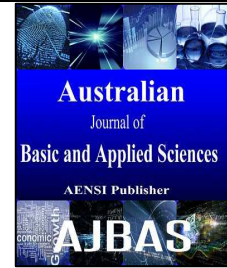




ISSN:1991-8178

Australian Journal of Basic and Applied Sciences

Journal home page: www.ajbasweb.com

Archetypes And Brand Image: An International Comparison

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ARTICLE INFO

Article history:

Received 3 October 2015

Accepted 10 October 2015

Published Online 13 November 2015

Keywords:

Archetypes, Branding, Brand personality, Emotional communication

ABSTRACT

According to Mark & Pearson (2012), the best way to create "emotional affinity" for brands is by using archetypal images. By embodying its essence, the brand receives a meaning that is shared across cultures and generates recognition (Siraj and Kumari, 2011). For its part, the use of archetypes allows marketing managers to guide the management of the meanings of their brands, depending on various elements, in particular their life cycle. This study aimed at identifying and classifying the archetypes built by three global brands: Apple, Nike and Nivea, based on the analysis of the company's communication on different types of media (corporate site, social networks and advertising) and verifying whether the vision that consumers have about the brand is aligned with the identified archetype or not. Based on a survey with 389 people in Portugal and in Brazil, and in both countries, the Apple brand presented a change in its archetype, because not only consumers did not see it as Outlaw, but also its communication was no longer focused on this personality. Nike has remained consistent since it leveraged with the slogan "Just Do It" and the striking advertisements that differed from the competition. However, it is seen as a "rebel" brand in Portugal, which does not happen in Brazil. On the other side, Nivea brand was allocated to the archetype of Caregiver, and there was no comparison, once we did not find any material to classify it in some archetype.

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To Cite This Article: Haddad, L., Hamza, K. M., Xara-Brasil, D., Archetypes and brand image: an international comparison. *Aust. J. Basic & Appl. Sci.*, 9(34): 22-31, 2015

INTRODUCTION

With the rising competition in recent decades, companies have basically the following two options: get into a price war or seek to differentiate their products. Many of the companies that seek this latter one try to conquer their customers giving life and meaning to their brands, creating a link between consumers and the brand (Martins, 1999), since differentiation based only on physical characteristics of the product is no longer enough. To effectively identify and leverage the essential elements of the brands it is necessary to become fluent in the visual and verbal language of archetypes (Mark & Pearson, 2012).

Archetypes are story characters – prototypes of culturally important figures – that are learned and recognized implicitly and whose historical and personal significance evoke emotional reactions (Faber & Mayer, 2009). Archetypes are commonly understood as the universal themes of our shared human existence evident in the communality of characters and story lines in our myths, fairy tales, novels and films (McPeck, 2008). Thus, the

archetypes can be used by organizations, addressing both the concept of the brand and logo and the communication established with their target audience. Brands can capture the essential meaning of the category to which they belong and communicate this message in a subtle and refined way (Mark & Pearson, 2012).

There are many examples of successful and enduring brands that have appropriated mythical characters, based on archetypal images, to portray and convey the benefits and attributes of their products, as well as providing psychological and emotional benefits (Cardozo, 2004).

Brands are perceived by the consumer with own personality traits, giving them an identity (Martins, 1999). Many times they are related to modernity, charm, intelligence, friendliness, elegance, tradition or visionary trends in the same way we do to qualify a person. Hence, it arises the term brand personality to describe these emotional characteristics of the brand that are beyond the characteristics of the product and its functional concept (Ogilvy, 1960).

It is precisely this emotional and archetypal connection that this paper proposes to analyze. This

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study aimed to identify and classify the archetypes built by three global brands -Apple, Nike and Nivea-, from the analysis of company's communication in various media (corporate site, social media and advertisements), and to verify whether the vision that consumers have about the brand is aligned with the identified archetype or not. The identification of the archetypes was based on Mark & Pearson's research (2012).

2. Theoretical review:

Jung (1963) divided the psyche into three levels: (i) ego (conscious mind), (ii) personal unconscious (subjects that can become conscious, such as memory), and (iii) collective unconscious (psychic heritage, experiences as species and knowledge with which we were born).

The content of the collective unconscious is characterized by archetypes, which are innate to all individuals and represent universal ways to understand and perceive the world from ancestor wisdom (Boeree, 1997). Archetypes are pre-existing characteristic patterns in the collective psyche of the human race and that repeat continuously in our psyche, determining the basic ways we perceive and function as psychological beings (Jung, 1963).

Some themes are recurring in dreams of people everywhere - universal themes and characters that are found in myths and legends. This inner experience is essentially the same in all human beings - sharing the

same instincts, the same impulses, fears and conflicts (Jung, 1963). These themes -the archetypes- activate human behavior. As they are innate experiences of the human being, the archetypes are stable over time and in all societies, but they can be encoded culturally through iconic representations and symbols (Stevens, 1982).

It is important to highlight that archetypes are not learned or acquired, as they are with us from birth and are as natural and embedded in us as our DNA. They are forces of the collective unconscious that affect beliefs, attitudes and behaviors (Jung, 1959, Wertime, 2002).

By embodying its essence, the brand gets a meaning that is shared across cultures and generates immediate recognition and connection. Archetypes infuse a spiritual and mystical supremacy into brands, in addition to being naturally genuine and authentic, helping to create a deep and meaningful connection, because it supplies an unconscious aspiration (Siraj and Kumari, 2011). It is worth to note that approximately 90% of consumer purchasing decisions and behavior are unconscious (Lindstrom, 2010), and therefore the use of archetypes serve as a powerful tool able to go beyond conscious and rational decisions and reach the unconscious of consumers.

Based on studies by Jung, Mark & Pearson (2012) identified twelve archetypes, which are presented in Table 1.

Table 1: The 12 archetypes

Archetype	Description	Examples of brands
Caregiver	They want to protect others from harm, to help, to take care.	Nivea
Everyman	They have the basic desire of connection with others, want to belong, to fit.	GAP, Visa
Innocent	Desire of simple purity, goodness, happiness. They want to experience paradise and have as a goal to be happy. They have faith and optimism.	Coca-cola, Disney
Explorer	They want to be free to find out who they are by exploring the world. Long to experience a better life, more authentic and rewarding.	Amazon, Starbucks
Sage	They want to find the truth. Use their intelligence and analysis to understand the world.	McKinsey, Harvard
Hero	They want to prove their own worth through courageous and difficult action. Aim to exercise mastery in order to improve the world.	Nike
Outlaw	Their basic desire is revenge or revolution: they want to destroy what does not work (to themselves or to society).	Harley Davidson, Apple
Magician	They want to know the fundamental laws of functioning of the world or the universe and make dreams come true.	Vanish, Pantene
Lover	They want to achieve intimacy and experience the sensual pleasure. Aim to maintain a relationship with the people, the work, the experiences they love.	Victoria's Secret, Godiva
Creator	They want to create something valuable and lasting, forming a vision.	MAC, Crayola
Jester	They want to live in the present, with full joy, having fun and entertaining the world.	Pepsi, Burger King
Ruler	Basically they want to control, to raise a family, to build a prosperous and successful company or community.	American Express, Microsoft

Source: Adapted from Mark & Pearson (2012).

The growing interest in archetypes signals a major transformation in the attitudes of marketing professionals about the unknown regions of the unconscious.

Many times marketing professionals feel completely lost when trying to manage the meaning of their brands, because they lack any reference points or significant frames that offer a system or a

structure (Mark & Pearson, 2012). It is precisely this structure that archetypes provide for businesses, improving the communication with consumers over

time. In order to help companies implement the archetypes to their brands, Mark & Pearson (2012) created a step by step illustrated in Figure 1.



Fig. 1: Revealing the archetypal meaning of a brand
Source: Adapted from Mark & Pearson (2012), p. 272.

The first step of the system is the pursuit of "the soul of the brand," which can be performed from a survey based on questions such as Why was it created? Who created it? What was the context in which the brand was created? How do consumers relate to the brand? How is the culture and values of the company today and when it was created?, among others.

The second stage is the search for the substance of the brand, obtained by answering the following questions: What does this product actually offer? Why does the company want people to use it? When a product does not indicate clearly an archetypal identity, conducting a survey with consumers to discover their inherent "tensions" is required. Tension, according to Oxford Dictionaries (2015), is "the strained state or condition resulting from forces acting in opposition to each other." Also known as "consumer insight", the analysis of consumer tension allows the company to reach the deeper understanding of the needs of their target audience and hence the construction of a response to such tension.

The third step of the system is the analysis of competitors, which identifies their axes of differentiation and their sustainable competitive advantage. In this phase, it is necessary to examine the competitive environment in terms of the archetypal meaning of competitors. Questions such as What are the archetypes of my competitors? How are they positioning themselves? Do they clearly relate to the most appropriate archetype for their brand? How can I differentiate myself from them and move to a deeper level of relationship with my customers? are good drivers for further analysis and decision about which archetype to use.

The last stage is the analysis of the target audience, which is what ensures that the archetype is

relevant and meaningful to their consumer. At this stage it is important to consider the stage of life where the customers are, which is a good starting point to examine their relationship with the archetype of a brand. The eight main stages are: infancy, early childhood, play age, school stage, adolescence, young adulthood, adulthood and old age. An archetype may have different nuances depending on the stage of the cycle in which a consumer is.

Besides the choice of an archetype, the company has to worry about constantly renewing itself without losing its essence. Myths are as old as humanity, however, they are still renewed constantly to fit in contemporary life (Stern, 1995). Thus, it is noticeable the importance and the need for constant updating of the archetypes by the brands in order to adjust to changes in society.

3. Methodology:

This study included a quantitative survey with non-probability sampling. Data collection was conducted via Survey Monkey website, where respondents answered open and closed questions that aimed to understand the image of three global brands: Apple, Nike and Nivea. Of these, the first 2 were previously analyzed by Mark & Pearson (2012), being allocated to the archetypes Outlaw and Hero, respectively. As for the Nivea brand, it was not found a previous study of archetype, but the analysis of the communication of the brand clearly shows it as being Caregiver.

For international comparison of data, the collection was held in Brazil and in Portugal in the period from April to June 2015. A total of 552 people responded to the survey, and after cleaning the data there were 389 valid responses, being 133 from Brazil and 256 from Portugal.

For data analysis a software called WordleTM was used. It is a word cloud generator application based on a text entered by the user in the tool. The clouds give greater emphasis to words that appear more frequently in the text. One can customize the clouds with different cloud shapes, fonts, colors and layouts (Wordle, 2015). From the view of the highlighted words one can infer analysis of the responses of candidates.

4. Data Analysis:

The profile of respondents did not present high discrepancy between Brazilians and Portuguese, being in general 59% female, with average age of 29 years old (ranging from 17 to 62 years old) and 96% with complete or incomplete higher education. All

respondents knew the three brands surveyed: Nivea, Nike and Apple. For each brand, respondents were asked to imagine the brand as a person, and answer whether it was a man or a woman, what their age was, what personality traits they would have and what their profession would be. The results of each brand are presented below.

Apple:

The brand Apple is seen differently between Brazilians and Portuguese. In Brazil it is a man (77%) and young (around 28 years old). In Portugal there is not a gender that stands out, being that 51% of respondents said it would be a woman and more mature (around 45 years old).

Table 2: More common professions related to the brand Apple

Professions	Brazil	Portugal	TOTAL
IT	14%	15%	15%
Designer / creative	22%	10%	14%
Executive / CEO	11%	14%	13%
Publicist / Marketing / PR	17%	8%	11%
Businessman, Entrepreneur	7%	11%	10%
Engineer	7%	10%	9%
Manager	1%	10%	7%
Architect	4%	3%	3%
Fashion / arts	2%	4%	3%
Student	6%	1%	3%

As shown in Table 2, the most assigned professions to users of the brand Apple relate to areas of three subgroups: (i) Engineering and Technology, (ii) Design, Architecture and Fashion, and (iii) Management (Executives, CEO, Businessmen, Managers). The main differences between Portugal and Brazil are found in the professions in the design area (more in Brazil) and the opposite is found in management, more frequently mentioned in the Portuguese case.

In Figures 2 and 3 we can see the cloud words generated from the description of the brand

personality, by Brazilian and Portuguese respondents, respectively. When analyzing the results, one can identify some similarities and differences in the perception of Brazilian and Portuguese people. Respondents from both countries see the brand as innovative and intelligent. On the other hand, while for Brazilians Apple is modern, creative and hip, for the Portuguese people one feature that stands out is the fact that the brand is sophisticated.



Fig. 2: Personality traits of Apple, according to Brazilians



Fig. 3: Personality traits of Apple, according to Portuguese people

The words that appeared most in the question related to the personality of Apple (Modern, Intelligent, Creative, Innovative and Hip) are very similar to the words that the brand itself uses when describing its products, as we will see later on: "The archetype of the Creator is seen in the artist, the writer, the innovator and the entrepreneur, as well as in any activity that uses human imagination. The passion of the creator is the self-expression in material form. (...) The innovator, in any field, departs from the usual business, taking advantage of their unique ability to imagine a different way" (Mark & Pearson, 2012, p. 235).

This characteristic of the Creator to depart from the usual business and imagine a different path is quite characteristic of the brand, since it was a pioneer in the market of Tablets (iPad), touchscreen cell phones (iPhone) and colorful computers (iMac). To the Creator, its deepest motivation is the need to exercise the aesthetic or artistic control - in a way, to be like God, creating something that never existed before (Mark & Pearson, 2012).

When the archetype of the Creator is active in individuals, they feel compelled to create or innovate. In fact, that is how the artists often see themselves, pioneers creating the future world. They may be pessimistic about the culture as a whole, but trust in the creative process and believe in the power of imagination. The identity of the Creator may be correct for brands that belong to a creative field such as marketing, public relations, arts and technological innovation (such as software development) (Mark & Pearson, 2012).

The archetype of the Outlaw at the beginning of the brand's history:

When Apple entered the market, it introduced itself as an Outlaw, the one who breaks the rules, who is out of time and contains values that promise a revolution (Mark & Pearson, 2012). Its initial slogan - "Think Different"- and the iconic 1984 advertisement during the Super Bowl (Apple Videos, 2015) reflected this archetype. The advertisement opened with the famous anti-utopian society of the book "1984", clearly linked to the archetype of IBM, the Ruler, shown as Orwellian Big Brother. People with zombie faces, in gray uniforms, crawl into a huge hall dominated by a giant screen. Big Brother, on the screen, pronounces the Party motto: "We are one people. With one will. One resolution. One cause. Our enemies shall talk and talk, until they die. And we will bury them with their own confusion. We

shall prevail!" Suddenly, an athletic girl appears, with red shorts on (contrasting with the black and white of the others), wielding a sledgehammer and crashes the screen. The announcer then says: "On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like '1984'".

In this advertisement, we can see the use of words such as "enemies" and "we shall prevail" associated with anger, repression, destruction and violence. These words are closely associated with the archetype of the Outlaw, which wants to be feared, aims to bust things, to produce a revolution and feel powerful. The alienation of the Outlaw is experienced with anger and violence, or with the joy of destroying everything that holds them to society (Mark & Pearson, 2012).

The archetype of the Creator and Apple:

Nowadays we can see a new archetype related to the brand, analyzing their latest slogans (2004-2014):

- 2004: "From the creators of iPod" (Blog Macintosh, 2015).
- 2004: "Engineered for the Creative Class" (Blog Macintosh, 2015). In order to advertise PowerMac G5.
- 2008: "Beauty. Brains. And now more brawn" (Blog Macintosh, 2015). To advertise iMac.
- 2011: "State-of-the-art processors. All-new graphics. Breakthrough high-speed I/O. Three very big leaps forward" (Blog Macintosh, 2015). To promote the new MacBook Pro.
- 2014: "Swift. Now everyone can build amazing apps" (Apple, 2015). To advertise Apple's new programming language.

All these slogans approach Beauty, Color and Creation. From an analysis of the institutional website of the brand, one can see that its current position is rather inclined to the archetype of the Creator, using words such as "bright colors", "design", as well as a more visual and less technical description of the changes made to the product. The brand is updated and now is establishing itself within the archetype of the Creator. Such a change of territory is very important to renew the brand and also to the alignment of the strategy and business of the company. It is noticed that the brand has never lost its identity and that such a change was always very subtle, since the innovative feature of the brand has always permeated its speech. Despite some differences between the answers of Brazilians and

Portuguese people, one can see a strong coherence in both countries with regard to the professions and personality traits related to the archetype of the Creator.

Nike:

The person represented by the brand Nike, unlike Apple, is seen by Brazilians as a little older (around 32 years old) than by the Portuguese (around 24 years old). As to gender, in both cases about 80% of respondents said the brand would be a man.

In Figures 4 and 5 we can see the word cloud generated from the description of the brand personality. It is noted that the traits mentioned by respondents are very much related to the product that the company sells (active and athletic) as well as the characteristic of athletes (competitive) and of a heroic person (determined and focused). Interestingly, the Portuguese respondents also see the brand as relaxed and funny, traits that were not much cited by Brazilians.



Fig. 4: Personality traits of Nike, according to Brazilians



Fig. 5: Personality traits of Nike, according to Portuguese people

Even with respect to the profession, the respondents strongly related it to sport. As seen in Table 3, the overwhelming majority of responses focuses on the professions Athlete, Personal Trainer and Physical Educator. All the other professions

mentioned have a very small response rate. In Brazil there is a greater importance of answers related to management positions: Businessman and Executive, than in Portugal.

Table 3: More common professions related to the brand Nike

Professions	Brazil	Portugal	TOTAL
Athlete	44%	45%	44%
Personal Trainer / Coach	1%	21%	15%
Physical Educator	6%	9%	8%
Businessman / Entrepreneur	14%	2%	6%
Executive / CEO	8%	3%	5%
Student	7%	3%	4%
Sports professional	2%	3%	3%
Marketeer / PR	2%	2%	2%
Lawyer	3%	1%	2%

According to Mark & Pearson (2012), Nike is positioned within the archetype of the hero, the one who triumphs in adversity or a big challenge and, in doing so, is an inspiration to all of us. The myth of the hero is well known and can be found in many cultures. They usually have as central character a humble, miraculous person, who goes through a series of challenges, in which, after much effort, proves their strength triumphing in the end. The hero is a warrior and a leader, a figure that can be understood as a guardian who was born to be useful,

to fight, to create ideas, to found cities, to guide people, conquer fields and reign over men (Fernandes *in* Portela, 2011): "The hero is a transitory being, in an intra-psychic vision, which represents the willingness and the capacity to seek and withstand repeated transformations in search of totality or meaning (...) the totality of a hero not only implies the capacity to resist, but also to sustain consciously the tremendous tension of opposites (Samuels et al., 1988, p. 88)".

In the institutional site, as well as in the products of the brand, the word "Care" is often used. Thus, we can classify it into the archetype of the Caregiver, since this is the archetype that emphasizes concern for others. The customer is shown as someone who cares for others, and the product helps them to be more effective in their zeal, offering more ease of action. As described by the respondents, a woman who is "caregiver", "careful" and "loving".

It is possible to see this characteristic of "care" in advertisements aired by the company, which shows, for example, how a mother cares for her children with the ideal NIVEA's sunblock for children. Another campaign, for Mothers' Day, brought together many testimonials from past teachings from mother to daughter and the importance of these lessons for the daughters, using the hashtag #MyMomWasRight. The archetype of the Caregiver has been associated with both maternal and paternal feelings to protect their children and do

whatever it takes to take care of them (Mark & Pearson, 2012).

Association of archetypal words to brands:

Based on the definition of the archetypes presented by Mark & Pearson (2012), twenty-three words that could potentially be associated with each archetype were selected. It was then requested that respondents allocated the words to each brand, considering that the same word could be associated with more than one brand, or even with none of the brands presented. Tables 5 present, the results of the associations made by respondents in Brazil and in Portugal. The objective was to verify if the image that the three brands analyzed passed to consumers through advertisements, corporate website, social networks and products marketed was equal to the image that people who know the brands have about them.

Table 5: Association of the words to the brands, in Brazil

	Apple		Nivea		Nike	
	BR	PT	BR	PT	BR	PT
Well-being	10%	10%	90%	92%	48%	42%
Tenderness	2%	3%	90%	92%	4%	4%
Trust	54%	55%	58%	69%	48%	48%
Care	6%	8%	96%	94%	11%	10%
Family	10%	12%	80%	90%	18%	13%
Maternal	0%	2%	86%	93%	3%	3%
Protection	5%	7%	87%	89%	13%	18%
Challenge	33%	39%	6%	5%	83%	81%
Determination	21%	45%	7%	13%	85%	75%
Discipline	14%	34%	21%	17%	73%	55%
Strength	14%	22%	11%	8%	86%	88%
Hero	19%	21%	6%	10%	56%	58%
Freedom	32%	21%	25%	15%	71%	79%
Limits	15%	23%	11%	11%	66%	68%
Persistence	13%	35%	17%	19%	84%	68%
Rebel	29%	24%	0%	3%	31%	75%
Independent	60%	61%	29%	16%	41%	47%
Innovation	97%	94%	8%	10%	30%	27%
Inspiring	64%	65%	13%	19%	51%	44%
Pioneer	86%	77%	13%	19%	21%	21%
Break status quo	55%	46%	3%	6%	22%	30%
Revolutionary	83%	79%	2%	8%	13%	27%
To shock	40%	26%	2%	3%	10%	19%

The most associated words with the brand Nivea, in both countries, are typical of the Caregiver archetype, such as Care and Protection. Furthermore, since the maternal figure is strongly associated with this archetype, the other words also enhance this position (Family, Tenderness, Maternal).

As to the brand Nike, we have words such as Strength, Challenge, Determination and Discipline, strongly associated with the Hero archetype. It is worth noting that the word "hero" itself had a lower percentage of citations compared to the others aforementioned, but still over 50% of citations in both countries. It draws attention the word "Rebel", that half of Brazilian respondents did not associate with any brand but that was strongly (75%) associated with Nike by the Portuguese. The analysis of the communications made by the brand did not

allow to identify the reason for this association, and for such a difference in perception among respondents from different countries.

Finally, words associated with Apple include Innovation, Pioneer and Revolutionary, features of the Creator archetype. At this stage it became clear that the brand is no longer associated with the Outlaw archetype, since the terms To Shock and To Break the Status Quo had low percentage associated with the brand. In the case of To Shock, most part of respondents did not associate it with any of the researched brands. It should be noted that the word Trust, although more associated with the brand Nivea, also had more than 50% of respondents that associated it with Apple.

Conclusion:

In this study we analyzed tree global brands - Apple, Nike and Nivea - with different archetypal constructions in two different markets.

Apple, was inserted in the market based on the archetype of the Outlaw, has clearly changed its original positioning, from Outlaw to Creator archetype. Therefore, the company is no longer the "rebel" who "breaks the status quo" and becomes a reference in the market, being "revolutionary", "innovative" and "pioneer". This recent change meant that there are some differences in the perceptions of Portuguese and Brazilian consumers: more sophisticated in Portugal and more modern and creative in Brazil.

Nike, stood out in the market with the slogan "Just Do It", an encouraging message to consumers that everyone can do something, just do it. The company provides the necessary attitudes to make it happen, such as strength, focus, determination, grit, and other attributes able to make one win and conquer any goal that they have. In addition, it built the brand on the characteristics of a hero. It is interesting to note that, although consumers did not associate the word Hero with Nike, more than the others, the words Strength, Determination, Discipline and Challenge were very associated. In addition, it uses its sport market and athletes to pass this message, s. The strong association with local athletes leads to different perceptions of the brand: the poster boy for Portugal is Cristiano Ronaldo (arrogant, competitive and revolutionary) and in Brazil it is the athlete Jardel Gregório (humbler).

The brand Nivea, although it does not formally have an archetype, has a strongly focused communication to the "mother" and to "care", which clearly represents the archetype of the Caregiver. Mark & Pearson (2012) argue that mini-stories in advertisements represent affection elements, attitude strongly related to the brand, always telling family stories and making videos on YouTube and Facebook to create that emotional bond with customers. This brand is older and more traditional in Portugal, which is reflected on consumer perceptions from both countries.

Having analyzed the communication and the consumers' view about those three brands, we may conclude that the emotional connection of businesses with consumers is very important. Ogilvy (1955) points out that creating a personality for the brand contributes to have greater customer loyalty and hence higher returns for the company. In this way, the image that consumers have about a brand is very important. Major brands in the market, in general, have a strong work in developing personality, and it is possible, in many cases, to classify them into certain archetypes, as done in this study from well-known brands in their respective markets.

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