Female archetypes in car advertising. The case of Audi.

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Introduction

Car advertising has traditionally been a sphere of male domination. In recent years, there has been an evolution in the representation of women and a shift towards more independent and autonomous female characters. Accordingly, this paper focuses on two of Audi's most recent campaigns, in which it is possible to observe this change in roles. The first one is 'The doll that chose to drive' (2016) a short that has been shared 230,000 times, has generated 550,000 interactions with an engagement ratio of 32 per cent and has been the most successful post on Facebook by Audi Spain in its history. It was used as Audi's Christmas campaign in 34 markets, including countries like Morocco and Pakistan where the message had a greater impact owing the situation of women there. The campaign appeared in 337 media outlets all over the world, with an estimated audience of more than 300 million impacts (Proximity, 2017).

The second one is 'Forever and ever' (2017); the short was launched on Facebook and YouTube on 2017, swiftly going viral. The brand chose it as its 'global Christmas campaign, conveying a message of gender equality in more than 40 countries' (Proximity, 2018). Since then, it has been viewed over 13 million times. Ninety-five per cent of the user comments have endorsed the message, representing a record as regards Audi's brand sentiment. It has generated more than 1 million interactions. Furthermore, it is the video with the highest average view rate on YouTube. The short received coverage in over 200 media outlets all over the world, with an impact on more than 35 million people (Proximity, 2018).

1. Theoretical Framework

Archetypes in advertising

The concept of archetype was developed by Jung, who proposed the existence of a repository, present in all individuals of all times, which contains elements that take shape through portrayals. Thus, they become apparent in 'archetypical images' (1968: 39), which are expressed in different motifs or figures such as the hero, the old man, the child, etc. and they are represented differently depending on the cultural context in which they are created.

The universal character of archetypes has potential for creating narratives that give shape to motifs recognisable to the receiver. Such narratives include advertising stories that employ the storytelling technique to promote products and to construct brands. Thus, communication managers can resort to elements of the collective imaginary, such as archetypes and myths, that possess a symbolic nature and form a cultural sediment known by the public. Cultural branding is an approach in which the collective imaginary crystallised in the cultural tradition is leveraged, for strategic and persuasive purposes, to give meaning and value to a brand and to create an effective discourse.

Female archetypes in advertising

The study of the representation of women in advertising has been approached from diverse perspectives, devising many classifications which are frequently akin to social gender stereotypes. Research on female stereotypes in Spanish advertising has been conducted since the 1980s, including the study performed by Balaguer (1985) and followed by other researchers (Peña-Marín and Fabretti, 1990; Espín et al., 2004) who have established categories which include stereotypes that perpetuate traditional clichés, as well as models that question traditional roles as the years progressed.

From a Jungian approach and based on the theory of archetypes, there are authors who have established different classifications as well. Jung himself (2014) coined the term 'anima' to refer to those archetypical female images in the unconscious of men, that would be represented by characters like damsels, sorceresses, mothers, etc. Wolff outlined the four structural forms of the feminine psyche, which she identified as Mother, Hetaira, Amazon and Medial Woman (1956: 5). Dunn (1990) also continued with the study of female archetypes, establishing a classification according to the different life stages of women (and relying on different traditional cultures): the virgin, the creator and destroyer, the lover and seductress, the mother, the priestess and sorceress and the inspirational muse.

In the advertising context, León (2001) has identified four female characters based on archetypes and departing from the Durandian myth analysis:

- The commercial angel: this archetype refers to the idealised woman as the embodiment of pureness and immaculate virtue. She is a figure with a delicate beauty, undefined by her sensuality.
- Aphrodite in action: the symbolic allusion to Aphrodite is the most commonplace in advertising. She is the incarnation of amorous desire, beauty and fecundity and is characterised by an exuberant sensuality which becomes a tool for exercising her power of seduction.
- The great mother: this universal and primordial archetype is present in all traditions. As to her organising role in the domestic sphere, it is akin to a revamped Hera as a figure of matriarchal power.
- 'Girl power' or the kingdom of Artemis alludes to the idea of rebelliousness and pugnacity, embodied above all by young females. This archetype personifies independence and rebellion against the social roles traditionally imposed on women. She is a strong and independent woman who even shares the activities and attributes of men, her comrades.

Other authors like Piñeiro and Costa have proposed a classification of the type of women represented in ads based on the archetypical conceptions revolving around good and evil: 'the household angel', 'the woman-object', 'the superwoman', 'the working woman' and 'the bad woman' (2003: 14). In short, the study of female advertising iconography has discovered models for defining women as archetypical figures.

Women in car advertising

As researchers have noted, the traditional role of women in car culture has been that of passengers, rather than drivers (Lees-Maffei, 2019: 175). From its beginnings, however, car advertising included women as a way of attracting the public's attention and awakening their

interest in the brand in question. By doing so, the car/woman binomial took on a special meaning, bearing in mind the symbolic implications of this object associated with masculine virility and which coded women as possessions. That explains why the figure of the woman in her accompanying role has been used on many occasions as a visual lure, highlighting her beauty as the main attribute to be admired. In car ads in which the female figure stands out for her aesthetic qualities, she 'acts as a "mediated metaphor" and her presence is associated with the car as an object of desire' (Segovia, 2007: 9). By the same token, Cook held that 'while the target markets may be merging, the roles ascribed to users are not' (2001: 106), so that the roles played by men in advertising are more varied, while women 'are usually secondary characters and generally aesthetic and/or sexual objects' (Espín et al., 2004: 221).

All of which means that the construction of the imaginary of 'car culture has dramatized a polarized and stereotypical gender dynamic', according to Lees-Maffei (2019: 176). Since the turn of the century, however, there has been a timid change in that perspective, since the representation of women has improved somewhat, depicting 'aspirational figures such as successful career women, efficient mothers, women with desirable lovers' (2019: 182). The authoress recognises the efforts made to engage female audiences by attempting to 'subvert conventions of both gender and genre', but she notes that they are 'only partly progressive' (2002: 370).

This begs the question of whether or not any changes in the representation of women in car advertising can be observed in recent years. Accordingly, this study focuses on a specific case, namely, that of Audi ad campaigns of 2016 and 2017, with the following objectives:

- To analyse the visual codes and the diegetic universe apparent in the ad campaigns of the Audi brand.
- To identify the basic archetypes that are revamped in the shorts forming part of the selected campaigns.
- To interweave the visual codes, diegetic universe and archetypes with the symbolic dimension of the campaigns to unravel the latent meaning of the shorts.
- To analyse what cultural information the broadcast product offers on the context in which it is produced and received.

2. Methodological Framework

The intention is to perform an image analysis grounded in iconography (Cassirer, 1998; García Ochoa, 2017; Panofsky, 1987; van Leeuwen, 2001), then supplemented with visual semiotics (Kress and van Leeuwen, 1996). Iconography is a method for analysing visual content (Müller, 2010) which studies the interaction between form and content and introduces interdisciplinarity in the study of art. In 1939, Panofsky (1987) strongly influenced both by Cassirer and his quest for symbolic values and by Kracauer, who broadened iconology to include the field of moving images, established three levels of meaning in a work of art: pre-iconographic, iconographic and iconologic.

Drawing from the works of Acaso (2011), Arnheim (2008), Aumont (1992), Carmona (2010), Casetti and Di Chio (1994), Malins (1983), Moles (1991) and Zunzunegui (1995), an in-depth analysis was performed on the relationships established between the formal elements comprising the images, namely, the pre-iconographic level, in order to identify the elements appearing on screen and how they interacted in the diegetic universe of the shorts.

Firstly, a division was established between the scalar and morphological elements and the following variables were defined: the type of shots and camera angles. The former refers to the size of the subject in relation to the presented image (Carmona, 2010; Fernández and Martínez, 1999; Ávila Valdés, 2011): the close-up (close distance); the medium shot (social distance); long shot (public distance) and extreme close-up (an object or part of the human body is shown). As to angles, three values were envisaged: high, low and normal. As to the morphological elements of the images only one value was taken into account: colour (Kandinsky, 1985; Villafañe and Mínguez, 2009).

The pre-iconographic level also included a narrative analysis, focused on the characters because they were most relevant to the research objectives. Casetti and Di Chio (1994) proposed three different approaches to character analysis: the phenomenological perspective, the formal perspective and the abstract perspective. In this study, the accent was placed on the last two perspectives. The formal perspective refers to both the hierarchical position of the characters in the development of a story, viz. whether they are active or influential. A character is a coded element: an active character (a direct source of action) versus a passive character (the object of the initiatives of others); the influential character (makes things happen) versus the autonomous character (simply does things); the modifying character (operates actively) versus the conservative character (intends to maintain the balance in situations); the protagonist (maintains the orientation of the story) versus the antagonist (expresses the possibility of an opposed orientation).

The abstract perspective analyses characters as *actants*, namely, as valid elements because of the position that they occupy in the narrative — persons, things or abstract categories. Greimas' (1971) original actantial model established three sets of binary oppositions of *actants*: object and subject; sender and receiver; and helper and opponent. The subject seeks an object which, in turn, influences the former's actions. The sender instructs the subject. It is the receiver who receives the object; the subject can also be the receiver. The helper assists the subject in his quest for the object, while the opponent attempts to prevent him from succeeding. The opponent also sometimes desires the object, for which reason he confronts the subject.

The iconographic level allows for recognising conventional themes. In this study, the female archetypes represented in advertising established by León were used as the main referents (2001: 86). 'Commercial angels' are portrayed as delicate figures with an idealised beauty. The settings in which they appear tend to be non-referential or with luminous coloured backgrounds. This category frequently includes products such as perfumes and cosmetics. In opposition to the commercial angel is 'Aphrodite in action', a beautiful and seductive woman who uses her charms and sensuality to conquer viewers and/or her ad companion. The 'great mother' is depicted in both the public and domestic spheres, in which she represents duty and responsibility. Finally, young women personifying 'girl power' or the kingdom of Artemis are represented in natural settings, linked to freedom and wildness, far removed from the expectations of the male imaginary, as well as those constructs associated with maternity or seduction (2001: 97).

Each one of these archetypes possesses distinctive traits relating to the type of female figure represented in an ad, the setting or context in which it commonly develops and the product category with which she tends to be associated, taking into account the brand's values. Those

traits are represented as variables that allow for identifying the archetype and its symbolic meanings.

At the third, iconological level, the symbolic values are identified, to wit, an attempt is made to determine how the elements of the previous levels interact so as bring to light the latent meaning of an ad. This last step should answer the following question: 'What information do the studied visuals convey about the social, political, and cultural context in which they were produced and perceived?' (Müller, 2011: 294).

The content analysis worksheet used for data collection is shown below in Table 1.

Table 1. Data collection			
Name of the short			
Pre-iconographic level: recognising morphological, scalar and dynamic elements. Analysis of the diegetic universe	Scalar elements	Type of shot	Close-up
			Medium shot
			Long shot
			Extreme close-up
		Camera angle	High
			Low
			Normal
	Morphological elements	Colour	
	Character analysis	Formal perspective	Active/passive Influential/autonomous Modifying/conservative Protagonist/antagonist
		Abstract perspective	Object/subject Sender/receiver Helper/opponent
Iconographic level	Archetypes in advertising	The commercial angel	Idealised beauty Delicate figures
			Non-referential settings or luminous backgrounds
			Perfumes and cosmetics
		Aphrodite in action	Exuberant beauty
			Power of attraction/seduction
			Natural, marine landscapes
		The great mother	Protective and maternal character Carer
			Provider of products and a figure of order/control
			Domestic/home setting
		The kingdom of Artemis	Young combatant figure
			Independent, rebellious and spirited character

		Natural settings or contexts far removed from social expectations
Iconological level	Identification of symbolic elements	Relationship with the social, political, cultural contexts, among others

3. Case Studies

Audi, contextualisation of the brand

Since its beginnings Audi has been characterised by its capacity for innovation and the technological advances that it has incorporated into its growing range of models, as evidenced by its current slogan: 'Audi, progress through technology'.

Audi's communication is characterised by its aspirational character, developing a symbolic communication in which it attempts to engage consumers through emotions. The pivotal points of the brand's campaigns are usually emotional, constructing narratives employing the storytelling technique, which go beyond highlighting the features of the models that it markets. Thus, the objective of the 2016 campaign was to 'strengthen the more emotional values and the more social and human aspects of Audi', thus communicating the brand's commitment to the promotion and application of an egalitarian social model (Proximity, 2017). In point of fact, as Audi claims, 'society expects brands to position themselves and to give voice to social tensions' (Proximity, 2017), forging a closer relationship based on shared values and ideals and their expression in the social context.

Study sample: 'The doll that chose to drive' (2016) and 'Forever and ever' (2017)

'The doll that chose to drive' (2016) was an attempt by Audi to position itself as regards the gender gap with a communication campaign, thus becoming a pioneer in its category. The campaign's centrepiece is a 3D animation short produced in Spain. It tells the story of a doll who lives in a toyshop and who abandons the classic pink shelves onto the blue shelves occupied by what are traditionally known as 'toys for boys'. There she chooses an Audi R8, a sports car that has habitually been associated with men. Thenceforth, the doll embarks on an adventure, driving the sports car around the shop, while competing with another vehicle and discovering places unknown to her on the ground floor. Finally, at daybreak when the shop opens, the magic spell is broken. At that moment, the doll and her car grind to halt and, when a boy enters and sees them, he asks his mother to buy him both.

According to Proximity, the agency responsible for this campaign, they wanted to show the human side of toys (2017). Additionally, the short was supplemented with a trailer (https://www.youtube.com/watch?v=g40S0QUW09Y) and a number of false takes (https://vimeo.com/200162769).

Other supplementary actions were launched which converted it into a 'comprehensive campaign': toys, a website with educational materials and the hashtag #cambiemoseljuego, as well as videos in support of breaking with gender stereotypes.

The short was launched on Facebook on 17 December 2017, with no investment being made until four days later, when it had gone viral. By 2019 it has been viewed 25 million times the world over, 16 million of which occurred during the campaign. As to awards, the campaign was the winner of a Bronze Lion at the Cannes Lions International Festival of Creativity.

'Forever and ever' (2017) was a step further. The business data indicated that Audio had chosen the right path and created a campaign whose centrepiece was an animated short inspired by the real story of Michèle Mouton, the only woman to have to won a fixture of the FIA World Rally Championship. It tells the story of a real girl whose father is reading her a bedtime story. Bit by bit, she starts to create a very different version in her mind, in which she substitutes the standard fairy godmother, the big bad wolf, the ball and Prince Charming with a red Audi R8 that is unstoppable. With references to characters appearing in traditional fairy tales like *Cinderella*, *The Sleeping Beauty*, *Little Red Riding Hood* and *Rapunzel*, the short has several levels of decoding: the simplest one for children and another more complex one for adults.

As in the previous case, additional content was created. Implementing a detailed media strategy, the campaign was run at cinemas, on television and on social media. This campaign also received international recognition: two Gold Awards at the Grand Prix of the Club de Creativos.

Research results and discussion
Analysis of 'The doll that chose to drive'

With regard to the pre-iconographic level, although toys are much smaller than people and the scale of the shots is in keeping with the human figure, for the effectiveness of this analysis and given that the toys 'come to life', the type of shot was applied in relation to the toys as if these had been real people. Lastly, when human figures appeared, the scale of the shots was gauged using their original value, considering the toys as objects because they had become dehumanised.

In most of the shots the normative composition is respected. There is a predominant use of image advantages in order to visually highlight the most important elements: passages illuminated with different coloured lights at the beginning of the short (0:04), the carriage in which the doll is seen for the first time (0:20), close-ups in which the doll's expression can be observed while she is driving (1:14, 1:37, 2:08 and 2:36), the salute of the toy soldier (1:19), the unicorn on the skateboard who winks at her (1:32), the car spinning round to commence the return journey (2:15) and the car screeching to halt when the lights are turned on (2:27).

With respect to the type of shots, there are many long shots so as to contextualise the action. Thus, the first shot (0:04), showing the setting, namely, a toy shop with two large areas delimited by the use of different colours, is very important. These long shots are repeated on several occasions, so that the actions of the main character can be clearly seen: when, thrilled, the doll swings over the passage from the pink to the blue shelves (0:40) and the overhead shots of the doll driving the car (1:43 and 2:18). There are also a number of brief long shots in which the doll is shown full-length, but it is she who steals the limelight. This can be clearly appreciated in the shots in which the doll is trying to get her carriage to move at the beginning (0:24), when she is choosing a car (0:44 to 0:58), and when she drives past several girls playing football (1:11) and a residential neighbourhood (1:15), when she stops at a level crossing and a unicorn on a skateboard passes by (1:33) and at the start of the race with the small drag car (1:35).

The short also uses middle shots, chiefly to focus on the doll when she is driving (1:03), albeit still showing her relatively close-up: when she is amazed at seeing the other dolls playing football (1:13), when she looks over her shoulder to check on her opponent during their race

(1:47) and when striking a hieratic pose as the people begin to enter the shop (2:36). There are other medium shots, including that of the soldier drinking tea (1:19) and that of the paratrooper about to crash (1:53), which show the expressions of these male character in greater detail.

Lastly, as to the type of shots it is important to note those that make the short much more dramatic, to wit, extreme close-ups, which underscore aspects that are important for viewers: the rear-view mirror (1:03) and the gearstick (1:04) when the doll first gets into the driving seat.

All of these shots, inserted into a fairly dynamic montage, do not last long and are accompanied by numerous camera movements tracking the route taken by the doll which make the action more vibrant. Similarly, there are moments when the shots become subjective, illustrating the doll's vision and placing viewers 'in her place', all of which increases their engagement: for instance, when the doll sees other dolls playing football (1:10), the soldier drinking tea (1:18) and the train and the unicorn at the level crossing (1:32).

Different camera angles are used in this short, especially high ones coinciding with the paratrooper looking through his binoculars (1:42). This type of angle offers a subjective view that makes the action more fast-paced. Although a frontal angle is employed in most of the short, there is a moment when a low angle is used, which underscores a very important aspect, namely, when the doll is about to get into the car, making it clear that she is going to drive (00:59). It signifies a qualitative leap forward for the doll, who has decided to take action.

With respect to colour, there are two clearly semanticised colours in the short: pink and blue. At the beginning there is a panoramic shot marked by the contrast between the pink shelves on the right and the blue ones on the left of the shop. The semanticisation of these colours is a relatively recent development whose meaning has been about for no more than 100 years. The fact is that these colours are employed to indicate the female space and to differentiate it from the supposedly male one. This can be seen in other aspects, such as the doll's pink dress and the blue Audi that she chooses to drive. She thus personifies the hashtag #cambiemoseljuego, which appears at the end of the short, embracing values and actions traditionally reserved for men, such as driving sports cars and at high speed.

[insert Figure 1]

A narrative analysis of the character of the doll from a formal perspective reveals that she is an active character, in the sense that she acts on her own volition. It is she who decides to abandon her carriage at the beginning, to leave the pink shelves for the blue ones and, getting into a sports car, to embark on her adventure. She is an autonomous character because she acts without cause or mediation: she simply drives. And she is also a modifying character who participates actively in the narrative, that is, to cast off her chains to play a role, that of a driver, which leads her to discover realities differing from her own. Finally, she is a protagonist in the sense that she maintains the orientation of the story and the narrative revolves totally around her.

As regards the abstract perspective, the doll acts as the subject who pursues the object, in this case the car. After achieving this, her aim is to explore her surroundings. However, the doll ultimately changes her role for that of the object at the end of the short, when the lights are turned on and she returns to her inanimate state, and the boy becomes the subject. The doll is

the sender and the receiver, alike, since she is both the person who drives the subject, namely, herself, to change her situation, and who receives the object and benefits from its actions. In this short, the doll's helper would be the car itself, which allows her to journey into the unknown. While the opponent would be the giant ball that is about to crush her and bring her journey to an end.

Moving on to the iconographic level, the doll represents the kingdom of Artemis archetype, which symbolically refers to female independence and autonomy. Despite the fact that her physical appearance could be related to other archetypes given her beauty and apparel, which link her to characters traditionally defined by their outward appearance, her role distances her from them. From the start, the doll shows that her intention is to travel, since her non-conformity leads her to abandon her surroundings with resolution, thus contrasting with the figure of the defenceless woman. And she does not expect to receive any help to embark on her adventure, demonstrating her ability and strength when swinging across the passage from one shelf to the other, both traits inherent to the Amazonian model of female independence. By the same token, she demonstrates her capacity for decision-making when choosing the car and refusing to take the passenger seat, a place traditionally reserved for women.

While driving, she shows her skill at the wheel, driven by her urge for freedom. This aspect is particularly evident when she starts to race with the small drag car, thus clearly showing a competitive spirit normally associated with men; in this case, they are presented as equals. This desire for adventure is an aspect closely linked to the archetype (León 2001, 97), so, the shop would represent a wild setting, replete with challenges for her.

On the other hand, it is possible to observe the camaraderie that she strikes up with the male action figures that she encounters along the way (which, as with the dolls, also play gender roles differing from their traditional ones), and even with the boy who chooses her as a toy, thus divesting her of sexual connotations. Likewise, it is possible to identify her rebellious attitude, taking the risk to live her own adventure, thus breaking with clichés, for she does not adapt to normative femininity.

This is why the character, at an iconological level, represents an evolution in the representation of women drivers in advertising and their association with cars, thus dispensing with their seductive and aesthetic role. For this reason, the campaign is a step in the right direction in car advertising, which has traditionally—and even recently—perpetuated gender stereotypes, by reversing the secondary and sexualised role of women. The doll is the central character in the narrative and symbolically personifies an independent and autonomous woman who, above all, enjoys driving. These values, represented by the brand, are central to engaging a target audience who identify with the central character or feel involved in the change of perspective proposed by the message #cambiemoseljuego, much needed in current society. Thus, Audi has established a benchmark for the representation of women drivers, reflecting social change and plotting its future course.

Analysis of 'Forever and ever'

With respect to the pre-iconographic level this short also respects the normative composition, giving a predominant role to image advantages. This can be clearly appreciated when the girl in the fairy tale descends from the tower and discovers the pumpkin (1:25) and in her encounter with the wolf (2:00). Besides, there is a predominant use of the centre to draw the viewer's

attention to the most important aspect. This centred composition prevails in the short: in the initial overhead shot moving in on the house in which the real girl lives (0:15), in most of the shots in which she appears (0:29, 0:37, 0:50, 1:33 and 2:43), in the overhead tracking shots of the car along its entire route (1:40 and 1:51 onwards) and when the camera zooms in on the toy car at the end of the short (4:40).

As to the type of shots, there are many long shots, normally employed to contextualise the route taken by the girl in the fairy tale: through the dangerous forest (from 1:50 to 2:15), during the dance-race with the cars (from 3:09 to 3:38) and in the real world when the girl's room (4:05) and the sitting room (4:35) are shown.

Medium shots are also frequently employed, above all when two characters appear on screen, chiefly the father and daughter, when they are standing in front of the window before bedtime (from 00:29 to 00:38) and at the end of the story, when the girl has finally fallen asleep (from 3:51 to 4:02). There are plentiful examples of these shots to show the expressions of the animated characters from a respectful distance: the bored girl in the tower waiting for something exciting to happen (1:06), when the girl is driving the car and her reactions (1:48, 2:19 and 3:19) are shown using close medium shots.

The more specific shots are reserved for the moments of greatest tension, as in the encounter between the wolf and the girl, in which there are a number of very expressive close-ups—of the wolf (2:04) and the girl (2:05). Similarly, from 3:40 onwards there is a moment of tension during the final race in which there is sequence of close-ups. In this case, the dialectic play is between the girl and the prince and the medium shots are substituted with relevant close-ups. There are also extreme close-ups of the clock (3:41), part of the steering wheel (3:42) and the girl's trainers when she accelerates (3:43), with the intention of focusing the viewer's attention on specific aspects.

As in 'The doll that chose to drive', the shots form part of a dynamic montage, marked by the movements of the camera, particularly the tracking shots of the route taken by the girl and by the other participants in the final race.

In this case, high camera angles are frequently resorted to stress that idea of a dynamic vision: at the beginning, when zooming in on the house of the father and daughter (00:15), along the route that the car takes through the forest (1:47 and 1:56) and in the final car race (2:31, 2:54 and 3:15). These high angles even become zenith shots: when now in bed the girl begins to listen to the fairy tale (0:49), when the girl in the fairy story descends the spiral staircase (1:20), along the route taken through the forest (2:12) and during the final car race (3:12). Low shots are also employed, although for the purpose of underscoring the importance of certain characters, like, for instance, Prince Charming just before the start of the race (2:50) and occasionally other participants in the race (2:35), so as to stress how tough the girl's rivals are.

As to colour, the red car driven by the girl in the fairy tale stands out. The colour red has been traditionally linked to attributes such as strength and vitality, the aim being to associate the brand with these. By the same token, the girl is dressed in blue, a colour also traditionally associated with male attributes. That intention 'to change the rules of the game' derives from the combination of both. A narrative analysis from a formal perspective reveals a split personality, that is, the real girl being read the bedtime story and the animated princess in the fairy tale, the latter acting as a sort of alter ego of the former—this is expressed in details such as the girl's trainers that are shown under the bed in the final shot, very similar to those worn

by the princess driving the car in the fairy tale. The girl listens to the bedtime story that her father is reading her and becomes an active character thanks to her vivid imagination, which is evident in the animation sequence. Here, the bored princess in the tower becomes the source of action and an autonomous character when she descends from the tower and receives the car. Her adventure begins as soon as she gets into the driving seat. Yet again, she acts without cause or mediation, driving through the forest until arriving at the castle and deciding to participate in the race. At that moment she is converted into a modifying character who disrupts the momentum of the competition and amazes the participants. She is a competitive driver who stands out during the race because of her driving skills. Ultimately, she is a protagonist, since she is central to the story and the narrative revolves around her and her adventure as a driver.

As regards the abstract perspective, the princess acts as the subject whose intention is to acquire the object, namely, she descends from her tower to get into the car. Once she has done so, her object becomes that of exploring the surroundings, that is, the forest and the main castle, a role that she plays up until the end of the race. The princess is at first the receiver, for she receives the car, or the object, and puts it to use. Nonetheless, thenceforth she is the sender inasmuch as she becomes a source of change: she has the strength to change her role. The princess' helper would be the fairy godmother, depicted in the ray of light that converts the pumpkin into the car that will transport her to a new world. In this short, there is a dual opponent: in the first part this would be the wolf; and in the second part it would be the racers who become her rivals.

As to the iconographic level, there is a paradox with respect to the central character in the fairy tale who is described (by the father) as a princess, a figure deeply rooted in a long tradition that characterises princesses as helpless, delicate young women who yearn for romantic love, incarnated by Prince Charming. León calls this archetype the commercial angel in an advertising context: the idealised and static woman. However, she is not a conventional princess, but intrepid and independent. Thanks to the fairy godmother, the princess is able to cross a hostile territory like the prohibited forest by car, thus leaving the tower, symbolically representing her confinement while awaiting her knight in shining armour, behind her. Far from showing fear, she accepts the dangers and confronts them in order to reach her destination. At the castle, the protagonist is the only female character among the participants in the dance-race, but the surprise and curiosity that her appearance causes does not intimidate her, but rather makes her defend her decision. In this regard, she maintains an equal relationship with them, since they are competing to cross the finishing line in first place. Therefore, she distances herself from the static archetype of the princess or commercial angel to represent that of Artemis, for in her particular hero's—heroine's—journey she overcomes the obstacles in her way. In this case, the link to the archetype is clearer considering the natural setting in which part of the action takes place, which symbolises the wild aspects inherent to the goddess. The character's clothing is not a determining factor, accept for the fact that it is blue, but special attention is paid to her trainers, far removed from royal apparel. Likewise, in the story of the father and daughter, there is a break with some gender stereotypes linked to preferences in toys and hobbies (e.i. in her room there are toys that usually belong to the universe of boys, such as dinosaurs and cars).

Moving on to the iconological level, this campaign is in keeping with the previous one. In other words, the central character—in both her real and animated versions—symbolises an empowered and courageous figure, willing to play a leading role in her own adventure and to

break with an obsolete conception of woman drivers. To this end, a real pioneer in the field of motor sports is used as a benchmark and those values are embodied in an archetypical figure like the princess, culturally defined by a number of meanings that are re-semanticised in this film by modifying the codes of the traditional fairy tale. With this updated fable, the brand's intention was yet again to engage a committed target audience, reflecting a changing context and reversing the traditional roles associated with cars. A target audience who, as in the previous campaign, is not exclusively female, for the central characters shrug off the traditional conception according to which they have been constructed, thus engaging a broader one.

4. Conclusions
With 'The doll that chose to drive' and 'Forever and ever', Audi has shown its commitment to highlighting women drivers, all of which is a step forward—and even a subversive one—with respect to the historical representation of women in car ads. In both campaigns, the central figures play a decisively active role. Thus, they cease to be mere accessories, the position to which they have been traditionally relegated, to accept their role as drivers with decisiveness and enjoyment, without the constraint of beauty or sexuality with which they have been exploited in car adverts.

In archetypical terms, this change is symbolised by the transition from the figure of Aphrodite, defined by her aesthetic value and seductive power to which allusion is normally made in advertising, towards the archetype of Artemis, who personifies female independence and autonomy. It is precisely this archetype that represents modern-day women and, therefore, their growing presence in advertising, since ads attempt to reflect the social context in which they are made, thus fostering audience engagement.

These campaigns are paradigmatic examples of how fields like that of advertising exploit archetypes and narratives forming part of the collective imaginary, of a universal character and with a long cultural tradition, by means of the storytelling technique to undermine values such as gender inequality, something that is very necessary nowadays. Thus, for example, girls are chosen as the central characters in order to plot the course that should be followed in the future which, although far from being mainstream in car advertising, objectively shows how the brand has taken a stand for female empowerment with a universal campaign.

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