

# The New Sociology of Childhood: Animal Representations in Leslie Marmon Silko's *Garden in the Dunes*, Amazon's *Oh My Dog* and Netflix's *Mughizh: A Cross-Cultural Analysis*

Asha S<sup>1</sup>, Vineeth Radhakrishnan<sup>2</sup>

<sup>1</sup>Research Scholar, School of Social Sciences and Languages, Vellore Institute of Technology, Vandalur – Kelambakkam Road, Chennai – 600127, Tamil Nadu, India

<sup>2</sup>Assistant Professor, School of Social Sciences and Languages, Vellore Institute of Technology, Vandalur – Kelambakkam Road, Chennai – 600127, Tamil Nadu, India

Correspondence: Vineeth Radhakrishnan, Assistant Professor, School of Social Sciences and Languages, Vellore Institute of Technology, Vandalur – Kelambakkam Road, Chennai – 600127, Tamil Nadu, India.

Received: December 23, 2022

Accepted: February 19, 2023

Online Published: February 22, 2023

doi:10.11114/smc.v11i2.5939

URL: <https://doi.org/10.11114/smc.v11i2.5939>

## Abstract

The theory of “new sociology of childhood” and “universalism in cross-cultural psychology” highlights that children experience different childhood based on their cultural and social contexts. Children are social actors responsible for taking situations into action. Research considers children as neglected bodies in the field of children and childhood. This research paper compares Native American and Indian children's competence as social actors, the definition of, experiences, and feelings towards animals. The objective is to show that children and animals are closely connected and that children's childhood is based on their experiences with animals. In the children's novel, *Garden in Dunes* (1999), Leslie Marmon Silko narrates the story of Indigo accompanied by Linnaeus (a monkey) and Rainbow (a parrot) which shapes the world around her. *Oh My Dog* (2022) and *Mughzil* (2021), broadcasted on Amazon Prime and Netflix respectively, are stories based on young children who love and care for their pet dogs. Findings suggest that children's emotions and approach towards animals are the same in both cultures but their experiences vary from one place to another.

**Keywords:** children's literature, cross-cultural psychology, films, animals, new sociology of childhood

## 1. Introduction

Research emphasizes the qualitative approach to how children acquire culture but the cross-cultural connection between films and novels has been less explored, specifically human–animal relationships. Donnell and Rinkoff (2015) conducted a quantitative study on 52 children aged five to eight that “compared Canadian and Slovakian children's relationship with nature” (62) through the drawing drawn by the children. Likewise, animals play important roles in different cultures and social contexts. We can understand the attitudes and culture of human beings through their social contexts. Different cultures have different approaches to animals and livestock, especially people who live in close connection to nature as the author rightly points out, “the animals are friends and playmates, teachers and – in a way - therapists, of the children who spend long months there. They are something to watch, play with, care for, love and learn from” (Portune, 1951, p. 502).

The portrayal of animals is seen in diverse cultures through the representations of movies, arts, songs, paintings, literature, and music. The objective of my research is to critically analyze and compare the cross-cultural aspects of animal representations in Native American children's novels and Indian children's movies. It aims to show how animals have been an integral role in shaping the children's outlook toward society. The scope of this paper is to show how children in Indian and Native American cultures are rooted and interconnected to nature and animals through a close reading of the texts.

The problem with today's children is that they are all fixed to their gadgets and they lack the experience of the natural world. Even though children experience cross-cultural learning through digital and social media platforms like YouTube, Netflix, and Amazon Prime, their hands-on experience to feel and touch is still a missing component. Moreover, many researchers argue that with the advent of the use of technology young children's physical activity is lesser compared to

the previous generation (Van Sluijs, McMinn, Griffin, Corti and Salmon, 2007; Clements, 2004; Jackson and Tester, 2008; Louv, 2005).

Most researchers argue that a child's emotional and psychological development is formed by the social contexts and environment (Miller, 2011; Piaget, 1977; Kohlberg, 1969), thus the development of the psyche of the child varies from one place to another and it is not universal. (Penn, 2008; Donnell and Rinkoff, 2015). Social psychologist and cultural researchers understand children's emotional development is varied across cultures and examine whether cognitive development is culture-bound or remain the same. Different cultures have different approaches toward nature and animals. Donnell and Rinkoff (2015) point out "it is the culture that shapes how children 'define, organize, and label emotions'" (Flavell, Miller, and Miller, 2002, p. 212). This is the premise of this paper and will examine children's relationships with animals in different cultures.

## 2. Literature Review

Why children's literature and films? Children's literature is vast and trending in the contemporary field of literature. Children's literature is an upcoming field in cultural and popular studies (Ariès, 1962). Research has shown that children and animals go together. This can be traced back to ancient Greece storyteller *The Fables of Aesop* (1869), which is a collection of fables including anthropomorphic animals. Human actions, follies, and virtues were represented through animals by attributing human characteristics. For instance, talking hares and tortoises, bears who behave and dress like humans.

*Panchatantra* (2011) can be dated back to 200 B.C. and is written by the great Sanskrit Hindu Scholar, Pandit Vishnu Varma. *Panchatantra* attempts to teach ways of life, how to understand the world, how to choose reliable and trustworthy friends, how to overcome problems in life, and how to learn to be in peace and harmony in a world full of chaos. In Sanskrit, *Pancha* means "five" and *tantra* means "system or parts" how to deal with life was taught by Pandit Vishnu Varma to his son. This book stands the test of time because it deals with simple human characteristics such as love, hatred, compassion and wit, anger, and jealousy. Like Aesop's fables, each story has a philosophical hint and is true even in modern times— an age of fear, chaos, and madness.

Fables are taught to younger children in educational institutions. Animals are seen as fascinating figures for children. Children like to play, touch and feel them, role-play with them and interact with them. For children, animals are not only non-human beings but also human friends and companions. The human-animal relationship has always been a "central element of human life" (Amiot, Bastian, & Martens, 2016, 552). Myers echoes, "her data clearly shows that the young child's self includes the animal in the sense of caring for it, wanting to continue interacting with it and finding similarities to it" (2007, p. 7). The co-evolution of dogs and their owners started 32,000 years back and is an example of human-animal relationships (Amiot et al., 2016, p. 552).

In *Animals + Children = Therapy and Learning* (1962), Stroink argues both therapeutically and educationally, children's love of animals has a positive effect. Children have hands-on experience when they visit a children's farm. She advocates that Children "learn, too, about the responsibility people have for animals that contribute to human well-being" (p. 80).

In *Children and Animals Go together* (1951), Portune highlights that animals are therapeutic and bring out positive emotions in children. Judy, a dog, is the best-loved of all animals "and has taught many a small child not to be afraid of dogs" (p. 502). Her research suggests how children's hands-on experience with animals and even in gardening gives them thrills and is matchless, They can connect animals that they read in story books to real life when they come to visit the Cincinnati Zoological Gardens.

In *The Value of (Research on) Animals in Children's Lives* (2014), Severson thrusts Mueller's argument that "animals are also an important constituent of children's lives, influencing their development in positive ways" (p. 28). Her research highlights that "pets have joined the ranks of parents and peers in terms of their importance in children's lives" (p. 28). Children see animal-human relationships as more important than friends, family, relatives, grandparents, and teachers.

Patrick Read Johnson's *Baby's Day Out* (1994), Dora, Boots (monkey) and Swiper (fox) in *Dora the Explorer* (2000), Bheem and Jaggu (monkey) in *Chotta Bheem* (2008), Rob Minkoff's *Stuart Little* (1999) are examples of human-animal relationships. Children associate with prominent characters because they are realistic and can relate easily to such characters. In these works, children are seen as social actors who are closely connected with their animal companions.

## 3. Theoretical Framework

The theory of the "new sociology of childhood" is employed to examine the texts. It views children as "social actors" who take responsibility for their lives as well as the society in which they live. Children are considered individuals who are capable, knowledgeable, and competent in dealing with society. In this framework, the children are not seen as innocent or controlled by parents but as active agents in society. Piaget (1977) and Kohlberg (1969) suggest parents have a lesser role in shaping a child's moral development. Rather a shift is seen from family and close contexts to peer contexts

such as education, schools, and friends to provide good interactions to arouse moral development in a child. The “new sociology of childhood” moves children beyond just adult socialization. It emphasizes children belonging to different societies and cultures have different childhood experiences. Thoughts, experiences, and understanding of the world depend on the social contexts and vary from one child to another. Therefore, the generalization of childhood does not apply to all children (Mathews, 2007).

In the mid-1980s, “the new sociology of childhood” emerged when academicians began to remonstrate with other co-scholars about not giving attention to the area of study of childhood and children. Children and Childhood are sections and research committees in American Sociological Association (1992) and International Sociological Association (1998), respectively. Unlike children, Qvortrup says childhood “is a permanent form, which never disappears, even if its members change continuously, and even if it is historically varied (2002, p. 74).” Because social research saw children and childhood as two different entities, Mathew (2007) uses the term “childhood” to bridge the idea “that the experiences of children cannot be divorced from the institution of childhood (p.323).” Qvortrup (2002) says is “universal” (p. 82). Without question, what constitutes childhood and where it ends is absurd throughout history and across cultures. Children should be treated as social institutions with good care (Mathews, 2007).

Another theoretical framework used in this study is cross-cultural psychology which emphasizes universalization. It is the study of human behavior to culture. Cross-cultural psychology looks at the development of human behavior concerning ecological and social contexts. Universalism suggests that the basic emotions are common for all beings, for example, feelings but how it manifests (e.g. attitudes) differs from culture to culture. (Berry, Ype, Seger, Athanasios, & David, 2011). This research looks at the close-textual reading of the primary sources to have a better understanding of children and human–animal relationships.

#### 4. Methodology

This paper examines how animals are represented in the Leslie Marmon Silko’s *Gardens in the Dunes* and two Indian Tamil movies *Oh my Dog* and *Mughizh* by employing a child’s perspective. Employing a close-textual analysis and comparative study of the child’s experiences, definitions, and feelings with animals, themes, and common similarities, this paper explores how human–animal relationships have a positive moral development on the child. Common themes in these works include children being identified as protagonists; close human–animal relationships; behavioral change patterns due to the loss of beloved pets, close connection to animals; family interrelationships; a journey of self-discovery to setting an example for social change.

Children were considered mere social bodies whose ideas and opinions didn’t matter. They were considered social bodies in isolation until the mid-1980s. Later, research on children and childhood flourished and due importance was given to this field. This paper focuses on the influence of animals on children and how their experiences vary from one culture to another.

The review of the literature shows that animals and humans go together. Research suggests that human–animal relationships help in the positive well-being of children. Animals help children both educationally as well as therapeutically. This paper examines children’s feelings and emotions through the theoretical framework of Sarah H. Mathew’s “the new sociology of childhood” who focuses on children and their childhood based on their social contexts. It focuses on cross-cultural psychology by analyzing the cultural contexts of both Native America and India. A cross cultural textual analysis shows that children are more dependent on animal companions than their family members or peer groups.

#### 5. Children as Social Actors

Children have different childhood experiences and may vary from one social context to another. They are social actors with competence who are capable of being responsible and making their own decisions. Although society considers them “passive recipients of the culture”, studies show that children shape the world around them and “actively construct them” (Mathews, 2007, p. 324). Children spend more time with peer groups of their age in a way constructing their childhood because “development takes place through interaction between the child and the environment and the children actively construct their understanding of the world” (Feeny & Moravcik, 2005, p. 20).

In the select fictions, children are seen actively connected and develop a better understanding of their pet animals. This is called “display of intersubjectivity” which is a “common feature of people’s relationships with their companion animals” (Sanders, 2003, p. 416). It is “a special condition that gives the child a sense of shared experience” (Mayers, 2007, p.91). Protagonists Indigo, Arjun and Kavaya interact and spend more time with their pet monkey, parrot, and dogs. Their childhood is not shaped by their age peers but through the animals they connected with. Like human to human relationships, Children develop human-animal friendships. Their competence to understand and relate to the wants and needs of the animals as friends is very simultaneous and instinctive which is not taught to them by adults (Sanders, 2003, p. 416).

This simultaneous and instinctive inclination as the author rightly points out is the “symbolic interactionism” that “exists between people and the companion animals with whom they share their everyday lives” (Sanders, 2003, p. 416). For instance, Arjun, Indigo and Kavya share their emotions, thoughts, and feelings not only with their peers and family but also with companion animals. They take the whole responsibility of caretakers like a mother and father. For example, in *Oh My Dog*, Arjun hallucinates about his missing dog, Simba, and how he would be eaten up by a wild bear. In the night, he rushes to the garbage dump yard where Shankar, Arjun’s father dumped the blind dog since he was against Arjun adopting him. Arjun questions his father, “Is this a place to leave him? Poor Simba! He can’t see even! If I was blind, would you leave me here too?” (Shanmugam, 2022, 44:18-22). With the funds he collected from his school friends, Arjun aids Simba with his visual treatment medically. Later, he trains the dog to participate in the event of the best dog competition. Arjun’s as the social actor takes the sole responsibility to take care of Simba.. He is an ambitious young child who wants to take charge of things. In comparison, younger children of today’s generation either from urban cities or rural towns have lost the “symbolic interactionism” with animals around them.

Children in urban cities are more influenced digitally. They spend most of the time indoors, YouTube and social media watching videos about animals. Children's approach towards animals is no longer voluntary. They see animals as the ‘other’ and have become vulnerable. For instance, the neighbor kid (anonymous) is always fixed on his mobile phone watching YouTube or cartoons. Whenever he sees either a street dog or a pet, he runs away from them and develops a sense of fear. When such kids look back at what constituted their childhood, they’ll not have stories to tell about their relationship with animals and nature.

## 6. Children’s Definition of Animals

In both Indian and Native American cultural settings, it is evident that children are developing a relationship with animals. They accept them as their kin. Some children are drawn towards animals spontaneously while few children have trouble with them initially. For example, in *Oh My Dog*, Arjun finds Simba who is abandoned by his master, Mr. Ferando, who breeds the best of the dogs and calls them “The Golden Slaves” (Shanmugam, 2022, 03:39). In contrast, at the very sight, Arjun pampers Simba with love and affection. In *Mughizh*, when Vijay, Kavya’s father, brings a Scooby home, Kavya fears away from her pet animal. But, by observing her parents pamper and cuddle Scooby, Kavya overcomes her fear and inhibitions. Amiot et al. (2016) echo, “exposure to an affectionate relationship with companion animals during childhood also predisposes people—at least retrospectively—to develop more positive effect not only towards animals later in their lives but even to report greater empathy and positive attitudes towards human” (p. 555). For instance, Kavya’s outlook towards animals changes because of her father and becomes more open to Scooby, her animal companion. Children learn to develop positive attitudes and responsibility with their interaction with companion animals. Parents also are examples of shaping their children's outlook toward society. In a telephonic conversation, Kavya tells her father Vijay that “I got chased by a dog today. That’s the dog you pampered. Just because you pamper all the street dogs, they keep chasing me every day” (Swaminathan, 2022, 56:08-01). Here, Vijay intends to set himself as an example to help his daughter overcome the fear of street dogs or animals.

We should also notice that popular culture plays a prominent role in shaping children’s thoughts and emotions. Children choose the names of animal companions based on various factors such as popular culture. Research by Sander (2013) supports, “popular culture plays a role, as humans name animals after those in films, newspaper comics, and on television” (p. 411). For instance, Scooby is named after the American animated dog series, *Scooby-Doo* (2002) while Simba’s name is inspired by the movie, *The Lion King* (2019). Indigo names the parrot Rainbow based on its “physical features” (Sander, 2003, p. 411). Children personify animals and treat them like humans. By giving the animal a human name, Children assume the companion animals as real people. They talk and share their everyday lives like how humans interact, “thereby symbolically casting him/her in the role of a virtual person with uniquely individual characteristics” (Sander, 2003, p. 411).

In *Gardens in the Dunes*, Indigo depends on her pet animals, Linneaus and Rainbow. She plays and talks with them. She takes responsibility as a social actor. She plays the role of a friend to her pets and empathizes with them. Linneaus and Rainbow are the loved ones whom she sees every day and these animals are personified and given the position equal to humans. Indigo says,

Tap! Tap! Tap! There it was again; someone was tapping inside the glass house. She glanced over her shoulder as she retreated down the stone path to the gardens and caught glimpse of the shining eyes and the face of the little hairy monkey man who found her the previous morning. The monkey motioned for her to come to him (Silko, 1999 p. 84).

Here, in this extract, the monkey is personified. It is given a name and has “shiny eyes”, and its face looks “hairy”. Indigo doesn’t treat the monkey as an animal but respectfully calls him “the little hairy monkey man”. Linneaus also seems interested in Indigo and wants to communicate with her. He doesn’t act wild and scare the little girl, but he gently taps on

the glass house and welcomes her to come to him, which represents “symbolic interactionism” between children and companion animals.

Children as social actors are competent enough to draw their boundaries concerning pets. They take care of the special needs of the animals like how a mother takes care of her child. Sander echoes, people “understand and sustain their friendships with animal companions in much the same way as they do human-to-human friendships” (2003, p. 414). Children “play, feed, groom, touch, speak to their pets” in their everyday life and routine (Sanders, 2003, p. 414).

### 7. Children’s Experience with Animals

Social and emotional experiences are based on what they watch and read as children. So, how does media affect children’s well-being and development? Children learn and imitate what they observe. They learn from the screenplay media and associate their emotions with the characters from the movies. So, screenplay media plays a major role in a child’s emotional development (Wilson, 2008). As Wilson (2008) points out, “children can transfer to real life the emotions they learned from TV” (p. 91). Concerning children’s movies, children learn from characters that play an important role in shaping their perspectives of the world in a dominated adult society. It is important to understand children’s approach towards animals to define the growth of an individual and their relationship with the natural world. To understand the nature of characters in the novel and films, it is necessary to analyze people’s perspectives towards animals and nature, especially the comparative attitudes of adults and children toward animal life. For example, Edward from *Gardens in the Dunes* looks at Indigo’s animal companions as mere existing objects, who doesn’t connect with them emotionally. In *Oh My Dog*, the dog catcher and his owner use dogs as a resource to make money by using drugs on them to win in the competition. This is the attitude of a few adults who see animals as mere objects. On the other hand, as Ferguson (2006) echoes, “our place in the universe (our respective stories) are always within the context of all living things – that everything and everyone are interdependent members of the web of life” (p.34). The use of animal stories plays a significant role because they help in the ongoing spiritual journey of the children and eventually enlighten them to stay connected to the native land, and maintain a strong connection with family and peer groups. The characteristics of the animals and birds shape one’s personality and outlook toward society. The portrayal of the relationship between animals and humans through children shows that humans are not the center of the ecosystem but are part of it, which is the crux of ecological studies.

Children not only experience happy emotions but also extreme emotions such as fear and trauma with companion animals. For example, Arjun and Kavya face trauma and behavioral changes when they lose their pets. Especially, younger girls like Kavya and Indigo are seen as more emotionally connected with them. In *Mughizh*, Kavya is traumatized by the loss of her dog, Scooby. Behavioral changes such as least interaction with her parents, not eating properly, and depression are common symptoms seen in children. For example, Priya, Arjun’s mother tells her husband, “Since the puppy came, he’s changed much. He bathes by himself. He’s at his studies. Has anything broken around here lately? We scolded him a lot. We tried to beat it into him. But if the puppy brought about this change, why don’t we let him have it? (Shanmugam, 2022, 43: 09-22). So, children’s experiences with companion animals are similar across cultures and are universal. Thus, when children watch animated children’s movies or read books in which children are major characters, they are more likely to get emotionally attached to them. Children engage in emotional sharing with well-liked characters. They connect with characters and plotlines which are realistic. (Wilson, 2008; Feeney and Moravcik, 2005). They like to do things their way.

### 8. Children’s Feelings with Animals

Humans develop a psychological attachment with companion animals. The most important factor in the relationships between human animals is attachment. Research suggests that “secure attachment, which is also beneficial to well-being, refers to the ability of attachment figure to provide a secure basis, or a sense of safety when the others feel threatened or unsafe” (Amiot et al., 2016, p.557). Humans and animals “serve as attachment figures for each other” (Amiot et al., 2016, p.557). Especially, when children are attached to animal companions they become vulnerable. Therefore, it is the role of the parents to be responsible and monitor children periodically. Attachment to companion animals takes a toll on children’s mental health and well-being. Parents should give children the space to cope with the loss of the pet and be supportive. Even though being attached to animals improves positive mental health, it also hurts individuals. In the case of Arjun, he is granted all the support from his family and friends. Despite having financial issues, Arjun’s father fulfills his son’s dream of participating in a dog competition. Thus, Arjun becomes a confident individual in society. As Erickson’s (2004) psychosocial development suggests that at each stage a child develops a crisis. If the child can resolve a crisis then he/she gains virtues like trust, autonomy, and so on. The parents are the caregivers and they are responsible for the child’s moral growth (p.1). In both films, the parents have given their support morally which helps in the moral development of the child. If Arjun’s or Kavya’s crisis weren’t resolved and had they been ignored by their family, they would have gained a vice which would have harmed the child’s behavior.

For children, animals are not only mere animals but they play the role of a friend and siblings. Not only do children

consider animals as pets but also they feel emotionally attached to them. They develop parental instincts towards their pets, where they cross the boundaries of being children and go beyond their capabilities to protect them. In *Mughizh* and *Oh My Dog*, both the dogs are considered members of their families. Scooby is like a brother, and every time Kavya returns home, Scooby calls out from the balcony. Arjun along with his friends saves up money to treat his blind dog. Indigo is emotionally connected to the monkey, and on her departure, Indigo “held the monkey, who clutched her shoulders tightly; from time to time she whispered to the little creature, which seemed soothed by her words” (Silko, 1999, p.114). Indigo is protective and wishes no harm to the monkey. Amiot et al. write,

The co-evolution of humans and animals has been observed across cultures and contexts, suggesting that this is a built-in, universal human drive. People from a diversity of cultures and social classes own and are in contact with animals. However, it is the specifics of our relationship with animals that vary across cultures. Whereas in the United States, Western Europe, and Western-oriented countries, companion animals act as “family members”, in many non-Western countries, the welfare of the animals is of little concern. (2016, p. 553)

Indigo, Kavya, and Arjun belong to different cultures, but their relationship with companion animals is very similar. They feel compassionate, and emotionally connected and they treat animal companions as family members. Animals are personified and given importance in their day-to-day life. For children, the relationship between animals doesn't vary across cultures but remains the same. For instance, Vijay introduces Scooby as Kavya's brother and not as a mere dog. Not only Scooby but also other companion animals are elevated to the position of family members.

## 9. Conclusion

Children's feelings and relationship toward animals is similar in both Native American and Indian culture. This can be seen in two ways: Children's emotions are universal and similar in the human-animal approach. Children have extreme emotions when their companion animals are in danger. Fear, trauma, and hallucination affect the child and from social actors, they become isolated individuals. Well-being and mental state of mind are crucial aspects in today's world, especially with children. Research by Raghavan and Anna (2015) suggests, “the theory of well-being is more than a theory of emerging adults” (p.893). A child's well-being is shaped by his experiences in his childhood than in his adulthood. “Applied to children, hedonism states that a child's life is a positive mental state, be it happiness, pleasure, satisfaction, or some other characterization” (Raghavan and Anna, 2015, p. 894). Thus, a major part of a child's childhood shapes them from becoming immature to mature individuals based on social contexts. Adults maybe never know how deeply and emotionally children are with their pet animals which impact their psychology. Therefore, parents, teachers, and social workers should not neglect their children's feelings and emotions and take them for granted. They should show moral support and encourage them as social actors to build their childhood. Research by Myers (2007) suggests that a “child's relationship with animals adds to the growing understanding” of “the self, moral feeling, and other mental phenomena” (p.5). She says that “children's relationship with animals tells us culture can foster experience and feelings in areas of development” (p.5).

Second, children are not only social actors whose competence and knowledge depend on the social contexts, but also as “global” social actors. Children constitute the majority of society in the 21st century. The influence of the digital world is abundant and their perceptions are wide and open. Children can overcome their fear and become active social actors when they are emotionally supported by their parents and teachers. Parents need to teach children that animals are not the “other”, but the ones with them. They need to provide children with the experience of nature and its surroundings. As rightly pointed out, “multicultural learning achieves its pinnacle when students are inspired to challenge and act upon their beliefs and values about people who are different from them or the mainstream” (Rasinski & Padak, 1990, p.580). Thus, cross-cultural analyses of Native American and Indian children's attitudes towards animals are similar and children learn from these multicultural works that man is at the periphery while nature is at the center. To support this view, the authors say, “the first step on this process is to stock the classroom with books and [education films] about a variety of peoples, culture, lifestyles, and points of views (Rasinski & Padak, 1990, p.577).

## References

- Amiot, C., Brock, B., & Pim M. (2016). People and Companion Animals: It Takes Two to Tango. *BioScience*, 66(7), 552-560. <https://www.jstor.org/stable/90007627>
- Ariès, P. (1962). *Centuries of Childhood: A Social History of Family Life*. Trans. Robert Baldick. New York, NY: Alfred A. Knopf.
- Berry, J. W., Ype, H. P., Seger, M. B., Athanasios, C., & David, L. S. (2011). *Cross-Cultural Psychology: Research and Applications* (3rd ed.). Cambridge, UK: Cambridge University Press. <https://doi.org/10.1017/CBO9780511974274>
- Donnell, A., & Rinkoff, R. (2015). The Influence of Culture on Children's Relationships with Nature. *Children, Youth and Environments*, 25(3), 62-89. <https://doi.org/10.7721/chilyoutenvi.25.3.0062>

- Erickson, H. E. (2004). *The Stages of Psychosocial Development*. Munich, Germany: GRIN Verlag.
- Feeney, S., & Moravcik, E. (2005). Children's Literature: A Window to Understanding Self and Others. *YC Young Children*, 60(5), 20-28. <https://doi.org/10.1353/ail.2006.0026>
- Ferguson, S. (2006). Europe and the Quest for Home in James Welch's *The Heartsong of Charging Elk* and Leslie Marmon Silko's *Gardens in the Dunes*. *Studies in American Indian Literatures*, 18(2), 34-53. <http://www.jstor.org/stable/20737316>
- Flavell, J. H., Miller, P. H., & Miller, S. A. (2002). *Cognitive Development*. Upper Saddle River, New Jersey: Prentice Hall.
- Kohlberg, L. (1969). Stage and Sequence: The Cognitive-Developmental Approach to Socialization. In D. A. (Ed.), *Handbook of socialization theory and research* (pp. 347-480). Chicago: Rand McNally
- Mathews, S. H. (2007). A window on the 'new' sociology of childhood. *Sociol Compass*, 1(1), 322-34. <https://doi.org/10.1111/j.1751-9020.2007.00001.x>
- Mayers, G. (2007). *The Significance of Children and Animals* (2nd ed.). West Lafayette, IN: Prude University Press.
- Miller, P. H. (2011). *Theories of Developmental Psychology* (5th ed.). New York: Worth Publishers.
- Piaget, J. (1977). *The Moral Judgment of the Child* (M. Gabain, Trans.). Harmondsworth, United Kingdom: Penguin.
- Portune, A. (1951). Children and Animals Go Together. *The American Journal of Nursing*, 51(8), 502-503. <https://doi.org/10.2307/3468116>
- Qvortrup, J. (2002). A Voice for Children in Statistical and Social Accounting: A Plea for Children's Right to be Heard. In A. James and Alan Prout (Ed.), *Constructing and Reconstructing Childhood: Contemporary Issues in the Sociological Study of Childhood* (78-98). New York, NY: The Falmer Press.
- Raghavan, R., & Anna, A. (2015). Toward a Theory of Child Well-Being. *Social Indicators Research*, 121(3), 887-902. <https://doi.org/10.1007/s11205-014-0665-z>
- Rasinski, T. V., & Padak, N. D. (1990). Multicultural Learning Through Children's Literature. *Language Arts*, 67(6), 576-580. [Http://www.jstor.org/stable/41961778](http://www.jstor.org/stable/41961778)
- Severson, R. L. (2014). The Value of (Research on) Animals in Children's Lives: Commentary on Mueller. *Human Development*, 57(1), 26-29. <https://doi.org/10.1159/000357792>
- Shanmugam, S. (Director). (2022). *Oh My Dog*. Prime Video. India: 2D Entertainment.
- Silko, L. M. (1999). *Gardens in the Dunes*. New York: Vintage Books.
- Stroink, S. J. (1962). Animals + Children = Therapy and Learning. *The American Journal of Nursing*, 62(12), 80-81. <https://doi.org/10.2307/3452206>
- Swaminathan, K. (Director). (2022). *Mugzhi*. Netflix. India: Vijay Sethupathi Productions.
- Van Sluijs, E. M. F., McMinn, A. M., Griffin, S. J., Giles-Corti, & Salmon. (2007). Effectiveness of Interventions to Promote Physical Activity in Children and Adolescents: Systematic Review of Controlled Trials. *BMJ: British Medical Journal*, 335(7622), 703-707. <https://doi.org/10.1136/bmj.39320.843947.BE>
- Wilson, B. J. (2008). Media and Children's Aggression, Fear, and Altruism. *The Future of Children*, 18(1), 87-118. <https://doi.org/10.1353/foc.0.0005>

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the [Creative Commons Attribution license](#) which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.