

DESPRE EGO IN ADVERTISING
ABOUT EGO IN ADVERTISING

Profesor dr. Odette ARHIP

Universitatea Ecologică București

Asistent dr. Cristian ARHIP

Universitatea de Medicină și Farmacie „Gr. T. Popa” Iași

***Abstract:** The advertising for Diesel brand highlights human solidarity. Different people wear clothes that apparently promote the Diesel brand. Music (Edith Piaf - a French singer, songwriter, cabaret performer and film actress) suggests the type of heroes involved in the spot. The cultural and social contexts are non-identical. In all these contexts, Diesel has brought out beautiful, even charming human imperfections involved in the campaign made by Publicis Italia. The title uses a word game with a similar pronunciation but with different meanings (flow and flaw). The heroes are carried by the flow/flaw, this becoming the leitmotif of the campaign. In the foreground there are people with imperfections that do not fit into the classic criteria of beauty. Disabilities, alleged imperfections give the heroes beauty and heed. Diesel is alongside those who do not judge appearances. Everything knits together in a rebellion of individuals who trust them and who do not care about the opinion of society. Diesel draws everyone's attention to the fact that a physical imperfection does not make a person less appealing or sensual. Attitude is the one that drives or changes the perception of individuals. Fashion industry takes attitude toward correct moral principles. Some people find significant value and meaning in these maverick spots. Although the campaign is meant to sell brand clothing, the message that goes beyond that is an invitation to accept flaws, both own shortcomings and those of others. At a time when everyone is looking for perfection, there is a large proportion of the population that alters their image with facial modification applications. It is no longer a matter of aesthetic, as artistic taste makes uniforms for all women turning them into indigo children ("hedonic adaptation"). The campaign promotes distinctive uniqueness and precious beauty even if they are not the conventional ones. We are told something we already know: the world we are in is imperfect.*

***Keywords:** advertising, brand, imperfection, solidarity, fashion industry, convention.*

Bibliografie

Banu, George, *Spatele omului. Pictură și teatru*. Traducere de Ileana Littera, București, Editura Nemira, 2008.

- Cathelat, Bernard, *Publicitate și societate*. Traducere de Costin Popescu și prefață de Bernard Brochand, București, Editura Trei, 2005.
- Chevalier, J., Gheerbrant, A., *Dicționar de simboluri*. Coordonatori: Slăvescu Micaela, Zoicaș Laurențiu, Burești, Editura Artemis, 1994.
- Doinaș, Ștefan Augustin, *Proteismul sau alteritatea ca joc creator*, in *Secolul 21*, nr. 1-7/2002.
- Moraru, Mădălina, *Mit și publicitate*, București, Editura Nemira, 2010.
- Moraru, Mădălina, *Poveștile publicitare de la inspirație la strategie*, București, Editura Tritonic, 2015.
- Noelle-Neumann, Elisabeth, *Spirala tăcerii. Opinia publică – învelișul nostru social*. Traducere de Vald-Cucu-Oancea și posfață de Alina Bârgăoanu, București, Editura comunicare.ro, 2004.
- Popescu-Neveanu, Paul, *Dicționar de psihologie*, București, Editura Albatros, 1978.
- Rogers, Carl, *A deveni o persoană. Perspectiva unui psihoterapeut*. Traducere de Anacsoana Mîndrilă-Sonetto și cuvânt înainte de Plămădeală Florentina, București, Editura Trei, 2008.
- Strauss, Frederic., Huet, Anne, *Cum se fac filmele*. Traducere de Andreea Violeta Petre, București, Editura Humanitas, 2006.