



**Universitat de les
Illes Balears**

Facultat de Filosofia i Lletres

Memòria del Treball de Fi de Grau

The Ethics of Intercultural Translation: Analysing the Figure of the African and African- American in Contemporary Spanish Television Advertising between 20th and 21st centuries.

Clara Castelar Orteu

Estudis Anglesos

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DNI de l'alumne: 43194787M

Treball tutelat per Gabriel Dols
Departament de Filosofia i Lletres

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1. Abstract

This dissertation examines how the figures of the African and the African-American have been translated in the context of the Spanish contemporary television advertising of products from the 1980s to the second decade of the twenty-first century. By examining five advertisement samples, it clarifies that the tendency has drastically changed from a caricatured image in the 1980s advertising, to an improved image in a contemporary environment of creation responsibility. However, the situation continues to feed a heated debate on racial issues. This dissertation challenges the argument that contemporary Spanish television advertising portrays the figures of the above mentioned cultures without mockery or stereotypes. Data have been collected from a specifically designed survey on the psychological effects of these portrayals. This survey was based on specific television commercials broadcast in Spain by the multinational companies Afflelou, Navidul, Special K, Cola-Cao, and Conguitos. It was addressed to fifty-one people living in Spain born from the 1930s to the first decade of the twenty-first century and from different backgrounds. The analysis of the responses in this survey shows three issues: 1) a variety of perception tendencies depending on age; 2) a relatively improved shift in the portrayal of these cultures due to a sense of creation responsibility 3) the prevailing stereotypes that the African and the Afro-descendant are still suffering today.

Keywords: African-American, African, creation responsibility, contemporary advertisement, Spain, stereotypes.

2. Introduction

This work will analyse the translation of African and African-American cultures, in general terms, in the Spanish television advertising frame from the 1980s to the first decade of the twenty-first century. The sense of translation will be understood in general terms and almost matching the concept of appropriation. The subject of imagination will be human figure that represent a culture in advertisements broadcast in Spain. For this paper, five videos in the marketing business have been chosen for a controlled analysis

through a survey of the perceptual responses of fifty-one people. The results of this paper shows an awareness of racial issues in the sample commercials. Furthermore, this dissertation shows a real dissonance among the current ethnic diversity in Spain and a Spanish television that is far from representing the existing ethnic heterogeneity. The cases show either the African and African-American restriction to television commercials that are food-specific, or their presence under a stereotyped condition. This paper is about how this situation can be explained under the theory of the ethics of intercultural translation and also about the causes and direct consequences of this fact. The objectives of this paper are as follows: establishing a connection between the representation of a specific culture in the Spanish context and the cultural translation or appropriation of it; examining the presence of ethnic minorities from advertising samples to establish a knowledge on the advertising discourse; and analysing the consequences of the presence of this specific culture under the condition of the advertising discourse with the use of a survey for the purpose. The aim is to verify an hypothesis of a Spanish advertising business to be ignorant of the ethnic and cultural diversity in Spain. Ethnic minorities are dismissed or stereotyped, which results in generalisations and homogenizations of cultural groups of different backgrounds. By revising the discourse between cultures in cultural studies, an awareness and development of a sense of creation responsibility has been propelled.

3. Theoretical framework

3.1 Relationship between translation and culture

Accurate translation ultimately deals with texts that are written or transcribed. It is a process that has been finely developed in Translation Studies, whose term emerged in the second half of the twentieth century, coined by James S. Holmes in his paper “The Name and Nature of Translation Studies” (1972). Although the practice of translation dates back to the first century BCE (2013, 1), the field of study is relatively recent. Translation Studies depends on comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, and terminology (Munday 2001, 5-8). A text is widely understood either as “data in written form” (Lindberg 2017, loc. 982057 of 1104879), or “the main body of a

book or other piece of writing, as distinct from other material such as notes, appendices, and illustrations” (2017), or even, “a text message” (2017). There are more definitions assigned to this word, but nearly all of them seem to gravitate towards the written aspect that a text is supposed to have. However, it is essential to consider texts in a broader sense for the purpose of this dissertation. There is a definition that virtually approximates to the wider sense this term can have, and it is the definition of a text in the same dictionary, which is “a subject or theme for a discussion or exposition” (2017). Written texts have been subject of translation processes for centuries. Sandra Bermann and Catherine Porter expose that “while traditionally wedded to the written and oral text as the locus of translation activity and the primary object of investigation, the study of translation and interpreting has widened its scope considerably in recent years” (2014, 25). Thus, can this translation methods be applied to the analysis of whole cultures in a specific moment of its development in history?

What is trying to be proved in this dissertation is that a culture can be considered a text, because it can be a subject of examination and representation. However, it is essential to bear in mind that cultures are not steady texts. They are fluid texts in the sense that they change over time as the population, the institutions and even the language in it change. There are thousands of different cultures in the Earth, and each individual one encompasses a specific language, religion, cuisine, music, arts and social habits at each specific moment in its history. Translation builds upon the analysis of these various areas in the source and the target cultures. The analysis of cultures at specific times and spaces have prominently been held in the field of Cultural Studies. Particularly in the British context, Richard Hoggart (1958), and although very limitedly, Graeme Turner explains, had an “ability to mobilize their methods of textual criticism so as to ‘read’ cultural forms other than literature: popular songs, for instance, or popular fiction” (2003, 10). Turner sustains that his limitations had to do with his inability to connect the texts with society: “one was required to think about how culture was structured as a whole before one could examine its processes or its constitutive parts.” (2003). To sum up, texts mirror the ethnicities of their authors because they are influenced by cultural structures. Texts reflect social organizations and social interactions. (Ngugi 1986, 16).

In terms of the depiction of a culture, two directions should be taken into account: the presentation of one's own culture or the exposition of a culture other than one's own. These cultural representations are included in the coverage broadcast through all media: printed news, television, movies, and video games. The former direction contributes to a sense of subjectivity and community in a nation (Turner 2003, 212) and the latter is the major concern of this paper. The exposition of a different culture from one's own, means both the depiction of it, and also the standing on behalf of it (McLeod 2000, ?). When one seeks to relate conventional translation with the representation of a culture, one should mention Faig Said's words: "Translation, in its academic, professional and anthropological meanings, remains one of the main means through which texts of one culture are made available in another" (2017, 32). If we apply the translatability of a text to the concept of culture, then it is assumed that an ethnic identity can also be made available in another culture. This definition can be better explained with the concepts of cultural manipulation, subversion and appropriation. A translation of a culture, or a cultural appropriation, creates an image of an ethnic group that is general, and therefore, untrue. The effects of this culture appropriation are necessarily negative because it "give[s] a wide audience a false picture" of an ethnicity, in that in many cases ethnicities "may be exposed . . . to ridicule and worse" (Cultural Appropriation, 25). Then, cultures can be examined and exposed in the same way that a text, in its broader sense, can be. The conflict with these two approaches of analysis and exposition of a specific culture lies on the discourse that is employed.

A discourse is a system of subjective representations. As stated above, representation is both the portrayal and the standing on behalf of something or someone. A discourse is a system based on power and knowledge and their mutual interrelation (McHoul and Grace 1993, 22). Those in a position of power set the truth about a culture and the categories of reality, which provides the capability to produce knowledge and spread it as the norm. By depicting an ethnic group and establishing the norm of what it is, the resulting text dismisses the words of the own ethnic group, denying and silencing their voices and points of view. A perfect example, which will be explained in detail in the next subsection, is how the colonial discourse set the truth in the context of colonization and throughout the British Empire about the "other", those who lived in a colony and showed

extreme differences with the Empire. This is the main reason why there have been numerous postcolonial writers that have written back to break with their silence (McLeod 2000, 37-64). The institutions of the Empire produced knowledge of an imagined “other” based on opposition, and that knowledge justified and legitimized their power. Through a powerful discourse, a culture is made available in another and the stereotyping is legitimized. As Turner maintains, “many arguments about identity and power are productive attempts to claim a degree of sovereignty, some political control over aspects of cultural representation and experience”(2003, 215). Thus, the subjective part of a discourse is necessarily present in the translation of a culture. Albeit translations should be objective, they are human creations, and although they should be faithful to the original text, they tend to be biased. However, a discussion and representation of another culture is never free of political and ideological influences.

3.2 Brief history of cultural stereotypes

Although the African and the African-American cultures are very distinct from each other and widely diverse in subcultures, they have deep historical connections. An African today could be defined as “a person from Africa, esp. black person” (Lindberg 2008, loc. 15381 of 1104879). or “a person of black African descent” (2008)—those identifying with the African diaspora, for instance, that at no time been have in African land, yet they feel their belonging to it (McLeod 2000, 207) —. The fact that for the most part, Africans and African-Americans consider themselves Black, is one of the most clear similarities between them, basing their identity on their skin colour (García López 2017). African-American culture, nonetheless, showed their own identity when “Harlem [became] the greatest Negro community the world has known—without counterpart in the South or in Africa” (Locke 1925, 629)

In spite of that, one thing is the identity a community or a person claims to have and another is the translation, the appropriation, or manipulation of it into another culture, which is the reality that certain ethnic groups are enduring. Altogether, this has been a problem that some authors have delved into. Paulin J. Hountondji wrote an article in which she declared that “African sociology . . . is a sociological

or anthropological discourse on Africa and not a sociological or anthropological tradition developed by Africans within Africa,” (2009) and added that in other disciplines, particularly African philosophy “[t]he authors usually assumed that Africans themselves were not conscious of their own philosophy, and that only Western analysts observing them from without could give a systematic account of their wisdom.” (2009). The translation of the African context in these disciplines, the manipulation due to subjectivity of their own sociology and philosophy, as we have discussed, follows a generalising discourse (2009). Besides, as it happens, these fields in the African context are never included in the Spanish, nor European curricula, which leads to unfamiliarity of the African culture. As exemplified in some of the respondent’s results, this discourse sometimes encapsulates both African and African-American cultures into one single black-skinned, afro-haired figure. Although in many other cases they are distinguished separately, still the recognition of them is based on the received generalising images from both audio-visual and printed commercials. These images are obtained from plenty of other means, but the focus of this paper is essentially on television commercials in the context of Spain. In conclusion, these prevailing stereotypes play an essential role in colonizing the mind of both the viewer and the members of the culture that attempts to represent (McLeod 2000, 37-64). As stated above, examples of these stereotypes have been collected from Spanish television commercials and they will be discussed in section 4 of this paper. These stereotypes are consumed by viewers living in Spain from different backgrounds, ages and genders.

These translations of identity are not trivial. The stereotypes, which are going to be discussed below, have a long history of existence in the context of European economic and political powers, and have been imposed through the state apparatuses such as printed and cable media, education and the family (McLeod 2000, 6-36). Firstly, stereotypes attributed to Africans are present since colonial slavery of the eighteenth century (2000). The whole ethnic multitude of the colonies were placed under one single term, the Orient, and the Oriental was “the other” in contrast with the Occidental, “the I” (2000, 37-64). In this way, the Oriental characteristics were defined in opposition to all considered standard features of Western people (2000). “The other” was primitive, humorous and

attractive—and often ambivalently savage and evil—whereas the westerner was civilized, advanced, and demure—in direct connection with Victorian values. Thus, images of the colonized were widely depicted with general and pejorative terms in propaganda of everyday products that were obtained precisely from these colonies (2000).

Stereotypes of African-Americans date back to the age of settlement in America, especially after the establishment of a slavery that was hereditary through generations. In the nineteenth-century performances of minstrel shows, blacks had

“their faces covered in burnt cork, their bodies draped in ragged clothes, and their tongues ventriloquizing a dialect indexical of southern plantation-style speech, both Black and White minstrels performed a caricature of Black masculinity that humorously portrayed Blacks as buffoon” (Lopez 2017, 17)

Black females were also subject of representation, although very different from the male's. As Lopez explains in another article they were highly sexualized calling out to exoticism in opposition to white female (289-310, 2014). Caricatures at that time, such as Uncle Tom—innately servile, obedient and in constant desire of white approval—, the watermelon in association to the African emancipation, and the Sapphire—depicting an African American women as aggressive, loud, and angry—in direct connection to the violation of social norms—, are examples of early representations of “the other” (Lindberg 2008, loc. 1029475 of 1104879; White 1999; Adams 2012).

The perception of African and African-American figures in Spanish television commercials is closely related to the first historical accounts of the barbaric, humorous and exotic (McLeod, 44). These specific stereotypes of African and African-American population have been present in Spanish commercial representations since early times.

3.3 The role of Television advertising in Spain

As the principal investigator at Real Instituto Elcano, Carmen González Enríquez, mentions in one of her articles, “España puede presumir de haber logrado la incorporación a su sociedad de una oleada migratoria de singular intensidad y volumen sin experimentar apenas conflictos sociales, ni dar lugar a movimientos xenófobos” (2016). Her attitude towards the welcoming of recent migration waves is confident and positive. Nevertheless, where her confidence fails is in the integration of the migrants in the public life. She proceeds that Spain “está todavía lejos de esos países en los que inmigrantes de primera o segunda generación han logrado un papel relevante en la vida pública”. Thus, even though Spain is considered to be an inclusive country, there is still an absence of new migrants and subsequent generations in the public sphere. Furthermore, it is understood that there is a clear correlation between this absence and the inexistence of Africans and African-Americans in Spanish advertisements promoting other than food-specific.

Having earlier defined the meaning of representation, it must be understood that a television commercial is a means by which a culture can be represented. Unquestionably, these representations are always biased as they are creations led by humans, who develop a comprehension of reality under multiple of different circumstances. In fact, there are studies that show how ideological commercials can be in children’s channels. For instance, Adam Peruta and Jack Powers (2017) establish that the subjectivity of American television aimed at children is absolutely decisive on their ideologically determined perception of reality. This is immediately applicable in the context of Spain, since perception is a global fact. Peruta and Powers maintain that “television commercials aimed at children are loaded with ideological information about race, gender, ethnicity, and one’s place in society. White characters tend to be admirable and assertive, non-White characters tend to be passive . . . Li-Vollmer (2002) reports that even in cases where African Americans . . . were cast in commercials, they tended to be cast as lower status characters rather than as the primary character” (2017, 1134). For this reason, television advertisements can be considered one of the main means of perception of communities, even of one’s own.

Indeed, there is a necessary promotion of a creation responsibility that all the discussed representations and perceptions of stereotypes have proved. As Javier Díez Aguado explains in his paper “La Representación de la Diversidad Étnica en

la Publicidad Comercial Gráfica en España”, there have been attempts to improve mass media on this matter in Spain. There are handbooks for communication professionals “a fin de que no caigan en determinados errores a la hora de tratar a determinados colectivos” (13) have helped to reform the management of information displayed in Spanish commercials.

4. The survey

This section clarifies the methodology used for the survey: it provides a detailed clarification of the questions and responses in percentages, and it proceeds to discuss the responses of the participants in connection to the section 3. Notwithstanding, there is an introductory exposition of the particularities of the respondents, which is considered potentially relevant to their choices of response.

As regards the respondents’ specificities, fifty-one people, born from the 1930s to the first decade of the twenty-first century, had been selected to conduct the survey. They had been chosen in terms of my own proximity and acquaintance. Therefore, numbers of participants vary regarding their date of birth because of clear proximity limitations. In terms of gender, 24 participants are men and 27 are women. None of the participants has claimed to identify with a gender other than these two, although a blank fill-in-your-own option was available in conjunction with the other two. Thereupon, there has been a balanced total number of the two genders chosen by the respondents, despite the clear unbalance between ages of the participants. The above stated data is shown in Table 1 and Table 2 below:

Decade of birth	People	Gender	
		Men	Women
00s	2	-	2
90s	26	16	10
80s	3	2	1
70s	8	3	5
60s	10	3	7
50s	1	-	1
40s	-	-	-
30s	1	-	1
TOTAL	51	24	27

Table 1 – Overall information of participants in the survey

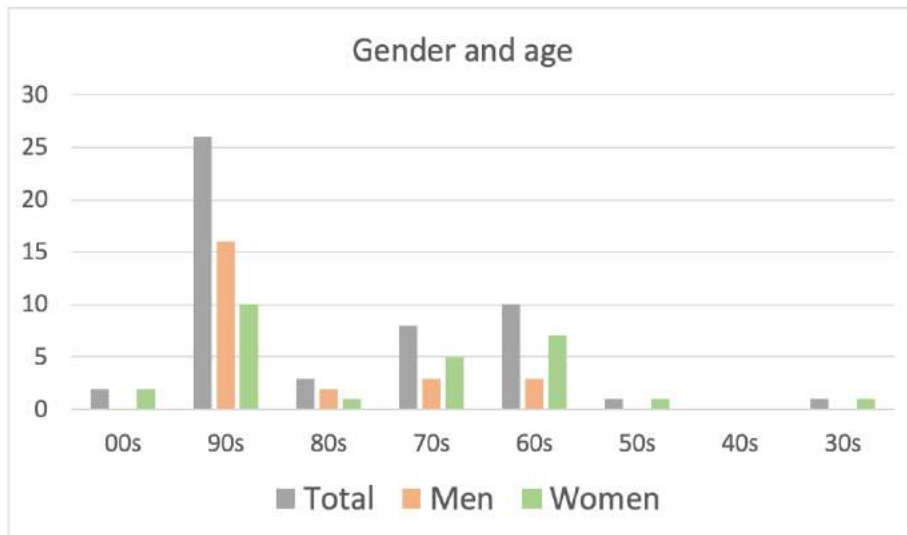


Table 2 – Numbers according to gender and age

It is paramount to mention that all questionnaires were responded in private, and the names of the respondents remain anonymous by mutual agreement. In terms of place of residence, all of the participants are currently living in Palma de Mallorca, Spain, yet the range of places of birth is varied. Their origins encompass the countries of Spain, Argentina, Bulgaria, Edinburgh, Morocco, Wales, Romania and China. The scope of the backgrounds of the participants is diverse, in the European extension, even though there is an absence of participants from more African countries or North or Central American countries owing to vicinity limitations. The contribution of a person from such background could have provided interesting results as the main focus of the paper is on the translation and perception of African-American figures in Spanish commercials.

After the enquiry into personal details, the participants were asked to draw honest responses to the questions above mentioned and to not to spend more than 30 minutes after completion. The five questions for each commercial—exposed in section 4.1—were introduced with a previous query, “How many hours a day do you spend on watching TV?”, which has provided the following responses:

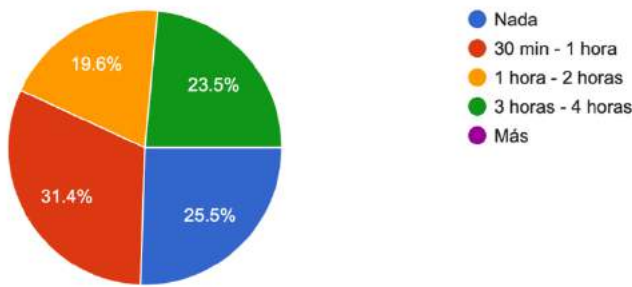


Image 1

The aim of this question is essential to understand the overall extent of time to which the images are received through audio-visual means of communication by the viewers set in Spain. Participants that spend a greater quantity of time in front of a visual and audio entertainer—such as television—are inevitably more exposed to the images provided by commercials. Nonetheless, although María Moreno explains in her article that “[I]os españoles nos quedamos absortos frente a la pantalla una media de 240 minutos al día” (2018)—that is, that Spanish people spend around four hours a day in front of a television—the results shown in Image 1 do not apply. The chart show that only a 23.5% watch television four hours a day, and that a 51% spend between thirty minutes to two hours a day, and a 25.5% claim not to watch television. Probably, due to low percentages of exposure to television commercials, this criteria cannot be employed as a reason for the following respondent’s results.

4.1 Questions

Appendix 1 includes some images of the television commercials that had been used for the survey. The images are organized in under the label Commercial 1-5 and they are attached to a short clarification of the advertised product and brand. An additional section, Appendix 2, organizes the data collected in the questionnaire into tables. The concern of section 4.1 is the global approach to the questions on the commercials. Thus, in this part of the dissertation, the questions of the tables in Appendix 2 will be explained in detail.

The structure of the poll was meant to provide the participants some basic ideas that could support their judgment, especially on the question 8.1. However, as it will be discussed in the next section, some respondents found the question

problematic or too complex. The topics—with the exception of the first, the fifth and the last—directly relate to some of the apparently legitimate reasons for racism in Spain, which will be explained in the next section.

The first question about the recognition of the advertisement, was provided with a three-response list: yes, no, and maybe. The second question was for the respondent to describe a specific character of the advertisement, and it included a blank space to fill by the respondents. They were asked to focus on a particular time frame in the commercial and to describe the character featured. The specific characters—which are all exposed in Appendix 1 of this paper—had previously been considered of African or African-American origins—following my own ideological intuition, since their real origins are unknown—and thus selected for the purpose of the survey. It is essential to mention that the question was not intended to be biasing in the respondent's judgment, and for that purpose, the character was addressed in an objective way. For instance, for Commercial 1, the question was “¿Cómo describirías a la persona que sale en el minuto 0:36?”. The third question on the ethnic group of the character was provided with a list of possible origins, which will be exposed in the Results subsection. The judgment of the participants is perhaps controlled by a limited listing of options, but the purpose of this restraint was to guide those respondents that could refuse to consider a possible answer due to ignorance. The fourth question on the role of the character was provided with three alternatives: leading character, secondary character, or extra character, and the fifth question was the recognition of the product. The sixth question on the representative ethnic diversity of Spain was provided once more with the three options: “yes”, “no”, and “maybe”. However, this time, the question was extended with a section that offered the participants the opportunity for further explanation for their choice. The seventh question is on the perception of the character as representative of its ethnicity, and the alternatives “yes”, “no” and “maybe” were available. Yet, this question lacked a space for justification. The reason for this omission is simple and it has been stated earlier in this paper: the order of the topics aim to inspire the participants for the consideration of racist motives or implications of the advertisements. The eighth question on racist considerations of the adverts also included a section that offered the participants the opportunity to provide a justification for their choice.

All of the tendencies on the choices of the respondents are exposed in the section below.

4.2 Results

This section has been mentioned throughout the dissertation. All concepts and tendencies of the respondents are joined together for a more coherent exposure to the reader.

For Commercial 1, there are two tendencies that one could draw with the results specified in Table 3 in Appendix 2. These are: the controversy that generated Commercial 2 and 3—which made it become more visible to people—and the similarity between all advertisements that the brand of Commercial 4 tends to broadcast. As we have discussed earlier, the percentage of the extension of time the participants spend watching television is low, therefore, Commercials 1 and 5 are probably less visible because of their novelty.

In response to the second question, Character 1—specified in Appendix 1—is referenced to with short descriptions such as “camarero”, “divertido”, “animado”, and “guasón”, indicating his performance, or with other terms such as “afro-americano”, “hombre de procedencia africana” or “mulato”, announcing his possible origins. Some respondents specify his supposed “raza negra”, and many display his “pelo afro”, and “piel negra”, analysing his most prominent physical traits. These responses describing origins and physical traits are frequently present in each of commercials included in the survey. Moreover, participants refer to characters 2 and 3 as “cavernícola”, “chamán”, and “indígena”, indicating their primitiveness. Both are considered “simpáticos” and “gracioso[s]”, but this perceived humour is a particularly prominent response in Commercial 2, perhaps because of the fact that they are “caricatura[s]” and “dibujos animados”. The characters in Commercials 4 and 5 are referenced to as “jovene[s]”, “bonita[s]”, and “moderna[s]”, although these attributions describing appearance are generally more frequent in Commercial 5. There is a particular specification of the character in Commercial 4, which is of a “mujer sana,” by virtue of how the product is frequently promoted as a healthy meal, followed by a connection to all other women

of the advert, “como las otras mujeres”. Likewise, many participants correlate the character of Commercial 5 to the other people present in the same advert.

For the third question, an option “no lo sé” and “otro” were included in the list of possible responses among the following elective origins: American, North-American, South-American, Afro-American, and African. For the responses, there is a clear inclination towards the African origin option in commercials 2 and 3, with a number of a 88.2% for both adverts. On the other hand, there is an especially prominent choice for the African-American origin alternative for the character in Commercial 1, with a 68.6% of preference, although options of American, North-American, African and not known origins ascribed to him almost reach the 10%, respectively, of the responses. Commercials 4 and 5 are of varied responses. Commercial 4 shows a tendency towards the choice of the option “otro” as the origins of the character, with a 39.2%. Likewise, the choice “no lo sé” is highly elected, with a 27.5%, but the American origin alternative still has the same percentage of choice by the participants. On the other hand, the figure’s origin of Commercial 5 is generally not known, with a 37.3%, however a 33.3% of the participants chose the African-American origin alternative. This question shows a clear recognition of Africa with tribal environments, and of a multicultural society in metropolitan environments. This tendency coincides with the generalisations previously discussed.

For the fourth question, the option of the figure as the leading character was mostly chosen in all commercials except for Commercial 1, for which a 52.9% of the respondents favored the choice for the secondary role of the character, and a 27.5% preferred to determine its role as an extra character. There is a perceived tendency, thus, to represent black characters with a leading role for adverts of food products or adverts with a humorous intention, which is shown in all the sample commercials.

The fifth question shows the fulfilled marketing purposes of the brands on their advertisements. As we mentioned earlier, the first aim of brands’ commercials is their recognition, while the presentation of racial issues is as secondary goal. A blank space was provided for the answer of the participants, which found it simple to reply as the products and its brands are equally recognized in all of the commercials.

For the sixth question, the respondents chose the option no for most of the commercials, with a 92.2% for Commercial 3, a 88.2% for Commercial 2, a 64.7% for Commercial 1, a 41.2% for Commercial 5, and a 37.3% for Commercial 4. Many of the participants express their opinion on an existent broader diversity in the Spanish context, however, in the last two advertisements, this argument was less considered. Commercial 4 obtains the most equitable percentages between the alternatives: 31.4% for the “yes” choice, 37.3% for the “no” alternative, and 31.4% for the option “maybe”.

In the seventh question, it is essential to mention that each of the commercials obtains a higher percentage for the option “no”: 62.7% in Commercial 2, 60.8% in Commercial 1, 58.8% in Commercial 3, 54.9% in Commercial 5, and 37.3% in Commercial 4. The latter is the advertisement that obtained the more balanced choice for all options, and the former obtains the more imbalanced choice for the alternatives. It is rarely the case of faithful representations of a foreign culture without generalizations or simplifications. However, in the theoretical framework it has been exposed how there are handbooks that promote a more responsible creation in the representation of certain ethnicities.

As for the results in the eight question, Commercials 5, 4, and 1 are least considered as containing racist motives, with a 90.2%, 84.3%, and 52.9% respectively. Even though Commercials 4 and 5 obtain a low percentage, they are still found some racist considerations, with a 9.8% and 5.9% of the total. Needless to say, these advertisements had been previously selected because of prominent or minor racist motives. For example, Character 1 represents Uncle Tom in its servile performance, and characters 2 and 3 depict a clear cannibalism and primitiveness of the black figures. Character 4 could be interpreted under exoticism terms because of the fractioned focus and teasing behaviour, while character 5 seems to hold the centre of the stage in a simulated dance hall in relation with the other white characters.

5. Conclusion

All in all, this work has analysed the translation, in general terms, of the subject of imagination of human figures that represent the African and the African-American

cultures in advertisements broadcast in Spain. Five advertisement videos have been the subject of a controlled analysis performed by fifty-one people through a survey. Racial issues and a misrepresentation of ethnic heterogeneity in Spain are perceived and it is shown in the results of the survey. This paper has developed through the theory of the ethics of intercultural translation and it has exposed some causes and direct consequences of this fact. The aim to verify an hypothesis of a Spanish advertising business has been proved to be ignorant of the ethnic and cultural diversity in Spain. Ethnic minor groups are dismissed or stereotyped, which results in simplifications and homogenizations of groups of different backgrounds. By revising the discourse in cultural studies, a need for a creation responsibility has been thrust.

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7. Appendix 1

Commercial 1 – Cola-Cao



Character 1





Commercial 2 - Conguitos



Character 2





Commercial 3 - Navidul



Character 3





Commercial 4 – Special K



Character 4

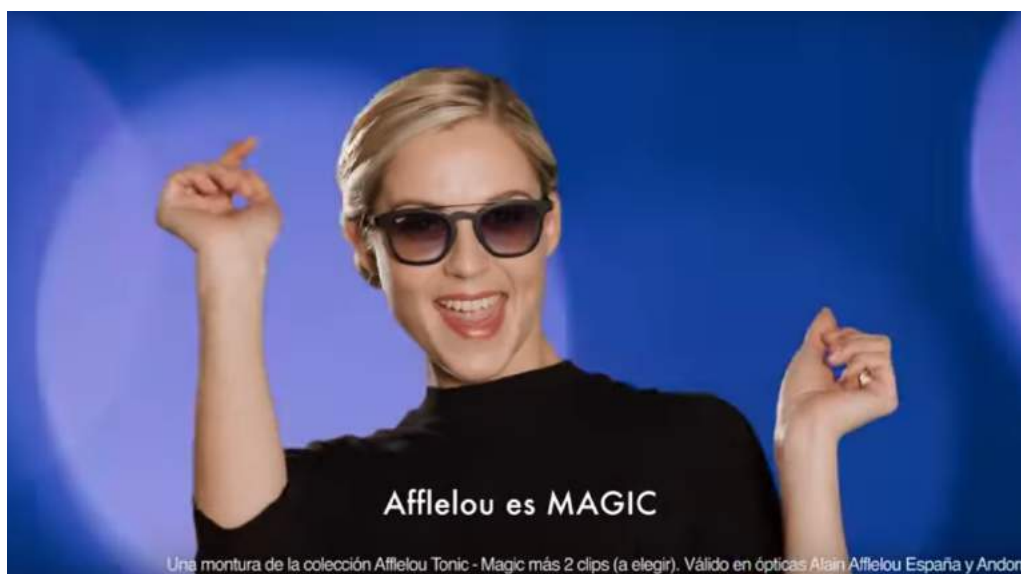




Commercial 5 – Afflelou



Character 6





8. Appendix 2: Tables and charts

<p>1. Have you seen this advertisement before?</p> <p> ■ Yes ■ No ■ Maybe </p>	Commercial 1			Commercial 2			Commercial 3		
	Yes 27.5%	No 64.7%	Maybe 7.8%	Yes 37.3%	No 56.9%	Maybe 5.9%	Yes 21.6%	No 76.5%	Maybe 2%
	Commercial 4			Commercial 5					
	Yes 58.8%	No 29.4%	Maybe 11.8%	Yes 19.6%	No 72.5%	Maybe 7.8%			

Table 3

2. How would describe the character that appears at minute X?	Responses for this question are explored in this dissertation.
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Table 4

3. Which one do you think is his/her ethnicity?	Commercial 1		Commercial 2		Commercial 3		Commercial 4		Commercial 5	
	Number	%	Number	%	Number	%	Number	%	Number	%
American	5	9.8	0	0	0	0	14	27.5	7	13.7
North-American	5	9.8	1	2	0	0	8	15.7	6	11.8
South-American	2	3.9	1	2	2	2	2	3.9	4	7.8
Afro-American	35	68.6	0	0	0	0	4	7.8	17	33.3
African	5	9.8	45	88.2	45	88.2	2	3.9	3	5.9
Other	2	3.9	4	7	1	2	20	39.2	7	13.3
No response	5	9.8	3	5.9	3	5.9	14	27.5	19	37.3
TOTAL	51	100	51	100	51	100	51	100	51	100

Table 5


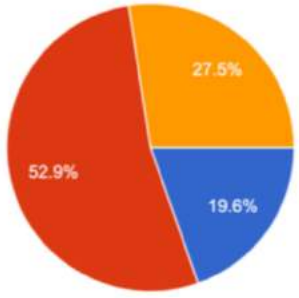
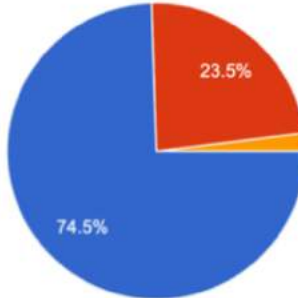
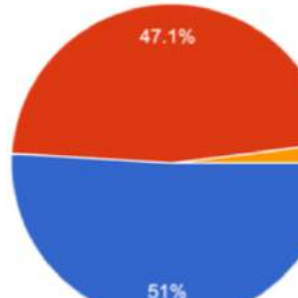
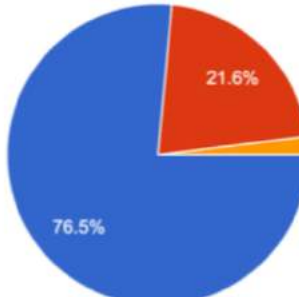
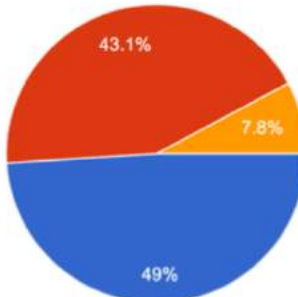

4. What role does the character play in the advert?	Commercial 1			Commercial 2			Commercial 3		
	Lead 19.6%	Sec 52.9%	Extra 27.5%	Lead 74.5%	Sec 23.5%	Extra 2%	Lead 51%	Sec 47.1%	Extra 2%
									
	Commercial 4			Commercial 5					
	Lead 76.5%	Sec 21.6%	Extra 2%	Lead 51%	Sec 47.1%	Extra 2%			
									
									

Table 6

5. Do you recognize the product advertised?	All products and brands are recognized
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Table 7

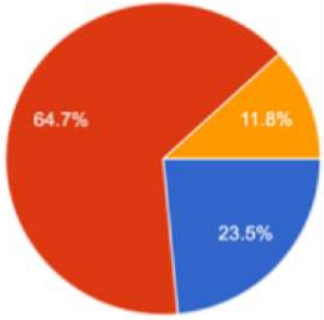
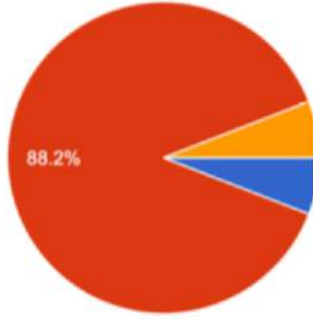
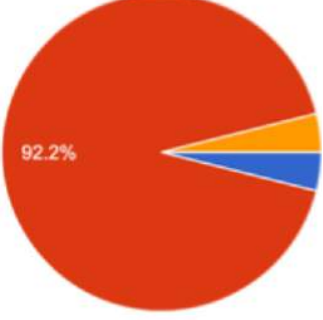
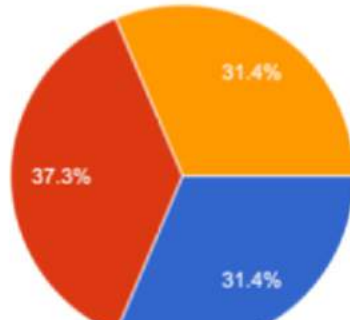
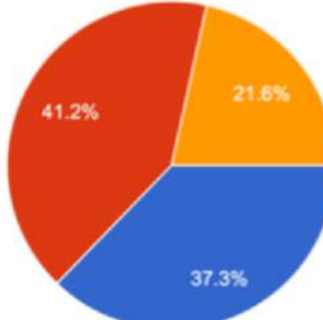
6. Is this advert an example of the ethnic diversity in Spain?	Commercial 1			Commercial 2			Commercial 3		
	Yes 23.5%	No 64.7%	Maybe 11.8%	Yes 5.9%	No 88.2%	Maybe 5.9%	Yes 3.9%	No 92.2%	Maybe 3.9%
									
	Commercial 4			Commercial 5					
	Yes 31.4%	No 37.3%	Maybe 31.4%	Yes 37.3%	No 41.2%	Maybe 21.6%			
									

Table 8

6.1 Why is it an example of ethnic diversity in Spain?	Responses to this question are explored in relation to the previous one in this dissertation.
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Table 8.1

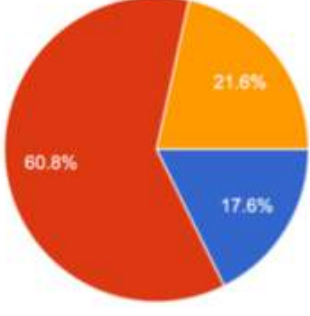
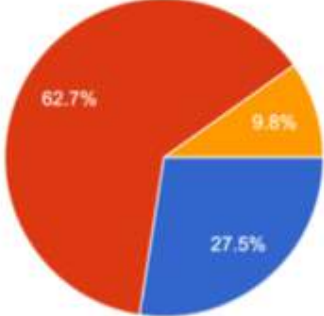
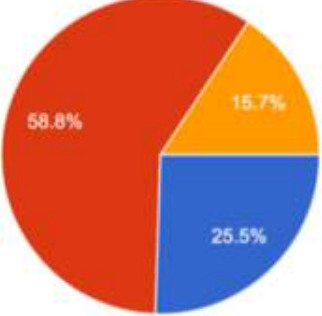
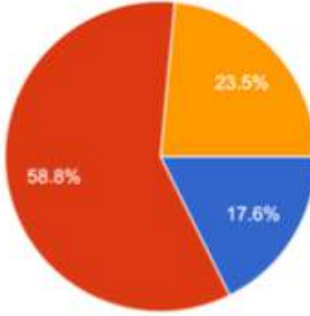
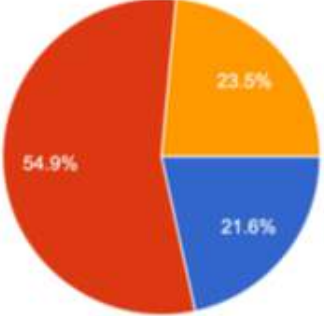
<p>7.Does the character mirror its ethnic group?</p> <p> ■ Yes ■ No ■ Maybe </p>	Commercial 1			Commercial 2			Commercial 3		
	Yes 17.6%	No 60.8%	Maybe 21.6%	Yes 27.5%	No 62.7%	Maybe 9.8%	Yes 25.5%	No 58.8%	Maybe 15.7%
									
	Commercial 4			Commercial 5					
	Yes 17.6%	No 37.3%	Maybe 24.5%	Yes 21.6%	No 54.9%	Maybe 23.5%			
									

Table 9


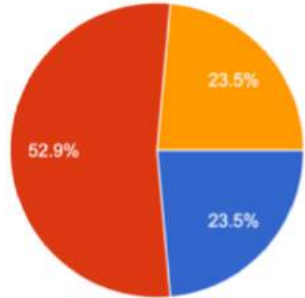
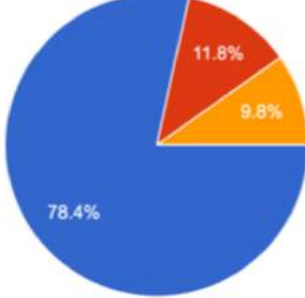
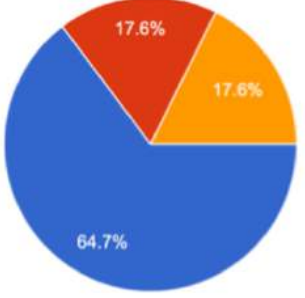
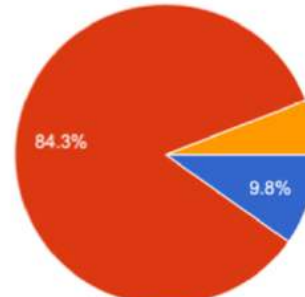
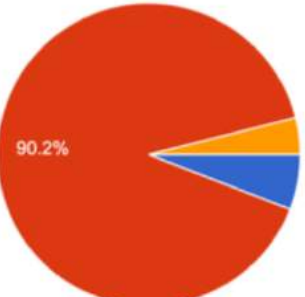
8.Do you consider this advertisement racist? 	Commercial 1			Commercial 2			Commercial 3		
	Yes 23.5%	No 52.9%	Maybe 23.5%	Yes 78.4%	No 11.8%	Maybe 9.8%	Yes 64.7%	No 17.6%	Maybe 17.6%
									
	Commercial 4			Commercial 5					
	Yes 9.8%	No 84.3%	Maybe 5.9%	Yes 5.9%	No 90.2%	Maybe 3.9%			
									

Table 10

8.1 Why do/don't you consider this advertisement racist?	Responses to this question are explored in relation to the previous one in this dissertation.
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Table 10.1

