

# The Rhetoric of the Mythological Branding

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1 Branding is a business strategy, and at the same time a visual, emotional, rational and cultural declaration of a company. The objective of branding is to position a brand in the mind and feelings of the individuals, generating at the same time a positive association. This way branding emphasizes the values of a brand, and promotes a perception of emotional satisfaction in the consumer. Branding is also, a reasoned and strategic use of the essence and expression of a company through a brand.

2 There are a wide variety of approaches around the subject of myth, but in its entailment with branding it is important to consider the concept of Douglas Holt which affirms that "myths are useful fabrications that stitch back together otherwise damaging tears in the cultural fabric of the nation. In their every day lives, people experience these tears as personal anxieties. Myths smooth over these tensions, helping people create purpose in their lives and cement their desired identity in place when it is under stress." See HOLT, Douglas (2004): *How brands become icons*, Harvard Business School Press, Boston p. 8

3 JUNG, Carl (1995): *El hombre y sus Símbolos*, Paidós, Spain. p. 93

4 ROUGEMONT, Denis (1986): *El Amor y Occidente*, Kairós, Barcelona. p. 19

5 CAMPBELL, Joseph (1992): *Las máscaras de Dios. Mitología creativa*. Alianza Ed., Madrid. pp.26-27.

The contemporary use of rhetoric can be found in diverse scopes of social life. In the field of graphic communication, branding<sup>1</sup> uses rhetoric with the purpose of modifying consumer attitudes towards a brand.

In order to reach this objective the brands realized that the rhetorical situation that surrounds them demands a constant renovation of its arguments, especially in this time, when advertising topics need to stimulate the most sensible fibers of individuals. In addition, the branding campaigns over-exposure in the mass media has caused the advertising arguments to wear down at vertiginous speed. This is why the invention process used in branding makes use of some situations of the classic metastories, which have a profound emotional connection with society. Great adventures like the Iliad or the Odyssey and its memorable mythical images are now updated by the rhetoric of branding, using its basic topics, that transcend time and speak directly to the primary and even holy feelings of human kind.

This shows us how contemporary branding uses the force that radiates from the myth,<sup>2</sup> a figure with great power of persuasion.

This power resides in the intrinsic characteristic of the myth to appeal to the fundamental images of humanity, in such a way that the archetypes of all the times that keep the myth alive, guarantee a stimulation of the basic and universal feelings of the audience.

This psychological depth that the myth presents is what allows its strength to stay updated with the pass of the centuries. Carl Jung maintains that the myths are "those that have been used to express the 'eternal truths' and still are used in many religions"<sup>3</sup>. This is why the myths are part of our daily life since they are the keepers of the oldest symbols of humanity.

In addition, the myth acts like an element that can structure social groups, and it's used in many cultures like a didactic model that that gives order and form to the social behavior.<sup>4</sup> In this respect Joseph Campbell affirms that the function of the myth is "the imposition of a moral order: an adaptation of the individual to the demands of its social group".<sup>5</sup>

The force that the myth has in the societies is due to the power that it possesses to give answer to questions that would be very difficult to answer in any other way, lightening with this the social tension and offering spiritual security to the individuals.

6 This concept was elaborated as a result of a theoretical and methodological necessity that aroused from the branding's use of myth as an argumentation vehicle. This way Mythological Branding proposes a study that goes from the argumentative situation of a brand, passing through the construction of myths, to the analysis of the emotional persuasion of the audience.

7 The intrinsic power of myth resides in its capacity of action in our behavior, which in many occasions appears without our knowledge. This is why myth turns out to be an argument with a deep influence in our emotions, mainly because of its ability to surpass time as a primal story whose nucleus easily expands and updates itself. See ROUGEMONT, Denis (1986). *El Amor y Occidente*, Kairós, Barcelona. p. 19

All these characteristics that conform the myth, turn it into an argumentative vehicle and of extremely powerful persuasion within the rhetoric of branding.

In order to be able to analyze the conjunction between a brand and a myth I have developed a model entitled Mythological Branding,<sup>6</sup> which allows theoretical analysis of the emotional strategy that the brands utilize when they make use of the psychological power that myths have on society.<sup>7</sup> With this model we can investigate how the brands recur through myths to ancestral places of thought, triggering a series of fundamental emotions that produces a favorable reaction from the audience.

To understand how this rhetorical use of the myth is by branding, I will use as case of study the analysis of a Nike ad, a brand characterized by its use of a sophisticated argumentation directed to the deepest emotions of the audience. This exercise will show how the brand discourses can obtain credibility stimulating at the same time the emotions of its audience. This will demonstrate how Nike has inserted itself in the cultural life of almost all the societies of the world, thanks to an argumentation that invokes the aspirations and fears that human beings feel identified with since the beginning of time.

The case of study presented here, is the spot entitled "Good versus Evil" broadcasted in 1996. The significance of this ad is showing evidently the presence of mythology in branding, presenting the perfect opportunity to analyze the force of the figure of the hero as an argumentative vehicle.

### **Good vs. Evil.**

"On a dark day a dark warrior rose to the earth, to destroy the beautiful game". Fragment of the spot Good vs. Evil from Nike

In a historical moment of recession and world economic crisis, it's easy to distinguish an ad that evokes great stories of heroes of all times. In an atmosphere of fantasy that could be the nearest soccer stadium or the coliseum of our remote imagination, Nike offers a retirement towards an alternative reality, with real players, but in the middle of a symbolic context, very close to our dreams.

This is the case of the spot entitled "Good vs. Evil", where the symbolic and mythological references are present in all the discourse. There is a constant and explicit reference to the myth of the hero, a key element in Nike's branding rhetoric.

In order to build a structure of the ideas and the analysis with the purpose of establishing the connections between the elements that form this ad, lets consider the model of the Mythological Branding (fig. 1).

### **Socioeconomic Context.**

A good point to begin the analysis is the economic and social context of 1996, the year when the spot was broadcasted.

The Nineties meant a difficult stage for the development of brands because the impoverished population preferred to buy generic products.<sup>8</sup> In addition, some brands began to lower their

8 KLEIN, Naomi (2002): *No Logo*,

prices as a part of a desperate strategy due to the economic recession of the United States. Nevertheless this would not be the end of brands; on the contrary, an evolution process was being generated towards the conceptualization of a brand as an added value that goes beyond the product. Nike knew it from the beginning and it devoted to selling life styles that offered an oasis in the desert of the economic crisis. Nike branding focused in this principle and as a proof of it; we have the ads, which are far away from the competition. The unique style of Nike, that later was imitated by Pepsi and other brands, is the one in which the rhetorical use of myths and symbols try to transform our vision of the world.

In the social context of the time, there was a growing problem in many European countries: the violence in the soccer stadiums, better known as the hooligans phenomenon.<sup>9</sup> Although soccer has a history of violent acts from the thirteenth-century in England, the problem acquired a different dimension at the beginning of 1960, decade in which bloody acts were provoked inside and outside the stadiums.<sup>10</sup> This situation responds according to sociologists to different facts that depend on the internal problems of each country. For example in England it is due to the fight between social classes, in Scotland and in North Ireland to religious segregations, in Spain to sub-nationalists policies, and in Italy to regional antagonisms.<sup>11</sup> Another aspect that has been related to hooligans is racism; in 1980 a survey revealed that 20% of the German fans sympathize with the Neo-Nazi movement.<sup>12</sup>

It was in the middle of this violence that threatened the spirit sport when Nike created this spot with the aim to vindicate the fans and, in words of its creators, to save this sport from the violence that was coming from the stadiums.<sup>13</sup>

9 The term hooligan refers to a wild and destructive attitude. Currently this concept is linked with the groups of fans who support football teams. This term has been used widely since 1980 to describe the street gangs of young people who behave in an indecent and aggressive way. Source: <http://en.wikipedia.org/wiki/Hooligans>, October 2005.

10 MARSH, P., FOX, K., CARNIBELLA, G., McCANN, J., and MARSH, J. (1996): *Football Violence in Europe*. The Amsterdam Group.

11 MARSH, P., FOX, K., CARNIBELLA, G., McCANN, J., and MARSH, J. (1996): *Football Violence in Europe*. The Amsterdam Group.

12 MARSH, P., FOX, K., CARNIBELLA, G., McCANN, J., and MARSH, J. (1996): *Football Violence in Europe*. The Amsterdam Group.

13 The advertising agency that produced Nike's spots, Wieden & Kennedy, affirms that his intention was "bring a message of unity to soccer". Source: <http://www.wk.com>, October 2005.

### Mythological Nike's Rhetoric

With this background we can begin to the analysis of the

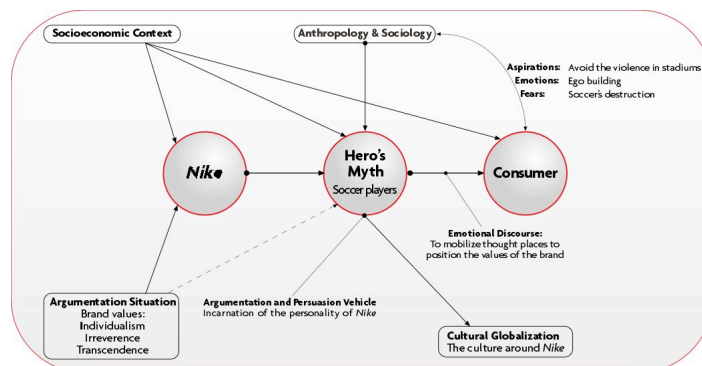


Figure 1: The rhetoric in the Mythological Branding of Nike  
 mythological discourse that is used in the ad. The following scheme presents the Mythological Branding's structure:

As rhetorical arguments of the brand, we find that Nike uses the topics of individualism, irreverence toward sport institutions and emotional transcendence. Let's review each of these subjects.

In order to speak of individualism, it's necessary to understand it as a phenomenon that goes from outer to the inner of the individual: "extended privatization, erosion of the social identities, ideological and political abandonment, accelerated destabilization of the personalities".<sup>14</sup>

14 LIPOVETSKY. Gilles (2003): *La era del Vacío*, Anagrama, Barcelona p. 5

In these circumstances, Nike places itself as an answer against the rigor of the disciplinary-revolutionary-conventional order, "15 trying to become the model of a new series of values "that aim to the free unfolding of the intimate personality, the legitimating of pleasure, the recognition of singular requests, the modeling of institutions on the basis of the individuals' aspirations".<sup>16</sup>

15 LIPOVETSKY. Gilles (2003): *La era del Vacío*, Anagrama, Barcelona p. 6

16 LIPOVETSKY. Gilles (2003): *La era del vacío*, Anagrama, Barcelona p. 7

Being this spirit of the time in which the spot has been broadcasted, we can say that Nike's branding takes control of the social problematic, with the purpose of being placed within the cultural debate of the time. Thus, if society demanded a difference in a uniform or generic scene, Nike appeared not only different from its competitors, but it became a unique brand, fantastic and mythical. For that reason the soccer field is transformed into a Roman coliseum, from an ancestral land where the gladiators demonstrated their braveness in front of a public thirsty of emotions. But that's not all; the brand transports people towards an eternal battle, the fight between Good and Evil.

This is the way that the individualistic posture of the ad is presented in the story, and although it's represented by soccer, which is a team sport, Nike's discourse shows a different vision emphasizing the plays and even more the individual attitudes. Lets remember that this isn't a common weekend confrontation between two teams, but the fight of the individual against its internal demons (in this case the violence in the stadiums).

The second topic that is present throughout the discourse is the irreverence, which is a part of individualism. From the very beginning, Nike's founders, Phil Knight and Bill Bowerman have seen themselves as nonconformists, rebelling against the "traditional shoemakers, older marketing techniques and conservative officials who tried to control such sports like the Olympics".<sup>17</sup>

17 LaFEVER, Walter (2002): *Michael Jordan and the New Global Capitalism*, W.W. Norton & Company, New York p. 60

Nevertheless they admired the athletes and considered them to be the essence of the sport; especially those who dissented and thought freely, far from the limitations imposed by the institutions. This is why Nike likes to sign exclusive contracts with athletes who are different from others, to those who are radicals and rebels and propose a new vision for the sport. In this spot and we'll see, the selection of the soccer player heroes is a key point of the discourse.

Following the analysis, the third topic that Nike displays in its spot, is transcendence. In 1980 Phil Knight visited an advertising company for the first time: Wieden & Kennedy agency in Portland. When he was there his first words were "I'm

Phil Knight and I hate advertising" <sup>18</sup>

The reason why Knight was forced to employ publicity, was that its main competitors, Adidas and Reebok, surpassed in sales thanks to their presence in the mass media. It wasn't until 1986 that the first Nike ad was broadcasted with its world famous slogan "Just do it!" The elements of the spot were just limited to Nike's logo with the Swoosh, <sup>19</sup> and the Beatles song:

You say you want a revolution  
Well you know  
We all want to change the world <sup>20</sup>

This campaign opened the doors for Nike in the markets all over the world since it wasn't necessary to speak English, to understand the message. As a result, Nike's numbers duplicated between 1987 and 89 reaching 1,7 trillions US dollars. <sup>21</sup>

This was the beginning of the worldwide expansion of this brand. The slogan "Just do it" put in action millions of individuals that identified themselves with this lifestyle. As an example, we can mention the testimony of the twenty-four year old entrepreneur, Carmine Coletton who tattooed Nike's logo in his navel on December 1997: "Every day I rise, I shower, and I watch my tattoo, and that pushes me for the rest of the day. Day after day, this remembers what I must do, it is simple, and I just have to get it." <sup>22</sup>

Summarizing, there are three topics that conform Nike's argumentative discourse: individualism, irreverence and transcendence. These topics are materialized in the mythical figures of the soccer players that appear on the ad and play the role of argumentative vehicles.

These super athletes are presented as heroes not only in the context they are found in - fighting to save the soccer game from the claws of the demon - but by their individual characteristics that make them excel of the rest. For example, we have the case of Eric Cantona, who in addition to his remarkable talent possesses a strong temperament that has generated many controversies with the French Soccer League due to his frequent critiques towards this institution. <sup>23</sup> As a player of the English team Manchester United, Cantona was a fundamental piece because he "transmitted" his personality to the rest of the team, taking them to the National Championship in '93.

In a similar way to Cantona, each of the players that appear in "Good vs. Evil", stand out from the rest for being unique, and contestatory and their way to play soccer.

### Metaphoric Symbols

But, what are the symbols that Nike presents in this spot?

The answer can be found during the first few seconds of the narration. The eclipse at the beginning takes us to a spiritual argument where the sun is hidden from us. According to the Bible, the sun symbolizes the force and the power in nature; during a solar eclipse the primary symbol hides temporarily experiencing a "fall". <sup>24</sup> With this symbolic referent combined with the image of a goat used by the Templar Knights to represent Satan, the audio-visual language of the ad transports our mind to the fight between the forces of *Good and Evil* <sup>25</sup>

In the same way the construction of the adverse character,

18 LaFEBER, Walter (2002): *Michael Jordan and the New Global Capitalism*, W.W. Norton & Company, New York p. 62

19 The Swoosh is the graphical symbol that accompanies Nike's logo and is also a registered trade mark.

20 The Beatles' song *Revolution*, part of the emblematic White Album (1968), is a good example of the contra cultural movement of the Sixties. In addition to the wonderful music that marked this time, part of the fame of this double album, was the design of the cover by the pop artist Richard Hamilton. [http://en.wikipedia.org/wiki/The\\_Beatles\\_\(album\)](http://en.wikipedia.org/wiki/The_Beatles_(album)), October 2005.

21 LaFEBER, Walter (2002): *Michael Jordan and the New Global Capitalism*, W.W. Norton & Company, New York p. 63

22 KLEIN, Naomi (2002): *No Logo*, Picador USA, E.U.A. p. 80

23 Source: <http://freespace.virgin.net/tony.smith/cantona.htm>, October 2005.

24 Source: <http://www.tora.org.ar/contenido.asp?idcontenido=1160>, October 2005.

25 The Templar Knights were the most powerful and numerous of the Christian military orders. Its foundation dates from 1118, as a result of the First Crusade of 1096. They aided in the defense of the new kingdom of Jerusalem in its fight with its hostile neighbors, the Muslims.

A debate around the possible heresy of the Templar Knights exists, since under torture, some of them admitted to homosexual acts and the adoration of heads under the cult of Baphomet. Some intellectuals argue that these declarations were typical during the era of the Inquisition, nevertheless there are some that think that indeed the horsemen made rituals where they denied Jesus Christ spitting on the cross three times.

Source: [http://en.wikipedia.org/wiki/Knights\\_Templar](http://en.wikipedia.org/wiki/Knights_Templar), October 2005.

26 Baphomet is an idol or image of uncertain provenance, depicting a being of heretical worship. The name first came to public consciousness during the suppression of the Knights Templar. Source:

<http://en.wikipedia.org/wiki/Baphomet>, October del 2005.

27 It's important to point out that the symbology of the demon is represented by the four elements: "its black legs correspond to the earth and to the spirits of the nether world; the green scales on its flanks allude to water, the undines, and dissolution, its blue wings to sylphs and also to bats; and the red head is related to fire and salamanders".

CIRLOT, Juan Eduardo (2002): *A Dictionary of Symbols*, Dover Publications, New York p. 80

28 CIRLOT, Juan Eduardo (2002): *A Dictionary of Symbols*, Dover Publications, New York p. 106

29 CIRLOT, Juan Eduardo (2002): *A Dictionary of Symbols*, Dover Publications, New York p. 105

30 LIPOVETSKY, Gilles (2003): *La era del vacío*, Anagrama, Barcelona p. 11

31 Joseph Campbell affirms that the hero's adventure is built by three stages: separation, initiation and return. This gives place to the monomyth scheme that we will use to analyze the hero's evolution.

CAMPBELL, Joseph (1959): *El héroe de las mil caras*, Fondo de Cultura Económica, México p. 35

the dark soldier that tries to destroy the soccer game is pronounced through the demon's symbol: The Baphomet, <sup>26</sup> embodied in the head and feet of a man-goat. <sup>27</sup>

Within this context that precedes the confrontation, another remarkable symbol is fire, that it is used to draw the soccer field. This element possesses a duality that includes the good (the vital heat associated with the sun) and the evil (the destruction). <sup>28</sup>. In this case the fire is used to show the dreadful forces, as it appears when the demon makes contact with the earth, determining the beginning of a conflagration. At the same time the fire transmits a sensation of superiority and control <sup>29</sup> from the demon, establishing the enemy's intentions and hierarchy.

In addition the spot shows a condition characteristic of postmodernism: <sup>30</sup> the coexistence of the old with the contemporary. We can observe this in the comfortable coexistence of an electric lamp with the flames of fire, and in the empty stands of the Roman coliseum that are transformed into a filled modern stadium. This game between the ancestral and the contemporary gains strength in hero's myth, which goes beyond time and updates itself; in this case though Nike's interpretation of soccer, establishing a similarity with the adventure where the hero recognizes his nature and faces the adversities to finally grant the donation of his sacrifice to his community.

Combining these symbols in the first seconds of the spot, Nike presents the antagonist, the character to defeat; this will not be easy, as he appears to have an absolute control over all the elements. Its impressive strength is also manifested when the fire materializes a series of diabolic beings, mixture of human beings and beasts. For one moment it seems that fighting against such enemy is an impossible task, but this is what gives rise to a heroic adventure, since the moment when everything seems to be lost is the perfect time for the arousal of a hero.

### **The Hero's Myth like Argumentation Vehicle and Persuasion**

The hero's adventure (fig. 2) <sup>31</sup> that has existed in man's history from the Odyssey to the lives of Jesus and Buddha is present once again, this time inside Nike's branding.

In a clear reference to hooligans, Nike's heroes initiate their adventure (stage of separation or departure) as they are received in a hostile way by the fans in the stadium. When they met his beastly adversaries, the player Paolo Maldini says with an ingenuous tone: "maybe they're friendly". In this phrase the intention is to present a common individual that has not yet experienced the transformation of the hero; his innocence and weakness exposes him. But the reality is far from his wishes and Maldini and his teammates receive immediately the ruthless treatment of their rivals.

It is in this moment that the call for the hero arises and the adventure is accepted to move to the second stage: the initiation. The ad represents it with a series of dirty plays that break soccer's regulations; kicks, punches, and other disgraceful actions that symbolize the necessity of destruction of the common human being to give place to the birth of the hero.

This injustice becomes evident in the scene where Patrick Kluibert demands the action of the blind referee after he receives

a sly blow, but this one retaliates against the player showing to him a yellow card in reply in a symbolic critique to the injustices committed by the sport institutions that control the game.

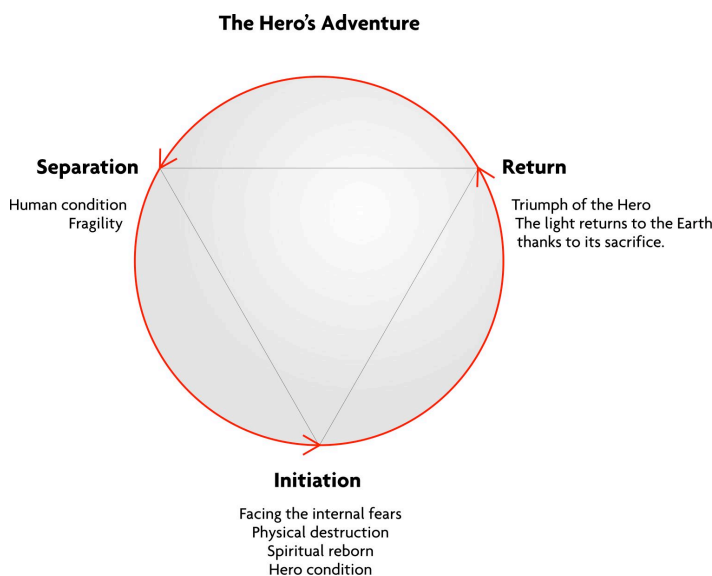


Figure 2: The hero's myth as an argumentative vehicle.

Due to this adverse landscape and once the hero faces the purification process that comes with his destruction, his spiritual resurrection starts: "the tests that the hero undergoes, preliminary to his last experiences and facts, are the symbols of those accomplishment's crises by means of which his conscience is amplified".<sup>32</sup>

32 CAMPBELL, Joseph (1959): *El héroe de las mil caras*, Fondo de Cultura Económica, México p. 114

33 Jorge Campos is a clear example of Nike's irreverent spirit. In his career as an archer he was currently criticized for his game style of abandoning the arch in a risky and defiant attitude.

This awakening appears in the sequence where the archer Jorge Campos<sup>33</sup> challenges the orthodox soccer rules leaving his area to face the opponents who are coming towards him. At this point the hero declares itself in all his magnitude, transcending and acquiring a great confidence in his self that turns him into an undefeatable being.

Maldini appears totally transformed, attacking and demolishing its enemies in a challenging attitude opposed to the one he had at the beginning. By this time we have heroes who surpass someone who that seemed insuperable. At this moment Nike's topics (individualism, irreverence, and transcendence) are incarnated and materialized in the actions of the heroes, transmitting them to the audience.

The images of the heroes now show them in shots where the beauty of their actions surpasses at last their fateful adversities

As part of the final duel, the camera goes down to ground level, presenting in sublime tone the Nike sneaker with its logo, and in the background of the shot the now diminished demon. The hero who wears the shoe is Eric Cantona, facing his enemy face to face with pride and disdain. Finally, with the phrase *hasta la vista baby*, Cantona shoots the ball that turns into fire, symbolizing the new possession of control and superiority in

favor of the hero, destroying the demon and thus finalizing its mission.

This fulfills the adventure of the hero leaving the last stage: the return, which means the triumph. Its victory offers light to the Earth exiling the forces of the evil and bringing back the peace thanks to its sacrifice. The epilogue connects the viewer with the brand and inspires us by saying, “Just do it!”<sup>34</sup>

34 The phrase *Just do it!* Perfectly comprises Nike’s rhetoric strategy. In it we find an inciting hedonic purpose that tells the audience: If you want to accomplish this heroes’ deeds and be like them, buy Nike and Just do it!

With this example we can see that Nike’s emotional incursion exceeds the traditional branding and uses instead the power that emanates from the hero’s myth. Returning to the Mythological Branding model, in the dialogue between the brand and the consumer we can see that Nike has found through anthropology and sociology, elements that are useful to create and give life to the hero’s myth. When Nike discovers that an important part of the society is against the violence in the stadiums, Nike gives voice to this claim and transforms it into a story of fight against the demon that threatens the sport. In the same way, the brand discovers that the most famous sport in the world is in danger because it might be destroyed or manipulated by the directors of this game. As an answer we find a hero that transcends the institutional walls and surpasses the adversities, conquering the triumph and elevating the spirit of the sport to a sublime level.

In addition Nike takes control of one of the most important characteristics of the hero, the construction of the ego. When we listen to this type of stories that speak about superior beings that have overcome their physical and emotional limitations to arrive to a place of spiritual magnitude, its example serves to consolidate our ego.

In this way Nike positions itself in our deepest aspirations, emotions, and fears, obtaining through the hero’s myth a positive association and becoming, to a certain point, a fundamental element in the process of the development of each individual.<sup>35</sup>

35 According to Campbell: “the structure and something of the spiritual sense of this adventure can be seen anticipated in the puberty or initiation rituals of early tribal societies, through which a child is compelled to give up its childhood and become an adult—to die, you might say, to its infantile personality and psyche and come back as a responsible adult— (...) That’s the basic motif of the universal’s hero journey. CAMPBELL, Joseph (1998): *The power of myth*, Anchor Books, U.S.A. p.152

Finally, it’s convenient to speak about the cultural globalization that Nike incites with this type of mythical stories. Talking about a culture revolving around Nike isn’t an exaggeration since this brand has achieved a position comparable to a cultural icon that influences the life of many societies. Considering the culture as the conjunction of symbols and its interpretations that form an attitude towards life, Nike can be perceived as an active part of our culture, with its introduction of a new simbology around sport heroes, with the purpose of modifying our attitudes and mold them according to the values of the brand.

In addition, this case study pretends to show how Nike creates a monoculture, using players of different countries, Brazil, France, Holland, England, Italy, Mexico, and Portugal that are extracted from their cultures and inserted into the global brand discourse. This power of the Transnational Capitalism of Nike to distribute its cultural products anywhere in the world erodes the local identities and proposes a new culture that is strongly influenced by this brand.

36 The term social imaginary coined by Castoriadis is as Erreguerena explains, referred to “the conception

In this way Nike modifies the social imaginary,<sup>36</sup> molding the perception of reality with its myths and transforming the world that surrounds us.

of figures/forms/images of what the humans call "reality", common sense or rationality in a society. This reality is constructed, interpreted, read by each person in a determined historical moment. This conception is work of constant creation by each individual immerse in society and through it the individual exerts his liberty, transforms himself and sees transformed the World that surrounds him".

See ERREGUERENA, María (2002): *Los medios masivos de comunicación como actualizadores de los mitos*, UAM-Xochimilco, México pp. 27-28

## Final Reflections

We have witnessed the immense possibilities of persuasion that mythology offers in the field of brands. It's essential for graphic communications to engage this in type of rhetorical structure studies, which can be a valuable methodological source in both the analysis and production of design.

Nike's influence in our societies has been widely criticized; nevertheless the significant part for design is understand how its discourse shapes the conscience of the audience, in favor of the brand. These actions that derive from a successful rhetorical argumentation go beyond the consumption, since they are directed towards the construction of a lifestyle where Nike is the center from where the new cultural power emanates.

Through this study, we can envision the argumentative potential that the myth stories possess. Let us consider this and trust that our ethics shows us the way to develop new graphic discourses that enrich our society.

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