childhood Education*, 76(6).
27. Wood, J.T. (1994). *Gender Media: The Influence of Media on Views of Gender*. In : *gendered lives: communication, gender and culture*. (pp. 231-244). Wadsworth Publishing.