

AN ANALYSIS OF JUNGIAN ARCHETYPES AND THEIR CHARACTERISTICS IN BRAND ACCOUNTS ON X

BRUNO ALMEIDA ABREU DE SOUZA

USP - UNIVERSIDADE DE SÃO PAULO

CAIO CÉSAR COELHO RODRIGUES

ESCOLA SUPERIOR DE AGRICULTURA LUIZ DE QUEIROZ - ESALQ

EDUARDO EUGENIO SPERS

UNIVERSIDADE DE SÃO PAULO (USP)

HERMES MORETTI RIBEIRO DA SILVA

UNIVERSIDADE ESTADUAL PAULISTA JÚLIO DE MESQUITA FILHO (UNESP)

Agradecimento à orgão de fomento:

This study was financed in part by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior - Brasil (CAPES) - Finance Code 001

AN ANALYSIS OF JUNGIAN ARCHETYPES AND THEIR CHARACTERISTICS IN BRAND ACCOUNTS ON X

1 INTRODUCTION

Roaming on Twitter, you'll find several brand accounts that communicate as if they were human. For example, Wendy's offers quirky advice like, "sometimes a vanilla frosty after 8 months is enough to stop the voices," while McDonald's playfully asks, "does anyone else lower their music to read the drive-thru menu board?" These tweets, shared on the companies' social media profiles, aim to humanize their brands and create a distinctive personality. By posting and commenting as a relatable persona, these brands try to engage more authentically with their audience.

Brand humanization is defined by Schaefer (2019) as the process of utilizing a variety of strategies in order to attribute human characteristics towards a brand, in order to lead consumers to empathize and better relate to them, which results in increased brand attachment. However, people have different personalities, and no single brand can successfully appeal to every human on earth. Consumers tend to prefer brands with similar personalities to their own, or at least, natures that represent their desired way of life, the ideal being they would like to imitate (Aaker, 1997), and other characteristics that would lead to kinship (MacInnis and Folkes, 2017).

One way of analyzing brand personas is through their association with Carl Jung's (1959) archetypes, described as recognizable behavioral patterns based on instinct. Nowadays, a commonly used set of archetypal images correlated to brands are the twelve proposed by Mark and Pearson (2001). These set of personalities are categorized based on behavior, although they are non-exclusive and capable of being in more than one "box" at a time. By identifying which personality archetype their consumer-base would better associate with, as well as the type of personality that a product or service attracts, brands are able to adapt their personalities to market their products more efficiently based on culture and environment (Xara-Brasil et al., 2018).

However, there exists a gap in literature when it comes to acknowledging the usage of brand archetypes through different mediums, specifically social media, a type of platform whose very basis is communication between users, allowing them to create or share content between each other. Platforms such as X, formerly known as Twitter, are a prime testing grounds for brands looking to get into anthropomorphization, due to their emphasis on direct dialog between users, allowing them to interact directly with their followers (Baker, 2018). Multiple authors (Kwon and Sung, 2011; Andriuzzi, 2015; Arroyo-Almaraz and Díaz-Molina, 2021) note that through the aforementioned method, be it with humans or other companies, brands are able to highlight their personality attributes and appear more humanlike. Therefore, the purpose of this research is to examine the application of brand humanization from the perspective of Jung's archetypes. That objective provides insights in how these create a brand persona.

To achieve this, the research will be done through the analysis of brands that have achieved success in the social platform X, identifying behavioral patterns and linking them with the 12 brand archetypes. This consists of the use of qualitative content analysis (Bardin, 1991), in order to determine which archetypes are the most common among the most successful, and potentially, if there are any unique semiotics that are more often seen in social media, to the point where you could attribute it as a unique code pertaining to an archetype in that context.

The brand accounts studied were decided based on follower count, choosing from different sectors to avoid redundant data, alongside other notable cases that reached the news, such as the brand Wendy's, that went viral in 2017 due to their conversations with X users

(Arroyo-Almaraz and Díaz-Molina, 2021; Lind, 2019). While follower count does not necessarily mean an engaged audience, it does determine both the popularity of an account and their initial reach (Cha et al., 2010). By observing the semiotic codes attributed to the different personalities in their posts and interactions, and breaking down what personality or feeling the chosen brands are attempting to emanate, they would then be classified according to their Jungian archetypes.

The contribution of this research is twofold: First, the content analysis allows for the initial creation of a typology of brand anthropomorphism based on the Jungian Archetypes. Secondly, this research enhances the way we understand the strategic choices made by brands when using personas as their voice in social media platforms

The article is structured into a literature review, depicting the main concepts of brand humanization and Carl Jung's work that served as a basis for the study, into methodology explaining how the data was collected and organized, into analysis and results, resulting in discovering brands on social media tend to adopt characteristics selectively, not necessarily adopting all characteristics associated with the used archetypes, as well as different behavior in how they present their personalities through post variety.

2 LITERATURE REVIEW

2.1 Brand Humanization

Consumers identify different characteristics in different brands, features that will inevitably become a persona in the eyes of its clients. The practice of brand humanization, that is, the application of human characteristics to a brand, can occur through many different methods, such as anthropomorphization, which is the application – be it purposeful or not – of physical characteristics to a product, such as people identifying a sleek drink bottle as more elegant, the creation of mascots to serve as representatives, or even the visual identity of a brand, such as colors and shapes (Aaker, 1997; Phillips et al., 2014). Aaker (1997) explains that a brand's personality will end up attracting consumers who feel like their values and/or ideals match the way it's being sold to them, and that these consumers will be more loyal than other clients who simply are there for the practical use of the service offered. As an example, if there are two brands of soda with similar price points and taste, customers will end up selecting the one they like more, but that "like" will probably be determined by how well the brand identity matches with their personal traits. If personality is emitted by every facet of a brand, then it can be assumed that every brand that interacts with the general public can be interpreted to have a personality, even if it was not their intention. As an example, Aggarwal and McGill (2007) show how cars can create a positive or negative first impression on the observers solely by the shape of the headlights and the front grate, since they tend to remind others of human faces and expressions.

That said, anthropomorphization is not the sole way to create a feeling of human association with a brand. The behavior of those who manage the brand's avenues of communication can also lead to the construction of a personality. Dialog is an important tool for this, especially online where communication between clients and representatives are expected to be fast and frequent (Andriuzzi, 2015). Informal communication practices often seen among friends, such as slang and emoticons, can lead to a brand to appear more relatable to people, since it's the sort of action not expected of a company (Ruchiga and Knoll, 2019). Likewise, rebellious behavior such as sarcasm, self-defense against criticism, or jokes with humor darker than "harmless", which is the normal of companies, may do the same, destroying the bureaucratic image a company has, prompting higher interaction and belief in their honesty (Lind, 2019; Korczagin and Cembranel, 2022). That isn't to say such behaviors are preferable.

Andriuzzi and Michel (2019) find that empathy and politeness are helpful in lowering complaints and dissatisfaction.

How can these two opposite approaches both end in beneficial results? The idea is to establish a personality that fits the group they're attempting to sell to. To do that, the company first needs to perform a segmentation of the market. Market Segmentation is defined as the division of a market in smaller sections in order to achieve easier analysis in order to concentrate marketing efforts (Claycamp and Massy, 1968). A company is able to identify their target audience through many different categories, such as age, gender, location or buying habits,. One way to segment related to humanization is through customer personality. As cited before by Aaker (1997), customers prefer brands with personalities similar to their own. As such, through segmentation, the brand personality created will aim to match the tastes of their desired customers. Going back to the car example, if the product being sold by manufacturer is an off-road vehicle such as a buggy, the ads being produced would try to appeal towards adventurous drivers or explorers who go on long road trips (Roberts, 2010). The same way, there wouldn't be much point in using the same style of ads if the aim was to appeal to a family man who only seeks to drive around his neighborhood.

Studies show that a consistent brand personality minimizes conflicts. Change, if done without care, may result in backlash from the loyal consumers of a brand, attached to the current status quo (Miller et al., 2014). This is seen both when change occurs in the product itself, such as when Coca-Cola attempted to change their recipe in 1985 (Coca-cola, n.d.), but also when the personality emitted by a brand shifts, targeting a different segment of the market. A recent example is the case of the beer manufacturer Budweiser, which sponsored influencer Dylan Mulvaney, a transgender woman, to post an advertisement for the beer on her Instagram account. This inclusive strategy resulted in the largely conservative audience of the brand, that was attached to its previous attitude, feeling betrayed, leading to a boycott (Durbin, 2023). Even changing an arguably minor aspect of the visual identity, such as the logo or the packaging and nothing else will cause observers to feel a sense of strangeness, as if it's not the same brand they used to purchase, like the case of the clothing brand Gap (Williams, 2021). An organization that owns multiple brands and sells different products may get away with showcasing different behavioral archetypes for each type, but altering the personality of a brand that already has one established should only be done after a long analysis comparing the benefits and risks, and with a deep, pre-planned marketing strategy.

2.2 Jungian Archetypes

Swiss psychiatrist Carl Jung (1936) believed the human mind had built-in behavioral patterns and memories, which served as a type of collective unconscious, that owed its existence to the inherited knowledge of our ancestors. It is not meant to be a subconscious hive-mind, as commonly misunderstood and depicted in media, but rather the collection of instinctual behavior common to every human, ingrained in our DNA due to our shared ancestry. These patterns of instinctual behavior are what Jung denominated Archetypes. He exemplified this by showcasing motifs and elements seen in different mythos and religion, which end up leaking to practices and creations of future men in a manner that is unaware for most (Jung, 1936).

Jung (2014) described four archetypes he considered fundamental to the understanding of the human psyche, those being the mother figure, the idea of rebirth, the spiritual and our desire for it, and the classic trickster. Other scholars suggested the main archetypes were the King, Warrior, Magician and Lover (Moore and Gillette, 1990). That said, there is no such a thing as a certain number of archetypes, as they are created from the inherited human knowledge that resides in the autonomous psyche, their number is essentially limitless. With that in mind, it is not uncommon for the archetypes to be understood through the lenses of personality types.

One may play the role of a jokester when with close friends, while acting serious in front of family. These “masks” one puts on in the world, when faced with different social situations, are defined by Jung as “personas”, the public facets of our personality, albeit segmented. Jung also went to define the repressed aspects, or the archetypes one does not want to express and acknowledge applies to themselves, as the shadow (Jung and Read 1968; Jung, 2014). In an example, one man may refuse to acknowledge the capability for violence within him, while the other embraces it and denies his desire for peace, yet both archetypes are part of the human psyche, only the persona and shadow, the open facing part and the repressed side, are switched between them.

Over time, Jungian concepts spread through society and started being applied and studied to fields diverging from direct human psychology. Not only there was media publications made based on his work (Athalia, 2023), but also anything that could be interpreted as emitting a human personality could also be analyzed through the lenses of his works, such as videogames (Torner and White, 2012), film (Hauke and Alister, 2001) and literature (Butchart, 2019). Branding, with its desire for anthropomorphization, was no stranger to this. Mark and Pearson (2001) identified 12 archetypes, defined as feelings brands tried to awaken in their consumers and associate with their product, and personalities that could be identified through their ads, posts and visual identity, created through the behaviors they showcased. Some of these archetypes were the same as identified in Jung (2014)’s work, such as the Magician, combining their psychological ideas with marketing tenets. Table 1 describes them and their characteristics.

Table 1

Description of Archetypes and their Characteristics

Archetype	Characteristics	Description
Jester	Jokester, Fun-loving, Living in the moment, Carefree	Want to make their clients laugh, encouraging spontaneity
Everyman	Normalcy, Accessibility, Desire to fit in, Rejects extravagance	Wants to be relatable, to appeal to commonalities and normalcy
Lover	Intimacy, Romantic, Sensual, Focus on Beauty, Luxurious	Wants to make their brand and clients appealing through passion
Ruler	Dominating, Leads by example, In control, Prestigious	Wants to be a symbol of prestige, for their clients to feel like leaders
Creator	Innovative, Artistic, High imagination, Self-driven, Focus on quality	Wants to both be a symbol of creativity and inspire it in their clients
Caregiver	Generous, Gentle, Compassionate, Warm, Protector	Wants to make others feel safe and protected
Sage	Knowledgeable, Guides others, Self-assured, Smart, Truth-seeking	Wants to lead others to knowledge, to disseminate information
Innocent	Optimistic, Pure, Naïve, Humble, Quiet, Simple	Wants to invoke a sense of purity, giving others faith in their good will
Explorer	Freedom, Independent, Adventurous, Ambitious	Wants to ignite a sense of adventure, appeal to new experiences

Magician	Visionary, Fantastical, Does the impossible, Fulfills dreams	Wants to captivate audiences, making the impossible seem achievable
Hero	Courageous, Defeats adversity, High determination, Powerful	Wants to inspire others to overcome obstacles, to face challenges
Outlaw	Revolutionary, Unconventional, Disruptive, Rebellious	Wants to empower their clients through challenging norms

Note. Adapted from *Building Extraordinary Brands Through the Power of Archetypes*, by M. Mark and C. Pearson, 2001.

3 METHODS

This research involved conducting an examination of popular brands that had garnered significant success in the social media platform X, with the goal of identifying behavioral semiotic codes present in the posts of the chosen brands. This was in order to verify the presence distribution of the 12 brand archetypes, associating patterns of demeanor unique to X and social platforms in general – as in, not commonly seen in “traditional” advertising venues such as television or paper media – with the aforementioned archetypes. To accomplish this, a qualitative research structure of content analysis was adopted, through the observation of the posts of brands and their interactions with consumers.

The platform X is centered around the sharing of videos, images and short-form messages, limited to 280 characters, magnifying to 25 thousand if the account owner has a paid subscription (*About X Premium*, n.d.). Users “follow” others, which automatically inserts posts, commonly referred to as “tweets” in reference to the website’s original name, of the followed accounts on the personal home page, known as “feed”. This page can be configured to also show posts that X thinks would be interesting to the user based on their activity, as determined by the site’s algorithm. It’s also possible to share and quote posts of other users with one’s own followers, in a practice called “retweet”, which essentially recreates the spread of information through word of mouth. While users can restrict who can visualize and respond to their tweets, as well as send private messages and hide their accounts from non-approved followers, the default of the platform is to allow all to witness and interact with posts, the site working as a sort of public forum (Fitton et al., 2010).

The platform is monetized in a similar manner to other social media applications, where advertisers can pay to insert their posts in the home page of users. These ads attempt to be related to the user’s interests according to the algorithm, in an effort to maximize interaction and attention (Arthur, 2010). The company claims that 79% of their users follow at least one brand account, that brands that are on the platform are seen as more culturally relevant, and that it’s the top platform for interaction with consumers (Shepherd, 2024). While there may be bias in these claims, they are believable, due to X’s emphasis on direct dialog and innate tools it has to facilitate communication, which leads to more efficient application of marketing strategies and successful humanization, viewers feeling more empathetic and connected to the brands, in a dissimilar manner to the average corporate website (Baker, 2018; Kwon and Sung, 2011).

The first challenge presented was the selection of the brands used for analysis. Initially, the companies with the highest follower count on the platform were selected, however that posed multiple issues. Many belonged to the same sectors. As of the time of writing, of the top 15 brand accounts, four are news organizations and five are sports related, either clubs or leagues. While that isn’t a problem in of itself, it led to question how much these follower numbers were influenced by the nature of their medium, rather than the brands themselves. There are multiple reasons why a user may choose to follow a brand on X, but, for people with a high daily usage of social media, core ones include in order to seek information, such as

promotions or world events, and peer pressure of their peers, such as the belief that their cohorts are following such brands (Logan, 2014). We cannot currently affirm there's a direct correlation between follower count and brand humanization success, and since the goal of this research involves studying personality archetypes, brands that can be argued to have a high following because of their primary function as information sharing accounts would not be suitable for this analysis.

This way, three conditions were created so that an account could be considered valid for this study. First, to possess at least one million followers, denominating minimum relevance. X hosts a myriad of brand accounts, ranging from small family-owned enterprises to large multinational corporations, numbering potentially in the hundreds of thousands or even millions. Establishing a cutoff point is necessary to filter out noise and focus on significant accounts. The threshold of one million followers ensures a substantial reach, indicating a certain level of influence and engagement within the platform's ecosystem. In a similar manner, having had notable marketing presence on X at least in one point since their inception on the platform guarantees the brand is familiar with leveraging X for marketing purposes and knows how interact with the user base. In this case, "notable" is defined as having had at least one post, campaign or interaction that garnered attention from reputable news organizations. This can vary from something as complex as a pre-planned marketing campaign to a singular spontaneous interaction that happened to go viral. Lastly, they needed to sell a product and/or service to the general public, a condition created in order to exclude accounts whose large following originates from their information-sharing nature, rather than any kind of brand interaction, as in, people follow these accounts not for the brand and their directly related products, but rather to keep up with related news. These accounts include government-backed ones, such as the USA's National Aeronautics and Space Administration (NASA), journalistic organizations and sport leagues. Since many brands possess multiple accounts, often due to being branches in different countries, the most visible one for each organization was chosen to represent the brand, often being the American accounts. Based on those parameters table 2 presents the selected brands to be researched.

Table 2

Information on Brands Chosen

Brand	X Follower Count (Millions)	Industry	Notable Marketing Case
Wendy's	3.8	Restaurant	Multiple Viral Posts
Coca-Cola	3.3	Beverages	Hashtag Campaigns
Nike	10.1	Sporting Goods	Hashtag Campaigns
Ford	1.4	Automotive	Product Launch Campaigns
McDonald's	4.7	Restaurant	Hashtag Campaigns & Viral Posts
Samsung	12.4	Electronics	Product Launch Campaigns
Microsoft	13.8	Computer Software	Hashtag Campaigns
Disney	10.6	Media	Hashtag Campaigns
Genshin Impact	5.4	Entertainment	Hashtag Campaigns

The 50 most recent posts (as of May 15th, 2024) of each brand account were selected for analysis, not considering posts that appeared to utilize a response template, for example, automated replies.

The methodology utilized follows Bardin's (1991) precepts of mass media analysis, identifying themes in the posts of the brands through textual and visual semiotic codes, separating them into different categories and measuring their frequency, both amidst only in their brand account, and in combination with all brands studied. Since the goal of this article necessarily involves analyzing the content through the lenses of the brand archetypes based on Jung's work, the second order categories were pre-selected, being the twelve utilized by a number of marketers to represent popular personality types found in fiction, as coined by Mark and Pearson (2001). The concept of these archetypes have been accepted in the scientific marketing community by multiple authors (Kervyn et al., 2012; MacInnis and Folkes, 2017; Xara-Brasil et al., 2018), giving validity to this selection. From these archetypes, the characteristics shown in table 1, the common traits attributed to them, served as our first-order codes. Whenever one of these characteristics was observed in a post, be it through text or linked media, its presence was marked in an Excel sheet in a numerical value of 1, which was later compiled. Some posts will, inevitably, have multiple characteristics from different archetypes applied to them, as brands are not singular entities that only act out one personality, being managed by real people with different ideas.

4 ANALYSIS

Wendy's is, in a sense, the most notable of all brands chosen for this research, not only having gone viral multiple times due to its behavior on the platform, but also having built a reputation as a pioneer in the area of brand humanization by forgoing traditional customer service behavior, which focuses on establishing a polite, helpful persona, in the favor of putting on an abrasive attitude, making fun of other brands in the same sector, as well as responding to criticism with sarcasm, ridiculing unreasonable critics (Kao et al., 2020; Arroyo-Almaraz and Díaz-Molina, 2021). Wendy's is seen by members of different internet communities as a contributor of online culture, a feat very few brands can compare to (Lind, 2019). Eventually, other brands such as McDonald's adopted a similar strategy, gaining an air of playfulness, posting more human-like comments and interacting with other brands more liberally (Breen, 2020; Chowdhury, 2020).

Most of the selected brands encouraged the use of X's hashtag (the “#” symbol) feature in order to generate engagement around either a topic, to get into the public's eye, or to showcase a promotion of some kind. When users include a hashtag in their posts, it becomes clickable, leading to a feed of all other posts that also include that hashtag. Brands utilize this in order to build a sense of community and raise their visibility. Coca-Cola's famous “Share-a-coke” campaign found success worldwide (Vincent and Kolade, 2019), with X being no exception to that (Saettler, 2015). Likewise, Nike went viral with its #JustDoIt campaign and has created many more, such as the 2017's #BelieveInMore and 2012's #MakeItCount (Nayak, 2017; Madalena, 2018) and Microsoft with its #MakeWhatsNext campaign to encourage women inventors (Choney, 2016). Some brands are more liberal with this concept; Disney includes a new hashtag with the release of many of their works to center discussion of their shows, and Genshin Impact, a videogame released by the Chinese company Mihoyo, utilizes not only a different hashtag for each of the playable characters of the game, but also having one for each time it's updated, not to mention their many promotions. Not all hashtag campaigns are successful, however, as exemplified by McDonald's disastrous #McDStories, occurring just after its better received #MeetTheFarmers. What started as McDonald's asking their clients to share happy stories about their time frequenting the franchise's stores resulted in people sharing

their bad experiences, serving as a lesson of what not to do in a Twitter campaign (Hill, 2012). Companies like Ford and Samsung often coordinate the launches of their new products with a push in X marketing, such as Ford’s CEO hosting Twitter Spaces, live audio rooms for real-time conversations akin to podcasts (*Jim Farley to Host Twitter Spaces*, 2023), diverting attention to their products from other car manufacturers using simple posts after their competitor’s reveals (Eisenstein, 2019), or Samsung coordinating their new phone release with multiple of X’s advertising methods in 2018 (*How Samsung used Twitter*, n.d.).

When deciding whether or not something had characteristics whose identification would change depending on the culture or time period, such as being disruptive, unconventional, innovative or revolutionary, they were viewed under the lenses of western modern society at the point the post was published. So, for example, Disney’s tweet sharing the trailer of their movie about the first woman to swim across the English Channel was found to have characteristics of “independence” and “defeating adversity” due to the story involving her successfully going against the social norms of her time, but not any Outlaw-type characteristics, since the idea that women would not be capable of such feats is a fringe thought in our age. On the other hand, their post showcasing the poster directly address the viewer with the words “defy the odds” in the context of the main character defying the expectations of her peers, so a revolutionary element can be perceived.

The brands chosen had a diverse variety of codes distributed in their posts, a total of 1301 overall. All archetypes were observed to be present at least once, but some were less common than others, such as codes associated with the Innocent and Lover archetypes, with 52 and 33 codes relating to them respectively, in comparison to the more frequently seen archetypes such as Jester, Creator and Hero, who easily passed a hundred cases. While it is possible this could be due to X not serving as a good marketing platform for these codes, there is no evidence to support that, as it is just as, if not more likely that we simply did not select any brands that prefer to anthropomorphize using those forms. Overall, the most frequent Archetypes seen were the Jester, 189 times, the aforementioned Creator and the Hero, while the least observed were the Lover, Innocent and Outlaw. The following table represents the archetype distribution by number of times each characteristic was spotted.

Table 3

Brand-Archetype Distribution

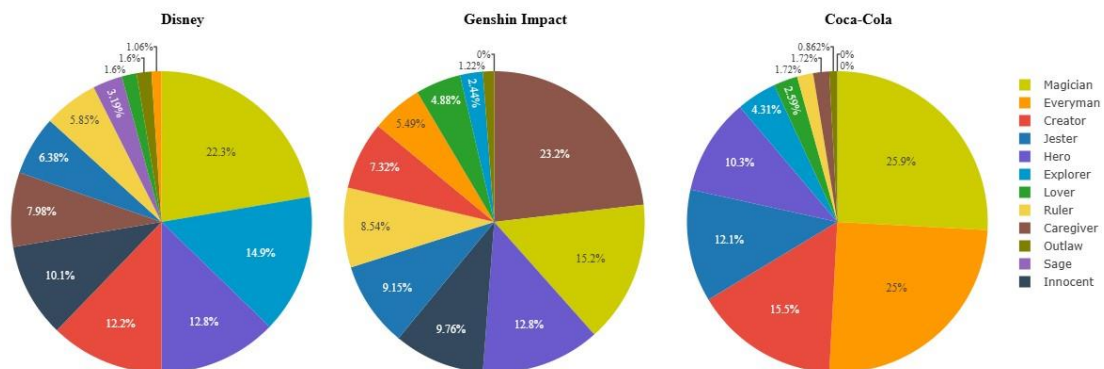
Brand	Jester	Every	Lover	Ruler	Creator	Care	Sage	Inno	Explo	Magi	Hero	Outlaw
	man					giver		cent	rer	cian		
Wendy’s	67	0	3	0	0	0	0	0	0	0	0	30
Coca-Cola	14	29	3	2	18	2	0	0	5	30	12	1
Nike	8	1	5	38	10	1	0	0	4	3	61	11
Ford	6	1	1	30	15	17	1	4	50	11	20	0
McDonald’s	54	29	5	0	19	4	0	2	0	13	0	20
Samsung	11	10	5	16	38	10	20	7	3	4	7	2
Microsoft	2	16	0	6	33	5	88	4	2	0	0	0
Disney	12	2	3	11	23	15	6	19	28	42	24	3
Genshin	15	9	8	14	12	38	0	16	4	25	21	2
Impact												
Total	189	97	33	117	168	92	115	52	96	128	145	69

While most accounts had an easily identifiable “core” archetype, that had more frequent appearances in comparison to the others, Disney and Genshin Impact were exceptions. Disney had an extreme variety in codes presented, utilizing its platform mainly to share trailers and posters of their upcoming movie and show releases. This resulted in scattered codes, the identity being built around each individual piece of media and rarely Disney itself. Not only that, but through the trailers, elements not commonly associated with brands or the 12 archetypes could be seen. Brands usually don’t want to give off feelings that are considered negative, such as tension, melancholy or fear, but stories face no such limitations, serving as attraction points for potential spectators. That said, there was still a majority of codes associated with the Magician archetype, both due to Disney focus on fantastical elements in its movies and the company’s direct mentions of magic in its uncommon text posts, but this was less prominent than the other brands chosen for this study.

Likewise, Genshin Impact’s X account showed a quite a few different codes. Due to its nature as a game aiming to entice the customers into immersing themselves into its world and characters, in an attempt to convince them to spend money in the in-game shop, their content has a varied array of personalities, so that a player can more easily find something that appeals to them. The trailer for a character may exhibit them fighting enemies under gloomy red lighting, showcasing the character’s “coolness” and ability, while another post celebrating another character’s birthday may contain calmer, warm codes, since they have a gentler personality. The same applied for advertisements for limited time events that players had to log-in to participate in. They could range from creating music in rock-show themed musical, to exploring a character’s tragic backstory, and even hunting down “rebels” in a hide-and-seek style cooperative game. Figure 1 demonstrates the high variety in archetypes, putting Genshin and Disney side-by-side alongside Coca-Cola, the brand whose core archetype had the third smallest share after them.

Figure 1

Brands Whose Dominant Archetype Had the Smallest Share



There were still codes that were present more often, both because of the setting of the videogame, and of the marketing strategy used by the brand. The account often exhibited generosity, hosting giveaways of real physical products and of in-game currency, only requesting a small amount of engagement on the part of the reader, such as commenting on their website or retweeting the original message. Also, posts that showcased elements of the Genshin Impact videogame itself often had magical semiotic codes, since the game is set in a fantasy world with a large disconnect from reality. The brand’s posts could normally be divided into these three categories: advertisements for what was currently happening in the online game,

such as new character releases, advertisements for out-of-game events, and posts commemorating important dates, mostly character birthdays. Hence, while it is possible to attribute main brand archetypes to the account, mostly a Caregiver-Magician mix, it's hard to affirm these pertain to the account itself rather than the product it's selling. Additionally, Genshin is a cyclical game, releasing updates every so often, each with different additions. The most recent one as of writing implemented a new small area to explore in the game's open world, and the posts advertising it contained more Explorer and Hero-type codes. As such, different or larger updates could change the dominant archetype displayed.

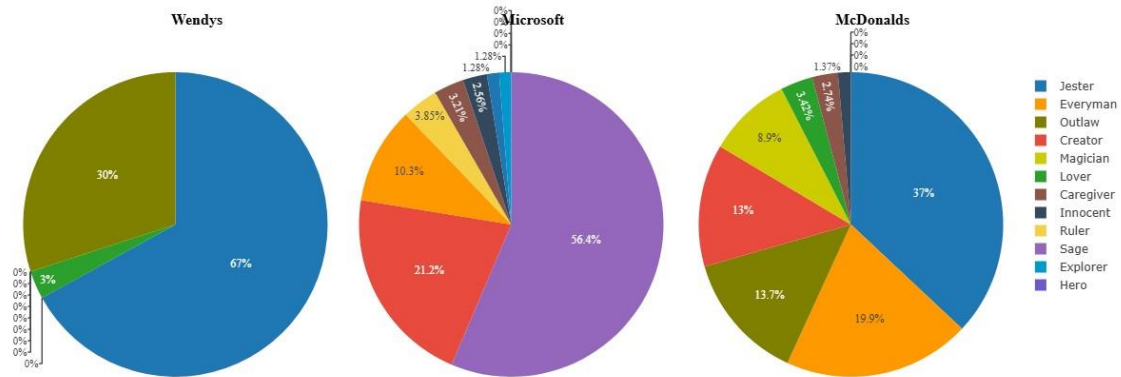
When it came to first-degree codes, some were rarely seen, even though they belonged to the same archetype as other common codes. This is seen, for example, in the fact "self-driven" only appeared eight times, even though other characteristics associated with the Creator archetype were common, seen overall 168 times, or in the case of "fantastical" comprising almost 70% of the noted characteristics linked to the Magician archetype. In the same way, individually, a brand adopting one archetype to serve as its own doesn't mean it'll showcase all characteristics attributed to that archetype. In the 50 posts of the brand analyzed, Nike showcased the idea of defeating adversity 26 times and encouraging high determination, 30, but power and courage were identified only 5 times combined, even though these were all characteristics linked to the Hero archetype, which was the brand's majoritarian one. The only characteristics that weren't witnessed a single time were sensuality and naivety. It is possible that archetypes with more types of first-degree codes, such as Innocence with 6, could have had more representation in the overall results due to the higher amount of "boxes" to check, but this assumption wasn't backed by the results, many of the most present archetypes only having 4 characteristics attributed to them.

While most brands had different archetypes as their core ones, both Wendy's and McDonald's had a shared tendency towards Jester and Outlaw-type characteristics, the only brands from the same industry sector chosen for this study, but interestingly, the first-degree codes utilized were different. The "jokester" code was 67% of Wendy's Jester-type codes, while only 46% for McDonald's. On the other hand, all Outlaw-type codes seen in McDonald's account were of the "unconventional" type, while Wendy's showcased disruptive and rebellious behavior as well. More importantly, McDonald's had a much more distributed strategy, directly attempting to fit in and relate to its viewers through directly asking for interactions, as well as marketing campaigns dealing with innovative and fantastical elements.

Although we can say McDonald's X persona is different than the one it showcases on TV ads, also playing the part of a human and adapting its language to the platform, it still embraces a more multi-faceted approach, either to appeal to a higher variety of people or to not annoy those who are more familiar with its family friendly image from other media. This is in sharp contrast to Wendy's. As befitting its online reputation, almost all of Wendy's codes belonged to these 2 archetypes, the instances where it deviated being only 3, linked to a small series of valentine's day related posts. It is by far the company with the highest aversion to deviating from its core archetypes out of all 9 brands studied. Figure 2 showcases the brands whose dominant archetype occupied the highest percentage, clearly demonstrating how Wendy's sticks to its niche:

Figure 2

Brands Whose Dominant Archetype Had the Biggest Share



5 CONCLUSION

The findings suggest that, while a correlation between popularity and frequency of appearance cannot be identified (as that would require a larger amount of in-depth work, both with more brands and posts, but also likely a divide by industry sector), some characteristics of archetypes are more favored than others. Choosing to represent certain archetypes doesn't mean a brand will use every associated characteristic.

Some brands utilize their X account to advertise products whose codes don't match their main one, differentiating the brand of the company and the brand of the product. This was clearly demonstrated in Disney's profile, whose textual elements were linked to wonder, dreams, fantasy and magic, while the movies they advertised had personalities of their own, isolated in bubbles. Others imitate human behavior and speech that matches the average user of the platform. This could be seen in the fast-food chains Wendy's and McDonald's. The results indicate that this practice resulted in their codes rarely deviating, their advertisements, products and textual posts all sharing the same patterns, in contrast to the Disney approach, which resulted in a large amount of diversity in archetypes.

The majority of brands chosen did show codes belonging to multiple archetypes instead of focusing strictly on their main ones. While it cannot be said that this practice is better or worse in terms of brand humanization, it is noted that the accounts that deviated the least are also the ones more actively recognized as human-like in terms of behavior. However, it remains to be seen whether what is recognized as "human" by the clients is the brand or the account itself. Further research is necessary to explore whether or not whether account loyalty and engagement would also result in brand-loyalty. Future studies could replicate the methodology used in this article in order to understand how brands that emanate the same archetype vary in their behaviors through the first-degree codes, either to achieve uniqueness or because some of the characteristics didn't match their desired image, despite fitting the archetype.

6 REFERENCES

- Aaker, J. L. (1997). Dimensions of brand personality. *Journal of marketing research*, 34(3), 347-356.
- About X Premium. (n.d.). Twitter. Retrieved May 10, 2024, from <https://help.twitter.com/en/using-x/x-premium>

Aggarwal, P., & McGill, A. L. (2007). Is that car smiling at me? Schema congruity as a basis for evaluating anthropomorphized products. *Journal of consumer research*, 34(4), 468-479.

Baker, C. (2018). How Twitter has changed the way advertisers communicate. *Undergraduate Review*, 14(1), 12-22.

Andriuzzi, A. (2015). The tweeting brand: When conversation leads to humanization. *Twitter for Research Handbook, 2016*, 232-242.

Andriuzzi, A., & Michel, G. (2019). Social media conversations: when consumers do not react positively to brands' kindness to others. In *Social Computing and Social Media. Communication and Social Communities: 11th International Conference, SCSM 2019, Held as Part of the 21st HCI International Conference, HCII 2019, Orlando, FL, USA, July 26-31, 2019, Proceedings, Part II 21* (pp. 268-278). Springer International Publishing.

Arroyo-Almaraz, I., & Díaz-Molina, R. (2021). The meme phenomenon in the creative strategy of Netflix Spain on Twitter. *ICONO 14, Revista de comunicación y tecnologías emergentes*, 19(2), 312-337.

Arroyo-Almaraz, I., & Díaz-Molina, R. (2021). The meme phenomenon in the creative strategy of Netflix Spain on Twitter. *ICONO 14, Revista de comunicación y tecnologías emergentes*, 19(2), 312-337.

Arthur, C. (2010). Twitter unveils "promoted tweets" ad plan. *The Guardian*, 13.

Athalia, A. S. (2023). REVEALING HOW CHARACTERS MANIFESTS CARL JUNG'S ARCHETYPES IN THE GAME "PERSONA 4". *LITERA KULTURA: Journal of Literary and Cultural Studies*, 11(3), 13-20.

Baker, C. (2018). How Twitter has changed the way advertisers communicate. *Undergraduate Review*, 14(1), 12-22.

Bardin, L. (1991). *Análisis de contenido* (Vol. 89). Ediciones Akal.

Breen, K. (2020, November 27). *This sad McDonald's tweet is making people surprisingly emotional*. TODAY.com. Retrieved April 26, 2024, from <https://www.today.com/food/viral-mcdonald-s-tweet-making-people-surprisingly-sad-t201208>

Butchart, L. (2019). "What Man Am I?" The Hero's Journey, the Beginning of Individuation, and Taran Wanderer. *Mythlore*, 38(1 (135)), 199-218.

Cha, M., Haddadi, H., Benevenuto, F., & Gummadi, K. (2010, May). Measuring user influence in twitter: The million follower fallacy. In *Proceedings of the international AAAI conference on web and social media* (Vol. 4, No. 1, pp. 10-17).

Choney, S. (2016, March 7). *It's time for more girls to #MakeWhatsNext - Stories*. Stories. Retrieved April 26, 2024, from <https://news.microsoft.com/features/its-time-for-more-girls-to-makewhatsnext/>

Chowdhury, S. (2020, October 28). This Twitter thread between McDonald's and other brands about customer queries is too funny to miss. *Hindustan Times*. Retrieved April 26, 2024, from <https://www.hindustantimes.com/it-s-viral/this-twitter-thread-between-mcdonald-s-and-other-brands-about-customer-queries-is-too-funny-to-miss/story-Lmemb7LhrG67uSFhAQZLhO.html>

Claycamp, H. J., & Massy, W. F. (1968). A theory of market segmentation. *Journal of Marketing Research*, 5(4), 388-394.

Coca-Cola. (n.d.). *New Coke: the most memorable marketing blunder ever?* Retrieved May 6, 2024, from <https://www.coca-colacompany.com/about-us/history/new-coke-the-most-memorable-marketing-blunder-ever>

Durbin, D. (2023, April 26). *Bud Light fumbles, but experts say inclusive ads will stay* | AP News. AP News. Retrieved May 11, 2024, from <https://apnews.com/article/bud-light-transgender-dylan-mulvaney-nike-2fe1425ba09a3f0e271fda0ae4b67434>

Eisenstein, P. A. (2019). Ford tweaks Tesla on Twitter as Detroit carmaker plans "Mustang-inspired" all-electric SUV. *CNBC*. Retrieved April 28, 2024, from

<https://www.cnn.com/2019/03/20/ford-teases-electric-mustang-on-twitter-as-tesla-unveiled-model-y.html>

Fitton, L., Gruen, M., & Poston, L. (2010). *Twitter for dummies*. John Wiley & Sons.

Ford Motor Company. (2023). Jim Farley, CEO Ford Motor Company, and Elon Musk, CEO Tesla, to hold joint press conference. *Ford Media*. Retrieved April 28, 2024, from <https://media.ford.com/content/fordmedia/fna/us/en/news/2023/05/25/jim-farley--ceo-ford-motor-company-and-elon-musk--ceo-tesla-to-h.html>

Hauke, C., & Alister, I. (2001). *Jung and Film*. London and New York: Routledge.

Hill, K. (2012). McDstories: When a hashtag becomes a bashtag. *Forbes.com*, 24.

How Samsung used Twitter to launch and sustain awareness for its new Galaxy Note 9. (n.d.). <https://marketing.x.com/en/success-stories/how-samsung-used-twitter-to-launch-and-sustain-awareness-for-its-new-galaxy-note-9>

Jung, C. G. (1936). The concept of the collective unconscious. *Collected works*, 9(1), 42.

Jung, C. G. (1959). Archetypes of the collective unconscious. In *The archetypes and the collective unconscious* (Vol. 9). London: Routledge & Kegan Paul.

Jung, C. G. (Ed.). (2014). *Four archetypes*. Routledge.

Jung, C. G., & Read, H. (1968). *On the psychology of the trickster-figure* (pp. 193-211). Routledge and Kegan Paul.

Kao, G., Hong, J., Perusse, M., Sheng, W., Kao, G., Hong, J., ... & Sheng, W. (2020). Memes as marketing: How Wendy's and WeChat went viral. *Turning Silicon into Gold: The Strategies, Failures, and Evolution of the Tech Industry*, 99-107.

Kervyn, N., Fiske, S. T., & Malone, C. (2012). Brands as intentional agents framework: How perceived intentions and ability can map brand perception. *Journal of consumer psychology*, 22(2), 166-176.

Korczagin, D., & Cembranel, P. (2022). Marketing de Guerrilha do Twitter/Guerrilla Marketing on Twitter. *ID on line. Revista de psicologia*, 16(59), 48-68.

Kwon, E. S., & Sung, Y. (2011). Follow me! Global marketers' Twitter use. *Journal of Interactive Advertising*, 12(1), 4-16.

Kwon, E. S., & Sung, Y. (2011). Follow me! Global marketers' Twitter use. *Journal of Interactive Advertising*, 12(1), 4-16.

Lind, W. (2019). Meme marketing to fellow kids.

Logan, K. (2014). Why isn't everyone doing it? A comparison of antecedents to following brands on Twitter and Facebook. *Journal of Interactive Advertising*, 14(2), 60-72.

MacInnis, D. J., & Folkes, V. S. (2017). *Humanizing brands: When brands seem to be like me, part of me, and in a relationship with me*. *Journal of Consumer Psychology*, 27(3), 355-374.

Madalena, J. (2018). Just do it- the Nike Way - RTA902 (Social Media) - medium. *Medium*. Retrieved April 26, 2024, from <https://medium.com/rta902/just-do-it-the-nike-way-cf3f969ddd5>

Mark, M., & Pearson, C. S. (2001). *The hero and the outlaw: Building extraordinary brands through the power of archetypes*. McGraw Hill Professional.

Miller, D., Merrilees, B., & Yakimova, R. (2014). Corporate rebranding: An integrative review of major enablers and barriers to the rebranding process. *International Journal of Management Reviews*, 16(3), 265-289.

Moore, R. L., & Gillette, D. (1990). *King, warrior, magician, lover*. San Francisco: Harper.

Nayak, T. (2017). "Just Do It" @ Ad Campaign: The Case of Nike Inc. *Globsyn Management Journal*, 11(1/2), 59-66.

Phillips, B. J., McQuarrie, E. F., & Griffin, W. G. (2014). How visual brand identity shapes consumer response. *Psychology & Marketing*, 31(3), 225-236.

Roberts, C. (2010). *Exploring brand personality through archetypes* (Doctoral dissertation, East Tennessee State University).

- Ruchiga, M. A., & Knoll, G. F. (2019). Comunicação e mídias sociais: estratégias de personalização e humanização de marca no Twitter. *Comunicologia-Revista de Comunicação Da Universidade Católica de Brasília*, 88-109.
- Saettler, M. (2015). *Coca-Cola launches Tweet-a-Coke as trackable social coupons gain* / *Retail Dive*. Retrieved April 26, 2024, from <https://www.retaildive.com/ex/mobilecommercedaily/coca-cola-tests-twitters-social-commerce-waters-as-it-begins-to-emerge-as-a-top-predator>
- Schaefer, M. W. (2019). *Marketing rebellion: the most human company wins*. Schaefer Marketing Solutions.
- Shepherd, J. (2024, February 26). *23 essential twitter (x) statistics you need to know in 2024*. Social Shepherd. <https://thesocialshepherd.com/blog/twitter-statistics>
- Torner, E., & White, W. J. (Eds.). (2012). *Jungian theory and immersion in role-playing games*. In *Immersive gameplay* (pp. 31-51). Jefferson, NC: McFarland.
- Vincent, E., & Kolade, A. (2019). Persuasive communication: Semiotic analysis of "Share-a-Coke" advertising campaign. *World Journal of Innovative Research*, 7(2), 1-6.
- Williams, A. (2021, December 8). *Learning from the Gap Logo Redesign Fail*. *The Branding Journal*. Retrieved May 11, 2024, from <https://www.thebrandingjournal.com/2021/04/learnings-gap-logo-redesign-fail/>
- Xara-Brasil, D., Miadaira Hamza, K., & Marquina, P. (2018). The meaning of a brand? An archetypal approach. *Revista de Gestão*, 25(2), 142-159.