

# **“Driving Ideology: How Dacia Became a Vehicle for Propaganda”**

By: Ilinca Mogos

N00223114

Submitted to the Department of Design and Visual Arts in candidacy for the BA (Hons) in Graphic  
Design 2026

This thesis is submitted by the undersigned to the Institute of Art, Design & Technology, Dun Laoghaire, in partial fulfillment of the examination for the BA (Hons) in Graphic Design. It is entirely the author's own work except where noted and has not been submitted for an award from this or any other educational institution.

Signed: Ilinca Mogos

## Acknowledgments:

I would like to thank my advisor, Dr. Linda King, for her guidance on this thesis, and my family for inspiring this topic and for their support.

## Abstract:

This thesis examines how propaganda operates beyond political messaging, focusing on its presence in everyday objects within totalitarian systems. Using communist Romania as a case study, it explores how ideology was spread through material culture, particularly through product branding. The research centres on the Romanian automobile brand Dacia, analysing how it functioned not only as a consumer product but as a symbol of national pride and socialist values. By examining Dacia's branding, visual identity, and promotional materials, this thesis demonstrates how design and media were used to infiltrate political ideology into daily life on a subconscious level. The study also considers how nationalism was used to legitimise communist power in Romania and how these strategies continue to influence collective memory and brand identity today. Through a mixed methodological approach combining personal accounts and design analysis, the thesis highlights the lasting effects of propaganda on national identity, nostalgia, and public perception long after the collapse of the original political system.

# Table of Contents

List of Plates

Introduction

Chapter 1: Romania under Communism: Society, Ideology, and Industry

1.1 Communist Party and Socialist Life

1.2 Industrial Narratives in Communist Romania

Chapter 2: Dacia: A Mirror of Romanian Society

2.1 The Birth of a National Symbol

2.2 Selling Ideology: Propaganda Through Product Branding

2.3 Rebranding with Political Currents

Conclusion

## List of Plates

Fig.1 Fan-made poster for Dacia's anniversary - [https://www.linkedin.com/posts/alexandru-adrian-ichim-612ba0223\\_dacia-daciaduster-vintagecar-activity-6976967610030538752-cxX5/](https://www.linkedin.com/posts/alexandru-adrian-ichim-612ba0223_dacia-daciaduster-vintagecar-activity-6976967610030538752-cxX5/)

Fig.2 Children posing with Ceaușescu - <https://click.ro/actualitate/fapt-divers/dezvaluire-surprinzatoare-despre-familia-2446221.html>

Fig.3 Chocolate Poster - <https://muzeulbrandurilor.ro/sali/sala-alimentelor/765-reclama-dulciuri-anii-70?highlight=WyJjaW9jb2xhdGEiLCJyZWNsYW1hIi0=>

Fig 4 - "Factory of synthetic diamonds Dacia" <https://exporomania.ro/exponate/reclama/reclama-tehnologie-diamante-02/>

Fig 5 - "Dacia Felix Bank" <https://exporomania.ro/exponate/reclama/reclama-institutie-bancara-banca-dacia-felix-02-2/>

Fig 6 - "Dacia Cigarettes" <https://tigaridecolectie.com/category/dacia-80-mm-cu-filtru/>

Fig 7 - "Daciada Poster" <https://exporomania.ro/exponate/reclama/reclama-sport-daciada/>

Fig 8 - "Dacia's First Logo" <https://1000logos.net/dacia-logo/>

Fig 9 - "Dacia 1100: Our Automobile" <https://www.facebook.com/dacia1300uap/posts/reclam%C4%83-dacia-1100-/868936258828293/>

Fig 10 - "Dacia on the beach" <https://www.okazii.ro/dacia-1300-lot-publicitate-anii-1970-catalog-rar-24-20-pag-a4-si-pliant-poster-publicitar-58x23cm-advertising-marketing-reclama-export-lb-franceza-a249655325>

Fig 11 - "Dacia in Mountains" <https://www.facebook.com/p/Poze-vechi-cu-dacia-100069400450852/>

Fig 12 - "Dacia and world map" <https://exporomania.ro/exponate/reclama/reclama-dacia-1300-06/>

Fig 13 - "Dacia and canyon" <https://exporomania.ro/exponate/reclama/reclama-dacia-1300-12/>

Fig.14 Barthes Roland "Myth Diagram" - Barthes, R. (1957). Mythologies. New York: The Noonday Press. p. 113

Fig.15 "Myth Diagram" applied to Dacia advertisements

Fig 16 - "Dacia Nova" <http://romaniancar.com/dacia-nova/>

Fig 17 - "Dacia Irish Website" <https://www.dacia.ie/dacia-story.html>

Fig 18 - "Dacia Romanian Website" <https://www.dacia.ro/despre-dacia/istoric.html>

Fig 19 - "50 years of Dacia" <https://www.dacia.ro/noutati/corporate/sarbatorire-50-ani.html>

## Introduction



*Fig.1 Fan-made poster for Dacia's anniversary*

The poster in fig. 1 was created by Alexandru-Adrian Ichim and posted on LinkedIn with the caption “I remember the time when almost every citizen was driving a 1310” (referring to the old Dacia 1310 model). The picture is two halves of different generations of the same car model being put together into one, with the slogan “Breaking the generational gap” and the tagline “Your grandpa loved it, you're gonna love it too”. This post, which was not a paid partnership, came from the heart and reflects the sentiment many Romanians have toward this vehicle. For some, this car is a symbol of nostalgia and childhood, while for others it represents connection with family, with the past generation, and with ancestors. By naming a specific family member in this poster, “grandpa”, the designer reveals a greater emotional involvement with the brand, associating the object with personal heritage and a familiar connection. The slogan also positions the car as more than a mere function; it is presented as something that brings family members together. As environments continue to evolve, generational issues have long been a topic of conversation, and this car clearly symbolises a bridge between families for many people. It is obvious that this automobile goes beyond its use and holds an emotional



connection for those who share its heritage. This way, the car is more than just a vehicle; it's a national icon.

The communist ideology entered the Romanian government in 1947, yet, strangely for this country, it manifested itself through strong nationalism. The regime used national identity as a political tool to legitimise itself as the right form of government for the state, the one that would help build Romanian industry and foster national pride. This approach made the communist ideology they were trying to impose comprehensible to everyday people, which helped its spread into all aspects of everyday life. Propaganda messages spread through both political statements and everyday contact with physical objects that people used in their daily lives. These objects concealed an ideological value that supported state propaganda in the background, shaping public perception on a subconscious level and therefore having a greater impact than political speeches through daily interactions.

People think of propaganda as something direct and visible, such as political speeches, posters, or media. However, in totalitarian systems, propaganda spreads beyond the obvious ways. It infiltrates people's everyday lives, subconsciously shaping their mindset, what they value, and, most importantly, their opinions and views of the very political systems that govern their lives. In these systems, information is controlled from the top of the political hierarchy, which blocks all forms of dialogue or independent thinking. This aspect makes propaganda very dangerous, since its effects extend beyond mere persuasion, reaching as far as the construction of realities. My thesis examines how propaganda takes many forms, especially in a totalitarian regime where the state exercises control over all media.

My focus is on how product branding was used to spread communist propaganda, as analysed through the Romanian automobile brand Dacia. A car appears to be a simple product that provides people with transportation, making daily life easier and more comfortable. The Dacia brand hid behind the label of being just a consumer product, but from the beginning, it had hidden motivations for the communist party. The political leaders had more in mind for this car than just providing its population with comfort, and that showed throughout the brand's history, from its launch and construction to its promotion. In fact, people's needs had almost no impact on the ambition to create this brand. The Dacia launch represented a national achievement, meant to demonstrate how

well the country had developed industrially and how it could stand on its own, just like its western neighbours. The car served as a national emblem, signifying growth and prosperity, rather than functioning as a personal object driven by consumer demand.

By analysing Dacia, I was able to highlight the way the communist regime used the media platforms and public spaces they gained control over to spread its propaganda message. The vehicle's advertisements, visual identity, and branding came together to promote values that supported the state ideology. The brand's messaging emphasized collectivist strength, national power, and loyalty to the state, shaping people's ideas, values, and opinions and suppressing independent thinking. The continued spread of propaganda over an extended period raises concerns about changing people's realities, thereby distorting history and making it more likely to repeat itself. Propaganda is dangerous because once it achieves its goal, it can persist over time.

This thesis also analyses how Dacia was turned into a national symbol, a status which has remained in its branding to this day. This was not the result of a coincidence of events, but rather the decision that stood at the base of the brand's creation. The brand embraced its status as a national symbol, centering its brand in the Romanian market on its heritage and using nostalgia as its main selling point.

To investigate these ideas, I used a mixed-methods approach. I used personal accounts from my family and their friends who lived through the communist period, which play an important role in shaping this research. Their input provides a more personal insight into how propaganda was experienced, which I felt was important to add to support my official academic research. Theoretical frameworks include political and social commentator Adriana Cordali, cultural theorist Svetlana Boym, cultural critic Judith Williamson, visual culture historians Susan E Reid and David Crowley, academic Javier Gimeno-Martínez, and researcher Jillian Prideaux, who guided my analysis in propaganda, nationalism, identity, and nostalgia. In Judith Williamson's "Decoding Advertisements," she highlights how advertisements contain hidden meanings that go beyond selling you a product, through symbolism and emotional association. Adriana Cordali's "Visual Rhetorics in Communist Romania" provided great insights into how propaganda was used locally, along with Susan E Reid's and David Crowley's "Style and Socialism", I was able to understand the exact ways design was used as a tool during socialism, having a broader framework for analysing Dacia. Javier Gimeno-Martinez's "Design and National Identity" supported my research into objects becoming national

symbols that reinforce collective identity, while Jillian Prideaux's "Consuming Icons: Nationalism and Advertising in Australia" reinforced this through his analysis of advertising's role in building national identity.

In addition to personal accounts, I applied graphic design methodologies, including analyzing imagery and copy in communist promotional materials. By examining the brand assets, I demonstrated the persuasive role of graphic design. These materials did not just advertise products; they were spreading beliefs, reinforcing ideological messages in a way that felt natural and trustworthy. I also analyse the multiple rebrandings that followed the communist period, comparing past (state-owned) and present (consumer-driven) strategies, and highlight the long-term effects of propaganda.

In the first chapter, I provide the reader with historical context on how communism was installed in Romania. The regime came to power, not democratically and fairly, but through a combination of manipulation, fraud, and external pressure. This beginning would set the tone for the next four decades, offering a glimpse into how the newly installed government would treat its citizens and govern the country. In this chapter, I will also discuss daily life during that period, highlighting the struggles ordinary people faced, including a lack of basic necessities, restricted freedom, and constant surveillance. I think this chapter is important for providing context on people's lived experiences versus the state-promoted narrative of lived experience. I also think establishing the reality of the situation will demonstrate how effective propaganda was in reshaping people's memories and provide context for why some opinions might differ regarding the effects of communism.

In the second chapter, I start analysing the Dacia brand itself, using it as a case study to show the hidden propaganda in daily life. I begin by analysing the context in which the car was created, and seeing the true motivations of the communist party, which were not driven by the population's needs. The decision was to produce a national automobile, drawing on foreign models, as a way to legitimise themselves as a viable form of government. The chapter analyses how Dacia was positioned as a national achievement and how, through its branding, it communicated values aligned with socialist ideology. Finally, the chapter examines Dacia's brand evolution after the 1989 revolution. Despite its access to international markets, the brand still relies on heritage and nostalgia to remain relevant to its Romanian consumers. The brand also officially embraces its status as a national symbol.

## Chapter 1: Romania under Communism: Society, Ideology, and Industry

### 1.1 Communist Party and Socialist Life

The installation of communism in Romania was a calculated move made by the leaders of the world, and it happened through deception and lies, which will be set to continue and increase for the rest of the regime. What stood at the base of the installation was something called the “Percentages Agreement” from Moscow 1944, which was an unofficial understanding between Stalin and Churchill to divide their influences in the south-east of Europe, which placed Romania under 90% Moscow influence and 10% English. (Scrase, pg.168) After this, it became easier for the Soviets to infiltrate the Romanian political scene, given that troops were already present in Romania and that the country had to pay war indemnities to the USSR after WWII, which increased Soviet control over Romania. (La Lumia and Nachum, pg.13)

On 6th March 1945, the process began when the structure of the Dr. Petru Groza government was formed, imposed by Andrei Vishinsky, a Soviet commissioner. The Communist Party held 7 positions significant positions in this government.

On March 7th, a meeting took place between Ana Pauker (a communist leader) and Evgheni Suhlov (leader of a Soviet activist committee), during which she was given Romania’s communistisation plan. The plan contained the measures the Communists were going to follow in the next year to gain control over Romania: completion of the agrarian reform through confiscation of estates and ruin of landowners, industrial development, liquidation of the banks, suppression of economic relations with the United States and the UK, and channeling them towards the USSR, demolition of the army and replacing it with a new one, suppression of the political parties, abdication of the king, NKVD type of police, banning foreigners from entering the country. Things proceeded according to the plan. (Grigore, pg. 180)

Alongside terror and propaganda, the new Romanian leaders used mass organisations, unions, and different professional associations to penetrate all sectors of life, from political to social, economic, and cultural.

The elections were a priority for the Petru Groza government, as it aimed to legitimise itself and fulfil the conditions set by its allies in 1945. To prevent loyalists of opposing parties from voting, the communists employed numerous subterfuges: not printing voter cards, excluding people from voter lists, and setting up voting centers far from rural localities. In addition, countless local leaders from the opposing parties were arrested under various pretexts: possession of weapons, distribution of subversive manifestos, etc. This way, they managed to obtain 71% of the votes, considering that after investigations, the estimate was 52%. (Grigore, pg.187)

The year 1947 can be considered the beginning of the end for Romanian democracy, both through the dissolution of political parties and the abdication of the King.

The government's deception and lies continued throughout the period of sovereignty, and it was upheld by a cruel rule that completely discouraged dialogue, conversation, or differences of opinion. The state slowly infiltrated all public and even private spaces, colonizing people's lives. (Cordali, pg.80-81) The socialist goal was to reshape everyday life by eliminating privacy and intimacy and replacing them with collective living and shared services, fostering comradeship over individualism. (Crowley and Reid, pg.80)

Adriana Cordeli talks about the concept of "Us vs Them," which was strongly pushed by the communist government to its people. The phrase "Those who are not with us are against us" was commonly heard and served to ensure loyalty and discourage questioning leadership decisions, since doubt was seen as an act of betrayal. (Cordali, pg.88) It was also a mentality encouraged by leaders of socialist societies to discourage influences from Western culture, which they saw as having capitalist ties and promoting consumerism. (Patterson, pg.3) In Romania, this mentality would also grow to be used as a form of control among the population. Snitching among one's peers was rewarded, as encouraging internal conflict was part of the Soviets' propaganda strategy (Lasswell, pg. 70), and it became a powerful way to control the spread of opposing views and to avoid dialogue; "enemies" of the state were identified and eliminated. (Cordali, pg. 87) It was solely a system that stood on fear, which was bound to crumble; that's why the common

phrase is heard today that “Communism died of natural causes”. The same aspects that helped the regime stand for so long are also what killed it.

The main goal of a communist state was rapid industrial development, particularly in the iron and steel industry and in engineering. (Crowley and Reid, pg.29) The reasoning was to legitimise itself as a prosperous state and to demonstrate that this political system was the best way to run a country. David Crowley summarises this well: “If the socialist system was the best way of organising human resources, then it would most surely produce the most highly evolved, and thus unique focus of culture and knowledge”. (Crowley and Reid, pg.12) This would manifest through the idea that it must be a common effort for these achievements to happen, and all the work and sacrifices come together, not for individual gain, but for the common good. It would also be used as a justification for many sufferings that people had to endure, such as a lack of food and necessities, as well as poor quality of products, due to the refusal to import anything, and solely relying on local goods and technology, out of fear of people taking influence from the West.

Even though, by installing communist regimes in a number of countries, the Soviet Union aimed to level the terrain, encourage work toward the common well-being in the Eastern Bloc, and completely shut down any form of individuality, it seemed that each country had its own interpretation. In Yugoslavia, for example, a consumer culture emerged in the mid-1950s, when advertising became a field. (Patterson, pg.2) This influence was directly linked to the fact that people in Yugoslavia were permitted to travel to the West, including the US. (Calic and Geyer, pg.199) Even though that wasn't the case for Romanians, advertising and consumer culture still took root in the country, an aspect that set it apart from an ideal communist society.

Another strange aspect that emerged in Romania, which was not in line with communist ideology, was the encouragement of nationalism and the use of national pride to spread propaganda and ideology. (Cordali, pg.126) Viroli Maurizio discusses the distinction between patriotism and nationalism at great length in his book “For Love of Country: An Essay on Patriotism and Nationalism.” He establishes that “in scholarly literature and common language, ‘love of country’ and ‘love to the nation’, patriotism and nationalism, are used as synonyms.” He then defines patriotism as love for the political institution, while nationalism is the support and defense of cultural and spiritual oneness and

homogeneity. (Maurizio, pg.1-7) By blurring the lines between the two, the communist party actively halted people's ability to love their country without embracing its form of government. Benedict Anderson defines a nation as "an imagined community", because the majority of the people in this "nation" will never meet, yet there is "a deep, horizontal comradeship". (Anderson, pg.5-7) By infiltrating through people's nationalism and attacking their need for belonging to a community, to a country, and the connections that one forms through heritage, the communists more easily reached people in order to establish their ideology, as Ernst Gellner says, "a man must have a nationality as he must have a nose and two ears". (Gellner, pg.57)

Harold Lasswell analyzes the Soviet (specifically Leninist) way of propaganda in his book "The Strategy of Soviet Propaganda", which applies in this discussion of a totalitarian regime. He discusses how Lenin's view of the masses was that they were "sluggish", "stubborn," and "stupid", and how their attitudes were only shaped by the prior rule. (Lasswell, pg. 68) Therefore, in this case, the propaganda also manifested as veneration of the leader, who was portrayed as heroic and closely tied to the nation's success and progress. (Cordali, pg.126) This outlook on the public results in a form of propaganda that assumes audience perception is shaped by controlling institutions and communication channels, rather than through open discussion. (Lasswell, pg. 76) His propaganda speeches would be the main thing people saw in newspapers and on TV networks (Irimie, pg.273), his rhetoric slowly infiltrating people's minds through the constant repetition of the same phrases, ideas, and commands. (Lasswell and Blumenstock, pg.507) To this day, my mother still tells the story of how she saw the movie "Bambi" in three months, since it would only play 10 minutes at a time on a Sunday, between Ceaușescu's propaganda speeches

The veneration of the leader would also enter classrooms, which were treated as places where political power actively shapes identities rather than as neutral spaces for learning. (Iveta, pg.5-7) Nicolae Ceaușescu's portrait would be found in people's homes, schoolbooks, and classrooms, alongside the national and communist flags. Pupils, especially younger ones, would often be seen at ceremonies, being forced to pose next to the leader. As with any classroom, recitals and songs were taught to the kids, to then be performed in a choir to parents, but in a totalitarian regime, even these ones were filled with propaganda ideology. A notable example from Romania is the song "Anul 2000" (The Year 2000), which starts like this:

*Suntem copii, de acum vom fi  
Plini de uimire, plini de iubire  
Cu ochii va urmarim  
Stim de pe acum ce ne asterneti la drum.  
Nenumarate flori si palate  
Sa avem noi maine aur si paine  
Voi sunteti niste eroi  
Dar intr-o zi si noi.*

*We're kids, and from now on we'll be  
Full of wonder, full of love  
With our eyes we follow you  
We know even now what you're leaving us  
Countless flowers and palaces  
So we also have gold and bread  
You (plural) are heroes  
But one day we'll be as well.*

These elements work together to embed ideology in pupils' daily routines so that political messages are experienced bodily and visually, not just through textbooks. (Iveta, pg.26-30)



*Fig.2 Children posing with Ceaușescu*

## **1.2 Misleading means of production**

The nationalization law of 1948 brought fundamental changes in the Romanian economy. All methods of production were shifted into the property of the state, including commerce. Socialist commerce was based on a centralized production plan. It didn't matter what was being sold or what the population wanted; the priority was achieving the unity plan, even surpassing it; therefore, the economies were commanded from above, not driven from below. (Crowley and Reid, pg.14) During the communist period, the



provision of essential services and resources for the population's well-being was not part of the Communist Party's objectives. Its priorities were tied to the rapid development of the industry, planning an intensive agricultural system, and above all, imposing its ideology.

One of the main goals of a socialist state is to promote national self-sufficiency, often isolating itself and its people from other countries. This created a constant struggle with the West, which focused on global competition for control of the future. (Crowley and Reid, pg.13) As a result, the government frequently used any argument it could to support the idea that a communist system was the only correct way to govern. "The most currently powerful form of popular national performance is that found in sports". (Edensor, pg.78) When Romania won international competitions, the state filled public spaces with images of these victories, using them as proof that its position against the West was justified. The state also claimed credit for athletes and their achievements. Their success was presented not as individual accomplishment, but as proof of the strength of the communist system. What mattered most was that the athletes were seen as products of communism, and their victories were celebrated as national achievements rather than personal ones. In 1976, when Nadia Comaneci became the first gymnast to score a perfect 10, she was awarded the title of "Hero of Socialist Labour". (Irimie, pg.275)

As mentioned in 1.1, a consumer culture emerged in Romania, with advertisements present in people's everyday lives, but, as Harold Lasswell pointed out, control over what the public would consume was in the state's hands. He notes that Slavic propaganda's aim was not to "enlighten" but to control the public and secure material means to guarantee the power of a small elite. (Lasswell, pg.66) While the signs read "We are working towards a great country," they actually meant "You are working in our benefit." When analysing the media at that time, this core message is evident at the root of everything, including advertisements. Since consumer goods were permanently insufficient, and the sole producer was the state, it resulted in "all pronouncements about domestic consumption were often bland and disengineous". (Crowley and Reid, pg.28)

Print media has been integral in "nation-building" through "a systematic instilling of nationalistic ideology through the mass-media. (Anderson, pg.163) Advertisements were used to position the country as modern, futuristic, and progressive, as shown in the poster below.



Fig.3 Chocolate Poster

*Text reading: Kids expend a lot of energy studying and running... Sugary products can compensate for this calorie waste. FOOD stores and CONFECTIONERIES in the state-owned trade network offer you a varied assortment of candies, including milk-filled candies, pralines, fruit-filled candies, almond candies, simple dragees, milk- or fruit-flavored caramels, cocoa-flavored caramels, and crackers with various fruit flavors. For breakfast, as a morning or afternoon snack, or as a dessert, biscuits (Lido, Madalin, Raluca, Daciana, Voinicel, Delia, Anca, Raducu, Marilena, Narcisa, Dumbrava, Paltinis, Sovata, Transilvania, Mures, Bucur) are nutritious and particularly pleasant to taste.*

John Berger argued in his book “Ways of Seeing” that the act of looking is not neutral, but is shaped by social structures, power dynamics, and historical context. (Berger, pg.46) Analyzing this ad through the context of today’s age, we notice that their so-called “achievements” were all that mattered, and they did not need to be real; they only needed to be presented as such. In many product advertisements at the time, we see messaging that promotes quality products, the latest manufacturing technologies, and, most importantly, a great consumer experience. We notice from this chocolate promotion (Fig. 3) that it also places a strong emphasis on assortment, creating an illusion of choice for consumers, even though all the chocolate was produced in the same way by the same factories and people.

However, this idealistic narrative could not be further from the truth. A 1990 investigation conducted at Romanian factories after the revolution found that biscuits and candy were far from satisfying customers. The machines in these factories were old and worn down, far from the highest technology promised to the public, and, according to the recipe, the essences and aromas were completely missing, sometimes even the key basic ingredients. In fact, as the regime approached its end, there was a major campaign to switch to saccharin, because sugar was scarce in Romania.

The population's satisfaction was definitely not a priority, if even a goal, for the communist party; however, as it progressed, people's safety was also compromised by those in power. Towards the end of the 80s, when constant negligence from the government became most severe and obvious, factories couldn't even get a hold of aluminum foil to wrap their products in. Therefore, the products would not only be produced improperly and in worn-out factories, but they would also undergo the shipment process and sit in warehouses and on shelves unprotected, merely wrapped in thin paper.

Since the governing power bore no responsibility for bringing this information forward, and it was only discovered later, the general public could only feel joy at the sight of such a poster and pride in the industrial progress their leaders had achieved.

## Chapter 2: Dacia: A Mirror of Romanian Society

### 2.1 The birth of a national symbol

“The term banal nationalism is introduced to cover the ideological habits which enable the established nations of the West to be reproduced. It is argued that these habits are not removed from everyday life, as some observers have supposed. Daily, the nation is indicated, or ‘flagged’, in the lives of its citizenry.” (Billig, pg.6)

In his 1995 book, “Banal Nationalism”, Michael Billig investigates how mere everyday objects have embedded in them the concept of ‘nation’ and ‘nationalism.’ Therefore, nationality is something inescapable in everyday life. He states that “in so many little ways, the citizenry are daily reminded of their national place in a world of nations”. (Billig, pg.8)

Billig’s theory of banal nationalism provides a useful framework for explaining the communists’ decision to provide their population with a national vehicle. The idea of starting car manufacturing in Romania came from Nicolae Ceaușescu before he became the country’s leader. During a trip to Italy, he was impressed by Fiat’s manufacturing technology and the number of Fiats on the roads. The car had become a national symbol of pride, and this inspired him to imagine something similar for Romania. He went on to say: “The Italian worker is different from the Romanian one because he goes to work with his own car; therefore, let’s also make cars for our workers.” Drawing on examples from various foreign countries was a common strategy among socialist countries (Crowley and Reid, pg.74) to seek approval and “keep up” with the modern world. Manufacturing this car was also a way for leaders to demonstrate to the USSR and the Eastern Bloc that Romania could develop its industry through its own resources and collaboration with technologically advanced companies from the “capitalist camp”. From the start, the decision to begin manufacturing was tied to promoting state independence and proving

the country's achievements to the population. It was never truly about meeting people's needs. This was part of developing a self-sufficient state, or, more accurately, the appearance of one. The decision was also driven by the goal of stopping imports of foreign currency for automobiles.

In his publication, "Automobility and national identity: Representation, geography and driving practice", Tim Edensor argues that cars and everyday driving are central to how national identities are made, felt, and reproduced. (Edensor, pg. 101-120) He introduces the term "national automobilities", positioning vehicles as symbols for their distinctive nation, which represent their history of industry, class, and development. Building on Bilig's account of banal nationality, he argues that national identity is not made solely by high culture and official traditions, but is embedded in everyday practices and popular culture, including driving.

Beyond its economic advantages, the car connects with people on a more personal level. Since having a car is such a long-term investment, the car is present for major milestones in one's life. The car represents a big decision to get, and it stays with a person through trips, work commutes, car seats for kids, and hospital visits. It waits in the driveway, waiting for the next adventure. When these two elements are combined, a car represents the country as it represents the people, and it is used in media and advertising to tell stories about "who we are." (Edensor, pg.106) The values, status, wants, and needs can all be observed in how a car is presented, advertised, and positioned in the market. It is, at its core, a national icon. Roland Barthes states in his "Elements of Semiology" that "as soon as there is a society, every usage is converted into a sign itself." (Barthes, pg.12)

The car's production was successful under Renault licensing. The first R8 Major vehicles rolled off the assembly line on August 3, 1968, under the name Dacia 1100. The launch of the first R12 models, produced in Romania under the name Dacia 1300, was a major event in 1969, and the car went on to achieve significant popularity. The model proved to be a true commercial success in Romania and neighboring countries, where it was exported starting in 1971.

The production of Dacia also came at a time when the government was celebrating "25 years of achievements", through an exposition called "Exhibition of national economic achievements", which was held annually to remind people of the "great" times they are

living in, as well as the “great” nation they’re living in. Therefore, in the 1969 edition of the exhibit, the Dacia 1300 is proudly on display.

## **2.2 Selling Ideology: Propaganda through product branding**

Building on the points highlighted in 1.1, the regime constantly promoted national pride as proof of independence, progress, and strength. For this reason, the decision to produce a Romanian-made automobile was not just economic, but also symbolic. A popular consumer product that is constantly present in people’s lives can have a great social impact when it associates itself with nationalism, since national identity is “a powerful constituent of identity precisely because it is grounded in the popular or the everyday”. (Edensor, pg.6) The car was on its way to becoming an expression of national achievement, demonstrating that Romania was modern, self-reliant, and capable of standing alongside more developed nations. The emphasis on national production strengthened loyalty to the state by turning everyday objects into symbols of national pride and, consequently, symbols of socialism. Javier Gimeno-Martinez discusses how objects acquire symbolic meaning when they are no longer tied solely to their practical use. (Martinez, pg.112) Since its beginning, Dacia has represented much more than just a car, becoming a national symbol.

Malcolm Barnard discusses the “persuasive” function of graphic design as a medium and how it can initiate a change in thought or behaviour. (Barnard, pg.29) By analysing Dacia's branding, we can better understand the messages behind its launch and what the car was meant to represent. Through its design, promotion, and symbolism, the automobile was made into a representation of national pride, connecting everyday life to state ideology.

The first sign of a reinforcement of national pride is the decision to name the car “Dacia.” Dacia, the historic land where Romania was founded, was promoted by Ceaușescu as the perfect symbol of national identity, and the Romanian Communist Party even organized an extravagant celebration of “2050 years from the foundation of the first Dacian independent kingdom.”(Spiridon, pg.2) Dacia gradually began to pervade people’s lives, with the name appearing on multiple products and services at the time. A notable example is “Daciada”, a clear imitation of the Olympic Games, where Romanian athletes were required to compete if they wanted a chance to take part in the real Olympics.



Fig.4 Factory of Synthetic Diamonds Dacia



Fig.5 Dacia Felix Bank



Fig.6 Dacia cigarettes

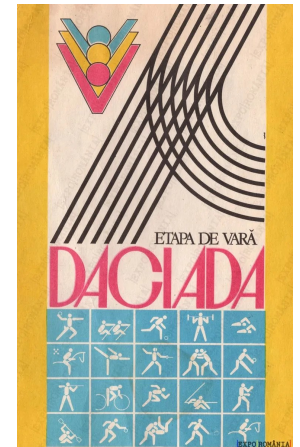


Fig.7 Daciada poster

This was a strange phenomenon, given how little was known about the Dacian people and their land; therefore, the communists worked to fill in the gaps, often in ways that helped shape their narrative. So now, in ancient Dacia, women were hardworking, men were brave and loyal to their leaders, and kings were committed to the independence of their homeland, traits that seemed to match the image they wanted to project onto the population, even though with the small amount of evidence that was left by the dacians, there was no way to piece those things together. Javier Gimeno-Martinez references this type of occurrence as a form of “nation-building”, where the communists are shaping their desired society by transmitting common memories, myths, and symbols from this community, which unites the population. (Martinez, pg.110)

Centering history on Dacia contributed to Romania's alienation from the West, distancing it from the Roman Empire, which objectively had greater influence on its culture, habits, language, and other aspects. However, because they represented the West (specifically Italy), the Romans were often portrayed as villains in history books. Many movie history adaptations came out at the time on this theme, such as “The Column”, “The Dacians”, and “Burebista”, and they all portrayed brave Dacian ancestors standing against their Roman aggressor, as well as their family life and strong moral values, which in reality had no real-life evidence. This was a form of celebration of the nation and its past heroes (Martinez, pg.119), with the state deciding who the real hero was. Even today, in front of the Romanian Military Museum in Bucharest, three statues of Dacian ancestors can be

seen, and only one of the Roman leader Trajan, which shows how effective years of propaganda have been in shaping public beliefs.

A second aspect worth analysing is the first Dacia logo (Fig. 8), which remained unchanged until after the revolution. Using a shield as a logo is a traditional choice that immediately evokes ancestors and heritage. (Adamus-Matuszyńska and Dzik, pg.116) By incorporating symbols associated with the past, the logo encourages consumers to view the product as rooted in tradition rather than as something new or foreign. This helps reinforce feelings of collective identity. Inside the shield, an eagle stands atop mountains, representing the vast flora and fauna Romania offers. Romania's geography was often brought up during that time, especially the mountains, a tactic used to highlight the country's natural environment and to continually reference the motherland, which people are naturally tied to. (Martinez, pg.126) Finally, the eagle, besides representing the country's fauna, is historically used as a symbol of freedom and independence. For instance, the USA is the clearest example here, but also South Sudan, which, after gaining independence, adopted an eagle in its new flag to symbolize its liberty. (Martinez, pg.125) Freedom would later become a common theme associated with Dacia.



*Fig.8 Dacia logo under communism*





Fig.10 Dacia on the beach



Fig.11 Dacia in Mountains



Fig.12 Dacia and world map



Fig.13 Dacia and canyon

When the first Dacia model, the Dacia 1100, came out, the population was thrilled to have their own national car, even if it was under licence. Judith Williamson argues that our knowledge of real things is taken over by ads, with the true meaning distorted by the constant repetition in promotional pieces. The car was praised for the “groundbreaking” technology used to build it, with an emphasis on the industrial growth the country has achieved, exactly what the state promoted. In the ad below (Fig.9), we can see how the car was portrayed as very much a national car, the country’s achievement, rather than something made to ease the lives of the population. The rhetoric built by the Romanian Communist Party around the “homeland” of Dacia, combined with the language used to

describe it, worked together to enhance the people's national pride. The use of the word "our" in the text also ties with what Javier Gimeno-Martínez explains: that using the word "our" in advertisements helps create a sense of community for the reader, reminding them of their identity and their belonging to the nation. (Martinez, pg. 170)



*Fig.9 Dacia 1100, our automobile*

When the first Dacia model, the Dacia 1100, came out, Ceaușescu's celebration was cut short by outbursts in Czechoslovakia, which may explain why there are so few promotional pieces for this model. But once those were settled, the 10,000 cars sold from the factory in Romania, along with the new Dacia model, the Dacia 1300, allowed him to promote his achievements as he pleased.

Propaganda is successful through taking over the public space and, therefore, infiltrating people's lives.(Cordali, pg.35) This is exactly the tactic used to spread the desired beliefs about Dacia to the public., as seen in the multitude of ads made for the Dacia 1300 (fig.10, fig.11, fig.12, fig.13). This car wasn't just a product to be sold; it represented a milestone for the Romanian economy, became a marker of Romanian identity, and, in its own way, an icon. It reminds its consumers of this through the concept of heritage.

(Prideaux, pg.623) By polluting public spaces with advertisements, the mass media systematically instilled a sense of national identity.

Judith Williamson defines advertisements as one of the “most important cultural factors” that reflect people’s lives; they are inevitable since they pollute the public space, and even though they seem “apparently autonomous,” they have an immense influence on people’s mentality, beliefs, and behavior. She describes how they work on a subconscious level, and how we need to make connections of things not stated in the ad to understand their true meaning. (Williamson, pg.17-19) This way, when looking at an ad, we understand that nothing was placed there at random, and therefore objects become symbols of different ideologies and ideas.

If we are to analyse the car as a symbol, what does it represent? What are the deeper meanings behind owning a vehicle? It’s first of all a mode of transportation, but not like the others. Owning a car is incomparable to taking a bus. With a bus or a train, there are constraints of schedule, stops, and routes. Most of the time, getting to a destination requires a combination of transportation. But that’s not the case with a car; therefore, a car is freedom, it’s independence. A person could hop in their car at the time they want, take whichever route they’d like, make as many stops, or no stops as they desire.

Freedom is a constant theme in the Dacia ads. The car was often placed in these sites that made the viewer think of vacations, such as the beach (fig 10) or the mountainside (fig 11). While the first two pictures could very well be places in Romania, the ridiculousness of the state’s claims becomes even clearer when you consider traveling the world. In Fig. 12, a world map is visible behind the vehicle, and in Fig. 13, we see sights that can’t be found in Romania at all, making us more reminiscent of the American canyons. Fig. 12 is also accompanied by the text “A new Romanian automobile will roam the great roads of the world”, which confirms the initial point. Since the state controlled the narrative, of course, all advertising was nonsense, and the idea of freedom was a complete lie, since citizens were not permitted to leave Romania easily or to have contact with the Western world. This tactic of advertisement can be classified as “connecting an object with a world”, where the ad intends to encourage viewers to believe that owning the object will lead to these scenarios. (Williamson, pg.31)

In her publication, “Decoding Advertisements”, Williamson makes a compelling point through her analysis of absence - in her case, the absent man. “The man (...) is nowhere and everywhere, a pervasive presence defining and determining everything, and in whose terms the woman must define herself. She is doomed to see herself through his eyes, describe herself in his language.”(Williamson, pg.80) Her analysis of absence can also be applied to communist advertisements; the regime is not mentioned at all in any of them, yet its presence is noticeable - they gave people the car, the opportunity for travel, the reason for pride.

For clarity, bringing in Roland Barthes’s theoretical framework on myths will provide a clearer context for how these elements work together. His argument is that within a system, there are signifiers, signifieds (their meanings), and signs (their relationship). A myth is created when a sign becomes a signifier, and the signifier loses its meaning, becoming “a sum of signs, a global sign, the final term of a first semiological chain”. (Barthes, pg.113)

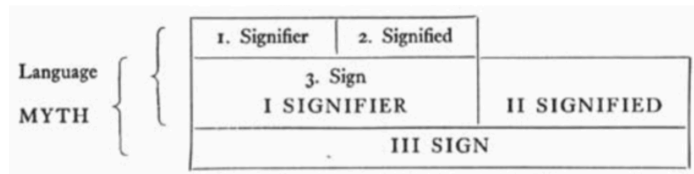
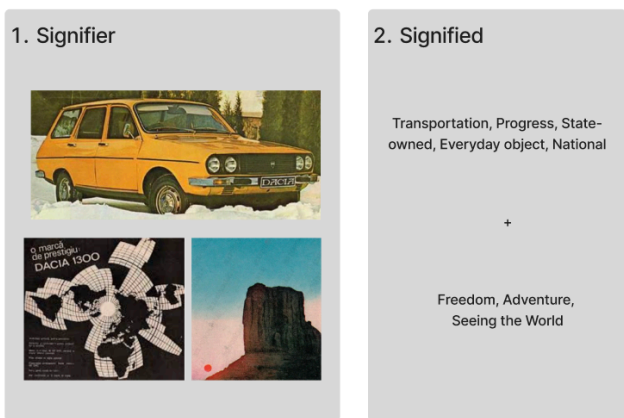


Fig.14 Barthes Roland “Myth Diagram” p. 113

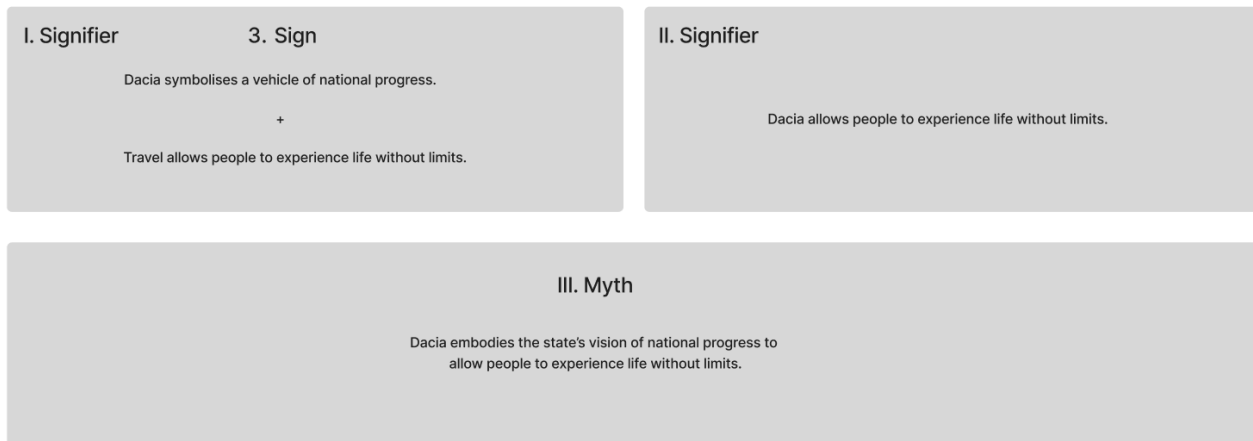


Fig.15 “Myth Diagram” applied to Dacia advertisements

The slogan under which Dacia is consistently promoted is “Dacia: A prestigious brand”. This positions the car as an esteemed object, and, when combined with the surrounding nationalism, further emphasizes the national pride the population is expected to feel from owning that brand. The copywriting in the text also highlights the car’s superior technology and quality, which was significant for convincing citizens of the state's rapid industrial growth. The slogans and taglines don’t change in the advertisements at all, even though the illustrations might. There were dozens of posters produced, but the copywriting remained largely the same. At first glance, it might seem like a lack of knowledge about advertising, but Harold Lasswell and Dorothy Blumenstock discuss this occurrence in their publication “The Technique of Slogans in Communist Propaganda”. They attribute the communists’ successful propaganda strategy to simplifying doctrine into a few memorable words and emphasising them through repetition. (Lasswell and Blumenstock, pg. 510)

### **2.3 Rebranding with political currents**

Looking back at history and comparing it to our lives today, we can’t help but wonder how our families survived such times. During that period in Romania, necessities such as food and fuel were difficult to obtain, and public discourse was heavily controlled. There was little room for free speech or differing opinions, as only the state's point of view was allowed. This created a highly regulated and restrictive environment.

Despite this, a 2023 INSCOP survey shows a strong longing for the communist period. According to the survey, 46.4% of participants preferred life before the revolution, while only 34.2% felt life had improved afterward. The results also show interesting views on communism itself: 48.1% of participants believed it was good for Romania, compared with only 42.2% who saw it as negative.

This is a strange phenomenon, given everything we now know about that period. And yet, Romania is still fighting to this day to push away communist rhetoric from its political scene, with the population still gravitating towards those times. I believe this is a direct result of the constant, polluting propaganda that lasted 40 years in Romania, and that examining Dacia's branding strategy and the reasons behind its success today will further reveal this ongoing situation.

“National identity in established nations is remembered because it is embedded in routines of life, which constantly remind, or ‘flag’, nationhood. However, these reminders, or ‘flaggings’, are so numerous and they are such a familiar part of the social environment, that they operate mindlessly, rather than mindfully.” (Billig, pg.38)

Dacia's branding has undergone various changes over the years, all of which share a common theme: using nostalgia as its primary selling point. The brand consistently used familiar symbols and shared memories to connect with its users through a common past. Alongside Billig's theory of banal nationalism, Dacia remains a symbol of national pride, and owning one as a Romanian can still feel like a reaffirmation of national identity. In this way, the car is still more than just a practical object, holding emotional and symbolic meaning. When people experience nostalgia, they are not just recalling their own past but also a collective memory that connects them to others or to a nation. (Boym, pg.16)

As cultures shift, some cars lose their “symbolic power” (Edensor, pg.108). After the fall of communism, the country found itself in turmoil and needed to feel powerful, reclaim and own their national pride, and express it in their own way, not as they were told. The car now comes forward as a symbol of independence. It meant much more than industrial progress; it helped reclaim and own what had been lost. The first car released by the company after the revolution was “Dacia Nova,” or “Dacia Speranta” (Translated as “Hope”), which is the nickname it received among the factory's workers. This car represented a great triumph in Romanian history and was one of Dacia's most significant models, as it was the first automobile fully designed and built in Romania. The project began in 1985, and the car was not released until 1995, following the revolution, so it took 10 years to complete. Even though the Dacia Nova was technologically behind other countries, that was not its purpose at launch; it represented independence and a new era for the country and its people. It was another punch to the regime; it was ownership of the population's abilities and autonomy.

The nickname of “Hope”, which has also appeared in the advertisement for the car's release, represented a new beginning, hope that the country can thrive without the totalitarian regime. This car showed people’s ambition to “put Romania on the map” in terms of development and to keep up with the modern world. Benedict Anderson notes in his book that nations regard themselves as communities because of the deep connection that forms between them in the face of inequality (Anderson, pg.5), reinforcing the idea that the new model marked a new beginning for the population. The ad (Fig. 16) reading “A dream come true” shows once more that this brand was much more than just a car; it was an achievement, a winning goal, and it still stood as a symbol of national pride.



Fig 16. Dacia Nova poster

### Istoric Dacia

Inițiată la jumătatea anilor 60 în urma unui acord de cooperare între guvernul de la București și constructorul francez Renault, Dacia a devenit în timp un simbol de succes și o adevărată carte de vizită a României care câștigă!

1943 1963 1965 1966



#### COLIBAȘI

Istoria unei înțelegeri în anul 1943, în apropierea localității Colibași, situată la 12 km Nord de orașul Pitești.

Primele clădiri sunt destinate fabricației de motoare și de echipamente pentru avioanele produse la uzina IAR de la Brașov. Unele construcții realizate din cărămidă, cu profile specifice arhitecturii industriale din prima jumătate a secolului trecut, se regăsesc și în perimetrul actual al uzinei de la Mioveni.

#### SOLUȚIA INTERMEDIARĂ

Auând în vedere faptul că modelul R12 urma să intre în fabricație în Franța abia la sfârșitul anului 1969 (mașina va fi prezentată la Salonul Auto de la Paris în octombrie 1969), constructorul prevedea fabricarea temporară a unui alt vehicul de același tip. Dacă la început modelul R16 părea să fie preferat de partea română, decizia finală va fi luată în favoarea modelului R8 (în versiunea Major), mai ales



Fig.17 Dacia Romania History Page

### OUR HISTORY

**Making mobility available for the many**

With more than 8 million customers in 44 countries in Europe and the Mediterranean region, Dacia has established itself as the best value-for-money brand in the automotive market and intends to stay that way. With this in mind, Dacia managed to evolve over the years to continue to meet the needs of its customers. Each of its flagship models is like a revolution in itself, shaking up the automotive market.

#### DACIA, A BRAND REBORN

Dacia was founded in Romania in 1966, with a clear objective to provide modern, reliable and affordable cars to all Romanians. Its name was taken from Dacia, the former name given by the Romans to the region now known as Romania. But it was in 1999, when Renault acquired Dacia, that the brand began a strategic shift, without straying far from its roots. Logan marked its first success.

#### LOGAN LAUNCHED IN 2004

Originally designed for emerging markets at the unbeatable price of €5,000, Logan is a modern and robust family saloon that was a renaissance for the brand. It revolutionized the automotive market and achieved incredible commercial success, including in Western Europe, where Logan was launched in 2005.




Fig.18 Dacia Ireland History Page

To this day, after multiple rebrands, Dacia still relies heavily on nostalgia as its main selling point in the Romanian market. We see a strong emphasis on heritage in the brand, signified by the extensive timeline on the brand's website that details the car's history. (Prideaux, pg.628) (Fig. 17) The use of nostalgia for the Romanian market also becomes evident from the fact that on the Romanian website, an extensive brand history can be found, that begins before even the first launch of the car, but with the building of the first automobile factory in the country; while on foreign websites, such as the Ireland one, the "history" part focuses more on the recent, modern years of the car, following only the launches that came after 2004. (Fig. 18)

This might also help explain why people believe living conditions were better at that time: the regime constantly promoted its achievements and goals, and people were encouraged to believe in its success. Therefore, people are more likely to accept a deeply ingrained mindset while pushing aside negative memories and thoughts. At the time, these thoughts had to be kept private, which made them easier to suppress and, over time, easier to forget. As a result, the difficult aspects of that period are often remembered less clearly than the positive ones. This type of nostalgia, which focuses on restoring a lost past, is called restorative nostalgia, and it seems to persist among Romanian citizens to this day. (Boym, pg.18)



Fig. 19 Dacia 50-year anniversary ad

By tapping into their Romanian identity, consumers might see purchasing this product as a "patriotic duty". This is not to say that Dacia promotes or encourages the rhetoric shared in the past; Boym states that nostalgia is "not antimodern" or "not necessarily opposed to modernity"(Boym, pg.8). She even brings up the correlation between the



spread of technology and the spread of nostalgia: “While many nineteenth-century thinkers believed progress and enlightenment would cure nostalgia, they have exacerbated it instead.”(Boym, pg.10)

The advertisements for Dacia in Romania today (fig 19) also emphasize the heritage that has been so significant to the brand’s story so far. This adds a touch of emotionality to their branding, placing the car once again as something more than an object. For their 50th anniversary, Dacia adopted the slogan “Always in Romanian’s hearts”, positioning the automobile as something that has been alongside them for such a long time, a support system, hinting at the familiarity of the brand.

## **Conclusion**

Romania has spent exactly 42 years under communist rule, so it's no surprise that the effects of the propaganda can still be seen to this day. Censorship regulated people's exposure to the negative aspects of the time, while the regime has shaped their mentalities not to question its decisions. Four decades of being exposed to preaching over how good the times were, and how well the country was doing economically and industrially, compared to suddenly being exposed to real-life news, offering the harsh realities of life, and unveiling the corruption that has always been present, creates a good contrast that gives a reason as to why people are inclined to still believe the ideas that were spread at the time. Not being permitted to voice a different opinion also suppresses thoughts on the matter, even if they were once held, making it more likely that they will be forgotten over time.

This research paper shows that totalitarian propaganda becomes a part of people's daily routines. The communist regime in Romania kept the dialogue under strict surveillance, blocking all opposing views. As a result, propaganda remained the only force shaping public perceptions of progress and national identity. The regime achieved its goal of promoting state ideology not only through political statements but also through everyday objects and narratives about heritage, which made its messages feel genuine and close to home.

The case of Dacia shows how a simple object evolved into a national symbol that represented both national pride and the collective goal. The car's launch came through a political plan, not through consumer demand. Dacia's promotional material positioned the car at the forefront, presenting it as proof that Romania had achieved industrial power and economic independence and could keep up with developments in the modern world. The brand linked personal ownership to national achievements, another way the state discouraged individualism.

Nationalism was the main motivation that led to this development. The regime connected socialist principles to traditional heritage, making its ideology more accessible and emotionally powerful for people. The state used Dacia as a physical symbol of support for the government and of its desire for what's best for the motherland. The new approach blurred the line between political beliefs and cultural heritage, making propaganda harder to identify and combat.

The long-term effects are evident even today in the brand strategy, with Dacia maintaining its symbolic value. The brand continues to rely on its historical legacy and nostalgic appeal as its main selling point, even after Romania joined the global market system. The car remains known for both its functionality and its personal memories.

This thesis shows that propaganda achieves its best results by remaining undetected. People's historical understanding will always differ based on their lived experiences. The political undertones in Dacia's branding show how design, branding strategies, and everyday objects can carry political ideas over time, shaping national identity even after the original political system has collapsed.

## Bibliography

### Academic Sources

1. Scrase, Gavin. "The Balkans and international politics in the 1940s: On the Eden-Gusev Pre-Percentages Agreement." *Journal of Southern Europe and the Balkans* 2.2 (2000)
2. La Lumia, Cristiano, and Iris Nachum. "Displacement and Compensation in Germany after the First and Second World Wars." *Central European History* (2025)
3. POPESCU, SERGIU-GRIGORE. "THE BEGINNINGS OF THE COMMUNIST DICTATORIAL REGIME IN ROMANIA. THE STATUS OF THE ROMANIAN ORTHODOX CHURCH (1945-1947)." *ORTHODOX THEOLOGY IN DIALOGUE* 9.9 (2023)
4. Cordali, Adriana. *Visual Rhetorics of Communist Romania*. Springer Nature, 10 Jan. 2023.
5. Reid, Susan E, and David Crowley. *Style and Socialism*. Bloomsbury Academic, 1 Aug. 2000
6. Patrick Hyder Patterson. *Bought & Sold: Living and Losing the Good Life in Socialist Yugoslavia*. Ithaca, N.Y., Cornell University Press, 2011.
7. Irimie, Rada Cristina. "Everyday life under communism. The case of Romania." *SEA–Practical Application of Science* 2.03 (2014)
8. Feick, Lawrence, Robin Higie Coulte, and Linda L. Price. "Consumers in the transition to a market economy: Hungary, 1989-1992." *International Marketing Review* 12.5 (1995)
9. Javier Gimeno Martínez. *Design and National Identity*. London; New York, Bloomsbury Academic, An Imprint Of Bloomsbury Publishing Plc, 2016.
10. Barnard, Malcolm. *Graphic Design as Communication*. Routledge, 4 July 2013
11. Monica Spiridon: *Romanian Cultural Identity: Remembered, Recorded, Invented*
12. Adamus-Matuszyńska, Anna, and Piotr Dzik. "Double Visual Identity of the Place Brand: Coat of Arms and Logo. The Case of Poland." *International Congress on Public and Nonprofit Marketing*. Cham: Springer International Publishing, 2022
13. Prideaux, Jillian. "Consuming icons: Nationalism and advertising in Australia." *Nations and Nationalism* 15.4 (2009)
14. Williamson, J. (1978). *Decoding Advertisements: Ideology and Meaning in Advertising*. London: Marion Boyars
15. Boym, Svetlana. *The Future of Nostalgia*. New York, Basic Books, 2001
16. Barthes, R. (1964). *Elements of semiology*. New York: Hill And Wang.
17. Barthes, R. (1957). *Mythologies*. New York: The Noonday Press.
18. Billig, M. (1995). *Banal nationalism*. London: Sage.
19. Berger, J. (1972). *Ways of Seeing*. [online] London: Penguin. Available at: [https://monoskop.org/images/9/9e/Berger\\_John\\_Ways\\_of\\_Seeing.pdf](https://monoskop.org/images/9/9e/Berger_John_Ways_of_Seeing.pdf).

20. Edensor, T. (2004). Automobility and National Identity. *Theory, Culture & Society*, 21(4-5), pp.101–120. doi:<https://doi.org/10.1177/0263276404046063>.
21. Anderson, B. (1983). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
22. Maurizio Viroli (1995). *For love of country: an essay on patriotism and nationalism*. Oxford: Clarendon Press; New York.
23. Edensor, T. (2002). *National Identity, Popular Culture and Everyday Life*. Berg Publishers.
24. Lasswell, H.D. (1951). The Strategy of Soviet Propaganda. *Proceedings of the Academy of Political Science*, 24(2), pp.66–78. doi:<https://doi.org/10.2307/1173235>.
25. Lasswell, H.D. and Blumenstock, D. (1938). The Technique of Slogans in Communist Propaganda. *Psychiatry*, 1(4), pp.505–520. doi:<https://doi.org/10.1080/00332747.1938.11022212>.
26. Iveta Keštere (2016). Annali online della Didattica e della Formazione Docente. The classroom as an arena for political propaganda: Communism and Nazism in Latvian classrooms (1940-1956). [online] *Academia.edu*. Available at: [https://www.academia.edu/72050271/Annali\\_online\\_della\\_Didattica\\_e\\_della\\_Formazione\\_Docente\\_The\\_classroom\\_as\\_an\\_arena\\_for\\_political\\_propaganda\\_Communism\\_and\\_Nazism\\_in\\_Latvian\\_classrooms\\_1940\\_1956](https://www.academia.edu/72050271/Annali_online_della_Didattica_e_della_Formazione_Docente_The_classroom_as_an_arena_for_political_propaganda_Communism_and_Nazism_in_Latvian_classrooms_1940_1956)
27. Gellner, E. and Cornell University Press (1994). *Nations and nationalism*. Ithaca: Cornell University Press.

## Websites

- TVR. “Adevăruri Despre Trecut: Fabricat În România – Branduri Din Perioada Comunistă (@TVR1).” YouTube, 16 Sept. 2020, [www.youtube.com/watch?v=fbT4-jssUqQ](http://www.youtube.com/watch?v=fbT4-jssUqQ).
- TVR. “Adevăruri Despre Trecut: Cumpărăm Sau Facem Rost (@TVR1).” YouTube, 26 Aug. 2018, [www.youtube.com/watch?v=I9dbKkA-q-o](http://www.youtube.com/watch?v=I9dbKkA-q-o).
- TVR. “Adevăruri Despre Trecut: Dacia, Luxul Epocii de Aur (@TVR1).” YouTube, 4 May 2018, [www.youtube.com/watch?v=pP39ir34EMc](http://www.youtube.com/watch?v=pP39ir34EMc). Accessed 17 Nov. 2025.
- “Istoria Mărcii Dacia a Grupului Renault - Dacia Romania.” *Www.dacia.ro*, [www.dacia.ro/despre-dacia/istoric.html](http://www.dacia.ro/despre-dacia/istoric.html).
- Pora, Andreea. “Amintiri Și Bancuri Din Comunism Numai Bune Pentru Vindecat Nostalgia.” *Europa Liberă România*, 7 feb. 2024, [romania.europalibera.org/a/nostalgici-comunism/32737911.html](http://romania.europalibera.org/a/nostalgici-comunism/32737911.html).
- Stancu, Cristina. “Cine Conducea Primul Autoturism Ieșit În Urmă Cu 54 de Ani Pe Poarta Uzinei Dacia.” *Adevarul.ro*, 20 Aug. 2022, [adevarul.ro/stiri-locale/pitesti/54-de-ani-de-cand-pe-poarta-uzinei-dacia-iesea-2199308.html](http://adevarul.ro/stiri-locale/pitesti/54-de-ani-de-cand-pe-poarta-uzinei-dacia-iesea-2199308.html). Accessed 17 Dec. 2025.
- Florin Jbanca. “Care Erau Singurele Soluții Ale Românilor de Rând Prin Care Își Puteau Cumpăra O Mașină Dacia În Anii Comunismului.” *Adevarul.ro*, 8 Feb. 2019, [adevarul.ro/stiri-locale/piatra-neamt/care-erau-singurele-solutii-ale-romanilor-de-rand-1922722.html](http://adevarul.ro/stiri-locale/piatra-neamt/care-erau-singurele-solutii-ale-romanilor-de-rand-1922722.html). Accessed 17 Dec. 2025.
- Crisan, Marius. “Dacia Nova • Romanian Car.” *Romanian Car*, 31 Jan. 2015, [romaniancar.com/dacia-nova/](http://romaniancar.com/dacia-nova/). Accessed 17 Dec. 2025.