

THE POWER OF *STORIES* FROM *MYTHOLOGY* TO *STORYTELLING*

*The transition from a collective construction
facing the branding identity.*

Gonzalo Edo

To my thesis tutor José Guerrero for reading between my lines and guiding me through a sea of ideas with encouragement. He really let the work reflect my purpose for this dissertation.

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I thank you, Gonzalo. For believing in yourself and betting on the things you want to achieve.

Finally, to the stories, that so many times have inspired me.

*"Through these myths the voices of our ancestors are directed to us.
But, what are they trying to tell us?"*

GRAHAM HANCOCK, Finger Prints of the Gods

A handwritten signature in black ink, appearing to read 'Elna', with a large, stylized initial 'E' and a trailing flourish.

The Abstract

The purpose of this dissertation is to understand the transition from the concept of Mythology to Storytelling, analyzing how narratives are nowadays used as a tool by brands to engage with audiences and create symbolic relations, as the transcription of those codes into the Era of Communication.

The topic is a relevant subject since nowadays individuals are immersed in a world of connection, where anyone is able to portray their own desired identity and story through the different social media tools.

The Literature Review was divided into the main three academic sciences of the dissertation, Mythology, Semiotics and Sociology. Books and research published prevalent papers around the importance of narratives, the portrait of the self, and consumption, allowed the author to reach conclusions. It was crucial for this paper to comprehend first the context of myths and archetypes and which factors lead society to enter into the Internet as a place where personal projection and narratives are based, as well as how the psychology of consumption determines how users acquire products according to their meaning or symbolism, that is, their archetypal culture developing a mythical construction of the brand.

In this state. It was concluded that the most powerful brands are those that try to replace the values traditionally established in mythology and therefore are highly successful in society, developing a mythical construction of the brand. Thus, since the Internet closeness facilitates visual storytelling and the creation of attractive symbolic actions that people easily share in social media, this results in the creation of the Internet as the new myth itself embedded in those cultural beliefs, defining communities and using a social cosmogony to settle in society.

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Motivation

The spotlight of this dissertation on the topic of Mythology and Storytelling materialized from personal interest of the student. The idea of applying his passion for writing and stories was what awoke this research. The student in this research is interested in the seeking for synergies between myths and branding, as determining how the mythical concerns have not varied so much and remain in social endurance as part of the identity strategy today, resulting in the creation of a new contemporary myth. The student is also interested in examining how these collective narratives have evolved over time to how they influence the psychology of consumption today presented in the way of archetypes.

Myths and
Meanings of
Shared Stories

The Storyelling
Branding
Strategy in
Communication

The Myth
Paradigm in the
Era of Internet

I

II

III

Mythology as an
aspect of Human
Nature

Stories matter for
brands acting as
personal
connectors

The Myth in the
modern world

Myths functions and
evolution
contextualization

The language and
archetypes in
Branding

Internet as the new
myth where
narratives are set

Mythological
questionings
endure in the
contemporary
landscape

From brand
image to brand
story and culture

The medium
weighs more than
the message

The Aim and Objectives

The aim of this research is to analyze the role of mythology and its evolution in storytelling, its bridges between different civilizations, and its evolution towards the new era of communication in the creation of the Internet as the new myth itself, where personal projection and narratives are based.

The main objectives are to comprehend the function of mythology to conceive the remote origins that help to explain habitual attitudes of today's environment, similarities and customs.

The project will also evaluate the evolution of myths towards storytelling, its archetypes, symbolism, and ancestral roots, as well as the bridges between different cultures and brands.

Another objective is to explain which is the role of storytelling in today's communication and how is it used as a tool to express and encourage the individual disposition.

The final objective is to express how the function of the myth can be applied to the today's digital age defining communities and using a social cosmogony to settle in society.

Research Questions

I. Myths and Meanings of Shared Stories	II. The Storytelling Branding Strategy in Communication	III. The Myth Paradigm in the Era of Internet
What is the purpose of mythology? Why is it an aspect of human nature? In order to respond this question, the author will analyze how they have set codes and rules in society.	What is the role of storytelling in communication? Why do myths and stories matter for Branding?	What has become of myth in the modern world?
Which are the main functions of a myth? How have myths evolved and in which forms?	Which is the language used in Branding?	What have myth evolved in?
How do mythological questionings endure in the contemporary landscape?	Brands as culture. How does brand transitions from brand image to brand story?	Is Internet the new myth?
		Does the Internet favors the interrelation of content between different communities or shapes identity construction?

Research Methodology

The examination of secondary sources such as books and research papers published on mythology, brands storytelling and individual’s identity will conceive a clear outline and vision on the dissertation topic. It is necessary for this dissertation to have a focal point on primary sources and secondary sources. The author will divide the main themes of the dissertation into three academic sciences, Mythology, Semiotics, and Sociology. This will be concluded to discern how are these sciences engaged and grasp conclusions.

In order to understand how the narrative period in which history has a greater connection with society are the Greek myths and tragedies and how have they influenced the perception of individuals building their own character journey translating them into today’s landscape, the author will look at the analysis of Joseph Campbell (Scholar and renowned expert in comparative mythology, author of *The Hero With A Thousand Faces*), Karen Armstrong (Historian, author of *A Short History Of Myth*), Carlos Goñi (Doctor in Philosophy and author of *Cuéntame Un Mito*), Pierre Grimal (Historian and author of *The dictionary of classical mythology*, and Levi-Strauss (Philosopher and anthropologist).

To comprehend how brands have translated their branding strategies incorporating storytelling as a mechanism to exhibit their identity and distinguishing what is the essential desire demanding consumers seek to portray through stories, the author will analyze the theories of Christian Salmon (Doctor in History of ideologies against the use of storytelling as a distraction to hide other problems and author of *Storytelling: Bewitching the Modern Mind*), Naomi Klein (Author of the book *No Logo: Taking Aim at the Brand Bullies* which focuses on branding and makes connections with the globalization movement), and global company leaders such as British designer Vivienne Westwood or president of Disney and Pixar’s animation, Ed Catmull.

Elliott & Davies will prove how in order to settle in society many of the values formerly integrated into morals, religion or ethics are now transferred to brands as part of their story. In addition, through an example by sociologist Bruno Remaury will reinforce the power of archetypes in branding determining the relationship that individuals establish with companies.

Finally, in order to understand the role of the Internet today settling individuals in the creation of their own archetype. achieving a collaborative and collective structure just as the ancient myths did in the past, and how Internet is becoming the new myth where the medium weighs more than the message imitating the Religion pillars and recalling an abstract nihilism, will look at the analysis of Gilles Lipovetsky theories (Philosopher, Sociologist and author of the book, *the Era of the Emptiness*) Plato (Greek Classical Philosopher) thoughts on the self and modernity and Alexander Bard’s Syntheism doctrine will also be taken into account for the research. In an overwhelming, fast-moving world, they contrast the need for human beings to have a sense of control over their lives, creating a story that justifies their existence.

Concerning the analysis of Storytelling as the value companies embrace to create validating emotional connections with audiences, the author will evaluate consistent secondary data regarding the concepts of Storydoing and Data Storytelling for businesses as well as Bruno Remaury’s example on his book “Brands and Narratives” to exemplify how the updating of these stories and imaginaries allow the consumer to identify how to conceal the meanings on which brands build their identity.

To prove the importance of archetypes for brand cultures and consumers, the author will analyze secondary data and develop two consistent interviews to Elisa Carnicer, photographer for brands such as Mango or Gucci in order to know the role of archetypes and codes when developing a visual narrative speech for a brand, and Mariane Cara, cultural strategist and semiotician to understand how the culture and codes of a brand is directly related to every action and not only about communication, marketing or design, as well as the transcription of those codes to the Internet. Reports from the interview results will also be done.

In order to consider all these theories further and evaluate if the Internet has become the new myth itself where personal projection and narratives are based, the author will search for synergies between the ancient myths and its representation in today’s information landscape analyzing secondary sources; will do an observation of the gap between the physical and digital lives in millennials and centennials, and analyze social media’s next direction. The data will be based its findings in information obtained by Mariane Cara, Manovich’s *Instagrammism* and Neil Gaiman’s *American Gods*, portraying how the Internet as a medium weighs more than the message, as well as how an individual’s personality is digitally manifested in a fragmentary way consecutively presenting that transposes meanings through pieces.

The main difficulty of the paper will be to synthesize large amounts of information and establish the appropriate synergies among the key concepts.

Literature Review

1. *Myths and Meanings of Shared Stories*

1.1 What is the purpose of mythology? Why is it an aspect of human nature? In order to respond this question, the author will analyze how they have set codes and rules in society.

Stories have power. They possess the faculty to transport minds and senses bringing culture, wonder and hope. For the Greeks society, mythology brought a structure of utopian social organization whereas for the contemporary philosophers in a desecularized society, mythology again represents that social idealism and value. In antiquity, the gods were rarely seen as supernatural beings with a differentiated personality who lived a metaphysical existence totally separate from mortals (Pierre Grimal, 2000). Mythology was about the human experience. People thought that gods, humans, animals and nature were closely linked, subject to the same laws. The very existence of the gods was inseparable from storms, seas, rivers, or those powerful human emotions - love, anger, or sexual passion - that seemed to temporarily elevate mortals to a different plane of existence and from the one that could see the world with new eyes. Therefore, the function of mythology was to deal with human conflicts. It helped people find their role in the world and their true orientation.

Individuals are endowed with imagination, an ability which allows to think about things that are not present and that lack objective existence. Imagination is the faculty from which religion and mythology are born (Armstrong, 2005). Today mythical thought has fallen into disrepute (Carlos Goñi, 2012).

When hearing stories about seas that miraculously open to allow a chosen town to flee from their enemies, poisoned apples that cause eternal dreams, or the story of Romulus and Remus and the foundation of Rome, they are dismissed as incredible and demonstrable falsehood, but mythology is a form of art that goes beyond history and points out what is eternal in the human essence, glimpsing the essence of reality. Mythology does not consist in ignoring the world, but in enabling us to understand it better.

Objectivity and imagination are the great elements studied by the authors which are intermingled in mythology. Following Armstrong, the essence of reality extrapolates when imagination improves objectivity to create a better entity. Pierre Grimal affirms that a story must be found in a lesser or greater degree in the world of Essences, and in this way it justifies that for Plato the myths were of such importance. Following Joseph Campbell, the experience of the transcendent has always been part of the human experience since individuals seek moments of ecstasy to feel deeply raptured and briefly propelled beyond themselves (Joseph Campbell, 2008). Religion has been one of the most exploited means to achieve ecstasy, but if people no longer find it in temples, synagogues, churches or mosques, they look for it in other places: in painting, music, sports, drugs, sex, or the Internet. Therefore, a myth is true because it is effective, not because it provides objective information. However, it will fail if it does not allow to understand the deeper meaning of life. If it changes minds and hearts, if it inspires hope and encourages to live more fully, the myth is valid.





Figure 3: Letter of clay with cuneiform writing 1927-1836 BC, British Museum, 2019.

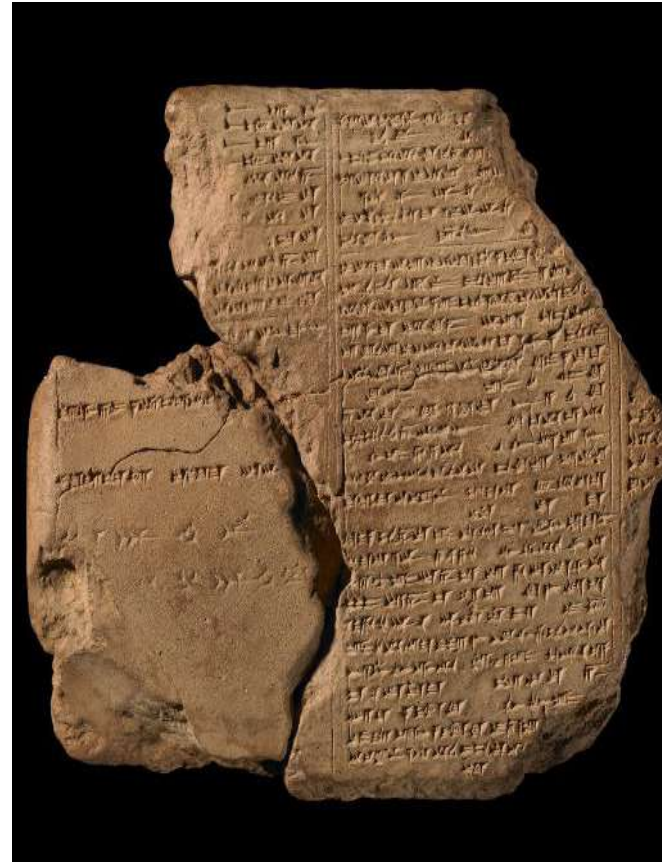


Figure 4: Egyptian granite statue of the third millennium of a seated scribe, Berlin S, 2019.



Figure 6: Cave painting in Magura Cave in Bulgaria, Pexels-library.com, 2019.



Figure 5: Decorative Egyptian mural painting of burial chamber during the New Kingdom, Tah-heetch.com, 2019.



Figure 7: Greek painting on a vessel, about 500 BC, Panelian.org, 2019.



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Figures 9 and 10: Tibetan painting of the eighteenth century in which the Buddha gives his teachings, B, O'Brien, 2019. The painter Rubens shows the judgment of Paris, Asociación Culturalte, 2019.



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Figure 13: Painted silk scroll from China (VIII century) showing a governess of the court admonishing her students, Encyclopedia Britannica, 2019.



Figure 14: Illuminated Arabic manuscript in which the artist Yahya ibn Mahmud al-Wasiti has represented scholars and students in a Baghdad library in 1237, Airfreshener.club, 2019.



Figure 15: The seated scribe, attributed to Gentile Bellini (1429-1507) in which Western and Ottoman pictorial styles are combined, Pais, E, 2006.



Figures 17 and 18: Above, beginning of the Genesis of the Latin Bible around 1455. Below, the portrait of a scribe in the twelfth century working on a manuscript folio, Rickett, R, 2018.

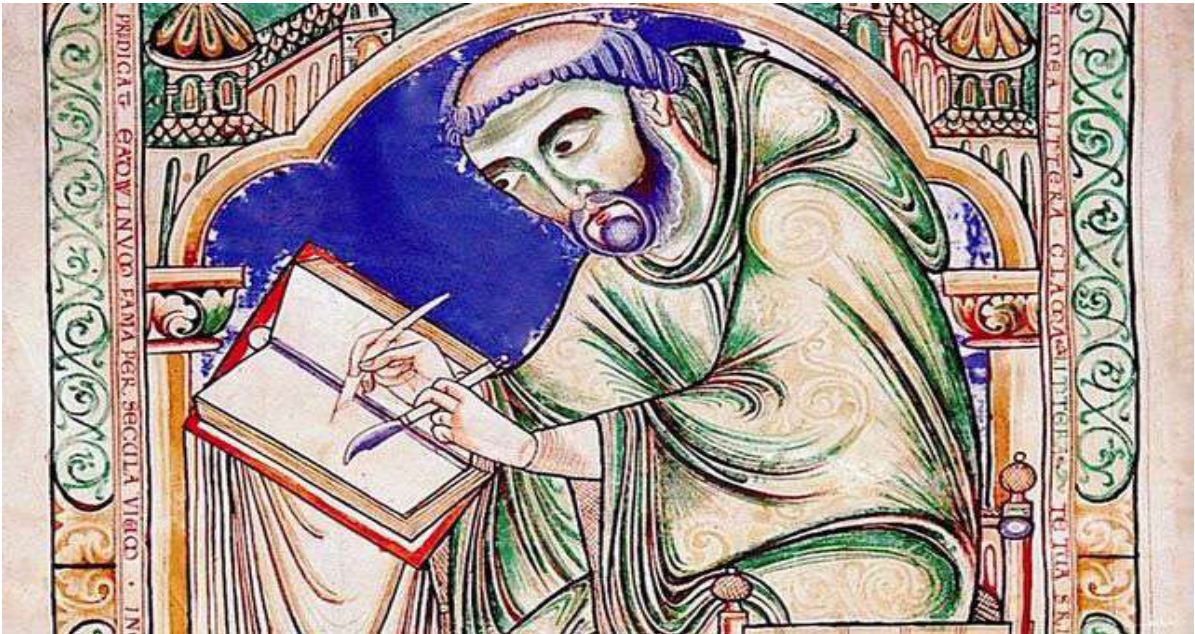
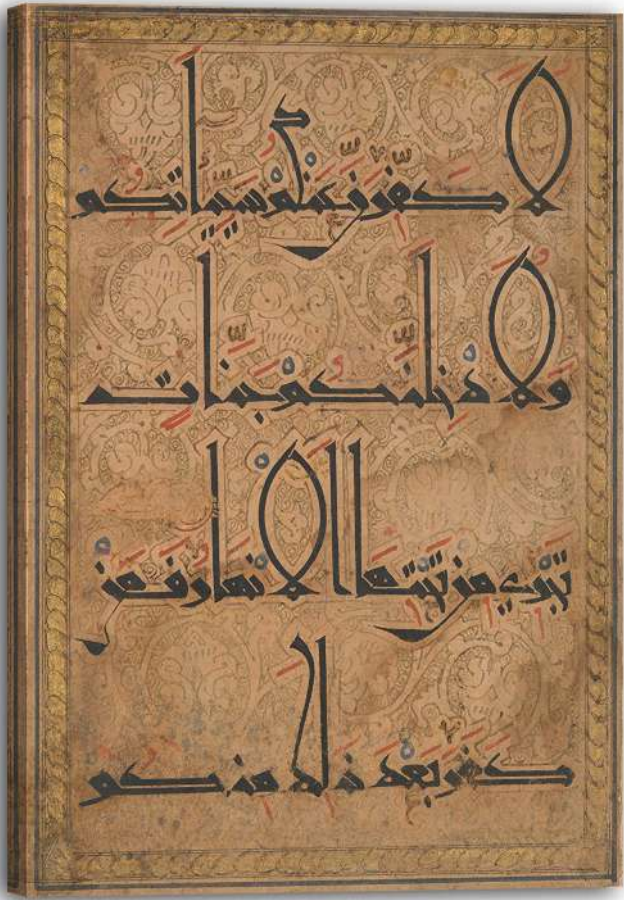


Figure 16: Qur'an of about 1880, Metmuseum.org, 2019.



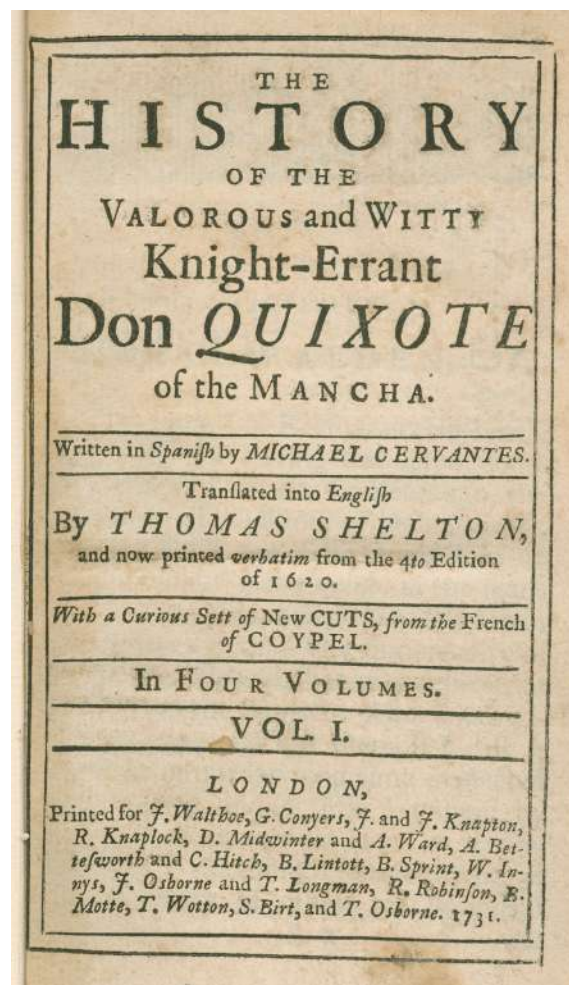


Figure 19: An English translation of Don Quixote de la Mancha, Cellcode.us, 2019.

Figure 21: 1770 painting by Jean Honoré Fragonard that captures the importance of women readers, Vogue, 2017.



Figure 20: Seventeenth century painting of a street vendor of books and pamphlets that tries to satisfy the demand of an expanding literary market, Canacopegd.com, 2019.

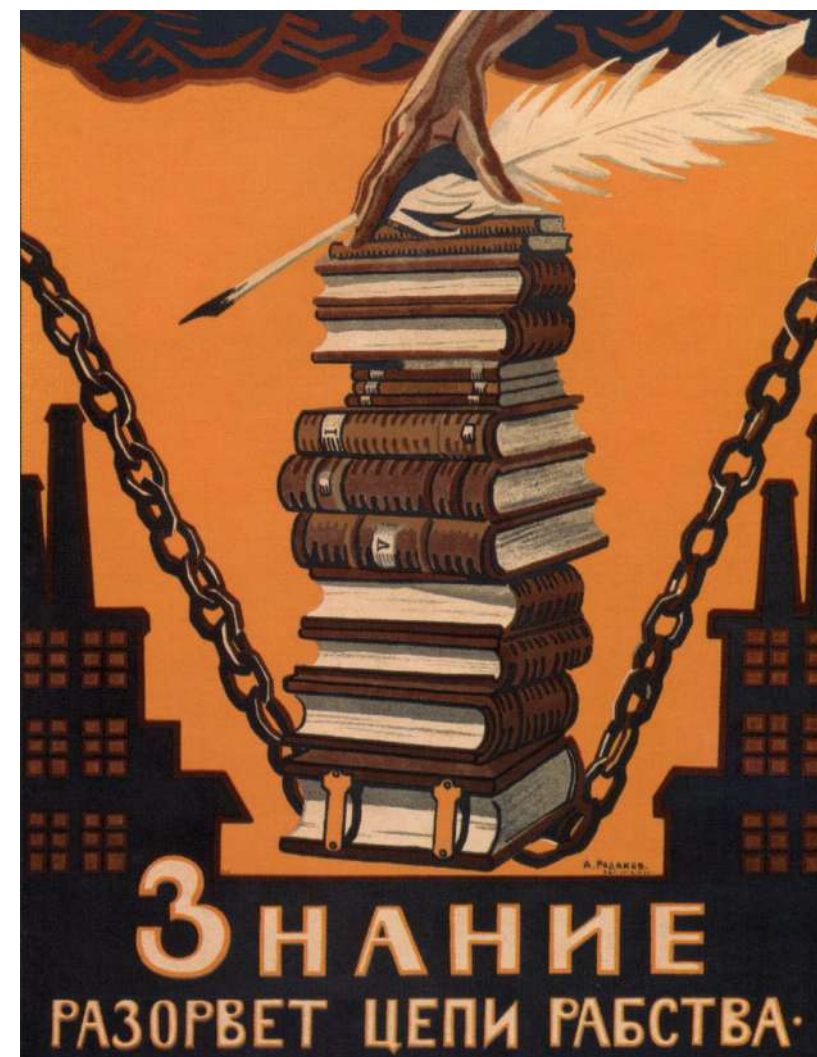
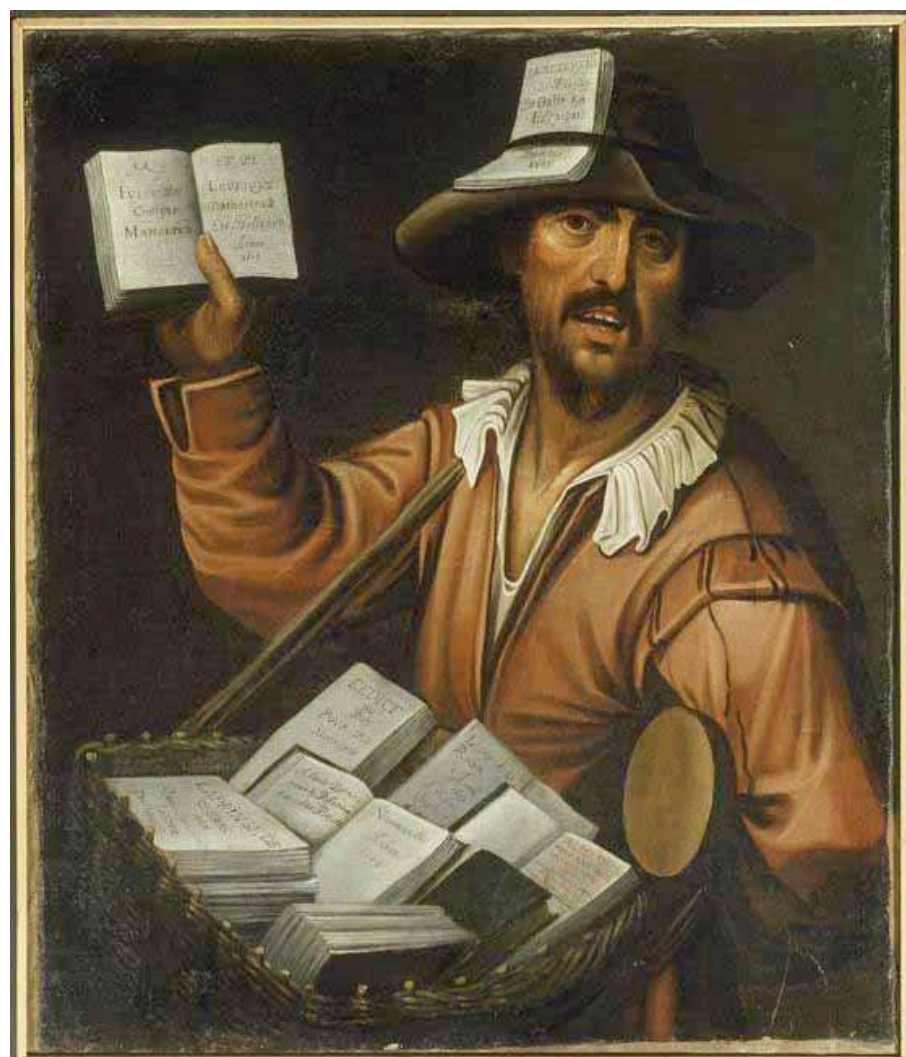


Figure 22: Russian propaganda poster that recommends reading because “knowledge will break the barriers of slavery”, Airfreshener.club, 2019.



Figure 23: Kid Auto Races at Venice (1914), the first film released in which Chaplin wore the Tramp costume, Biografiasyvidas.com, 2019.

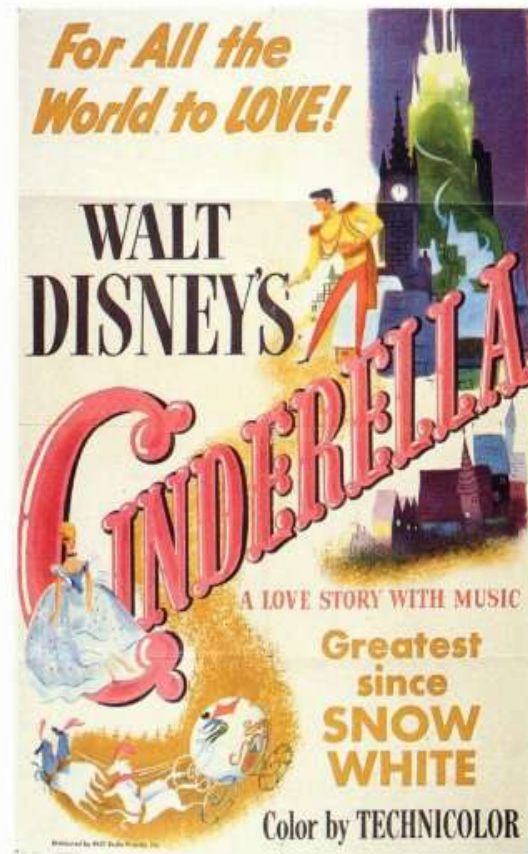


Figure 24: Cinderella by Walt Disney
Original poster in 1951, Disney Princesses, 2011.



Figure 25: Star Wars Original Movie Poster in 1977, Wallpapercave.com. 2019.

Figure 26: Microcomputer word processor of the 1970s, Roncagli, V, 2016..



Figure 27: Motorola mobile device in the 1980's, Frontporch.club, 2019.

Figure 28: Instagram logo today, Instagram, 2019.



1.2 Which are the main functions of a myth? How have myths evolved and in which forms?

Historian Bernat Desclot back in the second half of the thirteenth century explained how myths have accompanied humanity from its origins: from prehistory, when the drawings found in the caves told the stories of hunter warriors, in Egyptian tombs, where the hieroglyphics highlighted facts of the life of Pharaohs, or in the Hindu stories reunited in the Pachatantra (Desclot, 2008).

Myths speak of the great themes of existence. According to Blumenberg, the human being yearns for hope and consolation and the myth gives it. In other versions, as in Jung's, the themes of the myths are in the very soul and have as archetypes a deep relationship with the world of dreams (El País, 2012). Joseph Campbell affirms how myths are not the domain of any individual, but a collective narrative and traditional heritage that is transmitted from afar. The earliest stories were not spoken or told in words, but most likely enacted and danced, since language is a very recent human tool (Joseph Campbell, 1968).

On the other hand, Goñi points out how this collective oral tradition transitions to an organic structuring as well as that in reality collective narratives are interpreted and individualized to create architectural forms. The poets were the transmitters par excellence of the myths in Greece, though any religion has its own mythology which can acquire dogmatic pretensions reinforced by personal spirituality. The Christian is recorded in the Bible. Greek mythology (and its Roman version) has been transmitted in European literature with a poetic beauty that has allowed a ghostly survival through the centuries, in narratives such as Homer's Iliad (VIII century BC) or Dante's Divine Comedy (1320 AC).

Campbell outlined four essential functions of myth (Campbell, 2008) considering that myth is the origin of storytelling today:

- *Metaphysical: Awakes wonder about the nature of existence. When examining his theory, other authors such as Seneca affirm on The Shortness of Life, that yet the fact of existing is beyond wonderful, it is totally taken for granted.*
- *Cosmological: Explains the functioning of nature elements and cultures. Assigned different deities for the rain, sun, fire and water. Nature itself was usually personified as a woman across many different cultures. For Ancient Greece it was Gaia.*
- *Sociological: Promotes social norms, customs and beliefs. Creating cohesion and community between people, enabling them to share the same beliefs and understanding of life, holding tribes and societies together.*
- *Pedagogical: Gives guidance, encouragement and motivation. Battles between heroes and demons, sacrifice and bravery, love and cruelty, victories and defeats, are metaphors for the psychological and emotional challenges of the human race.*

1.3 How do mythological questionings endure in the contemporary landscape?

Lévi-Strauss and his structuralism focus define the role of myths and branding to be the resolution of potential conflicts. Myths serve to reinforce accepted modes of behavior by scanning all the alternative solutions and proving that the one which predominates in any society is the best, acting, just as branding, as an anxiety reducing mechanism by re-stating the basic dilemmas of human condition and offering a solution to them. Mythical stories with a cultural, transcendental and transnational basis bent the reality of the contemporary individual. The concerns of the individual have not varied so much and remain in social endurance as part of the identity strategy. The author is going to be seeking for synergies on how certain classical and contemporary authors have represented the philosophical problems of the human being in mythology and how are they still maintained today. The great contemporary themes are: narcissism, the difficulty to manage time, the slavery for desire, and the pressure for success.

The author Gilles Lipovetsky attributes in “The Era of Emptiness (1983)” that individualism and narcissism is the new historical state proper to advanced democratic societies, which would precisely define the postmodern era. Thus, the relationship established by the beautiful Greek Narciso shares, in several aspects, the way in which individuals are perceived today by themselves and to others.

The Greek myth of the God Chrono probes the difficulty to manage time by individuals, which extrapolated on the theory that the philosopher Seneca published around the year 49 AD, the myth and its theory still have relevance in our days. Seneca performs an analysis in his book, On The Shortness of Life explaining how not all existence is life, if not time (Seneca, n.d.). He highlights how people never remember their fragility, living in anguish and in a hurry between the present and the future, concluding on how the biggest impediment in life is the expectation, which depends on tomorrow and wastes today.

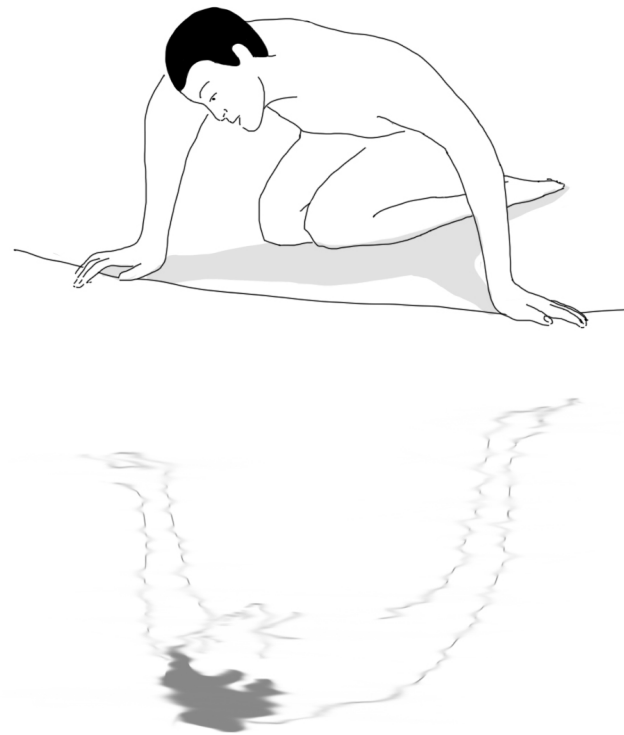
The story of Eros, the god of love, condenses the prevailing dictatorship of the desire of our time, where the slavery of nonconformism seems to be eternal. Nietzsche also joined this reflection, and proposed understanding the internal struggle of people between two camps: one guided by order and reason, and another led by passion, developing the idea that these two sides do not necessarily have to be opposite, but should be complementary, and even independent (Nietzsche, 1990). The statement connects the enduring value of the classics of universal literature with the intention to do with each one’s life . A platonic love is not imperative, it is the real love that is built on emotions, that is able to fly above them. A slave of desire is an eternal dissatisfied.

According to the ancient Greek legend, Sisyphus was condemned by Zeus to the worst punishment that could be given to a person, an eternally routine life filled with unsuccessful effort knowing that it would never be successfully completed and the act of turning his action. Albert Camus posed to not deny the routine of existence and that this can be as absurd or valid as any other, according to the nuance that each of us can give (Camus, 2004). It is in this perspective that many people can have their existences immersed, where they precisely subsist but do not live.

I. Key Findings

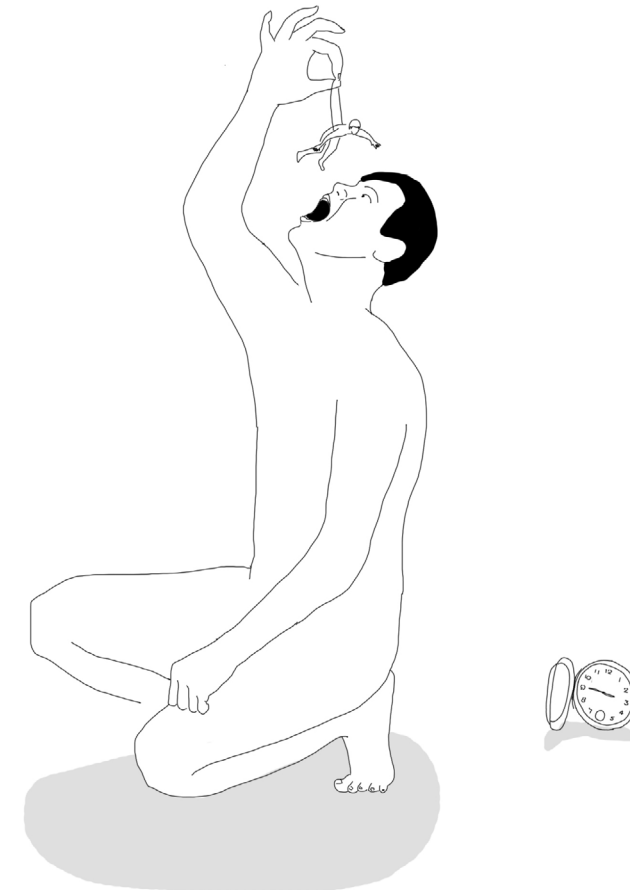
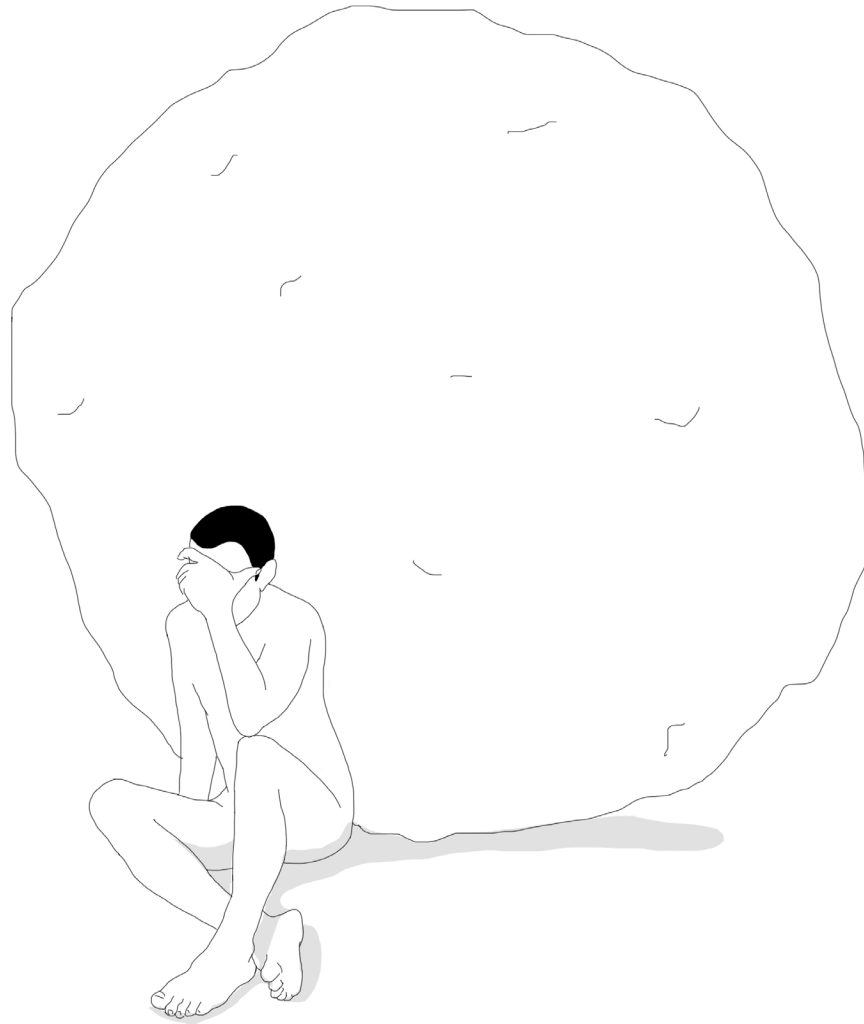
- Mythology allows to understand the deeper meaning of life, to inspire hope and encourages to live more fully.
- Myths have evolved through time from a collective narrative transitioning to an organic structuring interpreted and individualized to create architectural forms.
- The concerns of the individual in mythology have not varied so much and remain in social endurance as part of the identity strategy today.

The myth, of Greek origin, tells how the beautiful young man, blinded by his selfishness, constantly rejected the possible seduction by other people, since he thought himself too handsome for them. The young nymph Eco fell in love with the handsome boy at first sight. In the attempt to seduce Narciso, Eco was refused without hesitation. Desperate, she retired and stopped eating, so that she became so thin that she became a voice. The same ones who had been rejected so many times claimed revenge and made Narciso feel thirsty and thus approach a lake to drink. As he leaned over the water, he fell in love with himself contemplating his reflection until he died. At that moment a flower was born, a beautiful Narcissus. The perfect image that we sell distorts objectivity, generating the fears of the social era; as a post without likes, or a profile with few followers. That is, the vacuum of not being the center of attention at all times.



In Greek mythology, Eros, the god of love, suffered from a great evil of dissatisfaction. In this case, much of his condition was marked by his roots, since they were Penia, goddess of poverty, and Poros, god of abundance, the 'guilty' of his situation. In this way, the dissatisfaction always accompanied him, and Eros lived submerged in a constant spiral where getting something became synonymous with stopping wanting it. His story tells how he offered his love to Psyche, on the sole condition that he never observed his face, living in darkness. However, one night, the young woman could not resist her curiosity and took advantage of the fact that her lover was asleep to light a lamp and realize that in her arms she had Eros, the god of love. Such was his surprise that a drop of boiling oil fell on the skin of Eros. He immediately opened his eyes and said goodbye to his beloved, since the pact between them had been broken. Saving the differences, this love story condenses the prevailing dictatorship of the desire of our time, where the slavery of nonconformism seems to be eternal.

Sisyphus was considered very intelligent and a skilled promoter of commerce; However, due to multiple transgressions committed to his fellowmen and the fact of having wanted to deceive the gods in his attempt to escape death, he was condemned by Zeus to the worst punishment that could be given to a person, a routine life: Sisyphus was forced to climb a huge rock to the top of a mountain in the underworld, but when he was about to reach the summit, the rock rolled down, so, according to his eternal punishment, he was forced to go down and try to take the rock back to the top. The condemnation was not only trying to take the rock to the summit; the real punishment was that it was an unsuccessful effort knowing that it would never be successfully completed and the act of turning his action into an eternally routine event. We live in a society that values the winners while marginalizing the losers. However, what is success? And failure? Why are there people who turn their lives into a competition?



The story of Crono portrays how the god of time was engulfing all of his descendants as they were born, to avoid fulfilling the prophecy of being dethroned by one of their children. However, Zeus, his youngest son and the father of gods and men, was hidden by his mother behind a clock to prevent this from happening and, finally, managed to make time vomit what he had swallowed without control, thus recovering the past. This story presents the bitter struggle against time. Time devours everything, engulfs it and destroys it, nothing can be done to recover the past.

2. The Storytelling Branding Strategy in Communication

2.1 What is the role of storytelling in communication? Why do myths and stories matter for Branding?

In ancient times the fabulous stories which were created shaped the background to the different cultures. Storytelling represents the symbolic universe of the Myths that today remains transformed as an effective communication tool (García, 2012). Will Storr claimed during his Ted Talk in 2018 how the most effective way to engage an audience is with storytelling since stories experience information, as opposed to just consuming it. When analyzing great myths and stories, Joseph Campbell stated how it can often be perceived how they fit into the pattern basic of the hero's journey, and how these characters and stories are incorporated in the minds of individuals as their own persona (Campbell, 2008).

The narrative storytelling has served for brands that breathe these shared stories as they can largely reproduce their own memorable features with their audiences. Ed Catmull, president of Disney and Pixar's animation, stated on his book "Creativity Inc" how storytelling is the way individuals communicate with each other (Catmull, 2015). He concluded on that what makes a story great is that there has to be something personal, human, and emotional about it. Furthermore, the British designer Vivienne Westwood (2013) stated how her clothes are stories themselves and that which makes humans human is the ability to care about other people. Therefore, every brand should have a purpose, creating products or services that enable human potential in order to be real and genuine to connect with people and to encourage others to change their behavior and act. However, Veblen and Virginia (1999) propose individuals buy products because of the status, not the stories behind, referring to what people buy has more to do with communicating a personal identity to the audience through purchase rather than sharing a collective purpose or narrative.

The theory of storytelling has also been analyzed by Naomi Klein (2009), which stated already in the late 1990's on her book "No Logo" how individuals would no longer only buy merchandise, but brand image and the stories that brands tell. Her hypothesis is based on acknowledging that brands can be associated with an image of prestige or attractive life, just like a celebrity. Thus, making the penetration of brands and advertising into levels of clear authoritarianism and colonization of public spaces. She also analyzes how when people learn the truth about business practices, their opposition to them increases.

Christian Salmon (Salmon, 2016) refers to storytelling as "a weapon of mass distraction", a different way of managing stories to use narration as a way to convince and mobilize opinion. He determines how the strategy of storytelling is based on this vulnerability imposed on all sectors of society and transcends the lines of political, cultural or professional division crediting the so-called "narrative era". Following Salmon, the era of advertising is over since consumers are becoming more expert. The role of traditional marketing has transitioned into storytelling. From the strategic plans to the story, from the campaigns to narrative sequences. From consumers to the audience. From the logo to the characters. The purpose of narrative marketing is not simply to convince the consumer to buy a product, but to immerse it in a narrative stage, to build a credible and certain universe where it can seek for truth.

2.2 Brands as culture. How does brand transitions from brand image to brand story?

Elliot and Davies determines how back at the end of the twentieth consume existed for merely functional satisfaction (Elliott & Davies, 2006). Companies needed a way to talk to their audience, and advertising was essentially invented to accomplish just that but was not exactly treating consumers as intelligent beings, since they were full of hard-sell messages demonstrating the brand rather than telling a product or service story.

Today prosumer culture becomes meaning-based, and brands are often used as symbolic resources for the construction and maintenance of identity (Elliott & Davies, 2006). Nowadays there's no such thing as a controllable external brand image anymore (Heilbrunn, 2006), since they have been replaced by internal beliefs. Brands are created by living these beliefs inside the company and letting them drive external communications and consumer experiences. Consumers are attracted to the meaning embedded in those beliefs. Belief, passion, commitment, identification. People want to belong to something bigger than themselves and want to stand for something that matters. When a consumer connects to a brand that aligns with their most deeply-held beliefs and sense of identity, they are essentially both pulling that brand into their own world and entering the world of that brand.

Overall, a brand, in order to be relevant and persevere over time must operate much like a culture (Elliott & Wattanasuwan, 1998). Brands define the society of the moment and use a social cosmogony to settle in society. Many of the values formerly integrated into morals, religion or ethics are now transferred to brands. In addition, it could be claimed that mythical construction or social aspirations are transferred from consumption, which acts as the acquisition of the mythical stories that build the self, which as the author would define as "conceptualized, not as a given product of a social system nor as a fixed entity, but as something the person actively creates, partially through consumption". Therefore, just as myths, a brand will fail if it does changes minds and hearts, if it does not encourages any value.

2.3. The language and archetypes in Branding

“A unique brand in order to convey a message must be founded on a structure” (Leymore, 1975). Following Leymore, Branding is a multi-layers construct, each of which may have its own level of meaning where the surface level is devoted to product characterization and consumer benefits, reducing all the diverse appearances into simultaneously abstract and simple binary relations. Thus, branding is the complex of images, symbols, signs and messages which is utilized to create the real exchange of goods and services for yet another value, money. The approach to the study of collective branding can be understood as a process of structural linguistics. Following Saussure, a product is the signified mental representation conjured up by branding and supported by the story, which act as the signifier. Thus, to form a signifying unit both are essential (Saussure, 2012).

McLuhan concern is the impact the medium in itself has over the message (Leymore, 1975). He defines how media, magazines and television are exercising a profound influence on the form a collective message may take and also that the manner in which the message is transmitted affects the way in which it is perceived. Thus, while the medium determines the form and while the substance is external to it, the final message is determined by the interaction between the medium, the content and the recipient.

The example proposed by Bruno Remaury (2007) in his book “Brands and narratives” aims to examine to what extent the success conditions of three fashion brands depend on that they are no more than the figuration of a commercial form of three cultural stories that refer to three different female archetypes.

The female character that underlies the Chanel brand and brings together these issues of identity and character could be the Queen, in the sense of singular and affirmed femininity in whom power and grandeur are associated. The mythology of the Queen is related to Penelope of Ithaca, but also to two other contemporary female figures, equally linked to the brand and conveying in the same way these notions of loneliness and grandiosity as Jacqueline Kennedy and the famous Chanel jacket pink color stained with the blood of her husband.

Dior is the embodiment of the woman object of desire that continues to be the projection of seduction. The female character that underlies the brand could be the princess’s. Continuing with the classic references, Helen of Troy perfectly embodies the cultural archetype of this princess that arouses the desire of such a magnitude that can only lead to war. Currently the figure of the real princess has moved to media icons that correspond to this imaginary of femininity and even come to give names of accessories such as the Lady Dior.

The imaginary of femininity Saint Laurent is provocative and domineering, which has in common the characteristic of simultaneously arousing desire and fear. Like the fascination of Ulysses before the sirens, or the one of Arthur Miller before Marilyn Monroe.

The three cultural archetypes have built different brands. Therefore, it is not about the brand / archetype adequacy, but the way in which they change the relationship that individuals establish with them.

Chanel
Singularity
Intellect Primacy
Female as an individual
Singular femininity
The Queen

Dior
Pose / attitude
Primacy of the body
Eternal female recomposed
Generic femininity
The princess

Saint Laurent
Multiplicity
Primacy of emotion
Synthesis of femininity
Plural femininity
The seductive

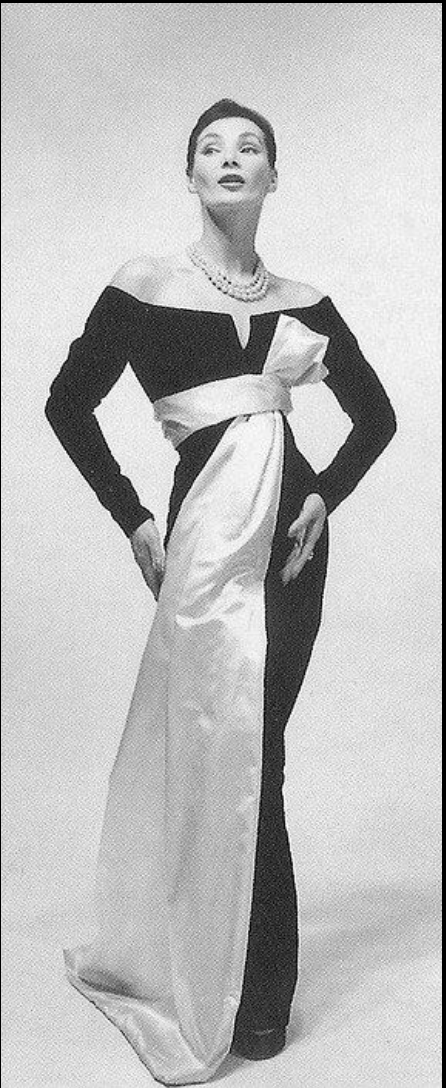


Figure 33: Jackie Kennedy in Chanel, Pikony.com, 2019. Figure 34: Dovima with the elephants 1955, 100 Photographs, 2019. Figure 35: Saint Laurent model, La Vanguardia, 2018.

II. Key Findings

- As consumers are becoming more expert, the narrative storytelling has served for brands that breathe shared stories as they can largely reproduce their own memorable features with their audiences.
- When a consumer connects to a brand that aligns with their most deeply-held beliefs and sense of identity, they are essentially both pulling that brand into their own world and entering the world of that brand.
- Prosumer culture becomes meaning-based, and brands are often used as symbolic resources for the construction and maintenance of identity.
- A brand, in order to be relevant and persevere over time must operate much like a culture since many of the values formerly integrated into morals, religion or ethics are now transferred to brands.

III. Key Findings

• In the same manner that myth is an expression of a certain mode of symbolic perception to people in certain types of society, so is individualized branding suitable to play this role in modern, industrialized, commercialized society.

• Nowadays era is obsessed with information and the need to communicate to others restating who one is and sharing it to the world constantly. Individuals explore new ways of justifying their existence by creating their own story through the new channels.

• The ancient tales which were transmitted collectively through centuries have transitioned into the creation of the Internet, acting as the new myth itself where the real thing is the medium, which weighs more than the message.

According to Rob Walker (2008), humans have the desire to be individuals and treated as unique creatures, despite the fact that each one has the ambition to feel part of something bigger than themselves and that is the motivation of why they adopt a personal identity. In the same manner that myth is an expression of a certain mode of symbolic perception to people in certain types of society, so is individualized branding suitable to play this role in modern, industrialized, commercialized society. He concludes how the Internet has created a global culture which generates consumption which is individual and not collective.

Nowadays era is obsessed with information and the need to communicate to others restating who one is and sharing it to the world constantly. The emptiness of the era supposes an argumentation on why consumers are behaving in this way. According to Lipovetsky it is due to collective narcissistic behavior, which is characterized by the necessity of regrouping with “identical” beings. he states that the paradox within is that no one, in the end, is interested in the profusion of expression, except the sender or the creator. Narcissism is the communication without goal or public where the sender is transformed in the central receiver (Lipovetsky, 1983 p15). The father of psychoanalysis, Sigmund Freud argues that the ego experiences the superego since humans are powerfully attracted to anthropocentrism: a tendency to continuously emphasise an individual perspective. He determines how as individuals, the demarcation from the social multitude is reliant on internarcissism, which means to constantly seek for validation of personal identity with other people.

Nowadays the transformation in communication has connected billions of people around the world with each other. Alexander Bard (2014) details how the globe has digitized and globalized and become bilateral. He examines how the human being is converted from an individual attached to its narcissistic ego to an open network acting like a universal deputy, the Internet. He determines that the Internet has created a global culture that is imposed and does not generate culture, but that generates consumption which is individual and not collective. Thus, as the author states, this results in the creation of the Internet as the new myth itself where the only real thing is the medium, which weighs more than the message. The myths and tales which were transmitted collectively through centuries have transitioned into the creation of an altered individual vision of reality. As Plato mentions in the myth of the cave (Huard, R, 2007): The shadow of the self is more important than the self.

3. The Myth Paradigm in the Era of Internet

3.1 What has become of myth in the modern world? Does the Internet favors the interrelation of content between different communities or shapes identity construction?

The following point divides different authors into various theories inside the role of the Internet in the lives of individuals today. On the one hand, it refines how the Internet generates virality of information achieving a collaborative and collective structure just as the ancient myths did in the past, while on the other hand it is believed to settle a much more individual approach settling individuals in the creation of their own archetype and a myth itself.

In an overwhelming, fast-moving world, the different authors have identified the need for human beings to have a sense of control over their lives. The biologist David Sloan Wilson (2010) writes in his book Darwin’s Cathedral that religions and myths primarily exist in order for it to be possible for people to accomplish together what they cannot accomplish on their own. He affirms that humans are social creatures who experience well-being by doing things together with others. However, he also affirms that because of the decline in faith and religion, people explore new ways of justifying their existence by creating their own story.

Analyzing how the Internet today has become a new myth itself in the sense that it generates collective and sharing knowledge, Danah Boyd (The On Being Project, 2018). principal researcher at Microsoft Research, determines how this was done collectively as a society in the past, and that which has transitioned is not merely the technology, yet the approach individuals have architected society. Internet and technology are understood to be this radical transformation that has become as part of the everyday lives of individuals, where everything from hopes and dreams to fears and anxieties are overturn, translating the identity of who one is. In addition, the whole nature of identity is so much more fluid than it was before, since because of social media an individual understands itself to be a part of a network which connects and divides in equal parts at the user’s decision.

Martin Puchner determines how the Internet also provides authors with access to previously unimaginable information and literature. He claims how through social platforms anyone is able to create their own collective and shape their identity (Puchner, 2018).

Data Results

The Data Results was divided into the following points:

I

Analyzing how Storytelling is the value companies embrace to
create validating emotional connections with audiences

II

Proving the importance of archetypal culture in the psychology of
consumption for brands and users

III

Examining the creation of the Internet as the new myth itself, where
personal projection and narratives are based

As explained in the role of storytelling in communication and why do myths and stories matter for Branding, consumers want to know about a brand by giving them something to relate to. If a company truly wants to build a path to customer loyalty, they need to emotionally connect with their potential customers.

“63% of people could remember stories, and only 5% could remember a statistic”. -Forbes, 2018.

While 2.5 statistics were used on average in the exercise and only 10% of the participants incorporated a story, the stories are what caught people’s attention. Researchers also discovered that storytelling made leave their intellectual guard and be less critical. By this, the audience wants to see where the story leads them as if they were part of the narration.

“Storytelling is the organizational culture of a brand” - Sproutsocial, 2019.

Inside those stories, a brand might tell users about the origin of their company, its values or their culture. The updating of these stories and imaginaries allow the consumer to identify how to conceal the meanings on which brands build their identity. Interrogating relations, the study emphasizes that it is not the brand that becomes a cultural story, but the cultural story that lends the brand its strength, which means that a brand built on a weak story with a less universal scope or with a lot of competition will remain a weak brand despite its commercial actions.

“Brands have now become access to cultural stories to which brands have added the narrative framework and on which they spread their legitimacy.” - Bruno Remaury, 2007.

Within the following four types of stories that merge Bruno Remaury analyzes in his book “Brands and Narratives” how brands can explain where they come from, who are they, what they do, who they are and what they know how to do through stories (See in page 56). The induction to all this type of beliefs summarizes the faith in a consumption, and supposes that the relation established with the merchandise is separated from the object to the experience, which supposes a distancing from the reality of the object and simultaneously approximation of an accessible story. This is the central point of this reasoning: ***the more someone senses the brand story, the more the bound experience of the object is exhausted, and the more necessary the institution of the brand story is in order to establish the reality of the object to reconstruct its identity.***

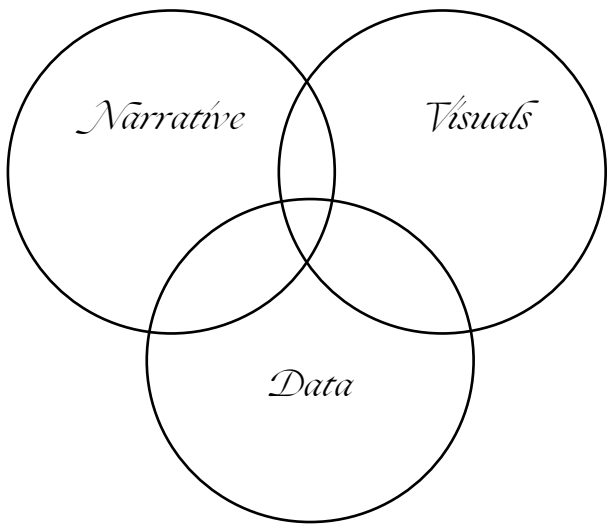
I. Analyzing how Storytelling is the value companies embrace to create validating emotional and symbolic connections and establish its identity.

*I've learned that people will forget what you said, people will forget what you did,
but people will never forget how you made them feel.*

- Maya Angelou

Data Storytelling for businesses

A study carried out by Forbes in January 2019 highlights how to use storytelling is also important for businesses when illustrating their data to communicate it clearly and create a bigger impact, depth and visualization in to an audience.

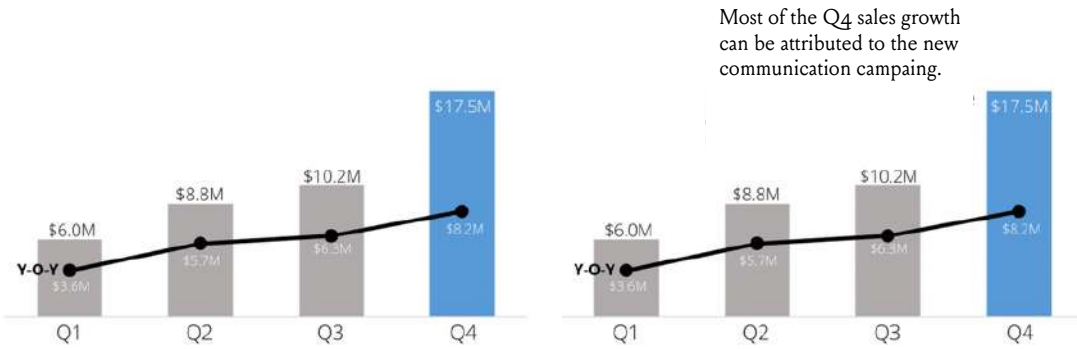


Narrative + Data = Insights
Visuals + Data = Enlighten audience
Narrative + Visuals = Engagement

Visuals + Narrative + Datos = Change

Managing to tell a story with data, a brand can achieve to influence and lead over its audience

(Forbes, 2017)



The graph on the left portrays data revenue between Q3 and Q4. The chart on the right includes explanatory text which helps to increase the audience’s understanding of what happened.

(Forbes, 2016)

Storydoing

Storydoing acts as a manifestation of the storytelling and aims to create a story by making the consumer part of it, connecting with the audience directly driving its emotions in an interactive way. Thus, the brand has to launch an important message so that it is relevant enough for the client resulting in him/her sharing the content making it viral and participating in it.

As a clear example, Ikea raises very well its advertising in the form of storydoing, with a strong call to action, like this Christmas campaign in 2018 where it appeals to the most emotional and the goal is not the immediate sale of the product, but to humanize an entire brand so that the client feels proud to be part of it.

The campaign video reached 10,946,375 views on YouTube shared by thousands of people through social network. Advertising was transmitted by the target audience, becoming viral and presenting itself with reflections around the use of social media and the time spent with family for the audience.



Figures 36-39: Screenshots from the Ikea Christmas 2018 campaign, YouTube, 2018.



“The stories related to the characters propose identity contracts that deal with issues such as the identity or the construction of the personality that are so present in the era of communication and the social networks of today” (Bruno Remaury, 2007). For example, most fashion brands propose defined individuals at the same time that constitute the core of the male and female archetypes. Such as the elegant woman of Givenchy personalized in Audrey Hepburn, the virile player of Tommy Hilfiger, the sexy teenager of Brandy Mellvine, or the color hippie of Desigual.



“The stories related to time speak of nostalgia and constitute small mythologies treating the origins or founding brands that have initiated or invented the product they sell” (Bruno Remaury, 2007), for example Levi's with “The origin of the jeans” or Ralph Lauren that through staging points linked to elegance wasp of New England and a years 20 and 30 climate debtors of novels like the Great Gatsby, for whose film version made by Jack Clayton in 1974, give meaning to an act of refounding on the idea that the past was better.



“The stories related to the places display a story related to space in general transcribing directly to the geographical plane the mythological roots as a mythical place” (Bruno Remaury, 2007). The regions serve as a backdrop for products with a strong geographical content, as evidenced by Evian in the Pyrenees, L'Occitane in Provence, Hermes in Paris or the mythical England that surrounds Burberry.

Figures 40-44: Hubert de Givenchy and Audrey Hepburn, Harper's BAZAAR, 2018. Figures 45-47: Burberry's History, Burberry.com, 2019.

The stories related to the states propose the definition and the tendency towards change (Bruno Remaury, 2007), such as Cacharel and the work of Sarah Moon perfectly incarnate in the 1960s trying to interpret the change from kid to young girl and from young girl to woman building their legitimacy, as happens in many passages of numerous fairy tales such as Cinderella or The Little Mermaid.

Figures 48-52: The Great Gatsby: 1974 version with Robert Redford and Mia Farrow, Stylelovely.com, 2013. Figures 53 and 54: Sarah Moon for Cacharel, Artnet.com, 2019.



Archetypes can help consumers understand a brand's mission and message and facilitate a company to reach their target audience on a profound state. According to Harvard Professor Gerald Zaltman; a **95% of purchasing decisions are made in the subconscious mind**. This means that brands with a strong archetypal personality that connects on an emotional level with their audience, have a massive advantage over their competition.

The answers of the interview with Cultural Strategist and Semiotician Mariane Cara confirmed that products in general reflect the cultural manifestation of a brand and not the opposite relationship (See in page 76 of the appendix). This means that every marketed expression is created having the basis in the cultural structure of the brand and its expressive pillars. Being every brand a polyvalent and expressive compound inserted in a broad cultural context (a country or region), Marketers and Creative Professionals need to be aware of the complex network of signifiers and meanings.

In addition, the strategist determined how the success of a brand is not only related to product (materiality and positioning) but is a result of a complex system of quality (of product and/or service), positioning, visual and verbal codes, communicative expressions, cultural believes, and everyday actions. Therefore, ***the culture of a brand is directly related to every action which is processed***. Consistent brand codes are not only generated in marketing strategies or brand positioning, but also in other actions such as production, distribution, sales, and ethics. She claims that not so many brands today possess this level of understanding about visual and verbal signs in order to adapt their codes to a narrative coherence, and this is why so many brands make problematic choices when communicating their products and services.

The results of the interview with the fashion photographer Elisa Carnicer also certified that ***the conditions of success of a brand refer to a large extent to its imaginary and the history or the image that is projected from itself to the public*** (See in page 78 of the appendix). However, Elisa establishes a distinction between the most classic brands and the more transient trends, referring to brands that although adjust in the social context, their essence does not abandon them creating an identity and historical imaginary. In addition, when carrying out a project for a brand, Elisa as a photographer is aware of this and adapts her photography to the codes set by the brand to maintain a coherent narrative discourse relationship with the representative culture. In her case, the elements to play with to represent the brand are the light, the type of frames, the type of acting, the type of model, the range of colors and the styling references.

When transcribing these codes on the Internet, Elisa states how important it is to maintain a coherence in the different media: Instagram, Web, Facebook, Twitter, etc. However, she affirms that the objective of each channel is very varied. In the new channels there is a difference compared to the traditional ones in terms of personalization, much more directed, the immediate response, the response capacity and knowing a campaign, an event or a publication is working.

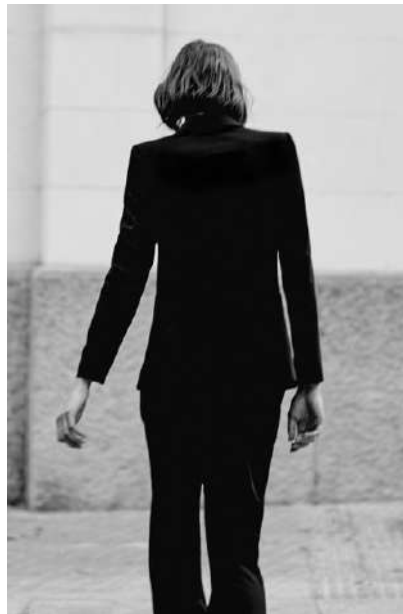
II. Proving the importance of archetypal culture in the psychology of consumption for brands and users.

If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.

-Nelson Mandela



Example 1: The photographer recently worked for Mango for their Office Wear FW18 Collection. For this, she adapted her photography to the codes of the brand. Therefore, she aimed for a natural look mixing natural and artificial light to highlight the garments and the model, Cara Taylor, on the street towards a more relaxed acting to reach the brand and its casual objective.



MANGO

Figures 55-60: Elisa for Mango, Elisacarnicer.com, 2019.

PORTRA 400

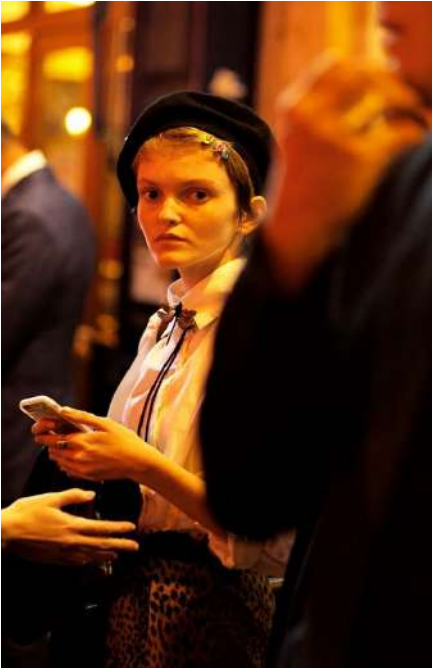
46

KODAK





Example 2: In contrast to Mango, the photographer recently attended Fashion Week in Paris where she was able to make the following streetstyle images outside the Gucci show for the brand. The images connote a retro aesthetic and an eccentric, decontracting and young sense that takes off from the most commercial and personifies the culture of a brand such as Gucci.



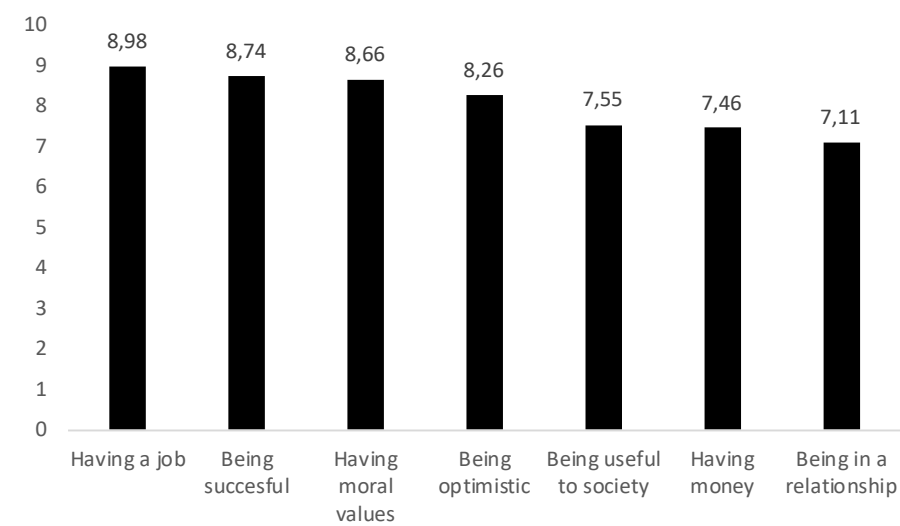
GUCCI

As analyzed in point 1.3 within the Literary Review where the synergies between myths and realities of today are analyzed, the objective of this point within the Data Results is to understand how the following evidence verifies and situates the individual in a context that bridges directly with a mythical relationship in the contemporary communication landscape, as well as the creation of the Internet as a myth in itself. The topics discussed were the constant dissatisfaction of the individual, social narcissism and the management and use of time.

Point 3.1 of the Literary Review interprets how the actual communication landscape has connected billions of people around the world with each other by a digital and global transformation and states why the main reason the Internet and social media is relevant nowadays is because of the increasing ambition of people to connect with their own identity and create their self. As Marshall McLuhan stated: *“The medium is the message”* and individuals are strongly impacted by mediatic structures. If the medium is the message, it means that the medium interferes within the way the message is constructed and expressed.

Encompassing the myth of Sisyphus and Eros that condense the prevailing dictatorship of the desire and dissatisfaction of our time, where the slavery of nonconformism seems to be eternal, the graph below shows the factors that generate more satisfaction in Spain in the year 2017. *As factors that lead to happiness, “having a job”, “being successful” are valued as the most important* (El DIARIO.es, 2017).

Factors that generate more satisfaction in Spain in 2017



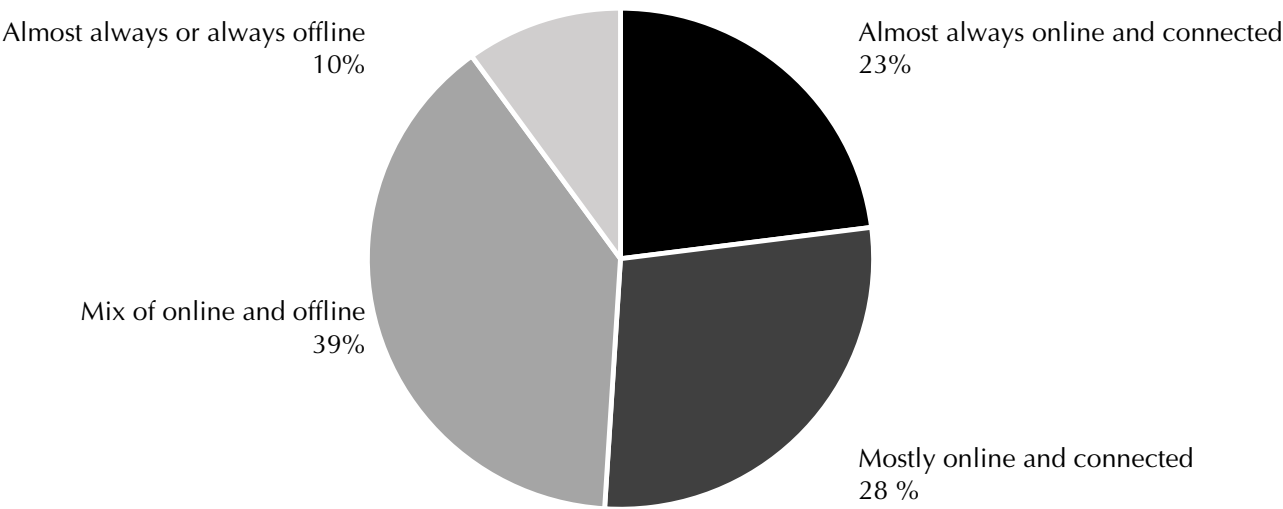
(El Diario.es, 2017).

III. Examining the creation of the Internet as the new myth itself, where personal projection and narratives are based

Consumers are more engaged than ever and have huge access to information. As a result, consumers have transformed their behavior into instantly satisfying their needs when they demand. Speed and convenience dictate buying decisions. When people buy things they do not strictly need, specifically discretionary purchases, which account for at least 70-80% of all retail, their consuming desire is to achieve greater personal fulfillment and happiness (Forbes, 2018). As a result, the concept of see-now-buy-now arises and many businesses such as Victoria's Secret have recently integrated it into its annual fashion show, or Amazon is getting into the movement and has designed a manufacturing system designed to quickly produce clothing and other products after a customer order is placed. Thus, the Internet has created a global culture which greatly relates one's personal projection to unimaginable tons of information and allocating different kinds of behaviors through purchase.

Cultural Strategist and Semiotician Mariane Cara confirmed in her interview (See in page 76) that since the beginning of 2000 the role of the Internet in the daily life is crucial and with the rise of Social Networks *the relevance of the real time and the appreciation of the present moment make the visual and verbal codes seem automatic.*

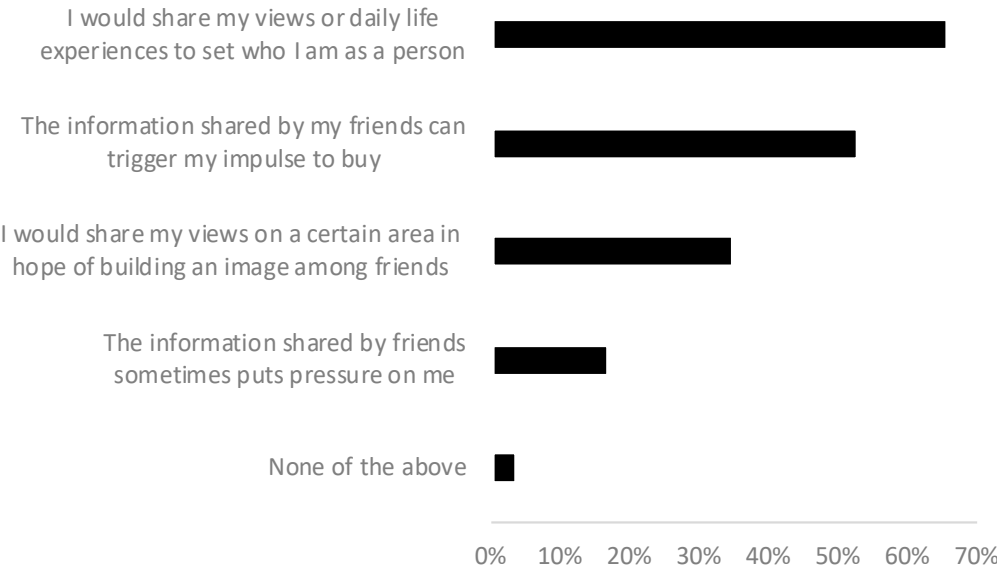
Relevancy between digital and physical life in Millennials



51 % of Millennials are mostly or almost always online and connected. A significant 39 % mix of online and offline, and just 10 % are almost always or always offline.

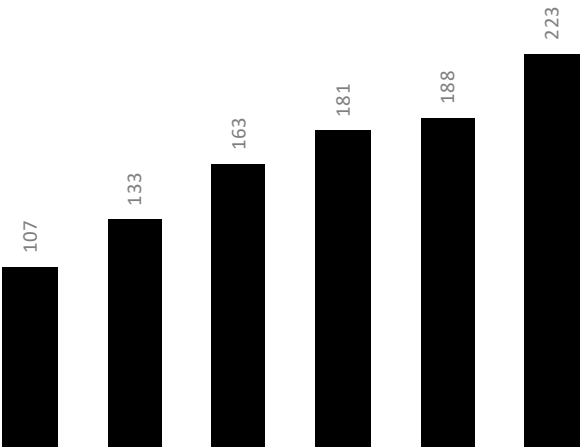
(American Press Institute, 2015)

Feelings caused by social media in Millennials



(Economist-Picks,2018)

Millennials time on social media between 2012 and 2017



This figure gives information on the everyday time spent on mobile internet by Millennials worldwide from 2012 to 2017. In 2017, the average suffered a forceful boost from the 188 daily minutes in 2016 to the average of 223 minutes per day on mobile devices.

(Statista, 2019)

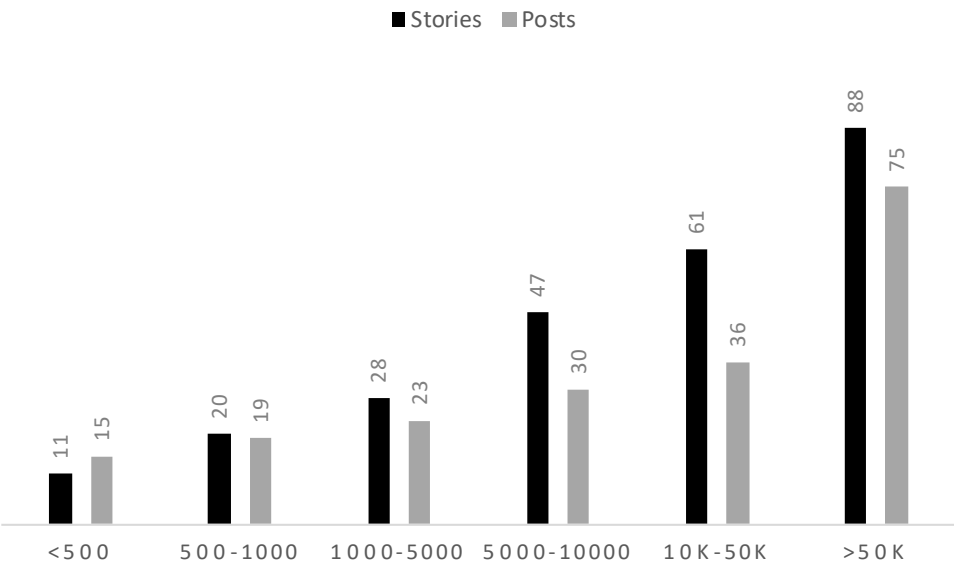
As mentioned in point 1.3 how do mythological questionings endure in the contemporary landscape, the norm today is to curate an individual story on social media portraying aspirational images of oneself. A study by Forbes in 2017 determines how the Social Networks use represents just an omen of the tool that will become in the near future, where *eventually individuals will be not only communicating but shopping, working and banking through Social Media.*

Manovich’s Instagrammism refers to Instagram’s artistic and expressive manifestation as an imaginative perfectionism that converts into contemplative, easily portraying how an individual’s personality is or what vision is manifested around a topic describing reality in a fragmentary way consecutively presenting that transposes meanings through pieces. Thus, *Instagram is a place of visual storytelling*, with a sequence of images that tell a singular and significant story.

Although Instagram has been reigning social media for a long time, the launch of its Stories has catapulted the app to its absolute success not only among users, but also among brands (Marketing Directo, 2018). At the level of interaction, the Instagram Stories mobilize more private messages, regardless of the content of the message. In addition, as the Semiotician Gabriela Pedranti mentioned in the interview with fashion influencer Gigi Vives in May 2 at IED Barcelona “Share Your Talent”, the use of Instagram Stories recovers the essence of past traditional media, where the fact that the content was ephemeral was necessary to keep the user hooked, and also moves away from the ego in between since unlike a publication in the feed, in Stories the user does not receive likes and does not use that metric to feel better or worse. Furthermore, Stories is placed on the very-top place of Instagram’s Feed, being a priority to users’ experience, showing that narratives are very relevant to this social network.

The results of the interview to Mariane Cara determine that *participatory culture is positive to the collective sharing, and the Internet is the great medium of this revolution.* She reveals that the individualistic approach of social media will not last forever since its users are already fatigued of all that social gear such as the “likes”, the narcissistic posts, the role of “influencers”, etc. In addition, in a recent conference Instagram stated that the company is evaluating this change in a limited way in Canada so that users do not feel conditioned when publishing their content on the platform by putting this information privately for users to put the focus on the creation of content (CBC, 2019).

Relevancy between posts and stories in relation to the number of followers on Instagram



(Marketing Directo, 2018)

Discussion

The initial aim of the dissertation was to analyze the role of mythology and its evolution in storytelling, its bridges between different civilizations, and its evolution towards the new era of communication and the creation of the Internet as the new myth itself. A thoughtful Literature Review has aid to understand the context of a Myths and Meaning of Shared Stories, The Role of Storytelling in Communication and its language through archetypes, and the Myth Paradigm in the Era of Internet. In the Data Results, the research has been focused on validating through real multiple sources, the information exposed in the Literature Review.

The first main purpose of the paper was to comprehend the function of mythology to conceive the remote origins that help to explain habitual attitudes of today’s environment, similarities and customs. The author detected that mythology and branding share the same focus which would be the resolution of potential conflicts. Lévi-Strauss (2012) concluded that myths serve to reinforce accepted modes of behavior by scanning all the alternative solutions and proving that the one which predominates in any society is the best, acting, just as branding, as an anxiety reducing mechanism by re-stating the basic dilemmas of human condition and offering a solution to them. Mythical stories with a cultural, transcendental and transnational basis bent the reality of the contemporary individual, whose concerns have not varied that much and remain in social endurance as part of the identity strategy today.

It was crucial to understand the Role of Storytelling in Communication to evaluate the evolution of myths towards storytelling, its archetypes, symbolism, and ancestral roots, as well as the bridges between different cultures and brands. The findings revealed that narrative storytelling has served for brands that breathe these shared stories as they can largely reproduce their own memorable features with their audiences incorporating something personal, human, and emotional about it (Joseph Campbell, 2007). Furthermore, a brand, in order to be relevant and persevere over time must operate much like a culture (Elliott & Wattanasuwan, 1998). Brands define the society of the moment and use a social cosmogony to settle in society. Many of the values formerly integrated into morals, religion or ethics are now transferred to brands. In addition, it could be claimed that mythical construction or social aspirations are transferred from consumption, which acts as the acquisition of the mythical stories that build the self.

The other critical aspect of the disserta-tion was to discern the Myth Paradigm in the Era of Internet. The different authors were divided into various theories inside the role of the Internet in the lives of individuals today. On the one hand Wilson (2010), Boyd (2018) and Puchner (2018) refined how the Internet generates virality of information achieving a collaborative and collective structure just as the ancient myths did in the past, while on the other hand Walker (2008), Lipovetsky (1983) and Bard (2014) believed the medium to settle a much more individual approach settling individuals in the creation of their own archetype and a myth itself. The findings revealed that in the same manner that myth is an expression of a certain mode of symbolic perception to people in certain types of society, so is individualized branding suitable to play this role in modern, industrialized, commercialized society. Since nowadays era is obsessed with information and the need to communicate to others restating who one is and sharing it to the world constantly, individuals explore new ways of justifying their existence by creating their own story through the new channels. Therefore, the ancient tales which were transmitted collectively through centuries have transitioned into the creation of the Internet, acting as the new myth itself where the real thing is the medium, which weighs more than the message.

The Data Results research focused on: Analyzing how Storytelling is the value companies embrace to create validating emotional connections with audiences, Proving the importance of archetypal culture in the psychology of consumption for brands and users, and Examining the creation of the Internet as the new myth itself, where personal projection and narratives are based.

The Data Results confirmed that myths and stories matter for Branding since consumers want to know about a brand by giving them something to relate and emotionally connect to. Within the example proposed by Bruno Remaury (2007) it could be analyzed how brands can explain where they come from, who are they, what they do, who they are and what they know how to do through stories. The induction to all this type of beliefs summarizes the faith in a consumption, and supposes that the relation established with the merchandise is separated from the object to the experience, which supposes a distancing from the reality of the object and simultaneously approximation of an immediate, accessible and light story. This is the central point of this reasoning: the more someone senses the brand story, the more the bound experience of the object is exhausted, and the more necessary the institution of the brand story is in order to establish the reality of the object to reconstruct its identity.

The results of the interviews to Semiotician Mariane Cara and Fashion Photographer Elisa Carnicer (the full interviews can be found in the appendix) confirmed that archetypes can help consumers understand a brand's mission and message and facilitate a company to reach their target audience on a profound state. This means that every marketed expression is created having the basis in the cultural structure of the brand and its expressive pillars. In addition, when carrying out a project for a brand, Elisa as a photographer stated how aware she is of this and adapts her photography to the codes set by the brand to maintain a coherent narrative discourse relationship with the representative culture. This was exemplified through her photography for a brand such as Mango and Gucci.

In Examining the creation of the Internet as the new myth where personal projection and narratives are based, the author aimed to seek for synergies between myths and realities of today with the aim of understating how this evidence verifies and situates the individual in a context that bridges directly with a mythical relationship in the contemporary communication landscape, and results in the creation of the Internet as a myth in itself. The actual communication landscape has connected billions of people around the world with each other by a digital and global transformation and states why the main reason the Internet and social media is relevant nowadays is because of the increasing ambition of people to connect with their own identity and create their self. As Marshall McLuhan stated: "The medium is the message" and individuals are strongly impacted by mediatic structures. If the medium is the message, it means that the medium interferes within the way the message is constructed and expressed.

Consumers are more engaged than ever and have huge access to information. As a result, consumers have transformed their behavior into instantly satisfying their needs when they demand. Speed and convenience dictate buying decisions. When people buy things they do not strictly need, their consuming desire is to achieve greater personal fulfillment and happiness (Forbes, 2018). Thus, the Internet has created a global culture which greatly relates one's personal projection to unimaginable tons of information and allocating different kinds of behaviors through purchase.

Cultural Strategist and Semiotician Mariane Cara confirmed in her interview (See in page 76) that since the beginning of 2000 the role of the Internet in the daily life is crucial and with the advent of Internet of Things the relevance has increased and the relevance of the real time and the appreciation of the present moment make the visual and verbal codes seems automatic.

Conclusions

This dissertation investigated the role of mythology and its evolution in storytelling, its bridges between different civilizations, and its evolution towards the new era of communication and the creation of the Internet as the new myth itself. It was reached to the conclusion that the psychology of consumption determines how users acquire products according to their meaning or symbolism, that is, their archetypal culture. Therefore, the most powerful brands are those that try to replace the values traditionally established in mythology and therefore are highly successful in society, developing a mythical construction of the brand. The Internet closeness facilitates visual storytelling and the creation of attractive symbolic actions that people easily share in social media. Thus, this results in the creation of the Internet as the new myth itself embedded in those cultural beliefs. As it has been explained in the dissertation the transition from image to story means that today, a brand, or in this case, the Internet, in order to be relevant and persevere over time must operate much like a culture (Elliott & Wattanasuwan, 1998). Since brands define the society of the moment and use a social cosmogony to settle in society, many of the values are now transferred to the Internet. In addition, it could be claimed that mythical construction or social aspirations are transferred from the acquisition of the mythical stories that build the self. Therefore, just as myths, the Internet will fail if it does changes minds and hearts, if it does not encourages any value.

Appendix

Interviews

I

Mariane Cara

Cultural Strategist and Commercial Semiotician holding a Ph.D and Master's Degree in Communication and Semiotics. With over 20 years of experience in visual communication, strategic planning and trends research, Mariane Cara conducts applied semiotics and cultural strategy projects for national and global brands.

II

Elisa Carnicer

Photographer with extensive experience in the fashion industry. She has worked for brands and clients of the category of Mango, Ralph Lauren, Fucking Young Magazine or Metal. In an interview for I-D Magazine in 2016 she explained: "There is usually a story in my images, I explore the rarity and the quest for the strange in the common and elegant and the hint, I like to suggest more than make explicit"

Interview to Mariane Cara, Cultural Strategist and Semiotician

What do you think is the role played by Semiotics as a method to interpret the culture of a brand?

Semiotics is an important methodological tool for analyzing the cultural manifestations of a brand because it is based on the mutant codes that circulate in different kinds of expressions: packs, comms, posts, collections, or products, taking into account visual, verbal and sensory cues. In my experience, I see that products in general reflect the cultural manifestation of a brand and not the opposite relationship. This means that every marketed expression (product or service) starts (or is created) having the basis in the cultural structure of the brand and its expressive pillars. Being every brand a polyvalent and expressive compound inserted in a broad cultural context (of a country or region), we see that Marketers and Creative Professionals need to be aware of the complex network of signifiers and meanings, this means to be aware of the power of Semiotics.

How do you think a brand adapts its codes to maintain a narrative discourse coherent with it? How do think are these codes generated? What is their relationship with the representative culture of the brand? What elements are essential?

I do not know if many brands possess this level of understanding about visual and verbal signs in order to adapt their codes to a narrative coherence, this is why we see so many brands making problematic choices when communicate their products and services.

How do you see the transcription of those codes on the Internet and media? Do you think that the way in which the discourse of a brand is shown depends on the medium in which it is exposed? Does it have the same or another purpose different from the old media such as television or the press?

Media and contemporary culture are intertwined topics. As Marshall McLuhan stated: “The medium is the message” and we are strongly impacted by mediatic structures. If the medium is the message, it means that the medium interferes within the way the message is constructed and expressed, but not necessarily with the internal (and cultural) content of the message. About the transcription of codes on the Internet, we have much to learn from digital media, which works very differently from traditional and linear media such as TV and press.

To what extent do you think that the conditions of success of a brand refer to its imaginary / history or the image that they project of themselves to the public?

Interesting topic. Yesterday I was presenting a semiotic analysis to a client that said: “Sales are made of Product and Positioning. Packaging and Comms are secondary, that’s it!...” but I do not agree with this opinion, because the success of a brand is not only related to product (materiality and positioning) but is a result of a complex system of quality (of product and/or service), positioning, visual and verbal codes, communicative expressions, cultural believes, everyday actions, and so on. Brands must to be aware of the whole system of meanings. As I use to say: meanings matter most.

How do you see the role of the Internet and social networks? What do you think are the advantages and disadvantages that they provide you as a user? Do you think they project individualism or serve to create communities?

Since the beginning of 2000 the role of the Internet in the daily life is crucial and with the advent of Internet of Things the relevance has increased. On the other hand, Social Networks are changing and adapting to another level of pertinency: after more than 10 years using this kind of networks, users have learned that the quality of sociability (or the sense of community) that they introduce is weak and fragile and that the possibility of individual expression is powerless in the middle of so many expressions, images and voices, feeling exposed and unprotected. The relevance of the real time (and the appreciation of the present moment) make the visual and verbal codes seems extemporaneous (not so special or well done).

What do you think is the impact of influencers and recommendations on consumption?

5 years ago the impact of influencers were higher than today (at least in Brazil, specially thinking on Fashion Business or Beauty market). Today consumers already know that influencers are paid to tell good things about “A” or “B” product, and they felt deceived of cheated with this behavior. But recommendations such as TripAdvisor or any other reviewers or advisory methods are still very relevant to the impact in sales and consumption.

Do you think the Internet has become the new myth?

Observing the web in the last 10 years, I would say that yes it has a mythic sense. I am defending that participatory culture is positive to the collective sharing, and the Internet is the great medium of this revolution. Following the cultural paths of “Residual - Dominant - Emergent” codes, I am sure that Social Media will change in the next few years...This “individualistic approach” will not last forever. People are already bored with all that social stuff, the “likes”, the narcissistic posts, the role of “influencers” and so on. This is happening all over the world.

Interview to Elisa Carnicer, Fashion Photographer

What do you think is the role of photography as a method to represent the culture of a brand?

From my point of view, photography together with art direction are key to creating the imaginary of a brand. Its role is to absorb the essence of the brand as well as to know where it is and interpret it. The reinterpretation can take very different directions and mark a substantial change in the strategy and even affect, in some way, the line of design. Many times a photographer defines the line in a radical and forceful way: such as Juergen Teller with Céline, Johnny Dufort with Balenciaga, or Harley Weir with Calvin Klein.

Decisions such as color or the type of framing condition to the visualization of the brand. Even sometimes it can mark much more a campaign and its aesthetic direction for the final consumer, than the designs themselves of the brand, or, in any case, go hand in hand. A consumer is not only buying a design or a collection, they are buying an imaginary, and photography (videography, art direction) is a determining factor in this process.

To what extent do you think that the conditions of success of a brand refer to its imaginary / history or the image that they project of themselves to the public?

There are brands that, although they adjust their aesthetics to the times and the social context, are able to maintain their essence. They are the big brands such as Chanel, Gucci, etc. On the other hand, others are more based on a projected image or a marketing strategy; It can happen that besides creating an imaginary quickly, they can forge an identity and end up being historical, but the path is different, the starting point is other. It is different from the design or from the image or strategy. From my point of view, the design should be the origin and the essential and after build an imaginary that communicates the product. But not merely start with the image, it can be superficial or excessively marketing-oriented.

When carrying out a project for a brand, how do you adapt your photography to its codes to maintain a narrative discourse coherent with it? How do you generate those codes? What is their relationship with the representative culture of the brand? What elements are essential? (You can give examples with brands).

The elements with which I play to represent the brand are light, type of frames, type of acting of the model, type of model, range of colors and treatment of color during shooting and post-production, medium with which you shoot (analog or digital), props used for the project,

makeup/hair and styling references. This brief can be prepared by the photographer -in the most relative aspects to the photograph itself-, although in general it is provided by the brands with more or less details, it is worked in conjunction with art direction and styling; Many times, the brands include examples of the photographer's own photographs because they are already looking for that vision and their style. An example of fitness for the brand, I recently did a two-day shooting for Mango; for them I took into account that they are an Spanish brand, with an slightly more commercial aesthetic. For it, I looked for a natural light mixed with artificial to be able to stand out a lot of the garments and I directed the model on the set towards a more relaxed acting and adapted to the brand and its target. For publishers or more personal projects, aesthetics can radically change, although in all projects you can or will try to distinguish a personal brand through the framings, color treatment and general mood.

Since you have a very active Instagram and you show your work on the networks, how do you see the transcription of those codes on the Internet? Do you think that the way in which the discourse of a brand is shown depends on the medium in which it is exposed? Does it have the same or another purpose different from the old media such as television or the press?

I think that in general you should maintain a coherence in the different media: Instagram, Web, Facebook, Twitter, etc. Even so, the target of each channel varies slightly so a strategy for each one should be made. For example, in my case, I work in parallel but in a different way my web space to my Instagram or another portal like models.com (fashion directory). I understand that there will be brands whose focus is Instagram and others, that by image / strategy, can be the website or through influencers or traditional channels such as television or advertising. In the new channels if I see a difference with respect to the traditional in terms of personalization, which is much more directed to the immediacy, to the ability to respond and to know if a campaign, post, or event is working in an easily analysable way. Through television or the press, it is a more complex logistics to analyze. Still, in big brands and long haul (haute couture for example), the key is to combine. It is true that in new designers or newer brands, the strategy is based much more on platforms such as Instagram, but in others that are more consolidated or that seek greater depth, they still maintain a thinking about image and communication through different channels. Even so, it is true that today a brand can maintain an influential marketing strategy by avoiding basic channels like television or press.

How do you see the role of the Internet and social networks? What do you think are the advantages and disadvantages that they provide you as a user? Do you think they project individualism or serve to create communities?

In my case, networks have been a fantastic platform to publicize my work and directly or indirectly get clients. It is true that sometimes, networks may be related to over-information or misinterpretation of the environment itself. And they can be presented as professionals who have a less extensive route. I think this can be an opportunity and it is not essentially negative; after all, work ends up arriving to the one who has proof and does not stop looking for a personal style and not a quick success. I think that current media like Instagram can be a very democratic platform that allows users, without essentially contacts or an economic social status, to have relevant job opportunities.

I think networks generally pair with individualism but also create community. I think the balance is more in favor of the first option in that this community can sometimes be unreal or temporary. In a way, networks are a marketing strategy in a global way and force us in some way to create, from ourselves, a personal brand. In my case and in many others it is useful for my profession, but in other cases it can mean a constant showcase that forces you to represent yourself in a way, sometimes away from reality and that may fall into the superficial or unrealistic.

What do you think is the impact of influencers and recommendations on consumption?

I understand its meaning in the current social moment and its power at the advertising level because they are related to the ultra personalization that consumers seek today. The fact of seeing a product being used by real people, connects users much more with the brand and make them feel more identified and close to using it as well. For me it is not a relevant strategy, and aesthetically and creatively it is not a saint of my devotion, because it has part of a very market-like exchange and, to my way of thinking, with little depth, but I understand its importance and use.

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