

## **The Capacity of the Semiotics Approach for Making Sense of the Use of Stereotypes Used in Advertisements**

*Shaheera Amin and Syeda Shawana Mahasan*

Bahauddin Zakariya University, Sahiwal Campus, Pakistan

---

**Abstract:** This research paper is majorly concerned with semiotics, stereotyping and advertising. The purpose of this study is to analyze how semiotics e.g signs, symbols, codes etc lead to stereotyping in advertisement. Moreover, it is also explored that semiotics used in advertisements are perceived differently in different culture. Hence, the interpretation of semiotics is highly subjective based of individual perception, behavior & culture etc. Therefore, certain evidences from advertisements are mention to support argument.

**Key words:** Semiotics • Stereotypes • Advertisement • Application • Culture • Effectiveness • Impact • Analysis

---

### **INTRODUCTION**

There are three things in this topic semiotics, stereotyping and advertising. The major issue is how do semiotics lead to stereotyping in advertising and why? Semiotics is signs and symbols. These can be appeared as spoken or written words and a form of music or art.

To abstract the meaning from the semiotics is highly depends upon the people culture as it influences the people's interpretation. Semiotics is a coding messaging like poetry, paradigm and referential etc that's why semiotics is proved to be a successful approach for advertising because it can grasp the attention of all customers.

The use of semiotics in the advertising is varied with the nature of product. That is why we say that in the similar product we found some sort of stereotyping. For example, many automobile advertisements stress a feeling of freedom or excitement from driving a certain kind of automobile. They do this by using images that make the vehicle especially more rugged or versatile than other vehicles. In other example, Alcoholic beverage advertisements persuade the self enhancement like you will be more popular at the party scene if you drink a certain kind of rum, vodka, or beer. Same is the case with perfume or cologne advertisements. We decode these messages from their representation according to our set of judgemental values.

Usually there are three types of semiotics Sign, Code and Culture which also used in the advertisements.

**The Sign:** A variety of codes to meet the needs of a society or culture in a specified way.

**A Code:** Meaning of a sign that depends on familiar practices and the context of its use.

**Social Codes:** Body language (personal space, lying), Verbal language, Behavioural codes (ways to act in church or exams).

**Textual Codes:** Technical codes (ad breaks), Media codes (format of main news programmes), Aesthetic codes (genre and style).

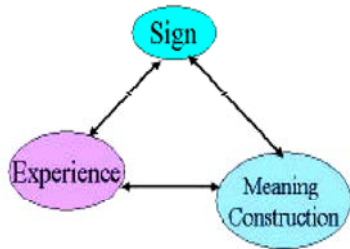
**Interpretive Codes:** Ways to sense and read the media format.

**Culture:** A method for the systematic analysis and interpretation of symbolic texts. This signifies our viewpoint - to other persons. Human beings talk, write, blink, wave and disguise themselves. They produce and interpret signs. Almost each and every action, object, or image means something to someone.

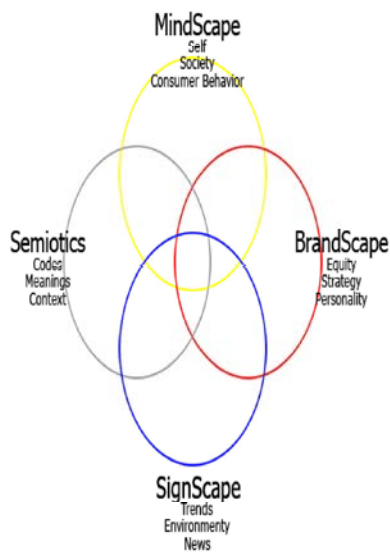
---

**Corresponding Author:** Shaheera Amin, Bahauddin Zakariya University, Sahiwal Campus, Pakistan.

### Construction of Meaning



Appendix 1: Construction of Meaning



Appendix 2: Semiotics and Brand Strategy

The appearances of the sign help a lot to dram the meaning. ‘Appendix 1’ Mangan says “Cultural differences in perception is more subtle and numerous than most educators suspect.”

The question is why there is stereotyping in the semiotics of advertisements? The answer is: it is time consuming and lengthy process of interpretation of semiotics by the persons. So to get the better response more early the advertiser move towards stereotyping as customer is already go through them and know what they are saying. It is not the case that stereotyping is just occurred in advertising, we observed this in newspaper, films, music and dramas. Basically a stereotype is exaggeration and representation of object and its beliefs. But still these stereotypes are highly acceptable for customer. The practice commonly done in the advertising is more than stereotyping. It’s an Archetype. Archetypes include arch heroes, heroines and villains that extremely intense and embedded within culture.

On the other side a major risk with stereotypes can direct our thoughts and actions like:

- More emphasis on our own self-identity
- So simple to influence whether negative or positive in nature
- Highly generalised
- Leads to the discrimination
- Create Prejudice
- Increase judgemental values

According to psychologists Stereotypes are learnt from the parents, friends, media, peers and other social group in a very young age. They are difficult to change as they remain in the same in the mind due to high generalised no matters that they are untested, unchallenged, confused with reality. Even 'positive' stereotypes are harmful to those they target and as well negative stereotypes too. The result in negative will be self-image, stress, mental illness, pressure to conform and ineffective intercultural interactions.

#### Examples

Positive stereotypes:

- All Asians are smart
- All Latinos dance well

Negative stereotypes:

- All Asians are sneaky
- All Latinos are on welfare

Advertisers, marketers and the media need to rely on the common frame of reference of the audience for semiotic stereotyping, otherwise millions of pound spent on communication and advertisements would be wasted.

“Advertisements are combination of signs which transmit a wide variety of meanings, ideologies, discourses and construct reality" [1], but are, 'specific representational practices' [2] which society interprets for itself.

**Analysis:** The symbolic representation is more imaginary and intangible but able to establish the better product /brand image to customer. ‘Appendix 2’ indicates there is need of the proper training for marketer and advertiser to identify, interpret and leverage brand for market segmentation, targeting, positioning and communication strategy there are highly influenced by each others.

According to Dyer, semiotics aims to analyze “the system of sign” or “the system of signification”. Like this system includes images, gestures, musical sounds, objects, the content of rituals, convention or public entertainment. But this vast and fast acceptance is only possible by the stereotyping.

**The Use of Semiotics in Advertising:** According to Leiss, Kline and Jhalley, in early advertising message usually stated in more textual form and in 1920 the visual image become more common to use which leads to the more attractive and attention driven semiotics applications in 1960. In this approach the basic questions: “How is meaning reconstituted both by advertisers and viewers of messages?” and “how does the product come to have a meaning?”

Gillian Dyer claims that advertising is 'the "official art" of the advanced industrial nations of the west' (1982: 1). Some criticise that it works as myths in primitive societies. It creates and delivered values and beliefs based on simple stories and explanations. This function helps them to organise and compile their thoughts to make sense of the world.

In context of semiotics and stereotyping for advertising, few advertisements are chosen to attempt a detailed analysis. As in [3-5] doctoral thesis, learning through pictures provides interesting examples of ability limitation to understand pictures.

**Fashion Labels Advertisements:** Wallis renowned clothes manufacturer for women. For advertising woman's magazines is used and the target market is middle to upper class young females. The advertisements are predominantly feminine. The advertisements material is based on photographs of models which are indulge with different situations [4-8].

Despite Barthes' claims that photographic media appears to record rather than to transform or signify' (Woolacott 1982 in Chandler)'. But now it also becomes art that how do you capture the object to assign some meaning to it. As in this example they show women as object to men. Here the man is an object of empowerment for the woman. This objectivity exists due to the way she dressed up [9-12]. there is rail track and a man is in the underground train which Shockley attracted to well dressed lady who is standing on the platform. He was impressed with her as his mouth is open. But he has not known to her as his uniform indicates that he is a guard [13-21]. Thus it is signifies the statement of 'Dress to Kill'. Because the guard head is near to wall but he had not care about it, his attention was grasped by that lady.



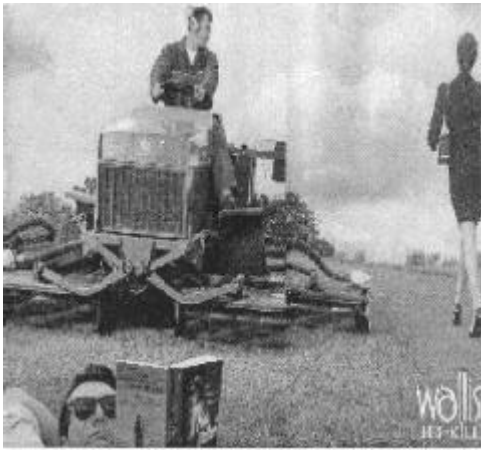
Appendix 3: Wallis Advertisements



Appendix 4: Wallis Advertisements

That lady dressed in 'trendy' Wallis cloth is a sign and her appearance is a signifier that signified a woman 'dressing to kill'. She also signifies a status lady, her blond hair, make and the style indicates that she has something different from others [22-30]. again the lady as sign and her appearance is signifier with a slight different situation. A man is a barber as he is wearing the white dress staring on this lady. He is doing the shave of a person seems to be his customer whose life is at risk because that lady grasped the barber attention and may the razor cut his skin/throat.

In this figure lady suppose a pose with her left leg slightly bent. She does not seem to be looking at anything in particular which shows that she has deliberate intention to get attention, fatally. Other aspect her hair style is free and tossing in the wind signifies her vibrant and a cheerful attitude to life. Like 'Appendix 3', this advert again presents the woman as a sign; her dress and appearance again signify the mental concept of 'dressing to kill' [31-35].



Appendix 5: Wallis Advertisements



Appendix 6: Cosmetics Advertisement



Appendix 7: Free Lander Advertisement

In 'Appendix 5', a grass cutter is staring a woman passing through it and he is unintentionally approaching another man lying on the grass and his life at risk. The thing common in 'Appendix 4' and 'Appendix 5' is men attracted to well dressed lady and create the danger for the other persons but in figure a men himself put his life at danger being attracted by the lady. Each man in the photograph is a professional who got attracted by well dressed ladies so situations indicate a middle class woman against the working class man.

Each of these three advertisements is in black and white colour that reflects an importance and romantic feel to the product. In fact, the advertisers were probably trying to establish the importance of buying quality for fashionable Wallis clothing.

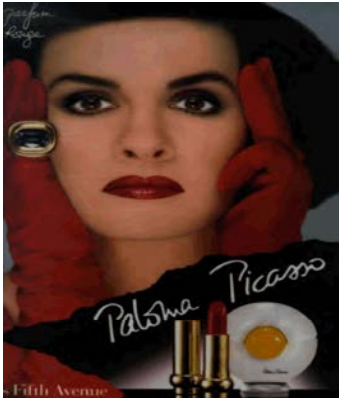
Feminist theorists have suggested that 'despite its usefulness to feminists in some respects, structuralist semiotics 'has often obscured the significance of power relations in the constitution of difference, such as patriarchal forms of domination and subordination' (Franklin *et al.* 1996, 263). The 'Dress to kill' syntax signified that the photograph signifies, the woman dresses can put men's lives in danger due to her sexual attraction [36-38].

**Free Lander Advertisement:** The advertisement in 'Appendix 7', have two objects and showing the comparison. The Iceland where vehicle is difficult to drive shown a signifier that is a jeep, free Lander signifies the safety, power and control required for drive in comparison of the penguins. These penguins are living in the icy hill that also sometimes skid from ice is a sign of competitiveness to jeep but this jeep cannot skid that is Free Lander [40-45].

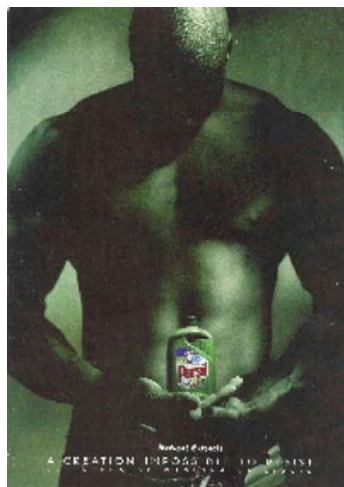
This advertisement is published "manly" magazine is the only clear way to see any distinct target. This advertisement jumped because its colour combination is very soothing and creating the relaxing environment. But the problem with this advertisement the semiotics meanings can be changes with audience you are target. "Decoding" of these more complicated message structures requires the use of a method and the study of semiotics. Advertising draws from the hopes and concerns of the advertised product's consumers and reformulates them to suit its own purposes, not reflecting but reconstituting meaning (Leiss, Kline and Jhally, 1985) [46-53].

Strinati (1995) claims that, 'the relationships between signifiers and their signified may be ontologically arbitrary. We should beware of allowing the notion of the sign as arbitrary to foster the myth of the neutrality of the medium'. So the relationship between Free Lander and penguins is arbitrary.

**Cosmetics Advertisement:** In 'Appendix 6', there are two ladies Guinness and Bravia, the famous models that demonstrate well with the use of their 'signs', they impose the illusion by presenting themselves when we are at ease.



Appendix 8: Luxury Perfume Advertisement



Appendix 9: Persil Advertisement

In this advertisement both ladies did not mention the product until the end of the advertisement. Actually they want to engage people into the events that lead up to the product name. The theme is to keep moving the customer from the manipulation by visual stimuli. In this way the brand name is now securely placed into our mind.

This advertisement involved customer psychologically with the product that customer take decision about it. These are still images that focus on ‘buy my product’ and created through the careful combination of semiotics and psychology of curiosity and imagination. This explanation is quit exaggerated and conscious reading of advertisement into account. An extension of the theory of *semiotics* (Peirce, Eco)—‘the temporal sequences of sign relations in generating meaning--is the notion of the homology of form in sign systems: interpretations often take the same form as the set of signs being interpreted’. So when though in this advertisement they use illusion and imagination but still customer are interpret it through their set of values which vary from person to person.

**Luxury Perfume Advertisement:** In ‘Appendix 8’, the image used is more metaphorical. It indicated some specific mental condition. This is a perfume advertisement. Again there is female model as a sign that signifies a shock by looking at someone else straight and its “universal goddess” is a strong signifier. This is a quit different way to build the meaning for brand persuasion. This image depicts a very unusual combination of Casual, formal, fantasy lifestyle. Here concept of woman as everyday woman is unattainable ideal. This advertisement represents the female model’s placement and gestures as semiotic further her social status, clothing and the social context in which she was placed all are contributed to make sense of these signs system. This communication has more effective sensation for vision. This sort of advertisement is always helpful for other marketing concept like event and occasion sponsorship, retail display and packaging.

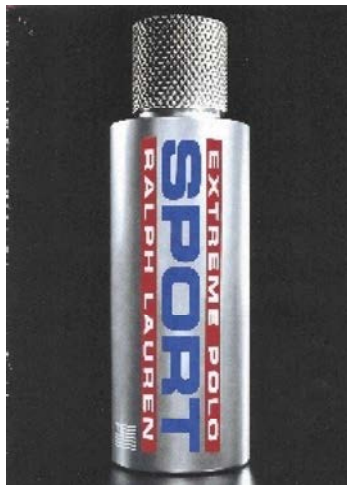
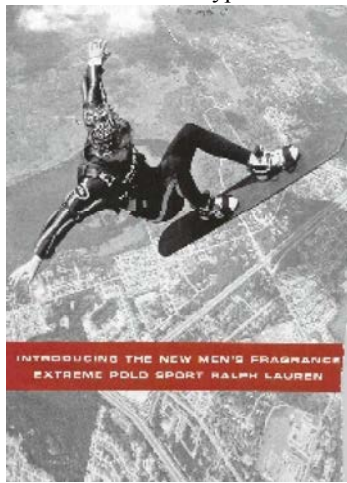
The messages exist in the overlay of ideology; they are the signified. ‘The signifier and the signified are materially inseparable since they are bound together in the sign that is their totality’ (Williamson, 1978)’. So the inseparability exists between the signifier and signified is significant in this advertisement. Both are enhancing the advertisement impact due to their compatibility.

**Persil Advertisement:** In the following image ‘Appendix 9’, instead of highlighting the object product is more prominent and focused with the same object man and woman. Viewers will also interpret this according to their cultural codes.

In both images a well dressed lady and a sport man is the sign. The lady appearance signifies style and a good social class and in the other image the man signifies



Appendix 10: Common Stereotypes of Men in Media



Appendix 11: Extreme Polo sport Advertisement

power and strength. Their body posture has shown that more emphasis is given on body language. The product image as it appears is also iconic. The product is washing up liquid Persil. It is the fact that product will retain in our mind either in form of image or become emotion which leads to quality buying.

The advertisement is appeared to be black and white with slight different shade. The product is shown in two orange and green colours. The product is also up lift through lighting effects to prominent it so that one can easily observe the product. In the second image product is positioned in the hands of a strong man for its domination. Both ads are published in women's magazines.

These advertisements have a number of ideas like femininity and masculinity. These created the fantasy as product is being work with woman but a man is also there that a new idea which influences not only the man but woman too and increase empowerment. Using a "sophisticated coolness without detracting from the implied femininity" (Dyer 1982:120). Also, as Barthes (1964) states, the signs in the visual images are confirmed by the caption (Fiske 1990. 110). These views prove the effectiveness of this advertisement.

**Common Stereotypes of Men in Media:** Usually when man is used as object there is always a specified stereotyping. The most popular male characters stereotypes are a Joker, Strong and Silent, Action Hero and a Villon.

The same characters are trying to use in the product advertising. This can be observed in Wallis dress and Persil advertisements. The Strong Silent characters stereotype reinforces that men and boys should always be in control and that talking about one's feelings is a sign of weakness. It is observed in 'Appendix 10'.

**Extreme Polo sport Advertisement:** 'Appendix 11' is advertisement of 'Extreme Polo sport. This is a fragrance ad with strong reflection of masculinity and the advertisement is featured in the magazine, which probably a print on the open pages of the male publication. The product carries a distinct masculinity in a distinct set of signs. The advertisement presents a simple image of the product and of the subject who is shown to be a skydiver but both presented separately. The advertisement indicates that he can do extremely well in all the demands of physical activities as skydiver. This approach builds emotional associations with the brand. Only thing that creates links subject and object is the copy in which they are placed on the same page. This is the most important point that how intelligently two different but adjacent images are telling a great story of the product. Furthermore, the fact this iconic presence of the product is more effective than the subject. It allows our masculine sense to view the product as an article in its

own capacity. The representation of the product and subject both attract the recipients to understate this link attribution.

The basic spirit of Williamson's approach is to expose true meaning of the words and images of an ad through analysis what she calls the 'real' and and the 'real world' to which the 'unreal' images of the ad refers (Williamson 1978: 47). In this there is a clear assumption that 'reality' is not only quite distinct from 'fiction' but also morally superior. Though the decoding approach on occasion yields interesting results, a drawback of the approach is its high satisfaction which constitutes a complete analysis. So this advertisement can be got quick response on short term but might not be for long term.

### CONCLUSION

Advertisement is a complex and costly process. Usually it create link between producer and buyer. Communication is designed with the aim that it can influence on various sensory receptors - vision, olfactory and touch and produced within a consistent set of cultural meanings. All advertisements should play an effective role to build relationship with the consumer. This relationship should be developed on long term basis to retain customer and sustained across other points of contact with the brand. Semiotics has the capacity to engage people to draw meaning from the advertising.

The Weaknesses of Semiotics is consistency and reliability because it requires complex analytical process to get meaning so less skilful practitioner cannot reach to real meaning. Second the semiotics approach stresses individual how to read the message. Third, semiotics cannot be applied with equal success to all kinds of advertisements. So these points always lead to stereotyping in the semiotic approach for advertisement. As in all advertisements it is observed that woman is a strong influencer especially in the clothing, cosmetics and household that why there is always a stereotyping in this regards as Wallis, Persil and perfume did. The muscularity signifies power and strength so this sort of stereotyping exists in fragrance and empowerment oriented products as Persil and Extreme Polo sport.

### REFERENCES

1. Hart, A., 1991. *Understanding The Media*. London', Routledge.
2. Dyer, G., 1986. *Advertising As Communication'*, London: Routledge.

3. Morgan, J. and P. Welton, 1986. *See What I Mean?*, London: Edward Arnold
4. Bell, Allan and Peter Garrett (Eds), 1997. *Approaches To Media Discourse*, Oxford: Blackwell Publishers (Gunther Kress & Theo Van Leeuwen, Chapter 7 Front Pages: The (Critical) Analysis Of Newspaper Layout.
5. Bignell and Jonathan, 1997. *Media Semiotics, An Introduction*, Manchester: Manchester University Press.
6. Bignell and Jonathan, 2002. *Media Semiotics, An Introduction*, 2nd. Manchester. Manchester University Press.
7. Branston, G. and R. Stafford, 1996. *The Media Students Book* London: Routledge.
8. Bravia Paint Ad, 2006. [Television Commercial] Jonathan Glazer. Uk.
9. Butler and Judith, 1990. *Gender Trouble, 'Feminism And The Subversion Of Identity*, London: Routledge.
10. Chandler and Daniel, 1995. *Semiotics For Beginners*, [Www]. [Http:// Www.Aber.Ac.Uk/ Media/Documents/ S4b/Semiotic.html](http://www.aber.ac.uk/Media/Documents/S4b/Semiotic.html)
11. Curran and James Et Al., Eds, 1996. *Cultural Studies And Communications'*, London: Arnold Angela Mcrobbie, Chapter 7 - More! *New Sexualities In Girls' And Women's Magazines*.
12. The Cog, 2003. [Television Commercial], 'Antoine Bardou-Jacquet', London: Partizan Midi Minuit
13. Dill, Walker, Scot, 'The Psychology Of Advertising' [Www]. [Http://Etext.Virginia.Edu/Etcbin/Toccer-New2?Id=Scopsyc.Sgm&Images=Images/Modeng &Data=/Texts/English/Modeng/Parsed&Tag=Publi c&Part=1&Division=Div1.html](http://etext.virginia.edu/etcbin/toccer-new2?id=scopsyc.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=publi c&part=1&division=div1.html)
13. Eco, U., 1973. *Function And Sign: Semiotics Of Architecture'*, In *Publications Of The Graduate School Of Fine Arts*, (University Of Pennsylvania: Philadelphia), 2: 131-53.
14. Evolution, 2005. [Television Commercial]. Danny Kleinman. Uk: Amv Bbdo
15. Fiske, J., 1990. *Introduction To Communication Studies*, London: Routledge.
16. Goldman, Robert, Papon, Stephen and Kersey, Noah, 1998. *The Semiotics Of Advertising*.
17. [Www.Http://It.Stlawu.Edu/~Global/Pagessemiotics /Signclusters.html](http://it.stlawu.edu/~global/pagessemiotics/signclusters.html)
18. Gresko, Jon, Kennedy Lynne and Lesniak, James, 1996. *Social Psychology Factors Underlying. The Impact Of Advertising* [Www]. [Http:// Www.Users.Muohio.Edu/ Shermarc/P324ads.shtml](http://www.users.muohio.edu/shermarc/P324ads.shtml)

19. Griffiths, M., 1996. A Semiotic Analysis Of Diesel Ads', [Www Document] Url [Http://Www.Aber.Ac.Uk/ Media/Students/Lmg9302.html](http://www.aber.ac.uk/Media/Students/Lmg9302.html)
20. Hopkins and Claude, 2002. Scientific Advertising, [Www] [Http:// Www.Successprofessor.Com/ S c i e n t i f i c \\_ A d v e r t i s i n g / Scientific\\_Advertising\\_Toc.html](http://www.successprofessor.com/Scientific_Advertising/Scientific_Advertising_Toc.html)
21. Jung and Carl, 1978. Man and His Symbols. Oxford. Pan Macmillan Ltd.
22. Laura Oswald Semiotics and Sensory Marketing, Marketing Semiotics Inc.
23. Levine and Robert, 2006. The Power of Persuasion, Oxford. Oneworld Publications.
24. Macdonald, M., 1995. Representing Women', London: Hodder.
25. McLoughlin and Linda, 2000. The Language Of Magazines', London: Routledge.
26. Mcrobbie and Angela, 1995. Feminism And Youth Culture' (2<sup>nd</sup> Edition), London: Macmillan Press.
27. Nike, 2006. Wayne Rooney World Cup Advert, [Billboard Poster]. Uk Orbit Ice White. 2003. [Full Page Advert]. More! Magazine, pp: 387.
28. Panasonic Powermax3, 2003. [Full Page Advert]. Fhm Magazine, 165. Scott, Alex. 2004. Charles William Morris's Writings on The General Theory Of Signs.
29. [Www].[Http://Www.Angelfire.Com/Md2/Timewarp /Morris.html](http://www.angelfire.com/md2/timewarp/Morris.html)
30. Silverman and Kaja, 1983. The Subject Of Semiotics, New York, Oxford University Press.
31. Taflinger, F. Richard, 1996. Taking Advantage.
32. [Www]. [Http:// Www.Wsu.Edu.8080/ ~Taflinge/ Advant.html](http://www.wsu.edu/8080/~taflinge/Advant.html)
33. Thwaites, Tony, Lloyd Davis and Warwick Mules, 1994. Tools For Cultural Studies: An Introduction, South Melbourne: Macmillan.
34. Vestergaard, Torben and Kim Schröder, 1992. The Language Of Advertising, Oxford, Blackwell Publishers.
35. Ward, Cindy, 'A Semiotic Analysis Of Two Cleaning Product Commercials', [Www][Http:// Www.Aber.Ac.Uk/ Media/Students/Cjwoool.html](http://www.aber.ac.uk/Media/Students/Cjwoool.html)
36. Wikipedia, 2007. [Www]. [Http://En.Wikipedia.Org/](http://en.wikipedia.org/)
37. Williamson and Judith, 1978. Decoding Advertisements; Ideology and Meaning In Advertising, London: Marion Boyars.
38. Alexander Clare, 'A Semiotic Analysis of Magazine Ads', for Men's Fragrances
39. [http://uk.wrs.yahoo.com/\\_ylt=A0WTF2uerEJJNgA83ZWBQx./SIG=125oig2in/EXP=1229192734/\\*\\*http %3A//www.aber.ac.uk/media/Students/awc9401.html](http://uk.wrs.yahoo.com/_ylt=A0WTF2uerEJJNgA83ZWBQx./SIG=125oig2in/EXP=1229192734/**http%3A//www.aber.ac.uk/media/Students/awc9401.html)
40. Bakan Asli, M., 2003. The Case OF Aksam Newspaper, Marketing Demographics, Advertising Semiotics, Middle East Technical University
41. Chandler, Daniel, Semiotics for Beginners, URL [www.aber.ac.uk/ media/ Documents/ S4B/ semiotic.html](http://www.aber.ac.uk/media/Documents/S4B/semiotic.html)
42. Chavanu, Bakari, Seventeen, Self-Image and Stereotypes (Rethinking Schools Online), URL [www.rethinkingschools.org/ Archives/ 14\\_02/ sev142.htm](http://www.rethinkingschools.org/Archives/14_02/sev142.htm)
43. Children Now, April 30, 1997. New Studies on Media, Girls and Gender Roles - Press Release, URL [www.childrennow.org/newsroom/news-97/pr-97-4-30.html](http://www.childrennow.org/newsroom/news-97/pr-97-4-30.html)
44. Children Now, Reflections of Girls in the Media, URL [www.childrennow.org/ media/ mc97/ ReflectSummary.html](http://www.childrennow.org/media/mc97/ReflectSummary.html)
45. Harms, John and Douglas Kellner, Illuminations - toward a critical theory of advertising, URL [www.uta.edu/ huma/ illuminations/kell6.htm](http://www.uta.edu/huma/illuminations/kell6.htm)
46. Hermes, Joke, Reading Women's Magazines (Communication Studies, Cultural studies, Media studies infobase by Mick Underwood), URL [www.cultsock.ndirect.co.uk/ MUHome/ cshtml/media/hermes.html](http://www.cultsock.ndirect.co.uk/MUHome/cshtml/media/hermes.html)
47. Henry J. Kaiser Family Foundation, New Studies on Media, Girls and Gender Roles, URL [www.kff.org/ content/ archive/1260/gendp.html](http://www.kff.org/content/archive/1260/gendp.html)
48. National Institute on Media and the Family, Fact Sheet: Media's effect on girls: Body Image and Gender Identity, URL [www.mediaandthefamily.org/ research/ fact/ mediaeffect.shtml](http://www.mediaandthefamily.org/research/fact/mediaeffect.shtml)
49. Pak, Janet, Sugar and Spice and Everything Nice - the deal with all those "girly" magazines, URL [www0.mercurycenter.com/digitalhigh/features/99mags.htm](http://www0.mercurycenter.com/digitalhigh/features/99mags.htm)
50. Willimsen, M. Tineke and Sex Roles - Widening the gender gap: teenage magazines for girls and boys, URL [www.findarticles.com/cf\\_dls/m2294/n9-10\\_v38/20914094/p1/article.jhtml](http://www.findarticles.com/cf_dls/m2294/n9-10_v38/20914094/p1/article.jhtml).
51. [http://racerelations.about.com/od/stereotypesmentalmodels/Stereotypes\\_and\\_Mental\\_Models\\_about\\_Race.htm](http://racerelations.about.com/od/stereotypesmentalmodels/Stereotypes_and_Mental_Models_about_Race.htm)
52. <http://masashi.tashiro.en.wikimiki.net>[Accessed on 26<sup>th</sup> November,2008]
53. <http://www9.georgetown.edu>[Accesssedon 29<sup>th</sup> November 2008]