

The Representation of Black People in Advertising: Racism and Stereotypes¹

ARTICLE

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Abstract

Often, the media portrays Black people in a stereotypical manner, reinforcing restrictive images that associate them with subaltern or exoticized positions, disregarding their diversity and complexity. This research aims to provide an overview of the representation of Black people in the media through the analysis of advertising imagery. As specific objectives, it sought to examine how advertisements reproduce racism and sexism. This was a qualitative study, employing image analysis and bibliographic research methods to understand subjective and contextual aspects of the theme, thereby constructing a more comprehensive interpretation of the phenomenon. Based on the analysis of recently published advertisements, it was possible to conclude that racism remains deeply ingrained in social practices, even with the efforts of anti-racist movements. Thus, there is still much room for improvement in our society.

Keywords: Blackness. Advertising. Racism.

Representação da negritude na publicidade: corpos, identidade e resistência

Resumo

Frequentemente, a mídia apresenta as pessoas negras de forma estereotipada, reforçando imagens restritivas que as vinculam a posições subalternas ou exóticas, desconsiderando sua diversidade e complexidade. Esta pesquisa tem o objetivo de apresentar uma visão geral sobre a representação das pessoas negras na mídia, por meio da análise de imagens publicitárias. Como objetivos específicos, teve o fito de verificar de que forma peças publicitárias reproduzem o racismo e o machismo. Tratou-se de uma pesquisa de natureza qualitativa, na qual foram usados os métodos de análise de imagens e de pesquisa bibliográfica para compreender aspectos subjetivos e contextuais sobre o tema, construindo uma melhor interpretação do fenômeno. Foi possível concluir, tendo em vista a análise de peças recentemente publicadas, que o racismo ainda é muito presente

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nas práticas sociais, mesmo com a atuação dos movimentos antirracistas. Ainda há, pois, muito a ser melhorado em nossa sociedade.

Palavras-chave: Negritude. Publicidade. Racismo.

1 Introduction

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Produced within the undergraduate program in Portuguese Language and Literature at the Federal Rural University of the Semi-arid region, in the backlands of Rio Grande do Norte, this article is the result of a series of studies conducted by the institution's Research Group Praxis and Teacher Education on issues related to education, gender, race, sexuality and social class. Education, in its broad sense, is permeated by discourses that reproduce a worldview still deeply racist, sexist, homophobic and so on; these forms of oppression are fundamental for sustaining the capitalist economic model and intensifying the exploitation of workers.

Within the set of activities mentioned above, the undergraduate thesis that gave rise to this article aimed to analyze how hegemonic media has represented Black people and how that representation affects the construction of these individuals' identities. To achieve this aim, the specific objectives developed were the following: to discuss the concept of racism and its impact on the lived experiences of Black people; to examine how advertisements reproduce racism and, in many cases, sexism; to identify strategies of resistance and empowerment adopted by Black people to promote substantive social equality. Here, we present the results of the second specific objective, namely to offer, through the analysis of advertising images, an overview of how Black people are viewed in society, which is why advertisements published between 1950 and 2023 were selected, in order to show different points in the recent past.

In this discussion, we seek to conduct a study, from a critical social perspective, of images that represent a racist worldview, grounded in the *negritude* movement and highlighting its importance. The categories that guide this work are Black feminist critique of racism, sexism and misogyny, practices historically present in our country. The critique

aims to build the possibility of substantive empowerment for Black people and resistance to the dictates of racist capitalism.

The research problem that motivated this study arose from questioning how Black people are represented in advertising, based on the hypothesis that racism would be present in media advertising, thus affecting the lives of Black people, despite the greater current visibility of agendas raised by antiracist social movements.

Whiteness is structured as the norm, positioning itself as neutral and universal, which renders it invisible even to those who benefit from it. Cida Bento (2022), an important author in the Black movement, explains how whiteness structures institutions, labor markets and personal interactions, perpetuating inequalities that benefit white individuals. This system is strengthened by the absence of self-criticism, since racism is often viewed as an exclusively Black issue, while white people fail to recognize themselves as participants in this process.

Negritude, still according to Bento (2022), is understood as a place of struggle and resistance. The author examines how *negritude* carries not only the weight of historical and structural exclusion, but also the power of re-signification, collective organization and the creation of new narratives. *Negritude*, unlike whiteness, is not associated with structural privilege, but with marginalization and the daily confrontation with racism. The writer, however, emphasizes that *negritude* is not an immutable identity, but a social and political construction that shifts according to historical and cultural contexts. The strength of Black movements and initiatives that challenge white supremacy emerges from this place of exclusion, establishing spaces of identification and resistance.

Bento (2022) highlights the existence of racial capitalism, which is based on white supremacy and on the exploitation of racialized bodies for the accumulation of wealth and power. She also examines how the mechanisms of capitalism, such as the labor market and the global economy, perpetuate the exclusion and marginalization of non-white people, creating a cycle of inequalities reflected across all spheres of society. The author proposes a critical reflection on the relationship between racism and capitalism, seeking to dismantle these structures of power and promote social justice and racial equality as a right for all.

It becomes evident that empowerment has served as an important strategy of survival and resistance for Black women for centuries, since through it, Black women confront daily situations of racism and sexism that society often considers commonplace. However, these situations wound and harm, and empowerment has been a means for Black women to be courageous and fight for respect and equality, ensuring that no act of disrespect goes unnoticed and that any act that occurs is duly addressed.

Berth (2018) characterizes empowerment as a process of personal and collective strengthening, based on awareness of social inequalities and structural oppressions, with the goal of transforming such structures and fostering social justice. According to the author, empowerment is not limited to personal or symbolic victories but is strongly connected to the redistribution of power and the liberation of groups historically marginalized.

The author also stresses that empowerment must be understood in relation to power, noting that it emerges as a response to contexts of exclusion and oppression. The process of becoming empowered involves building autonomy, valuing identities and recognizing the capacities of groups that have been systematically devalued or silenced.

Berth (2018) critiques the way the term has been trivialized and appropriated by the market, which has turned it into a marketing tool detached from its political roots. According to Berth (2018), true empowerment is necessarily political, collective and emancipatory, seeking to overcome inequalities of class, race, gender and other forms of discrimination; thus, she emphasizes that empowerment should not be reduced to a personal or symbolic experience, but understood as an instrument of struggle for equality and social change.

All the authors cited address important racial and social causes, which intertwine and lead us to reflect on the reality experienced by Black people throughout the country's history. Each offers different ways of thinking, yet all share the same purpose of drawing society's attention and encouraging it to think in more humane and transformative ways, building the ongoing struggle so that everyone may have equal rights.

2 Methodology

The purpose of this research is to show how Black people have been and continue to be represented by hegemonic media, as well as their strength and resistance since the time of enslavement, blending past and present in light of many issues that persist to this day. This is a qualitative study in which advertising texts are analyzed, as previously indicated. The theoretical framework was developed through a critical study of these texts, seeking to identify and interpret elements, symbolism and historical and cultural context in which it would be possible to understand the layers of meaning present and investigate their impact on both society and culture.

We based our analyses on several highly relevant theorists, such as Carla Cristina Garcia, who, in her book *Breve história do feminismo* (2011), discusses how sexism and misogyny permeate women's lives; Bia Ferreira, whose song *Cota não é esmola* (2018) contributed to an understanding of the reality of a Black woman marginalized by society, showing the importance of the quota law; Lélia Gonzalez, in her book *Lugar de negro* (1982), which portrays the privileges of whiteness and highlights the historical lack of opportunities for Black people in Brazil; and Joice Berth, who, in her book *O que é empoderamento?* (2018), discusses the importance of Black women claiming their space in society. These authors provided the foundation for the research because they define key categories for the debate, though not all of them are cited in the present article.

More recently, historian Lilia Moritz Schwarcz published *Imagens da branquitude: a presença da ausência* (2024), in which she analyzes, through images, a reality that for a long time remained only partially told, a society dominated by the elite of whiteness. The book addresses social issues with both historical and contemporary images, highlighting the harsh reality faced by the Black population, victimized by enslavement. These images, seemingly innocent, nonetheless contributed to the construction of the Brazilian racist imaginary. This work is closely related to our methodology.

In the book *Lugar de negro*, by Lélia Gonzalez and Carlos Hasenbalg, the final chapter, *O negro na publicidade*, examines the representation of Black people in the media.

The authors analyze how advertising reproduces racist stereotypes and reinforces the social hierarchy that marginalizes the Black population. They underscore the relevance of media and how it attempts to exclude Black representation in society, consistently placing it at a lower level than that of white people, who are always more highlighted and praised, reinforcing the idea that Black and white do not mix. Brazilian broadcast television was built on such imagery; in it, Black people were constantly marginalized, both directly and indirectly; Black women were (and are) sexualized and treated as objects, contributing to a society in which Black people have had fewer opportunities.

Historically, advertising has constructed a stereotypical and derogatory image of Black people, associating them with secondary, subordinate and inferior roles. This occurs subtly, through symbolic language and visual representations that perpetuate racial discrimination in society. In addition, the lack of Black representation in advertising contributes to the invisibility and erasure of Black culture and identity in Brazil. The absence of Black protagonism in advertising campaigns reinforces the notion that *negritude* has no value and does not deserve to be celebrated.

We worked with advertisements selected according to the criterion that they contain some form of representation of Black people or aspects of *negritude*. Both old and recent advertisements were chosen for the study. With the help of André Melo Mendes's book *Metodologia para análise de imagens fixas* (2019), we analyzed the images based on the elements presented in the next paragraph of this methodology. The advertisements were selected through searches conducted on Google using the search descriptor *propagandas racistas*. There was no temporal delimitation, as defining a specific time frame was not an objective of the research. The intention was to find materials in which we could identify racism, since this is something that occurs daily in media in a subjective manner, yet is often unnoticed.

Mendes's work, cited above, discusses how images can be interpreted from different perspectives, considering aesthetic, contextual and social aspects. He suggests steps such as initial observation and image analysis, paying attention to visual elements and composition; contextualization, which entails considering the historical, cultural and

social context in which the image was produced; and deconstruction, which involves identifying implicit meanings, symbols and the narratives an image may convey. We added comments to examine the intent of the creator and audience reception, also considering ethical and political issues, as well as interpretation, to connect observations and analyses with broader theories and concepts, resulting in a rich and multifaceted reading aimed at understanding the image itself and its social impact.

The book by André Melo Mendes (2019) offers thought-provoking contributions to understanding how images construct meaning through signs that we grasp through experience. According to him, such experience with images is generally aesthetic, since it involves transformation, reflexivity, estrangement and unease when confronted with difference and alterity found within various visual regimes and in the sensations that affect us.

Another methodologically relevant work was *Metodologia da análise de imagem* (2000), by Tania Aparecida de Souza Vicente, which contributed to the critical and interpretive analysis of the images. Vicente proposes an interdisciplinary approach, integrating knowledge from fields such as communication, art and sociology, and emphasizes the importance of a critical perspective on images in contemporary society, which was essential for the development of this research. We recognize that the study remains quite preliminary, but it represents an important step forward in understanding how hegemonic media constructs narratives and how these narratives reinforce a worldview that maintains the social positions assigned to Black people in Brazil and worldwide, given capitalism's vested interest in preserving the logic of racism.

3 Results and Discussion

In order to combat racism, Law No. 7,716 of January 5, 1989 was enacted, which provides for a prison sentence of one to five years for crimes of racial discrimination, as well as Law No. 14,532 of January 11, 2023, which classifies racial slurs as the crime of racism. The law punishes any type of discrimination or prejudice, whether based on race,

color, ethnicity, religion or national origin. Nevertheless, racist practices continue to be perpetuated, given how deeply racist ideology is rooted in our society, with some practices becoming institutionalized, as we will show in the images analyzed in this article.

The widespread availability of devices capable of producing, processing and circulating images (digital or otherwise) has raised our contact with two-dimensional images to a previously unthinkable level; however, this intense exposure does not necessarily result in better interpretation of those images (Mendes, 2019, p. 18).

According to Mendes (2019), in the 1940s, influenced by the principles of Ferdinand Saussure's structural linguistics, critics of art and communication began to understand images as signs that acquire their meaning or value within society. This means that no image is free from the social values of its context and cannot be viewed as a manifestation detached from the social whole in which it was produced. It is also essential to understand that advertising images are produced by a social subject embedded within a given institution and that this subject, consciously or not, reproduces that institution's values.

In *Imagens da branquitude* (2024), Lilia Moritz Schwarcz addresses the construction and perpetuation of the idea of whiteness throughout Brazil's history. In the book, the author analyzes how whiteness has been historically established as a normative and superior standard, promoted by colonialism and racial hierarchization. She also discusses how this idea influences social and political relations in Brazil, perpetuating racial inequality and oppression. The work further emphasizes the importance of recognizing whiteness as a form of racial privilege and of combating the structural and institutional racism that sustains this idea. Additionally, the author stresses the need to dismantle the notion of white superiority and promote racial equality.

Schwarcz (2024) also seeks to convey a message of awareness and reflection on the social and cultural construction of whiteness in Brazil. Through the analysis of images, discourses and practices that reinforce the idea of white racial superiority, the author aims to show how these representations contribute to the perpetuation of inequality and racial

prejudice in the country. The images featured in the book serve as a tool to unveil the structures of power and privilege that sustain whiteness and its consequences for society.

Schwarcz (2024) aims to encourage readers to question and dismantle these racist patterns, thereby promoting greater awareness of the importance of combating racism and racial inequalities, fostering critical reflection on the representations and practices that reinforce whiteness and its implications in Brazilian society, and urging readers to recognize the complexity of racial relations and seek ways to promote equity and racial justice. This movement undertaken by Schwarcz (2024) is precisely what we aim to accomplish with the selected advertisements.

Let us now analyze the images chosen for the corpus of this article.

Figure 1 – Devassa beer advertisement



Source: Devassa (2010) reproduced in Vassoler (2013).

In 2010, the beer brand Devassa released an advertising slogan with the following message: “*É pelo corpo que se conhece a verdadeira negra*”. Next to it was the image of a semi-nude Black woman. The advertisement was accused of reinforcing gender discrimination and racist stereotypes. The controversy led to the campaign being taken off the air.

First, we note the fact that the campaign featured a semi-nude Black woman, which already signals a movement toward the sexualization of the Black woman's body. We also observe the comparison between the woman and the beer, transferring the characteristics of the beverage to the woman's value: "*encorpada*", which can lead to the understanding that the Black woman is also an object to be consumed. Such a construction reproduces the view of the Black woman as a sexual symbol, in which only the body matters.

The slogan's message, "*É pelo corpo que se reconhece a verdadeira negra*", associates the identity of the Black woman with her body, bringing to the surface sexism, racism and misogyny, since it denies the Black woman her worth as a person and causes her to be seen in a stereotypical way. Misogyny is reinforced, as the ad places the woman in a position of submission to men, always at their service and for their pleasure, given that alcohol consumption is socially regarded as a masculine activity from which women should abstain; historically, beer advertisements have been targeted at this audience.

The advertisement in question is heavily based on racial prejudice and distorted representations that devalue and restrict Black women to certain roles or qualities. This process affects not only how society perceives Black women but also how they construct their identities, since they may come to see themselves in the way society represents them.

Figure 2 – Duloren lingerie advertisement



Source: Duloren (2012) reproduced in Bonduki (2013).

In 2012, the lingerie brand Duloren released a campaign featuring a Black woman in lingerie holding a cap beside an unconscious white police officer, accompanied by the following sentence: *“Pacificar foi fácil. Quero ver dominar”*. The ad circulated shortly after a police pacification operation in Rocinha, a community in Rio de Janeiro. The advertisement was reported to Conar by consumers who pointed out its disrespect toward the police force and the image of the woman.

The slogan and the image reinforce sexist stereotypes and objectify the woman’s body. Once again, the Black woman appears semi-nude and, in this case, there is an implied indication that the police officer was seduced by the woman. Although she appears to be in a position of dominance, in reality she is portrayed as engaging in a sexually suggestive act. This situation creates subordination within the context of lingerie advertising, sexualizing the woman and reinforcing the stereotype assigned to Black women as objects of male pleasure, thus strengthening patterns of domination and submission in gender relations.

Figure 3 – Krespinha steel wool advertisement



Source: Bombril (1950; 2020) reproduced in Sacchitiello (2020).

It is not new that Black women are portrayed in a demeaning way in advertising. In 1950, the brand Bombril promoted a product linked to its name, in which a Black girl with tightly curled hair held a steel wool pad called Krespinha. In 2020, the brand relaunched

the product with the same name and ended up causing controversy. Even with the *rebranding* of the product, that is, an attempt to rework its image, the racist implication did not go unnoticed, since the name Krespinha is associated with a prejudiced and derogatory way of referring to tightly curled hair. The entire situation led to the product being withdrawn. It is worth noting that, in the 1950s, there were movements contesting racism in Brazil; however, the repercussion today is felt more intensely due to the achievements that have been won and the greater access to information.

We can see that the Krespinha *logo* in 1950 referenced a female character with tightly curled hair, creating a caricature based on stereotypes of Black women, ridiculing them and equating Black women's tightly curled hair with steel wool. By reinforcing in the media an image that already exists in everyday racist practices, such advertising legitimizes these practices and contributes to the historical pattern of racism in a society in which the Afro-descendant population is routinely targeted. Afro hair, whether wavy or tightly curled, represents a form of resistance. Black women were often depicted in negative and oppressive ways during the colonial period, something that unfortunately persists in modern times, despite the fact that antiracist social movements, especially feminist ones, constantly reaffirm the beauty and importance of tightly curled and wavy hair, including as a vehicle for messages about routes of escape for enslaved people during the period of enslavement in various parts of the Americas.

Using the stereotype of an Afro-descendant woman associated with a cleaning product can be seen as a way of reinforcing the idea that the Black woman's body needs to be cleaned. Moreover, she is commonly portrayed as a character of lower social value, associated with domestic work, a role commonly assigned to Black women in Brazil, within which there are significant inequalities. This underscores the argument that, in advertising, Black women are still regarded as inferior and deeply devalued by the media, instead of being represented as empowered and whole, as they should be. Let us move on to the next image.

Figure 4 – Advertisement by the Government of the Federal District (2023)



Source: Government of the Federal District (2023) reproduced in Feifel (2023).

In 2023, the government of the Federal District released a community campaign against fires in which, in one of the images disseminated – the one represented above – there was a man with a *black power* hairstyle whose curls transformed into the crown of a burnt tree. The image reinforces the idea that Afro hair must be tamed and evokes the force of untamable nature. The situation became even more serious because it was a government advertisement.

The representation of Afro hair, which has a historical connection to the Black movement and a history of oppression and resistance, when compared to fire, becomes associated with chaos and destruction; by placing a Black man with his hair in flames, the campaign portrays him as a destructive element. Furthermore, the advertisement ignores Brazil's history of racism, in which Black people are frequently perceived through a negative lens, especially Black men, who are often represented as dangerous or violent.

In Brazil, a country with a long history of marginalizing its Black population, any representation that reinforces racial stereotypes can cause cultural harm to Black communities and undermine the pursuit of equality and respect.

The image below is an example of how the perception of whiteness imposes itself as hegemonic beauty and as the standard to be followed.

Figure 5 – Dove advertisement



Source: Dove (2017) reproduced in *Veja* (2017).

The fact that the campaign advertises a soap and features a Black woman who transforms into a white woman evokes the idea that Black skin is dirty and must be cleaned or purified, reinforcing an ideal not only of beauty but of personhood. Whiteness, as Bento (2022) explains, is understood as the standard, the norm, and must be reinforced as the ideal to be attained, ideas repeatedly disseminated by hegemonic media.

Such a vision affects not only the formation of racist whiteness itself but also the construction of Black identity, which is always placed at the margins, on the side of undesirable alterity that does not fit the social standard and therefore must whiten itself in whatever ways are possible, often leading to the negation of the Black body, history and culture.

In 2011, the brand had already faced backlash for the same reason, when it released a soap that promised “*more beautiful skin in less than a week*”. By creating a scale of skin transformation, the advertisement showed three different women, indicating a before and after as the skin became whiter.

The text below the image stated: “*Visibly more beautiful skin from the most unexpected place: your shower.*” Once again, what emerges is the association between beauty and cleanliness in the image of the white woman, while the Black woman is placed in the position of dirtiness and of the undesirable skin that must be transformed by the product being sold. *Negritude* and whiteness stand on opposite sides of the scale. To the

former is assigned what is undesirable, and to the latter all the rewards of beauty. Observe the reproduction below.

Figure 6 – 2011 Dove advertisement



Source: Dove (2011) reproduced in Merigo (2011).

The resistance of antiracist social movements has directly impacted brands and institutions such as those analyzed here, which have had no choice but to change the approach of their campaigns. Dove itself now invests in a discourse centered on representativity and inclusion. The campaign reproduced below was presented by Dove.

Figure 7 – Dove advertisement



Source: Dove (2004) reproduced in Santos (2021).

The Dove Real Beauty Campaign was launched in 2004 with the intention, according to the company, of challenging stereotypical beauty standards, fostering self-confidence and elevating women's self-esteem, while promoting body and ethnic diversity.

The cosmetics company had historically reproduced the European beauty standard — white skin, blonde women — as demonstrated in this work; for this reason, it was often involved in controversies and accusations of racism. When Dove decided to launch a campaign different from what was common, featuring women who until then had been outside society's standards, it came as a surprise to the public. Today, one of the brand's main approaches is the defense of real beauty, that is, without aesthetic or surgical interventions and without the use of internet filters, valuing, according to the company, women of various races, ethnicities and body types, with the aim of generating a degree of inclusion within the beauty industry.

It is important to highlight the relevance of inclusion and of revisiting beauty standards in order to dismantle many ideological elements that reproduce racism and misogyny; however, the intention is not free from economic interests, since it is the organization of social movements that drives and demands such changes, forcing companies to adapt to a progressive worldview.

This was also an attempt to speak directly to a broader audience that was tired of being constantly excluded or superficially represented in beauty campaigns. Images of women with natural curves, signs of aging, natural hair and skin of different shades reflected the growing desire for more authentic and realistic representations in advertising. It should also be noted that the audience marginalized by major brands and advertising agencies gradually became frequent consumers of such products; thus, in order to sell, it becomes necessary to include.

Today, it is common to see diverse women in advertising across the media, especially in beauty campaigns, underscoring that they, too, have the right to feel welcomed and that they, too, belong in the world of beauty — which demonstrates that awareness, resistance and organization are key paths toward building a less harmful society. Nevertheless, the changes need to be profound and structural. Representativity in

the media, although subjectively important, will not ensure social equity; at best, it can serve as a barometer of the ideological advances of the capitalist system, which, ultimately, is interested primarily in selling commodities.

The images analyzed evoke feelings of indignation and sadness, as we can see how powerful the media is in shaping society's view of Black people, contributing to the construction of racism, a social practice that has caused and continues to cause much pain and suffering, resulting in an even more racist society.

To build an antiracist society, it would be ideal to work in the classroom, from an early age, on how racism can impact people's lives and how harmful it is, since the classroom can play a fundamental role in this learning environment, promoting debates on racial issues and inequalities and explaining how racism operates in society. It is possible to include readings, research and films, as well as lessons addressing Afro-Brazilian culture, using more inclusive language in which everyone can feel represented. This could encourage students to seek further information on the subject and to learn, from an early age, how to combat racism, fostering social transformation.

4 Final considerations

Our aim in this research was to show what Black people face every day and the stereotypes that the media constructs about them. For this reason, by observing images from advertising campaigns, we carried out an analysis of how these people have been portrayed, especially Black women.

We were able to obtain the expected results, since, through the analyses, we saw how the media can contribute to building a racist view in society and how harmful the images it conveys are to the identity of Black people. This shows that the media, in most cases, tends to marginalize Black people, placing them within a negative stereotype.

We discussed the fact that there is an intersection when speaking of racism and sexism, because these forms of racial and gender oppression combine when it comes to people in marginalized positions. In the case of Black women, this results in a unique and

intense form of oppression, which is why the empowerment of these women is so important, since it is through empowerment that we can organize ourselves to build a fairer society, with social improvements, so that they may have dignity and respect.

Advertising pieces frequently reproduce both sexism and racism, as they reflect the society in which they are produced and, at the same time, have significant power to influence culture, contributing to the construction of people's imaginaries.

Analyzing this type of content was not easy, since understanding how racism is naturalized deeply affects our experience as Black people. The research showed that the media, in a certain way, reproduces stereotypes of Black people. Women are portrayed as sexual symbols, causing their identity to be based solely on physical characteristics.

The results of this research show that, today, even with all the activism and the struggle for rights, Black people still suffer from a lack of equality and opportunity, as they are labeled as an inferior and marginal population, which should not occur. In the future, we intend to deepen this research in order to obtain a broader understanding of the theme, one that will allow us to analyze contemporary transformations in the object under focus.

This study contributes to social transformation by showing that many aspects of life that are not visible and may go unnoticed are in fact shaping the way we think about society. Drawing attention to this makes it possible to gain a deeper understanding of the difficulties faced by Black people; furthermore, the work seeks to combat racial discrimination and develop solutions for a more equitable future

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