THE RETURN TO THE MYTH OF ORIGINS IN CAMPAIGNS FOR ALCOHOLIC DRINKS

Mădălina Moraru (Buga)[*]

*Faculty of Journalism and Communication Sciences, University of Bucharest
Iuliu Maniu Blvd., No.1-3, Complex 'Leu,' Building A, 6th floor, Sector 6, 050107, Bucharest,
Romania*

Abstract

This paper aims to draw a connection between certain mythical aspects and campaigns for alcoholic drinks by discovering archetypes related to primordial creation. For this reason, the study analyzed TV commercials for a wide range of alcoholic drinks, focusing on the specific context of their creation as reflected by the scripts. This research reveals that the production process of any drink may be associated with the story of Genesis, because beverages make use of similar material and immaterial archetypes of creation, although within the advertising realm. Their advertising purpose is profane, but the brand image becomes sacred by developing the myth of eternal return to the time of Genesis.

Keywords: advertising, myth, archetypes, origins

1. Introduction

This article intends to reveal the way in which alcoholic products creatively develop their brand image by returning to the sacred, mythical roots of humanity, based on consumers' interest in storytelling and history. Although consumerism dominates daily life and products do not always cater for consumers' real needs, advertising ritualizes their behaviour and makes brands sacred. Many brands also strengthen their credibility by reviving the past; consequently, building stories around the respective image seems to be another successful strategy for various product categories, among which alcohol beverages. For all these products, the use of myths in advertisements can create seemingly sacred stories — as a result, advertisements can revive eternal archetypes, sacralizing them in a profane world.

We chose to analyze the alcoholic beverage category because such campaigns generally focus on storytelling and are not necessarily connected to product features. Thus, they usually ritualize the process of manufacturing and consumption by using one of the most well-known myths: the return to one's origins, which can also entail the time of creation. From another angle, this view

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[*]E-mail: madalina.moraru@fjsc.ro

of advertising emphasizes the strong connection between the sacred and profane dimensions of life, even in the case of alcohol advertising.

Therefore, our study seeks to identify the main archetypes of creation and creators related to the production of alcoholic drinks by highlighting specific aspects of their advertising campaigns. In the beginning of this qualitative research, we believe that both visual and verbal levels of alcoholic beverage advertisements depict products surrounded by a mythical aura. The relationship between the myth of eternal return and its archetypes is also highlighted by creative strategies and commercial formats.

2. The mythical dimension of consumption in advertising

2.1. Sacralizing mundane life through advertising

In the context of media globalization and market standardization, advertising has discovered new tools to persuasively address consumers by answering their eternal need for sacralization, which is strongly connected to their cultural, religious and educational backgrounds. By living in consumer communities or similar social circles, people ritualize their behaviour and become interested in having similar lifestyles. Nevertheless, rituals "have a surprising degree of influence over how people experience what comes next" [1], which implies a particular way of understanding reality. This view seems increasingly relevant for recent advertising, as brands try to create stronger relationships with their consumers. This is possible as long as rituals are understood as symbolic activities relying on repeated, unusual behaviours that occur in fixed, episodic sequences [2]. Undoubtedly, the steady use of products involves ritualized behaviour, while disloyalty to brands and products de-sacralizes consumption. We believe that unusual behaviours belong to the first step of ritualizing consumption, when the relationship between brand and consumer is not very strong. Otherwise, ritualizing gestures and the use of products belonging to particular brands make people feel comfortable and secure.

How does advertising create and share sacred values, given that its main marketing purpose is to sell? In search for the answer, we should closely investigate advertising messages, brand images, campaign strategies, and consumer insight, because these elements transform products into objects of desire. Buying objects has always been associated with events or particular needs; also, objects generally create different types of connotations, depending on psychological or sociological needs. According to Fitzgerald, "Things are considered sacred by specific communities because those people value them in a fundamental way, or because they symbolize the values of the community, or because they provide fundamental ways of thinking about the world" [3]. Advertising sells products not only to cater for immediate needs, as people generally believe, but to promote different meanings for brands. People buy specific products because they are convinced of their value and sacralizing their

consumption. While advertising encourages the profane behaviour of consumption through objects, other fields like art develop the sacred dimension of life. Nevertheless, artistic products and simple objects answer to a similar need of sacralizing people's life, but in a different manner. Therefore, the sacred manifests itself through the profane, in a kind of paradoxical cohabitation [4]. This assumption explains the complexity of mythologizing various aspects of this world considering that, according to Stoleriu "the action of mythologizing, as a fundamental action of changing something into a myth represents a spectacular manner of valuing that particular element no matter if it is the case of a being, a thing or an event" [5].

Additionally, even if consumers are consistently influenced by the social context of their life and their connection to other buyers, product perception is essentially an individual behaviour. This expresses the sacralization of 'the individual self' [6] according to Rothenbuhler, who justifies the need of purchasing specific objects that "perform a most sacred function" [7]. Although ordinary products may seem ordinary, they actually enhance the lives of their consumers with sacred meanings. Especially when it comes to anniversary or seasonal campaigns, consumers' behaviour follows a ritualized type of consumption, developing a kind of addiction to brands and products.

In line with the previous theoretical approaches to the role of the sacred in advertising, we may conclude that commercials emphasize the ritualized dimension of consumption because they relate to purchasing various products whose brand images extend much beyond the profane meaning of life.

2.2. The return to the myth of origins

Defining and understanding myths has always challenged scientists because the concept is connected to various activities and has survived amid profane habits until present times. Therefore, researchers account for the term in either a social context or a personal frame. For example, Hoffman et al state that "myths provide deep, sustaining meaning and help provide direction in life; they are healthy, growth facilitating, and necessary" [8], implying that they cannot be consciously or unconsciously rejected from one's life. Although people experience the mundane world on a daily basis, society remains mythologized due to the meanings behind collective, repetitive behaviour and gestures. Researchers also believe that myth implies thoughts, feelings, and attitudes stemming from the very nature of people [9]. According to this theory, myths not only sacralize daily existence, but express the profound emotional roots of humanity.

Also, though the current (post)modern lifestyle may be very different from ancient life, we should be aware that myths have the power to survive by finding new shapes and structures, adapting to new demands and being very flexible to consumers' needs regardless of people's profane or sacred behaviour. Moreover, according to scientists, new myths have recently developed: "whenever man is confronted with a radically new situation, one that has nothing

in common with its predecessor-as if fresh 'beginning' were taking place" [10]. The myths of progress, nation or work display features of modern life and their power enhances the reiteration of specific contexts in the history of civilizations. It can be obviously asserted that myths rely on etiological functions of events, as long as they are meant to explain the way certain facts occurred. According to Walter, myths have not only been endowed with an etiological function, but also with a narrative and an initiatory one, all of them revealing the way people understand the world and become part of it [11]. Exemplariness and the temporal dimension are two other features of every myth, which have given them strength throughout history, making them indispensible to life. According to Eliade, "the myth becomes exemplary and, consequently, repetitive, because it serves as model and, at the same time, justification for all human acts" [12]. Time helps people reconstruct the entire history of myths and discover their roots in order to preserve their unchangeable structure. Consequently, the sacred meaning of myth is perfectly woven with profane behaviour, as measurable time disappears when people re-live old stories and discover their sacred meaning. Therefore, the time daily, mundane life is considered 'degraded' and can be "abolished in the moments of the return to origins" [13]. To return to the absolute beginning, people must always preserve contact with the real meaning of life. Modern myths have roots as well; however, theirs do not extend to the same moment as the traditional ones.

The return to the myth of origin nourishes the whole magic world of legends and fairy-tales, most of which are connected to the Genesis or birth of objects, species, even rituals or gestures. This is the reason for celebrations and traditions, which, inherited from previous generations, are powerfully rooted in human minds and collective mentality. As Segré points out, "myth is a narration that recounts the origin of things or the origin of the world. [Myth is] always the story of a birth, of a creation, or of the appearance of a new situation." [14] In other words, this approach is concerned with the etiological function of myth. The way the same structure of myth was preserved in time, is another question we raise here. The answer to this is straightforward, as storytelling provides the most effective means to survive for so many narrative patterns despite changes and evolution. Kristensen et al persuasively highlight another role of myths as well as storytelling, which consists of bringing the community together and reinforcing its history, because "sharing stories reinforces consciousness between members" [15]. Among scientists who define myth through its main narrative function, as "a complex manner of storytelling" [16] Kernbach's argument is relevant to our discussion. The author argues that the myth reveals mysterious stories from immemorial times; consequently, stories reinforce myths and, as a result, human creativity has developed new narrations adapted to various fields of communication, such as journalism, advertising, theatre, cinematography, music etc.

Analyzing the entire process of mythologizing narration, Lévi-Strauss [17] states that archetypes and symbols are the most effective means to re-create scenarios by inter-changing the sequences of the primordial story. Although we

do not exclusively focus on the concept of archetypes, we believe that its most adequate meaning belongs to Jung [18], who defines it as "a universal theme reflecting a typical human situation" [19]. This view due to the name of archetypal image is more relevant in this research than the biological disposition understood as archetype-as-such. The presence of images in various contents or stories increases the involvement of archetypes in people's lives, which justifies their role in narrations and any kind of creation. Archetypes were also given the important function of preserving the unchangeable core of myths, stability, and values over the years and beyond any social context. In this respect, symbols increase the value of any story, which becomes more meaningful and more easily understood. Thereby, reference to symbols involves discovering the sacred dimensions of myth through its archetypes.

Based on our previous theoretical approach, the main purpose of this article is to investigate the archetypal features of the myth of origins in campaigns for alcoholic drinks, because this product category often focuses on brand and product history. Therefore, this article analyzes the relationship between the object of creation and creator archetypes. The main hypothesis of this research is that alcoholic beverages develop not only material, but also immaterial archetypes, as the brand creator is not obligatorily the drink producer in advertising terms, but also anyone somehow connected with the brand and its history.

3. Research methodology and sample

Our research used content analysis due to its potential to organize data and provide evidence on both visual and verbal levels, as well as by connecting all types of data. The method was applied in two stages: first, it was used to generate hypotheses and design a coding scheme, both based on quantitative methods; second, on a qualitative level, it was used to draw a connection between results regarding the archetypes of the myth of return to origins. This paper develops and proves the following hypotheses:

- The most effective ad scripts that reveal creation archetypes in alcoholic beverage campaigns develop different types of stories;
- Discovering the origin story involves returning to the past, to the time when everything was being born, no matter where;
- In advertising, brand, products, or producers alike could be the object of creation depending on campaign purpose;
- The most relevant archetypes for myth of Genesis are material (water, earth, wood, even fire) due to their connection to the product;
- Creation archetypes are more concerned with the inventor of the product, who can be a scientist, manufacturer, or landowner.

In terms of coding, this study organizes data by asking progressive quantitative and qualitative questions:

- What is the format of commercials?
- What are the temporal and spatial landmarks of ads sample?

- What are the objects of creation in the sample?
- What archetypes of creation do sample advertising stories develop?
- What archetypes of the creator do alcoholic beverages rely on in campaigns?

The previous coding schema was applied to a sample made of 50 TV commercials broadcast on the global market between 2008 and 2013. Sample advertisements were collected from the most popular TV stations in Romania (PRO TV, Antena 1, PRIMA TV) for Romanian brands and from online databases such as IQads.ro [http://www.iqads.ro/branduri, accessed between 1.12-8.12.2013] for global brands. Sample selection occurred in two stages. First, we selected 100 TV commercials that were running for a wide variety of alcoholic beverages (vodka, beer, wine, whiskey, cognac, brandy) at the time of data collection, regardless of topic or their connection to origin myth. Second, the sample was reduced to the ads whose topic refers to brand and product history and whose lyrics or verbal message reflect the myth of origin. To gain a complete view of our starting point, we divided the sample based on products and brands, as shown in Table 1.

Table 1. The research sample.

No.	Alcoholic drinks	Brands	Total no. of ads
1	Vodka	Vodka Absolut (5), Smirnoff (3),Tsar Alexandr (1), Russian Vodka (1), Finlandia (1), Grey Goose (2), Eristoff (1), Sky Vodka (1)	15
2	Whiskey	Johnny Walker(1) , Jack Daniels (2)	3
3	Beer	Heineken (4), Stella Artois (1), Timişoreana (2), Ciucaş (3), Silva (2), Staropramen (1), Corona (1), Ursus (2)	16
4.	Wine	Cotnari (1), Murfatlar (3), Domeniile Sâmbureşti (1), Bucium (1), Pinot Grigio (1)	7
5.	Cognac	Alexandrion (3), Courvoisier (2), Hennessy (2)	7
6.	Brandy	Baileys (2)	2

According to the table above, global brands developed the creation archetypes to a greater extent than the local, maybe because the Romanian market is more well-known for domestic wine and beer. Additionally, beer, immediately followed by vodka, makes up the majority of our sample based on our selection criteria, which basically refer to brand and product history.

4. Results

The following paragraphs outline the quantitative findings provided by each research question applied to the entire sample. We aim to discover the relationship between alcoholic drinks and the archetypal strategies used in advertising campaigns.

4.1. Commercial format

By analyzing commercials 'format, this study reveals to what extent the advertisement scripts for alcoholic beverages could develop mythical stories regarding the time of primordial roots. Therefore, we investigated every commercial to establish the main features of audio-visual scripts. To our surprise, we discovered a wide variety of formats within the same product category. From a quantitative viewpoint, story formats top this list with 23 examples that can be further divided into five categories: history (14 ads), mythical story (4), simple narration (3), biography (1), and recipe (1). In the first case, history could remind consumers of the brand, the life of its creator, or even the birth of the product as reflected by place of origin or first factory. Our research is very interested in the mythical story aspect, which is strongly connected to brand history and name, as reflected by one commercial for Alexandrion cognac. Undoubtedly, story formats reveal one of the main characteristics of myth—namely, its narrative function. Because of this, our paper focuses on the return to the moment the brand began, for which story scenarios are the most effective way to emphasize brand credibility for consumers. Slice-of-life (9 ads) represents another type of story, which depicts a single moment with no changes of plans or temporal axes. Besides, the sample provided us with several examples of demonstration (4), fantasy or allegory (5), testimonial (4), metamorphosis (2), meta-commercial (the story of creating an advertisement – 1 ad), experiment (1) and song-and-dance (1). These various formats could be explained by the fact that, first, commercials were created for different markets; second, that global brands develop different creative strategies than local brands because of their stability and credibility; and, third, that some alcoholic drinks, like vodka, are perceived in different ways throughout the world. Whiskey, beer and wine are associated with nobility and, therefore, the story format is more suited to them.

4.2. Temporal axes of commercials

When it comes to the time of origins, everyone imagines commercials for alcoholic drinks framed in their history, because that is the starting point of the brand or the product's life. Time means stability and, consequently, consumers trust this kind of stories more. Nevertheless, the creative strategy does not always involve placing the action at a single level, the past axis, but on the alternative axes of present or future. Besides, we should not forget that temporal axes correspond to narrative planes, with the past being the time of story events, the present – the time of dynamic narration, and the future, that of expectations. For our present research purpose, we condensed this information in Figure 1, which outlines the most used temporal settings.

Time-immemorial directly exposes the viewer to mythical stories in which the profane is abolished in favour of a sacred understanding of the world. This is the authentic archetypal beginning of any fact or object in this life. There is

another kind of past, not the historical, which leads the consumer to the brand's first step into the world, to its childhood. This time is framed in a natural space defended by human intervention. In a commercial for Murfatlar wine, the storyteller connects the time of creation to the vineyard, seen as earth blessed by God: "Ever since the world was created, our vineyard has lain facing the sun more than any other place". In comparison, the past events of brand's life must be connected to specific times in history, as shown, for instance, by advertising for Ursus beer: "It was born in Cluj at the time when we were building The Arch of Triumph." The alternative time, which means changing the narrative plans from present into past or even to future, is based on retrospection stories or even anticipation. This is the way consumers remain in touch with the time of creation and understand brand values.
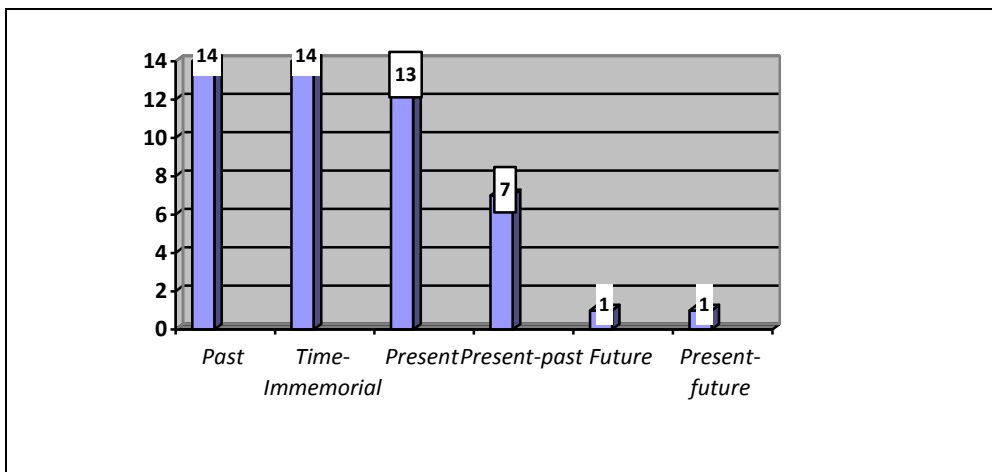

Figure 1. Temporal axes.

In terms of narrative space, the situation analysis essentially depends on commercial type and time of story. To our surprise, the plot of commercials happens in the countryside, cities, and natural landscape in equal measures, 14 advertisements each. In the other 5 examples, the time of creation is associated with outer space, the Cosmos, because the archetypes of the sky and the sun may be more easily understood in this context. Finally, there are only two ads whose particular backdrop cannot be identified and one case where it seems to be a production lab, as the inventor is depicted creating the product.

Based on former findings, we may conclude that temporal landmarks indicate the difference between the archetypal moment of creation, which is sacred, and historical time, sacralized through brand credibility. As for spatial indices, they either reflect the universal frame of the story as a sort of primordial earth, or the localized frame of domestic brands.

4.3. The object of creation

Given that we analyzed the way alcoholic drinks return to their origins to certify their quality through temporal and narrative arguments, we believe that developing mythical scenarios for the respective brands is a recipe for success in commercials. Searching for the best strategy, we are concerned with the main object of creation around which the narrator initially wove the story. As we expected for this advertising topic, the brand is the main reason to tell an attractive story for 27 commercials in our sample; these are followed by 18 ads in which the search for product origin leads us to its birth. A Vodka Absolut ad entitled *Absolute Dissection* [http://www.youtube.com/watch?v=O5qnrLw07gc , accessed on 11 December 2013] metaphorically depicts the product created for an 'absolute world', a description which implies perfection extending from beverage quality to interesting packaging (the iconic transparent bottle): *In an Absolut world, the most carefully chosen Swedish wheat and water from our own spring can only make one thing — the true taste of vodka*. Producing wine is also depicted as a complex process ritualized by Murfatlar [http://www.iqads.ro/ad_3507/murfatlar_vinul, accessed on 11 December 2013] commercials, which depict the father's sacrifice in order to transmit the traditional recipe to his son from a communist prison. Due to the aura constructed around their birth and their connection to legends, fairy-tales or, sometimes, only history, brands can be mythologized simply. In only two examples, ordinary people become consumers because they behave like pioneers and discover new meanings in the world, experiencing beverage the respective accidentally or just out of curiosity. In other instances, packaging, the brand factory, or just a literary masterpiece are the cores of creation, providing the proper context for innovation.

4.4. Archetypes of creation in alcoholic beverage campaigns

This subsection of our research has not yet been explored in this article, because we had to prepare its context. It is a complex discussion on archetypes, which to a great extent relies on previous findings regarding commercial formats, space, time, and object of creation. Drawing on concepts from the theoretical background of this study, we may state that archetypes are said to refer to specific situations that remind of the moment of primordial creation. Therefore, we aim to reveal the most relevant archetypes that are strongly connected to the production of alcoholic drinks, either subjectively or objectively. Consequently, we divided the results of this research into two categories: immaterial and material archetypes. This distinction is extremely needed here, because some campaigns may not emphasize the ingredients of the product, as it is usually the norm, but rather the creation of the brand and its personality. Overall, our quantitative analysis registered 14 cases depicting an immaterial perspective on creation. Among archetypes connected to feelings, it is the national pride which tops the list with five examples, closely followed by

both ambition (two cases) and gratitude (two cases). National pride signals the birth of many local brands in Romania, because they recovered their identity by reflecting consumers' childhood or past experiences. Also, brand names such as Silva or Ursus beer enhance brand connection to national history.

Flight is portrayed as a universal human aspiration in 4 ads and is even connected to a biblical archetype – in one case, the logos – that accomplishes the hierarchy of subjective and abstract representation of creation. For example, in an ad for Stella Artois, the main character is a writer whose masterpiece is awaited by the entire community. For months he does not leave the house, continuously working on the novel. After finishing his work, the writer goes to the pub with his masterpiece; all he wants is a beer, but the bartender demands the highest possible price: his book. Consequently, the writer sells the book and the bartender, Marcel Dupont, is publically credited for the masterpiece *L'amour des belles femmes*. The final message of this advertisement is rather sarcastic, describing people's perception towards artists and the power of words at that time: *Perfection has its own price.*

As predicted by our hypotheses, our research revealed that material archetypes are related to the main ingredients and features of the drink, and, sometimes, to the entire process of production. Although, apparently, all alcoholic drinks are based on the archetype of water, their production process is quite complicated. Therefore, most commercials reveal either the entire product in various stages of evolution or the main reason for its birth. Consequently, Figure 2 displays only the material archetypes resulting from the rest of 36 commercials left, the other 14 ads referring to immaterial archetypes aforementioned.
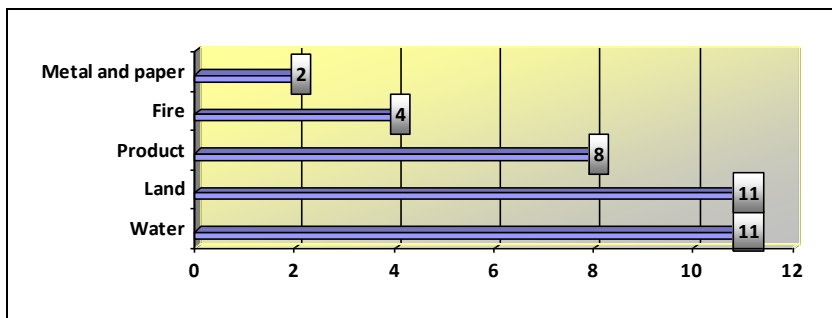

Figure 2. Material archetypes of creation.

As we expected, water and earth remind everyone of the product category under discussion, connecting it to the primordial beginning of the brand. While earth is meant to symbolize stability and being loyal to consumers' expectations, fire exposes the audience to the moment Prometheus gave humans the power of the gods, inspiring creativity, which can be further related to producing food and beverages. Cognac usually reveals the mythical roots of its brands (Alexandrion, Henessy) by depicting legends of Olympian gods and goddesses. Alexandrion uses, for instance, the involvement of Aphrodite in the primordial creation of the

product. The goddess is shown endowing the drink with vital and sacred features, such as blessing the fire, in which the beverage is produced, and, thus, offering the consumers the feeling of eternity. This message sounds magical, matching the entire mythologized image of Greek gods through the presence of the goddess: *Aphrodite liberated the much too plain and earthly wine, and adeptly burned every single drop, and endowed the new drink, which was passed through fire, with that which the gods have too much of: time. We call this the Alexandrion method, a legend that can never be forgotten, and it can be presented in a new shape, any time* [http://www.iqads.ro/creatie/32984/ alexandrion-afrodita, accessed on 11 December 2013]. As far as we are concerned, this commercial message briefly depicts archetype concept, bringing into discussion the need to permanently revitalize myth nowadays, sometimes by changing profane context, yet preserving its sacred seed.

4.5. Archetypes of creators in alcoholic beverage campaigns

Exploring the myth of one's eternal return to the origins cannot miss the notion of creators, which is always related to the object of creation, on the one hand, and creation itself, on the other. Additionally, brands curate their images by using very innovative techniques, which in turn provide us with a broad picture of creator archetypes. At first glance, we could assume that the inventor of a brand is its main creator, because he creates the drink out of bare ingredients. In fact, our sample provides another hierarchy, topped by artists and innovators, each represented in 11 commercials. Artists may be musicians, novelists, poets, dancers, painters, whose work endorses the product, ultimately ennobling the brand. The second archetype portrays the profile of the innovator: the one who invented or discovered the product, a scientist, brand creator, or someone who experimented by combining ingredients to attain perfect taste. The magician, depicted in 7 commercials, is a character who transforms reality into something else which is eventually the product or which makes consumers live an incredible experience. For example, when entering an ordinary pub to have Heineken, someone starts to dance in a very weird and flexible way, despite his elegant suit. Another archetype, the master craftsman (6 examples) works hard on details related to packaging, barrels, bottles, and the entire production process; he excels at finding the best solutions for his company, as well as teaching apprentices. The producer is the creator in 6 commercials; however, he is usually completely preoccupied by improving the production process and respecting the recipe. In 4 cases only, consumers seem to create the beverage by preparing it by themselves, combining ingredients according to their taste and for their own pleasure. Entire nations are responsible for revitalizing brands in just 2 situations, a process that is connected to national pride, while famous politicians empower the brand, emphasizing its origins, in only one advertisement (Napoleon for Courvoisier cognac). Finally, the gods are the oldest and most credible archetypes of creation – consequently, the best guides to lead consumers to primordial time and the land of creation. Despite

the fact that our research sample only provides us with 2 examples, both entirely related to the same Greek brand (Alexandrion), this kind of archetype justifies the narrative and etiological function of myths and is part of very attractive stories.

5. Discussion

Certainly, alcoholic beverages are not the only product category designed to appeal to consumers through storytelling; however, this product category can substantiate its mythical roots more easily. Beverages usually describe their essential ingredients, water and cereals (beer, whiskey) or different types of fruit (mostly grapes), as archetypal elements of primordial creation. The production process is always based on ancient rituals, which cannot be changed or adjusted because of consumers' unlimited trust in their quality. Therefore, fire and earth play important parts in this mythologized production, which reaches beyond any profane moment or gesture, because even in commercials scripts people sacrifice their lives, art, or freedom to achieve perfection. For this reason, commercials creatively improve product's presentation and brand image by leading consumers to the time of Genesis, which requests Gods' intervention. The following paragraphs will connect the former results provided by our research to complete the profile of the myth of eternal return to origins.

First, our findings highlight a wide range of commercial formats. Of these, various story types are, certainly, the best frames for discovering unchangeable archetypes of creation and creativity. All other formats display different aspects of production related to alcoholic drinks: their preparation, consumption, the mixing of their ingredients, or even coming up with new packaging ideas. Additionally, the respective format corresponds to type of campaigns: a consolidation campaign, a campaign for launching a new sort, or one for brand image, including here anniversary events, as in the case of Jack Daniels or Vodka Absolut.

Second, the temporal and spatial settings of ads reveal the relationships between the sacred creation and the profane consumption of alcoholic beverages in contemporary society. Therefore, setting creation during distant past in the case of most advertisements is a very simple way to understand brand and product history and, thus, associate them with the evolution of humanity. To this end, natural landscapes or traditional villages bring people closer to that distant moment of healthy life, given that the number of ads illustrating this image perfectly matches the one depicting the sacred time of creation. As for the profane view of consumption, this seems to be emphasized by crowded cities and busy people. For them, alcoholic beverages are a form of compensation, a kind of ambrosia or spark of sacred, private time.

Third, answering our research questions about the object of creation implies understanding why advertising invests so much in improving and developing brand capital. At first sight, only alcoholic beverages experience a moment of birth; however, brands actually indicate their personality to the world

when they receive a marketing baptism by being named and progressively positioned on the market in the minds of consumers. Although products may exist, building a clear identity is essential for surviving on the market among other competitive brands. To synthesize the former discussion about the context of revitalizing creation and creator archetypes, past and time immemorial obviously host the most effective mythical stories from a branding standpoint, as they are equally dedicated to brands or products, both of which are profoundly sacralized.

Fourth, archetypes of creation metaphorically re-construct the moment before the final product was born by emphasizing various archetypes according to advertising strategy. Immaterial archetypes such as feelings and aspirations describe the subjective perception of the brand by consumers who project their own wishes on the alcoholic drink. On the contrary, material archetypes such as water in any shape, earth, wood, metal, and paper objectively illustrate the product in an intermediate stage of creation. Commercials emphasize the quality of ingredients in the primordial time by offering many details about them. These ingredients are considered very pure, because at that time the substance of earth, cosmos and water had not yet been degraded or profaned. By depicting an idealized landscape, beverages enrich their own image in the eyes of consumers. In such contexts, the latter are less likely to associate alcohol with self-destruction, considering the problems caused by alcoholism, but with its most refined, unchanged qualities. Besides, what is the most effective proof of a good drink for consumers? Definitely, endurance and history of the brand, which should be permanently updated.

Last but not least, it is very important to investigate the beverage creator's personality as reflected by ads. All creators' archetypes successfully produced beverages, becoming intimately connected with their brands. Brand inventors sacrificed aspects of their lives to create beverages: time, musical and literary masterpieces, family — sometimes, life itself. Also, they considered their work a journey (Johnny Walker), an artwork (Vodka Absolut, Stella Artois beer), a coming of age ritual (Timişoreana), a research (Domeniile Sâmbureşti wine), or a proof of the gods' extraordinary power (Alexandrion cognac).

To sum up, the product category of alcoholic beverages uses mythical stories to more effectively connect consumers to their national and universal history, on the one hand, and establish consumption as trustworthy, on the other. Stories are always part of people's lives — consequently, for this product category, any trace of the past is a sign of authenticity.

6. Conclusions

This article attempted to investigate the way alcoholic drinks relate to the myth of returning to the origins through their campaigns; therefore, the paper analyzed archetypes of creation and creators. According to our discussion, powerful mythical stories make consumers believe that they do not purchase mere beverages, but reminders of the entire history of Genesis or the birth of

humanity. In this case, the Genesis scenario strengthens brand credibility by mirroring the complexity of its production. Rather than depicting the entire process as profane, such scenarios narrate eternal rituals of inherited recipes, whose authenticity is always attested by consumer loyalty. For such products, Genesis is symbolized by the moment their brands appeared on the market.

Earth, water, ice, fire, air or wood are initially the original matter from which the Universe was created and they become archetypes of creation for any product category. However, in the realm of alcoholic drinks they belong to a very complex equation that creates brand image. Also, the mysterious aura that lingers at the end of commercials for specific brands may symbolize the products' long journey from distant past to present. Consumers are ever-changing, while beverages remain the same by returning to the archetypes of their primordial creation. Furthermore, beverage creators are artists, master craftsmen, magicians, scientists, explorers, or simple manufacturers, proving that there are unexpected associations between brands, inventors and Genesis.

Future comparative studies could investigate the way other product categories creatively develop the same myth of eternal origins. In our opinion, dairy, coffee and meat products create interesting scripts to gain consumers' trust in their offers. Additionally, we strongly believe that the cultural and religious background of the market, on the one hand, and consumer's insight, on the other, motivate professionals to mythically approach a brand image.

All in all, even if alcoholic drinks tend to be perceived as very profane products, at least at the first glance, the mythical implications of their campaigns proved again the sacralizing of the mundane world even in the context of globalization.

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