



Constructing Brand Memory Through Melodrama in Greek Advertising: Jumbo's 2019 Christmas Commercial "The Sailor"

Nikolaos Aletras

School of Film, Faculty of Fine Arts, Aristotle University of Thessaloniki, Greece.

naletas@film.auth.gr

Abstract

This article examines the Greek Christmas advertisement *Jumbo antistrofi metrisis 2019 - O naftikos!* (*Jumbo αντίστροφη μέτρηση 2019 - Ο ναυτικός!*; *Jumbo Countdown 2019 - The Sailor!*) as a cultural text situated at the intersection of cinema, television, online video, and participatory digital culture. It argues that the commercial does more than promote products: it appropriates recognizable codes of family and maritime melodrama in order to activate memories of childhood, festive time, family absence, sacrifice, and expectation. The theoretical framework brings together memory studies and genre theory, drawing on Halbwachs's collective memory, Assmann's cultural memory, Nora's *lieux de mémoire*, Erll's intermedial circulation, Hirsch's postmemory, and Landsberg's prosthetic memory, alongside Altman's semantic, syntactic, and pragmatic model, Neale's account of repetition and difference, and the contributions of Brooks, Gledhill, Elsaesser, and Williams to melodrama theory. Methodologically, the study combines qualitative interpretive analysis, close reading of the video, and an indicative reading of public YouTube comments as evidence of reception. The article shows that the advertisement constructs brand memory not merely as logo recall but as culturally embodied mnemonic attachment: the brand becomes linked to emotional schemas recognized as "our own," as part of a collective and popular experience. Its effectiveness lies precisely in its capacity to transform a commercial promise into a narrative of emotional and moral recognition.

Keywords:

Cultural memory, melodrama, advertising, brand memory, Greek audiovisual culture.

Introduction

In contemporary cultural studies, memory is understood not as a static repository of information about the past but as a dynamic process of selection, representation, repetition, and resignification. Within contemporary audiovisual culture, memory is mediated by forms that extend beyond historiography and the archive to include entertainment, mass culture, advertising, television flow, online video, and platform-based commenting practices. Advertising, therefore, is not simply an instrument of persuasion or a mechanism for generating consumer desire. It can also function as a cultural text that condenses shared narrative forms, recognizable emotions, and socially distributed memories.

Against this background, the Christmas advertisement *Jumbo antistrofi metrisis 2019 - O naftikos!* offers a particularly productive case. Rather than operating as a brief commercial

message in the narrow sense, the video is structured as a compact dramatized narrative. Its form recalls cinema more than the conventional spot: the focus on the sailor as character, the economy of absence, the waiting child, the ethical charge of familial obligation, the emotionally guiding music, and the temporality of Christmas combine to produce a dense melodramatic formation. As a result, the advertisement shifts attention away from the product itself and toward the affective world in which the brand is embedded.

This article argues that the advertisement appropriates cinematic codes of melodrama in order to construct brand memory. The term is used here not in the narrow sense of logo recall, but in the broader sense of mnemonic attachment between a brand and emotional, cultural, and biographical memory schemas. Jumbo becomes associated with the child, the gift, Christmas, waiting, deprivation, and love. To the extent that viewers recognize within the narrative either their own experiences or experiences perceived as collectively familiar, memory does not remain confined to the story; it returns as the brand's affective substrate.

The argument unfolds in six movements. The article first develops a theoretical framework grounded in memory studies, melodrama theory, and film genre theory. It then outlines a methodology combining close reading, Altman's genre model, and an indicative use of YouTube comments as reception evidence. The core analysis proceeds at the semantic, syntactic, and pragmatic levels, with special attention to the advertisement's intermedial character and to the way YouTube converts an ephemeral television event into an archived, commentable, and repeatedly accessible text of memory. The discussion then returns to the broader cultural function of advertising and to the construction of brand memory in the contemporary Greek audiovisual environment.

THEORETICAL FRAMEWORK

5.1 Memory, Media, and Cultural Mediation

The point of departure for this analysis is Maurice Halbwachs's theory of collective memory. For Halbwachs, memories are not exclusively private psychic residues; they are constituted within social frameworks, shared languages, symbolic coordinates, and common categories for perceiving the world (Halbwachs, 1992). Memory is thus always socially framed. In this sense, even when the viewer of an advertisement feels "personally moved," that response remains embedded in shared cultural codes that define what counts as sacrifice, family, absence, Christmas, or paternal love.

Jan Assmann extends this discussion through the distinction between communicative and cultural memory. The former concerns memories transmitted through everyday communication within the span of a few generations. The latter refers to stabilized forms, symbols, texts, images, and rituals through which a society organizes its relation to the past over longer duration (Assmann, 2008). Jumbo's advertisement sits precisely at the intersection of these two registers: it draws on familial communicative memory—the absent father and the waiting child—while transforming these experiences into a publicly recognizable, mass-reproducible image of cultural memory.

Pierre Nora's concept of *lieux de mémoire* is equally relevant here. Sites of memory are not only material monuments; they are symbolic forms that condense reference to the past when "living memory" weakens or proves insufficient (Nora, 1989). From this perspective, an because it activates already recognizable affective points: the sea as a space of absence,

Christmas as a time of waiting and desire, the gift as a moral equivalent of love, and the family as a promise of restoration.

Astrid Erll offers a crucial complement by arguing that cultural memory is impossible without media and without processes of intermedial circulation. Her concepts of remediation and premediation help explain how representations of the past are reinscribed in new media and how preexisting audiovisual schemas preform the reception of new events (Erll, 2008). Jumbo's advertisement does not generate its effect from nothing. Rather, it reactivates codes already familiar from family melodrama, television narrative, festive media forms, and public images of seafaring. Its cultural force lies precisely in the successful remediation of those schemas.

Marianne Hirsch, especially through the concepts of postmemory and the familial visual archive, illuminates how images and narratives transmit to later generations experiences they did not directly live through but nevertheless come to experience almost as their own (Hirsch, 1997, 2008). Although Hirsch's work addresses the family photographic archive in particular, her framework is highly productive here. The advertisement imitates the familiar family frame and thereby becomes a vehicle for the transmission of emotion. Even viewers without direct experience of maritime absence can receive the story as "familiar," because the advertisement mobilizes codes of the family gaze and childhood expectation.

Finally, Alison Landsberg's concept of prosthetic memory allows mass culture to be understood as a field in which viewers acquire memories that do not belong to their lived experience but become emotionally and ethically integrated into the self (Landsberg, 2004). The advertisement does not merely invite viewers to buy; it invites them to feel, identify, remember, or imagine remembering. At this point, commercial communication meets the function of memory: through prosthetic mnemonic involvement, the brand becomes attached to stories that exceed the product.

5.2 Genre, Melodrama, and Affective Economy

The analysis also requires a theory of film genre. In his critique of essentialist genre models, Rick Altman proposes the simultaneous examination of three levels: the semantic, the syntactic, and the pragmatic (Altman, 1984, 1999). At the semantic level, one identifies recurring elements characters, objects, settings, sonic markers, and visual cues. At the syntactic level, one analyzes the relations and oppositions that organize the narrative. At the pragmatic level, one considers cultural uses, industrial circulation, and modes of reception. This tripartite model is especially apt for an advertisement that operates at once as audiovisual narrative, genre hybrid, and platform event.

Steve Neale reminds us that genres are constituted through repetition and difference (Neale, 2000). For a text to be recognized as melodrama, it must repeat certain conventions; to remain effective, however, it must also recombine them. Jumbo's advertisement does not mechanically reproduce older family melodrama. Instead, it translates melodramatic codes into a short commercial form, intersects them with the aesthetics of the Christmas spot, and adapts them to the logic of digital circulation, where repeated viewing and commenting are central.

For a more specific theorization of melodrama, the contributions of Peter Brooks, Christine Gledhill, Thomas Elsaesser, and Linda Williams are indispensable. Brooks understands melodrama as a moral imagination that seeks to render the moral visible in a world where transcendent certainties have weakened (Brooks, 1976). Melodrama structures conflicts around injustice, loss, sacrifice, and delayed recognition, thereby offering the viewer a

framework of moral clarity. Jumbo's advertisement mobilizes precisely this logic: the absence of the sailor father, the child's anticipation, and the desired gift together produce a field in which love must become visible through emotional trial.

Gledhill argues that melodrama should be understood not only as a closed genre but also as a mode—a way of culturally organizing emotion, everyday life, and moral overload (Gledhill, 1987). This point is especially important for advertising. Even where there is no full-length film, there may still be a melodramatic mode of organization. In this video, melodrama moralizes emotion by defining who suffers, who waits, who sacrifices, and what kind of restoration is desired.

In his well-known discussion of family melodrama as “tales of sound and fury,” Elsaesser emphasizes domestic space, emotional repression, and the visualization of the unspeakable through *mise-en-scène*, music, and gesture (Elsaesser, 1972). Although Jumbo's advertisement moves between ship and festive domestic space, it reproduces the same structural core: the family exists through absence, the sailor's uniform and cabin become equivalents of sacrificial labor, and music articulates what cannot be fully spoken.

Linda Williams, discussing melodrama as a body genre, stresses that its force lies not only in its themes but also in its capacity to produce bodily responses—tears, emotion, shivers, and corporeal identification (Williams, 1998). This perspective is particularly useful for advertising.

The key question is not simply what the video means, but what it does to viewers. The numerous comments referring to tears, a lump in the throat, pain, and nostalgia provide clear evidence of this embodied reception.

5.3 Advertising, Brand, and Memory

Within branding studies, the brand is understood not merely as a name or logo, but as an accumulated reserve of meanings, relations, and expectations. Aaker and Keller have shown that brand value depends on awareness, associations, perceived quality, and the mnemonic position the brand occupies in the consumer's mind (Aaker, 1991; Keller, 1993). The present study, however, is concerned specifically with the cultural dimension of that mnemonic position.

Brand recall here is not mechanical. The issue is not simply whether viewers remember the name Jumbo, but whether the brand becomes attached to experiences perceived as affectively true.

Holt's contribution is particularly helpful at this point, since it allows the brand to be understood as a cultural carrier embedded in broader collective narratives and ideologies (Holt, 2004). A strong brand succeeds not only through functional effectiveness, but also through participation in shared mythologies. Jumbo's advertisement works in precisely this way: it inserts the brand into a distinctly recognizable Greek mythology of seafaring, familial deprivation, and Christmas waiting. The brand memory produced is therefore culturally embodied rather than merely commercially functional.

METHODOLOGY

This study adopts a qualitative interpretive methodology. First, it applies close reading to the advertisement as a complex audiovisual text, focusing on the relation among image,

sound, music, narrative economy, and affective arrangement. Second, it uses Altman's tripartite model semantic, syntactic, and pragmatic to analyze the appropriation of melodramatic codes not only at the level of formal elements, but also at the level of narrative logic and social circulation.

The analysis also adopts an intermedial perspective. The advertisement is examined not only as a television spot but also as an online video recirculating on YouTube, acquiring a longer afterlife, and becoming an object of public commentary. YouTube is not treated as a neutral repository. Rather, it functions as a platform on which the advertisement is archived, replayed, shared, and interpreted, moving from ephemeral television flow to accessible document of memory.

In addition, the article draws on indicative public user comments from the official YouTube video as secondary evidence of reception. These comments do not constitute a statistically representative sample, nor are they treated as a transparent expression of a unified audience. They are used interpretively, as public verbal traces of the ways viewers translate the advertising narrative into personal, familial, and intergenerational memories. The selected comments were chosen for their relevance to the article's main questions: maritime absence, childhood celebrations, emotion, identification, and recognition of the melodramatic code.

This methodological approach makes it possible to move beyond the formal properties of the text alone and to examine its mnemonic life after circulation. The object of analysis is therefore not only what the advertisement "says," but also how it is activated, repeated, and received within an environment of participatory culture.

ANALYSIS

7.1 The Advertisement as an Intermedial Audiovisual Text

"The Sailor" should first be understood as an intermedial text. In its initial form, it functions as a Christmas television spot, that is, as part of a seasonal flow marking the onset of festive consumption. Its online circulation on YouTube, however, detaches it from the strict temporality of television broadcast. The video becomes available for repeated viewing, off-season searching, sharing, and public commentary. Its platform life is therefore part of its meaning.

From Erll's perspective, this transition constitutes a typical instance of remediation: a television advertising product is transformed into an online video that acquires a second life as an archival and commentable object of memory (Erll, 2008). Significantly, its mnemonic force is not weakened outside the television environment; it is intensified. Users return to the video years later, comment retrospectively, connect revisiting it to personal circumstances, and thus reinforce its archival and repetitive function.

YouTube consequently transforms the advertisement from a fleeting spot into an event of cultural memory. The thread beneath the brand's own official video functions like a public book of impressions in which consumption is recast as the confession of a biographical relation. The observation of the user @Annieblackrose that it is "finally a beautiful piece of material that certainly won't make us want, like maniacs, to change the channel" captures this shift clearly: the advertisement ceases to appear as an irritating interruption and is instead received as a spectacular and emotional text worthy of attention in its own right.

Intermediality, then, is not a secondary feature but an organic component of brand memory. Without online circulation, the emotional response would likely remain isolated and detached from collective processing. Through YouTube, by contrast, memory becomes shareable, commentable, and repeatedly accessible. The platform provides the space in which individual reactions are transformed into public evidence of shared emotion.

7.2 Semantic Analysis of the Melodramatic Code

At the semantic level, the advertisement is organized around a dense set of recognizable melodramatic signs. Central among them is the figure of the sailor: the uniform, the cabin, the ship, maritime labor, and distance from the family. The sailor condenses a culturally recognizable Greek form. In the collective imagination, seafaring is associated with economic sacrifice, familial separation, endurance, and masculine labor. The advertisement does not need to explain this world in detail; it activates it through a small number of potent semantic cues.

Equally central is the child figure. The child is not merely the recipient of a gift, but the ethical node of the narrative. The child's expectation, gaze, innocent desire, and emotional exposure create the point at which the melodramatic world reaches its highest ethical intensity. The child of the Christmas narrative becomes the bearer of innocence who deserves a response. This is why the comment by the user @ELASTIKAVARDAKOSTAS "because all children deserve everything, and above all LOVE!" so clearly articulates the advertisement's ethical center: the gift acquires meaning as an expression of love rather than as a simple commercial act.

The family even when not continuously present in the frame constitutes the latent scene of the narrative. The Christmas setting, domestic objects, festive time, anticipation of the holiday, and the very idea of the gift all signify the family as an ethical and emotional destination.

The ship and the home function as contrasting yet mutually defining spaces. One is the space of labor, isolation, and obligation; the other is the space of intimacy, celebration, and desired reintegration.

Music is equally important. In Elsaesser's and Williams's terms, melodrama is expressed not only through plot but through the overloading of the sonic field, which guides feeling and predisposes bodily response (Elsaesser, 1972; Williams, 1998). In the advertisement, music does more than accompany the images. It functions as an emotional catalyst, bridging the gap between the silent sacrifice of labor and the festive desire of the family. It is therefore telling that many users comment first on the feeling produced by the video and only afterward on the brand itself. The body responds before the message is fully processed at a rational level.

The gaze of waiting, the sea, distance, small gift-objects, and childhood expectation form a network of signs that points to family and maritime melodrama. These signs function as cultural shorthand. The viewer does not require an extended narrative in order to understand the situation, because the semantic codes are already lodged in audiovisual memory.

7.3 Syntactic Analysis: Absence, Sacrifice, and Moral Restoration

At the syntactic level, the advertisement is structured through a series of binary oppositions that form the core of the melodramatic mode. The first and most central is the

opposition between absence and presence. The father is not at home; he is elsewhere—at work, at sea, under obligation. This absence is not a neutral spatial distance but an ethically charged ordeal. His possible return, or its symbolic compensation through the gift and love, therefore takes the form of restoration.

A second fundamental opposition is that between labor and family. The sailor is not absent out of indifference; he is absent because he works. His labor is bound to familial care, yet it also produces pain. Here lies a classic melodramatic paradox: the very means by which the father provides for the family work is also the cause of his separation from it. The advertisement fully exploits this contradiction, turning economic necessity into moral sacrifice.

A third opposition is that between sacrifice and reward. The child waits, the sailor endures, and the family experiences deprivation, yet the narrative is organized around the promise of emotional vindication. As Brooks argues, melodrama tends to transform suffering into a field of moral recognition (Brooks, 1976). The reward need not take the form of a fully realistic solution. It is enough to establish the sense that love is proved, sacrifice is recognized, and the familial bond is reaffirmed.

A fourth opposition is that between distance and intimacy. Ship and home are spatially remote, but the narrative works to reunite them symbolically. Voice, gaze, the promise of the gift, and festive temporality all function as mechanisms for overcoming distance. It is precisely here that the commercial logic of the brand enters melodrama organically: the gift is not merely an object of consumption, but a material proof of emotional proximity.

A fifth, and perhaps most crucial, opposition is that between consumption and love. The advertisement faces a structural challenge: it must promote a retail brand without appearing crudely to commodify family feeling. It resolves this challenge by transforming the product into a carrier of love. Consumption is presented not as autonomous desire, but as enacted care. In melodramatic terms, purchase is absorbed into a moral framework. The advertisement thus sells not only objects, but the possibility of making love visible.

In this sense, melodrama operates as a moral form that turns the commercial promise into a narrative of emotional restoration. The brand does not appear as an external imposition on the story, but as a means of resolving the moral deficit produced by distance. This is precisely what allows the advertisement to construct strong brand memory: the brand is lodged in memory not as a retail chain, but as an emotional mediator between absence and love.

7.4 Pragmatic Analysis: Circulation, Reception, and the Mnemonic Life of the Brand

At the pragmatic level, the advertisement must be examined as an event of circulation and reception. Its first life is seasonal television broadcast. Its second, and for the purposes of this study more significant, is online survival. On YouTube, the video ceases to be a mandatory interruption between other programmes and becomes a chosen object of viewing. Users watch it again, return to it outside Christmas time, comment on it years later, and receive it as “something more than an advertisement.”

The participatory culture formed beneath the video reveals the mnemonic function of the brand. The user @MarthaMarthaki writes: “I have no words... I am the daughter of a sailor, whom I lost when I was 13, and every single time I watch this advertisement, I cry!” This comment is crucial because it shows that the advertisement does not generate only a generalized

emotional response; it activates deep personal and mournful memory. The brand becomes an occasion for the retrieval of loss. In Hirsch's terms, the advertising text functions as a vehicle of intergenerational and familial affective transmission.

Similarly, the user @oszafair6749 notes: "As a sailor... I felt as if I were out at sea... congratulations." Here reception is grounded not only in nostalgia, but also in professional and experiential recognition. The subject who belongs to the represented social category recognizes himself in the video. The advertisement thus achieves a form of authentication through emotional credibility, even if it remains a symbolic and idealized text.

Comparable in significance is the comment by the user @SD-pp2wr: "the best Jumbo advertisement ... for those of us whose father is a sailor ... no one can understand it unless they live it." This comment highlights two points. First, it distinguishes between generalized affective response and the mnemonic authority of lived experience. Second, it attributes that authority to the advertisement as evidence of success: the commercial is valued because it makes visible something fully recognizable only to those who have lived it.

The user @GD67-d6o writes: "I'm simply crying... having lived these moments as the child of a captain... in the 1980s..." Particularly significant here is the explicit temporal bridge. The 2019 advertisement does not relate only to the present of the brand's Christmas campaign; it also recalls the 1980s as lived past. YouTube, as an archival platform, makes this temporal folding possible. The video does not remain confined to the present of the campaign, but becomes a mechanism for reconnecting heterogeneous memories across time.

Particularly revealing as well is the comment by @marilenalamprinidi7276: "As the daughter of a sailor, I can say this is the best advertisement for those people we miss..." Here memory transforms the advertisement into an act of recognition directed toward a social group. The response is no longer only private weeping, but a public performance of respect for "those people." The brand acquires moral prestige because it appears to have "thought of" and made visible an experience often rendered invisible in ordinary advertising noise.

The comment by @elenilabaki5248 is especially revealing of the video's mnemonic force: "My eyes filled with tears. Before my eyes passed the holidays of my childhood, faces that are gone..." This response shows that the advertisement triggers not only memories directly tied to seafaring, but also broader familial and intergenerational memories. Christmas temporality and the aesthetics of family drama open a space for recollections of lost persons, vanished holidays, and childhood itself.

Equally significant is the comment by @georgepasalidis6451: "For the first time in my 51 years, I saw an advertisement that made me cry!" This statement testifies not only to emotion but also to a generic transgression: the commercial ceases to be perceived as a typical advertisement. The very category of "advertisement" appears inadequate before the force of the melodramatic effect. This, in turn, confirms the function of the melodramatic mode as an aesthetic mechanism that alters the regime through which a commercial message is received.

Taken together, these public comments indicate that viewers translate the advertising narrative into personal, familial, and intergenerational memories. Brand memory is not constituted because viewers simply "learn" the brand. It is constituted because the brand becomes attached to the public inscription of an emotion experienced as true, familiar, and socially shared.

DISCUSSION

The analysis makes it possible to reconsider more broadly the place of advertising in contemporary Greek audiovisual culture. The assumption that advertising is a lesser or secondary form in relation to cinema, television, or documentary is overly restrictive. This case demonstrates that commercial communication can function as a privileged point of intersection among cinematic narration, television circulation, online archiving, and participatory reception. Advertising is therefore not peripheral to the mnemonic economy of the contemporary audiovisual landscape, but one of its active components.

The case of “The Sailor” also shows that cultural memory in advertising does not function merely as nostalgic surface. What is at stake is not simply a retro aesthetic wrapper, but a structural recourse to shared cultural memories: seafaring as social experience, paternal absence as familial ordeal, Christmas as a time of gathering and lack, and the gift as a symbolic translation of care. Memory here does not merely beautify the past; it renders commercially operative an already available affective grammar.

The study further clarifies the usefulness of melodrama as a cultural form for constructing brand memory. Melodrama is effective not because it simply “exaggerates,” but because it provides a clear moral mapping of emotion. It indicates who suffers, who sacrifices, who waits, and what kind of restoration is desired. A brand successfully inserted into such a form ceases to be a simple commercial sign and becomes attached to a moral experience. This is precisely what happens with Jumbo: the brand is associated with the idea that the gift is less a commercial act than an act of love.

The platform dimension of reception is equally important. YouTube comments are not merely supplementary information; they are part of the mnemonic enactment of the text. Public user discourse records, repeats, and intensifies emotion. Phrases such as “every single time I watch this advertisement, I cry!” (@MarthaMarthaki) and “no one can understand it unless they live it” (@SD-pp2wr) do more than describe private feeling. They publicly authenticate the advertisement. Through such verbal acts, the platform becomes a site where the brand is consolidated within a shared regime of mnemonic and emotional truth.

At the same time, the case shows that the commercial and the cultural are not opposites but interwoven spheres. Mnemonic attachment to the brand does not cancel its commercial aim; it enhances it. Yet precisely this effectiveness calls for critical reading. The advertisement appropriates experiences of deprivation, pain, and familial absence in order to intensify the emotional value of a retail brand. This appropriation is not neutral. Melodrama humanizes the brand, but it also commodifies memory and emotion. Any adequate analysis must therefore register both the text’s cultural force and its strategic function.

Finally, brand memory in this case is clearly embodied. Viewers do not speak abstractly of a “good idea.” They speak of tears, absent fathers, lost faces, childhood Christmases, and the bodily difficulty of rewatching the video without emotion. In Williams’s and Landsberg’s terms, memory operates here as affective and corporeal attachment. The brand is recalled because it has first been incorporated into a network of sensations and feelings.

CONCLUSION

This article has argued that *Jumbo antistrofi metrisis 2019 - O naftikos!* is not merely a commercial message, but a complex intermedial audiovisual text that activates cultural representations of memory and constructs strong brand memory through the appropriation of cinematic codes of melodrama. Read through the work of Halbwachs, Assmann, Nora, Erll, Hirsch, and Landsberg, memory in mass culture emerges not as an external supplement to narrative, but as a core element of its social function. Read through Altman, Neale, Brooks, Gledhill, Elsaesser, and Williams, melodrama appears as a particularly effective mechanism through which commercial storytelling can organize moral clarity, emotional intensity, and public recognition.

At the semantic level, the advertisement activates a dense repertoire of forms: the sailor, the ship, the child, the home, Christmas, the gift, the sea, and distance. At the syntactic level, it organizes the oppositions of absence and presence, labor and family, sacrifice and reward, distance and intimacy, and consumption and love. At the pragmatic level, television circulation, online posting, repeated viewing, and public commentary together constitute the mnemonic life of the brand. The YouTube comments examined here show clearly that viewers receive the advertisement not as a routine spot, but as an affective text that activates personal and collective memory.

Brand memory in this case is therefore not simple commercial recall of a brand sign. It is a culturally embodied mnemonic attachment. The brand is installed in memory because it becomes the carrier of recognizable narrative and emotional schemas concerning family, childhood, absence, sacrifice, and festive expectation. The case demonstrates that memory in contemporary Greek audiovisual culture is constituted not only in films, documentaries, or photographic archives, but also in hybrid commercial texts that, precisely because they move so effectively across media, can occupy a key place in the collective emotional landscape.

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- Jumbo Stores. *Jumbo antistrofi metrisis 2019 - O naftikos!* [*Jumbo Countdown 2019 - The Sailor!*]. YouTube. <https://www.youtube.com/watch?v=gnnrf4PmF0Y>
- Public user comments posted beneath the official YouTube video of the advertisement, used indicatively as evidence of reception and mnemonic activation.