

CH. 2 PREDICTIVE THEORY OF VISUAL RHETORIC

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ABSTRACT

Cognitive Behavioral Therapy (CBT), which is the basis of torture and waterboarding, and psychoanalysis are costly and time consuming approaches whose results are questionable and do not allow subjects to empower themselves (Burkeman, 2016, Christyn, 2014, & Watt, 2016). The one certain result of CBT, waterboarding, and psychoanalysis is dependency on external manipulations, rather than being completely self-directed (Burkeman, 2016, Christyn, 2014, & Watt, 2016). Here we offer a self-empowering approach to avoid dependency or co-dependency. Photography can measure synchronization of parallel processes of external and interior vision sensitivity (Bolls & Lang, 2003 & Severi, 2015) evolving into a Lacanian 'Spaltung' (cleavage), 'The Name-of-the-Mother' desire (Plaskow, 1991), of approval and relieve phenomenon (Dor, 2000), particularly in cases of trauma, and specifically post-mortem trauma (Ayers & Hopf, 1987, Stein, 2009, Stein, 2002, & Stevenson, 1997). This is the first published clear theory of a visual rhetoric statement, affirming Lacan's thesis that the unconscious is structured like a language (Dor, 2000), a visual based language composed of images as linguistic units, proposing to identify, predict, and describe the ideographs structuring human behavior, and organizing society, as a cost-effective communication process in human biology, and forensics (Griebel, Coburger, & Scheel, 1992). Ideographic orientation points and their function are predicted and described (Burke, 1969, Dor, 2000, p. 22, & McGee, 1999, p. 434) and a testing methodology is presented using two case examples. This particularly empowers victims (Baird, 1982, Laczo & Thompson, 2000, Limburg, 1994, Stein, 2009, Stein, 2004, Stein, 2003, Stein, 2002, Stevenson, 1997). Our predictive theory of visual rhetoric is easily applied to basic photography, bringing us to a new frontier in photo-journalism to identify and empower victims of systemic abuse (Griebel, Coburger, & Scheel, 1992); synchronizing external objective and inner subjective material processes in Lamarckian evolutionary theory (Bolls & Lang, 2003, Goffman, 1959, Hammerman & Lenard, 2000, Severi, 2015, Steele, Lindley, & Blanden, 1998, & Stevenson, 1997).

INTRODUCTION

Visual and audio processes research has verified that salient images access cognitive processes faster than simple verbal messages (Bolls & Lang, 2003). Visually stimulating radio advertising has the greatest message efficacy stimulating the same parts of the brain essential in seeing (Bolls & Lang, 2003). Sense-making in visual cognitive artifact retrieval, comparison, and review, is possible with reference frames (Severi, 2015), utilizing images as memory units (Frog, 2015), organizing memory narratively: "no memory is imaginable without a narrative frame" (Severi, 2004). This position stipulates that even without a verbal, oral or written language, images by themselves are rhetorical, and part of a visual based grammar informing a narrative process in visual rhetoric (Frog, 2015). Our predictive theory of visual rhetoric provides explanatory power to what is already obvious, and self-evident. Our descriptive contribution in this essay specifies the variables, adding predictive power to the theory of visual rhetoric so that we have a strong theory (Dubin, 1978, Frog, 2015, Goffman, 1974, & Severi, 2004, p. 327). The predictive theory of visual rhetoric, as a communication science theory, builds on the theory development of visual rhetoric, as first suggested by the discussion of language as travel (Baugh, 1963), the orientation role of ideographs (Dor, 2000, p. 22) by Burke (1969) and McGee (1999), and further developed by Ayers and Hopf (1987), in visualization processes, personality studies by Stevenson (1997), and the anthropological applications to mythological thinking by Frog (2015) and Severi (2004). Thus our predictive theory statement and methodology is the result of a long established tradition of rhetorical analysis of images that has been studied in a multidisciplinary fashion by linguists (Baugh, 1963), rhetoricians (Burke, 1969 & McGee, 1999), speech communication and visualization scientists (Ayers & Hopf, 1987), mythological thinking scientists (Frog, 2015, & Frog & Lukin, 2015), philosophers of mind and anthropologists (Severi, 2004, Severi, 2005, Severi, 2015), psychiatrists and biologists (Stevenson, 1997), as well as photo-journalists (Moon, 2013), treating images as valuable cognitive artifacts of mental language (Frog, 2015, Frog & Lukin, 2015, Severi, 2004, Severi, 2005, Severi, 2015, & Stevenson, 1997).

Severi proposes there is an asymmetrical relationship, a unidirectional transaction, from iconic image to narration (Severi, 2004, p. 330). The iconic image infers meaning, which is narratively described, yet narration does not, of itself, infer meaning onto an image. Thus the relationship between image and narrative is not reciprocal, it is not a dual-transactional process, merely a usury process that underlies intellectual and royalty rights, as well as copyright rights, in the case of intellectual properties and performances particularly in regards to historical images (Limburg, 1994 & Stein, 2002). An example is observing through video-surveillance a tall overweight bully leaning menacingly over a shorter handicapped woman, at the cash register (Engber, 2015). The image infers the action of bullying of a handicapped woman (Engber, 2015). The bully can invent many different stories about color and ethnicity to protect herself from the charge of bullying, yet none of her stories change the fact of the measureable movements on the video-surveillance recording. Thus a video-surveillance recorded image, connecting to the an image in a

mind, holds iconic power, and an “iconic [image] mode can deeply influence narration; the narrative mode can scarcely be translated in iconic terms” (Severi, 2004, p. 330).

Severi further states that narrative structure is a cultural inheritance, requiring cultural immersion (Severi, 2005, p. 828). If a person does not have personal experience as a physically handicapped person, they cannot anticipate the issues for the handicapped. Likewise it is difficult to anticipate the issues for Europeans, Asians, and the elderly. As post World War II Europeans and Asians, where many civilians survived with injuries from conflict related bombings, physical violence, and shootings (Swain, et al, 1998 & Zuccotti, 1996), it is difficult for those not immersed in these cultures to understand how to identify the issues for these populations. The issues are much more complex than just discussing individualism versus collectivism or issues of race such as non-white and white. In the discussion of Apache beliefs, Severi presents the example of the use of a wooden cross and snake symbol (Severi, 2005). Snakes shed their skin, and seem lethargic, near death, during skin shedding, yet as if re-born or reincarnated they are restored to full energy once they’ve shed their skin, as if fulfilling a resurrection narrative. For Apache cognitive styles, as with ancient Egyptian cognitive styles, a snake resurrecting is a Jesus metaphor for changing the skin, or body. Rather than a bearded Jesus image on a wooden cross (Severi, 2005, p. 821), a snake image, that has no hair growth, emphasizes the role of changing appearances. Apache Indians are not biologically able to grow facial hair, much less associate with the image of a bearded Jesus. Thus the concept of a bearded Jesus figure is not possible in the Apache narrative of resurrection, whereas the snake figure is. Instead the Apache experience makes possible the clean-shaven, ambiguous sexual orientation, of the historical Jesus imagery with a left arm in a sling, prior to the 10th century introduction of the bearded male crucifix image in Europe (Stein, 2002). The snake imagery for Jesus, in this context of Apache imagery and narrative (Severi, 2005), has continuity with the earlier imagery of a beardless and non-gender specific historical Jesus with a seemingly injured, or flail, left arm resurrecting (Stevenson, 1997). The Apache narrative provides an alternate (Severi, 2005), almost effeminate and indigenous interpretation of the Jesus image of resurrection (Stevenson, 1997).



Beardless figure of the historical Jesus in the catacomb of Rome

In studying post-mortem survival of visual memories, and utilizing photographs in documenting suspected cases of reincarnation, Ian Stevenson, MD, also proposed that both narrative interpretation and image orientation survive one's death (Stevenson, 1997), besides being a cultural inheritance (Severi, 2004, Severi, 2015, & Stevenson, 1997). Stevenson suggests that photography, dream, and ideographic orientation studies (Dor, 2000, p. 22), provide post-mortem evidence of the same gestures, and salient features, belonging to the reincarnated individual (Stevenson, 1997). Research has established that visual images access our cognitive processes faster than audio and verbal processes, and are more efficacious for fast persuasive message retrieval (Bolls & Lang, 2003). For example the two sets of photographs, below (Suddeutsche Zeitung, 1920's, Moon, 2013, Anonymous, 1933, & Moon, 2013), evidence the salient features and gestures of Rudolf Sieber, a deceased person, as identifiers of reincarnation in the image of a woman, documented by professional photo-journalist Rene'e Kath Moon (Moon, 2013 & Stevenson, 1997). Sieber was an assistant film director, married to Marlene Dietrich, a bisexual film star. Rudolf Sieber was involved in a relationship with Hollywood director Josef von Sternberg. Sieber died in 1976. Sternberg died in 1969.



1A



(Suddeutsche Zeitung, 1920's, Moon, 2013, Anonymous, 1933, & Moon, 2013)

Sternberg is pictured as clean-shaven in the first two photographs at the left (*Suddeutsche Zeitung*, 1920's & Anonymous, 1933). Sieber has a moustache. The photographs of Sternberg and Sieber together, are juxta-positioned with photographic studies on the right, by photojournalist Rene'e Kath Moon (Moon, 2013). The female model reminded Moon of Marlene Dietrich, yet had the salient features and gestures, typical of Dietrich's husband, Rudolf Sieber (Moon, 2013). The photographic case study meets the established professional standards, in photography and medical forensics, of a possible case of reincarnation of Rudolf Sieber, as a woman (Moon, 2013 & Stevenson, 1997).

As psychiatrist and biologist Ian Stevenson, MD, affirmed, visual processes are biological in nature and not just imagination; images cannot be relegated abstractly to the study of art and myth (Frog & Lukin, 2015, Severi, 2015, & Stevenson, 1997). Accountable communication scientists need to empirically test visual processes, until now deemed subjective, as an objective subject to test and measure (Ayers & Hopf, 1987). Visual processes are never subconscious issues, relegated only to the imagination, since they can always be elicited to consciousness through stimulation (Ayers & Hopf, 1987, Bandura, 1994, & Stevenson, 1997). Even if mental images seem to lay dormant, they are always preconscious with conscious potentials (Bandura, 1994 & Stevenson, 1997). This falls in line with Bandura's work in social psychology and television exposure to graphic violence, indicating that we must always control what we are visually exposed to; anything we see can be used to elicit a behavior from us by others (Allport, 1958, Bandura, 1994, Gerbner, Gross, Morgan, & Signorielli, 1994, & Limburg, 1994).

Visual processes are as real as developing critical thinking processes in argumentation and speech (Ayers & Hopf, 1987). Visual communication processes, both interpersonal and intrapersonal, must be understood and tested empirically, as a material reality with a biological nature (Severi, 2015 & Stevenson, 1997), with quantitative measures (Ayers & Hopf, 1987 & Caccioppo, et al, 1999) as well as qualitative measures (Guba & Lincoln, 2000). Proper testing combines multidisciplinary perspectives, across the sciences, as a communication phenomenon rooted in prehistoric mythological ideographic processes (Frog, 2015, Frog & Lukin, 2015, & Samohvalov & Crilov, 1990) of interest to psychiatrists (Stevenson, 1997), biologists (Severi, 2015, & Stevenson, 1997), anthropologists (Severi, 2004 & Severi, 2015), philosophy of mind researchers (Abdulaeva, Danilova, & Papelina, 2004, & Severi, 2015), and communication scientists (Ayers & Hopf, 1987, & Stein, 2002). For example, cave wall graphics survive from prehistoric times, and are a form of our earliest graphic communication, prior to the biological based evolution of the alphabet (Frog & Lukin, 2015, Hockney, 2006, Langer, 1957, & Metzner, 1994).

In establishing a moral standard in electronic mass media regulation (Limburg, 1994), an understanding of visuals, as a form of persuasion rooted in biological behavioral evolution (Hammerman & Lenard, 2000, Steele, Lindley, & Blanden, 1998, Severi, 2015, & Stevenson, 1997), in rhetorical theory (Burke, 1969 & McGee, 1999) is also a step towards establishing ethical and legal guidelines regarding exposure to, and transmission of, images (Limburg, 1994). Ideally, these guidelines are applicable to limiting opportunistic interruptions, particularly advertising, by third parties (Limburg, 1994). Advertisers are usually irrelevant and interruptive third-party strangers. These include corporate sponsors, charities, and media network promoters, that have no useful literary, nor informative, contribution of primary value in regards to the person reading or watching media content. Advertisers, as interrupters, compromise the message of visual rhetoric of the original content author. As media users, our freedom to interpret for ourselves, the potential meanings and applications of a piece of literature, or visual rhetoric, must be protected from interruptions (particularly advertisers), as part of protecting the possible intentions of the original author.

Our predictive visual rhetoric theory, for communication studies, relies on the methodology of comparing personality changes, and consistencies, through photography; a form of material evidence (Stevenson, 1997). Informing us how to think about the visual language units in photography we rely on an innovative article by Frog (2015), which describes the grammar of visual processes as rhetorical, "Mythology in Cultural Practice: a methodological framework for historical analysis". Frog's (2015) explanation of the units, and integers, in studying images in mythology, provides a framework, in explaining how a theme, or narrative, is visually cultivated (Gerbner, Gross, Morgan, & Signorielli, 1994). Additionally, we contribute a definition of the extended mental state, and extended mental images, in communication processes, as components of a predictive visual rhetoric theory, as well as introducing two tested cases using our methodology (Ayers & Hopf, 1987, Dubin, 1978, & Stevenson, 1997).

A predictive theory of visual rhetoric must account for three mental states: the conscious mental state; the preconscious mental state; the extended mental state (Stevenson, 1997 & Theiner, 2011). The preconscious state is simply a substitute for the term subconscious, implying that everything in the subconscious can become conscious, current, material in memory retrieval processes, even post-mortemly (Bandura, 1994 & Stevenson, 1997). Extended mental state implies that our conscious and preconscious material has diachronic and synchronic extension, through photography, for example, with a past life image inferring meaning on us in this lifetime, or into a future lifetime, as well as having spatial extension (Stevenson, 1997 & Theiner, 2011). Extended mental state phenomena is accounted for in Stevenson's description of the biological function of the psychophore (Stevenson, 1997), which is discussed later in this essay.

This essay also describes the process of visualizations as a storyboard narrative (ideology), that as a visual rhetoric, connects to other key image impressions on other storyboards. Combining storyboards an operational matrix is formed, potentially explaining at the quantum level how and why we find meaning, while experiencing the perception of imagery, in the three mental states (Stevenson, 1997, Theiner, 2011, & Zelazo, et al, 2007).

The value in finding meaning is physically testable, materially measureable through photographic methods, response surveys (Ayers & Hopf, 1987, Bolls & Lang, 2003, McCroskey, Beatty, Kearney, & Plax, 1985, & Stevenson, 1997), and further supports the iconic value of the person's material image. Personalized human images have currency as media images, particularly through profitable documentaries about an iconic individual (Limburg, 1994).

Highly iconic persons in public historical memory act as a mental ideograph in themselves (Dor, 2000, p. 22), much like the terms 'liberty' or 'equality' (McGee, 1999). Somehow, the common person has a particular sensation when thinking of the iconic person, just as they do when thinking of 'liberty' or 'freedom'. Yet no two persons' account of iconic persons, or of 'liberty' or of 'freedom', are the same. As ideographs, everyone is familiar with the mental image, yet no one agrees to exactly what it is for everyone else (Dor, 2000, p. 22), for each person holds onto their own particular definition of the ideograph (McGee, 1999). A common ideograph in popular thought is Jesus. Yet everyone's abstract concept of Jesus seems to have little or nothing to do with the historical Jesus (Ehrman, 2003, p. 154). Thus, Jesus, as an iconic person, or attractor, is an ideograph (Dor, 2000, p. 22, & McGee, 1999).

Once an iconic attractor is identified, the original human image that inspired copies as media advertising, or religious cult images, is then like picking up a stone (ideograph) with weeds and moss attached to it. Like persons stumbling over the stone, we can understand the preconscious patterns of interaction and attraction (or revulsion) experienced by those around the stone, or the ideograph of the Jesus psychophore. The iconic state, eliciting positive or negative potentials, is an example of "the symbolic psychic resources through which mythology is manifested and functions", in our pictographic based primitive cognitive systems today, in which mythological importance elicited by iconic images, or ideographic thought units (Dor, 2000, p. 22, Frog, 2015, & McGee, 1999), joined as a theme, or narrative, instantiate preconscious images with conscious meaning (Frog, 2015, Levitin, 2007, & Samohvalov & Crilov, 1990).

Understanding from a subjective perspective, this quantum cognitive process of material thought unit conductors, or microtubules (Kurzweil, 2000), described as ideographic thought units (Frog, 2015), can provide a flip-side materialistic explanation of the objective analysis of quantum cognitive processes involving microtubules, in the physical brain (Kurzweil, 2000), as the physical units in ideographic image processing in quantum cognitive processes (Kurzweil, 2000). This discussion of the material processes, involved in visual rhetoric, contributes to Michael Calvin McGee's ultimate goal: identifying and describing all the ideographs structuring human behavior, and society, and how they all function at the different levels of societies past, present, and future, forming a catalogue of the full spectrum of the human personality matrix, individually, and as part of a collective (McGee, 1999, p. 434).

The Problem

We are not taught to study nor utilize visuals seriously. Visuals are a form of material communication in mental operations (Severi, 2005), and visual images in and of themselves have moral agency (Stein, 2002). Visuals, like conversation in forensic studies (Nofsinger, 1991), are a real form of communication, and cannot be underestimated, nor relegated, for study under amateur artists nor opportunistic advertisers (Limburg, 1994). Visual communication is dangerous (Bandura, 1994). Visual images easily bypass our conscious efforts to screen-out harmful or unnecessary data (Bandura, 1994, Bolls & Lang, 2003 Limburg, 1994). Visuals can harm just like a virus, and like a virus, visual images are material for communication scientists, such as myself, with multicultural and multidisciplinary expertise, to seriously investigate and prescribe much as a medical doctor diagnoses and prescribes a cure for an illness. Visuals, in this manner, are a matter of biological study (Severi, 2015 & Stevenson, 1997), and no longer overlooked by the general public while exploited by Roman Catholic priests, and others, as material for exorcisms, and other superstitious abuses (Stevenson, 1997), that have left the Catholic church a dungeon operated by pedophiles and pathological abusers (Stein, 2002). As with the Holocaust, we know visuals are tied to mass indoctrination and mass murder (Baird, 1982, Burke, 1969, & Loshitzky, 1997).

The writings and research of psychiatrist, and biologist, Ian Stevenson, MD, on the effects of images (Stevenson, 1997) provides a new scientific direction in communication research. I began my investigation of the intersection of evolutionary biology, image use and abuse, and the contradictions between image and verbal rhetoric in the cover-up of abuse by Catholic clergy with my graduate thesis, on the moral implication of misleading imagery in Roman Catholicism (Stein, 2002). As anthropologist Carlo

Severi found, to establish himself in anthropology using biological approaches, he had to challenge the verbal narratives applied to visual cognitive artifacts such as in the use of the cross and the Jesus imagery (Severi, 2005 & Severi, 2015). "Faced with the perplexity aroused by the distinction between 'oral' and 'written,' my first reaction was to seek some intellectual precedent, a field in which my new research work might discover for itself an intellectual genealogy or — more modestly — a set of premises that would be of use in this new investigation. I discovered such an intellectual precedent in the biology of images, as conceived by the young Warburg. Warburg had a very clear vision of the necessity of images and of their extremely close relationship to thought in any culture. That relationship, although without coinciding with the arts of our own culture, nevertheless does share one of its roots: the manner in which an image orients visual inferences" (Severi, 2015). **Severi (2015), briefly, has concisely stated what Ian Stevenson, MD, has maintained, that images orient our thinking, and communicate with us, sometimes initiating and orienting our physical actions before our thought processes** (Bandura, 1994, Iacoboni, et al, 2005, & Stevenson, 1997, p. 2090), or misleading and disorienting them, and from this perspective have moral agency (Limburg, 1994 & Stein, 2002), which we might apply to the discussion even of "apparitions" (Stevenson, 1997, p. 2090).

Like any communication phenomena, such as visualization strategies in overcoming speech anxiety, visual phenomena is to be tested for its evolutionary implications (Limburg, 1994 & Stevenson, 1997), and explained by a hard communication science (Ayers & Hopf, 1987, & Bolls & Lang, 2003). **That there is a visualization process, underlying and enabling traditional concepts of written or oral forms of rhetoric (Ayers & Hopf, 1987, & Bolls & Lang, 2003), demands accountability for how mental images are involved in real physical interaction of a biological nature (Frog, 2015, Severi, 2015, & Stevenson, 1997). A predictive theory of visual rhetoric specifically detailing the power of image on biology, with empirical case testing and established validity for predictability, has been urgently needed in communication sciences (Foss, 2005), and is what we present in authoring this essay. I credit Rene'e Kath Moon, professional photographer, as technical adviser for her pragmatic advising, editing, and introductory black and white photographic examples of body posture as rhetorical (Moon, 2013).**

Studying visual rhetoric is similar to studying astronomy; both visual rhetoric and astronomy depend on tools, and accurate measurements, in testing a predictive theory. As Galileo Galilei would reproach the Catholic church for socializing the world into believing the earth is flat, we reproach the Catholic church for abusing visual rhetoric to manipulate behavior in the form of inaccurate historical portrayals and exorcisms based on superstition, and not biological sciences and tested data interpretation methodologies (Severi, 2005, Stein, 2002 & Stevenson, 1997). In countering these fraudulent 'doctors' of the church it's necessary to understand how visualization processes are living processes (Severi, 2005), co-involving extended mental images in producing meaning (Ayers & Hopf, 1987, Severi, 2005, Stevenson, 1997, & Theiner, 2011). This can be achieved by understanding the function of imagination as a real entity (Stevenson, 1997), with real units of thought, or extended mental images (Stevenson, 1997 & Theiner, 2011) that are durable (Frog & Lukin, 2015, McGee, 1999, & Stevenson, 1997), and permanent (Stevenson, 1997), such as the ideograph (McGee, 1999).

The definition of rhetoric, itself, implies this visualization process, referred to as the imagination (Burke, 1969 & McGee, 1999). Rhetoric defined is the communication pattern utilized, of many patterns, to inform, persuade or motivate, which include nonverbal and verbal appeals (Burke, 1969, Foss, 2005, & McGee, 1999). A pattern is established by a minimum of three action units, or verbs (Frog, 2015). A verb, consisting of two or more images, is called a 'motif' (Frog, 2015). Three motifs, or verbs, establish a pattern with a minimum of three moves or actions, or persuasive strategy, in rhetoric (Arendt, 1985, Burke, 1969, Frog, 2015, 1985, Plato, 1992, & Stein, 2002). The more patterns, or strategies a communication practitioner knows, the greater their chance of effectively communicating their message to their audience (Poulakos & Poulakos, 1999). The effective rhetorical strategies used, as first articulated in the first century by Quintillian, are usually of four kinds (Poulakos & Poulakos, 1999, p. 175):

- 1.) Appeals to reason, which require analogy, and etymology. Analogy is the ability to compare and contrast ideas, sounds, impressions, vocabulary, and visual units, or images. Etymology is knowing, and understanding, the origins of a word or image, and its usages;
- 2.) Appeals to tradition, or established rituals and laws;
- 3.) Appeals to authority, such as the opinion of certified professionals or respected persons;
- 4.) Usage, or repetition, meaning that the more a message or visual is repeated, the more the audience simply accepts it, without contesting its value (Poulakos & Poulakos, 1999, p. 175).

In visual rhetoric the four patterns, Quintillian first articulated (Poulakos & Poulakos, 1999), are also present and considered part of the investigation of visual rhetoric phenomena:

- 1.) Analogy involves noticing relationships between words, or images, and ideas requiring a mental form of transportation, such as reading a book (a communication vehicle), to a higher level of abstraction (Baugh, 1963), or “a mental move that enables us to unlock the unfamiliar by the key of the familiar” (Poulakos & Poulakos, 1999, p. 175);
- 2.) Etymology in a visual rhetoric, is when we see a material image we are familiar with, such as a car wheel, and are able to understand that the origin of the design is rooted in prehistory with the use of cut timber under a heavy stone, to move the heavy stone into place (Frog & Lukin, 2015);
- 3.) Appeals to authority are effective in visual rhetoric when a product, such as a brand of toothpaste, is pictured being held by a dentist. We don't know if dentists actually tested the toothpaste, and assume the person dressed as a dentist is actually a certified dentist. Nonetheless, a product associated with an image of authority sells;
- 4.) Usage and repetition is easily established in visual rhetoric. Repeatedly advertising a beverage with a particular logo, such as Pepsi (TM) with its logo, makes it more likely people will accept the beverage (or a similar beverage in a cup using the same logo), without inspecting the ingredients in the beverage for conformity to the actual Pepsi (TM) product.

Current theories of rhetoric (McGee, 1999) and visual rhetoric (Ayers & Hopf, 1987, Foss, 2005, Frog, 2015, & Frog & Lukin, 2015) do not take a materialist approach, failing to account for, or reliably predicting visual rhetorical effectiveness involving the human imagination. Human imagination in visualization exercises utilizes the same brain areas as actually seeing an image in real life (Bolls & Lang, 2003), and imagination, as a visualization process, has real material implications (Ayers & Hopf, 1987) in processing information between the conscious and preconscious mind (Stevenson, 1997). Until recently, the tools measuring and testing communication theories, such as visual processes, were not developed. Study of imagination and visualization was relegated to psychology (Stevenson, 1997) or the arts (Ayers & Hopf, 1987, & Frog & Lukin, 2015), and not to physiological and biological studies (Caccioppo, et al, 1999, Severi, 2015, & Stevenson, 1997) in human communication (Ayers & Hopf, 1987, & Bolls & Lang, 2003). The study of visual processes phenomena in human communication studies is now possible due to further advances in theory (Foss, 2005, Frog, 2015, Frog & Lukin, 2015, & McGee, 1999), and methodology (Ayers & Hopf, 1987, Bolls & Lang, 2003, Caccioppo, et al, 1999, & Stevenson, 1997), requiring an innovative approach, with reference to a multiple-process matrix of human personality evolution (Foss, 2005, Frog & Lukin, 2015, p. 15, Scott, 1994, Stevenson, 1997, & Zelazo, et al, 2007)

An innovative approach that fits with quantum theory in psychology (Zelazo, et, al, 2007) is reviving Cartesian dualism in extended mental image and predictive visual rhetoric theory building, and testing (Dubin, 1978 Stevenson, 1997, & Theiner, 2011). Thanks to new tools of objective material measurement for empirical and quantitative testing of theories, and phenomena (Beck & Miller, 2001, Caccioppo, et al, 1999, Frog & Lukin, 2015, p. 13-14, Stevenson, 1997, & Zelazo et al, 2007), twentieth century approaches to studying, abstractly describing, and qualitatively testing visual and verbal rhetorical processes, and associated theories (Burke, 1969 & McGee, 1999), are now inadequate. A predictive theory of visual rhetoric, formerly described as simply a visualization process (Ayers & Hopf, 1987) relegated to the imagination (Frog & Lukin, 2015, p. 12), now must rely on Rene' Descartes' seventeenth century theory of the extended mind, as having a separate reality from the biological body, in processing extended mental images (Stevenson, 1997 & Theiner, 2011).

Visual Rhetoric as a Cognitive Style of Communication, Media Ethics, & Mythic Discourse

Frog and Lukin, of the University of Helsinki, write that resurgent northern European Odin symbolism and images survive in discourse, and visual forms of media, including material sculptures of the left eyed Odin figure who was sacrificed from a tree like the later Jesus figure was from dead wood (Baird, 1982, Frog & Lukin, 2015, Metzner, 1994, & Severi, 2005). The images infer both the potential to understand the original intention of their authors, and the recent attempts to apply new meanings to these ancient images (Frog, 2015 & Frog and Lukin, 2015, & Metzner, 1994). That ancient images still attract our attention is quite odd (Fields, 2007), since two and three thousand year old relics are obviously before our existence. It is not odd to think of images attracting our attention if we share the same historical orientation as that of the original authors, even if thousands of years have passed (Plato, 1992), in which case we recognize the argument for extended mental images, and perhaps electric or magnetic fields (Fields, 2007), surviving death (Theiner, 2011). Based on their shared cognitive orientation style, in visual communication styles, Slavic populations are included as continental European populations in this essay (Haraldsson, 2005, Samohvalov & Crilov, 1990, & Stein, 2004). Our shared recognition of these Odin images indicates that part of our mythological discourse pattern (Burke, 1969, Frog, 2015, Frog & Lukin, 2015, & Samohvalov & Crilov, 1990) is symptomatic of a preconscious collective ideographic point in the persistent historical personality matrix of many Europeans and Slavs (Frog & Lukin, 2015, Haraldsson, 2005, Jung, 1990, Metzner, 1994 & Stevenson, 1997).

Of course, two thousand years ago, the world population was only two-hundred million. Not everyone shares the same cognitive style, as it differs according to the limited number of shared histories (Frog & Lukin, 2015, Samohvalov & Crilov, 1990, &

Stevenson, 1997), physiology, ethnic or multi-ethnic biology, and cultural or multicultural environment (Abdulaeva, Danilova, & Papelina, 2004, Rosenthal, 2006, & Stein, 2004). The European population was only twenty-eight million. Not everyone today could possibly share the original experience of the same archetypical orientation point in extended mental images of the twenty-eight million Europeans of two thousand years ago (Jung, 1980 & Stevenson, 1997). Reasonably, not all living today are equally evolved (Stevenson, 1997) in the same extended mental image repertoire (Frog, 2015, Stevenson, 1997 & Theiner, 2011).

Older European cultures with ethnic and cultural traditions, prioritize, protect, and advance their elders, their physically challenged, and their women (Baird, 1982, Limburg, 1994, Metzner, 1994, Nelson, 2004, Stein, 2004, & Swain, et al, 1998). Thus, that some younger or foreign minds with more recent mental images of, for example, a Prophet Mohammed, resist ancient Odin, Jesus, or even the Roman orator Quintillian (Poulakos & Poulakos, 1999) reference points in their visualization processes by destroying ancient archeological sites, in Islamic occupied nations, is quite rational. Also, quite rational, is that we Europeans defend ourselves from such primitive pillaging and destroying understanding that they destroy what they cannot comprehend, because it is from before their evolution cycle (Metzner, 1994 & Stevenson, 1997).

Image based rhetorical messages have multiple directions of communicating, or inferring, meaning (Severi, 2015), and inversely, meaning can be interpreted from varying audience contexts. If persons do not know the context that informs the particular (secret) meaning ascribed to an image, in visual rhetoric, then interpretation of the image's meaning, or series of images, will differ (Frog & Lukin, 2015, p. 8). Catering to such very different audiences, without seeming to prioritize any particular interpretation by any audience member, requires varying presentational order. Visual rhetorical strategies can use different presentational orders, providing in the same narrative varying options for communicating different messages: positioning images alone; positioning images in a series.

There is also the possibility of inappropriately ascribing meaning to the original intent of the author, if the context is not understood, or is corrupted (Frog & Lukin, 2015, & Stevenson, 1997). In this sense, image interpretation and image analysis (in or out of its original or intended context) drastically alters, or corrupts, the meaning of the image, or series of images, within the natural or original context (Frog & Lukin, 2015, p. 8, & Stevenson, 1997). To avoid corruption of meaning, there is the application of media censorship in cases of inappropriate use, or abuse, of images (Limburg, 1994 & Stein, 2002).

In arguing for biological approaches to the study of visual rhetoric, in psychiatry, anthropology and media studies (Bolls & Lang, 2003, Severi, 2015 & Stevenson, 1997), and not as an art form, it is reasonable to apply the same moral reasoning styles, copyright, proprietary and decency laws, as well as prioritizing the medical concerns for the psychological welfare of those exposed in the images, and for the audience members' psychological welfare as well (Limburg, 1994 & Stevenson, 1997). Ethical guidelines for print and electronic media content are already established (Limburg, 1994 & Stein, 2002). These ethical media guidelines are easily applied in cases whence art, or photography, otherwise deemed innocuous, are revealed to have offensive, dangerous, or otherwise improperly contextualized meaning potentials, as a visual based rhetorical narrative (Limburg, 1994 & Stein, 2002). In regulating visual rhetorical messages, that could be covertly communicating harmful information, such as a directive for a terrorist or criminal deed, the images need to be treated and regulated as communication tools, with a real physical, biological, and evolutionarily harmful impact. For inappropriately presented or used images, in a public or private communication medium, such as in the print and electronic media, local, national and international codes for regulation can apply (Limburg, 1994 & Stein, 2002).

Due to the masking of meaning, through context and limitations of visual rhetoric competence, rooted in flexible versus inflexible cognitive styles (Abdulaeva, Danilova, & Papelina, 2004, Frog, 2015, p. 45, Stein, 2004, & Stevenson, 1997), the function of a visual rhetoric can be optimized for covert communication of messages, eliciting meaning, without attracting censors and critics if the message were otherwise verbally communicated (Baird, 1982 & Stevenson, 1997). In determining the ethical context to apply communication regulation laws, or in determining how to circumvent existing censors to covertly and effectively communicate a message, a predictive visual theory of rhetoric, targeting particular cognitive communication styles, is quite useful to test, and communicate sensitive information for propaganda and counter-propaganda purposes (Baird, 1982 & Hockney, 2006).

Compared to traditional verbal concepts of rhetoric (speaking and writing), visual rhetoric has the added advantage of resembling art. Hunting narratives in visual rhetoric, as cave art, take on a mythical aspect of a mystical relic, ensuring continuity, suspension, disruption, or redirection of visual cognitive patterns from prehistoric times, through today. This is achieved by maintaining, hiding, or dislocating centrality of an archetypical image (integer) in relation to other images (Frog, 2015, p. 51, & Jung, 1990). In this sense, visual rhetoric, or mythical prehistoric cave art symbolism in visual discourse, is not just a function of the imagination (Frog & Lukin, 2015 & Stevenson, 1997). It is part of an extensive ongoing system of ideographic transactions,

in itself, that preceded oral and written language cognitive styles (Frog, 2015), and is still part of indigenous cognitive styles (Hockney, 2006, Severi, 2004, & Severi, 2015).

Essentially, Frog and Lukin (2015) are stating that there is the involvement, possibly, of extended mental images, a Cartesian dualism perspective (Stevenson, 1997 & Theiner, 2011), that the material of the mind *does* survive death of the prehistoric body, with the mental image having a material extension and meaning for us today (Frog & Lukin, 2015 & Stevenson, 1997). Thus mythological narratives, and models, for thinking about the world, can readily have continuity extending back to the Stone Age.

"Studying the frame of [image to ideograph] comparison at a global scale, these comparisons present evidence for the history of the spread of knowledge both carried [1] in immigrations and [2] through contact networks (as well as having the potential to yield negative evidence of knowledge displacement or loss)" (Frog & Lukin, 2015, pp. 12-13). Studying visual rhetoric cognitive styles of communication, and mythic discourse examples, we find evidence of previous memory of the deceased surviving as fossil references in everyday discourse, and particularly in the use of images, in communication transactions (Frog, 2015, Frog & Lukin, 2015, & Stevenson, 1997).

Image saliency receding and shifting from the foreground to the background, has compromised meaning and prominence. "Historical change and stratification" has caused shifts in interpretation, and rearranged rank and order of ideographic based surviving images, as fossil relics in everyday visual and verbal discourse (Severi, 2004). This interpretation, and rank shifting, becomes a serious issue when trying to accurately identify the ideograph (concept), and its actual intended meaning. What is actually represented by the salient image attributed to the concept (ideograph)? In any context along the evolutionary matrix of individual or collective preconscious memory, the meaning of an image and its conceptual relevance shifts, informing and re-informing the present personality, and reshaping the present personality, being examined (Frog & Lukin, 2015, p. 12, Severi, 2004, & Stevenson, 1997). Because of this context based dis-locality, and re-centering of meaning (Narayan, 1997), from prehistoric to modern times, we must always keep in mind that our recent verbal based rhetorical cognitive patterns did not exist at the time of our prehistoric image based rhetorical style (Frog & Lukin, 2015).

Like actors or actresses rehearsing for a character role, reacquiring visual competency, as a cognitive style of communication, requires physiological conditioning by extended exposure to the primitive diet, and lifestyles, of the original composers of ancient, or prehistoric, patterns in visual rhetoric narratives (Severi, 2004). Diachronic (across time) and synchronic (across geography) cultural context sensitivity to our present context of interpretation, and limitations, is required in developing our image based vocabulary repertoire competency. Understanding ancient image based visual rhetorical cognitive patterns of visual communication fossils, without relying on words, is a reclaimed awakening through an ancient, biologically based, intuition, or mystical empathy. Our immersion into context is required to explain the original meaning of a surviving image, itself, in its historical context and to preserve its value in our context of today (Bergson, 1935, Frog & Lukin, 2015, Severi, 2004, Stein, 1989, Stein, 2002, & Stevenson, 1997).

Predictive Theory Evolution, Concept, Hypothesis, Units, & Integers

Like Carlo Severi, anthropologist, who was tired of fallacies rooted in purely verbal, and written, rhetorical testimonies of narratives (Severi, 2004 & Severi, 2015), I first thought of studying visual rhetorical patterns as forensic testimony, for my graduate degree in Communication Studies. Reading memorial sites by Blair & Michel (1999) introduced me to the study of inter-action analysis and filming how persons move around a space, in contrast to how they speak of that same space (Blair & Michel, 1999). In investigating the contradictions between what Roman Catholic priests said, and what they actually were seen doing, in their inter-actions, in cases of bullying and sexual abuse targeting minors or the handicapped (Engber, 2015 & Stein, 2002), I realized there were two forms of intrapersonal dialogue, or narratives, going on inside the minds of these Roman Catholic predators and their memorial sites (Stein, 2002): verbal narratives versus image-based narratives tied to ritual and suppression (Lifton, 2000 & Glock & Stark, 1963).

I wanted to study how these Catholic affiliated predators can think verbally they are doing something good, while seeing themselves autistically performing another, visibly different, deed, mimicking their abusive predecessors (Bandura, 1994, & Iacoboni, et al, 2005). Their verbal testimonies revealed little or no clue to their own criminal behavior (Lifton, 2000), much less that they participated in any kind of physical assault (Bandura, 1994), specifically targeting for abuse physically handicapped persons (Engber, 2015 & Stein, 2002). So well compartmentalized were their thoughts, there was no trace of admission of guilt (Lifton, 2000).

The associates' and priests' contradictory use of verbal, versus visual, rhetorical patterns, and cues, as with autism (Iacoboni, et al, 2005), seemed a sign of insanity, or schizophrenic thinking, among Roman Catholic religious (Stein, 2002). Yet even insanity, or schizophrenia, like autism, is a logical issue for intrapersonal communication studies (Bandura, 1994 & Iacoboni, et al, 2005),

to document how a particular cognitive communication style (Abdulaeva, Danilova, & Papelina, 2004), is cultivated (Crollius, 2005 & Gerbner, Gross, Morgan, & Signorielli, 1994). If there is a logical explanation for insanity or schizophrenia, from a communication perspective, rooted in biological processes (Stevenson, 1997), then there is logically a therapy possible through communication processes, such as visualization therapy; in which case imagery exposure is the cure as well as the cause (Ayers & Hopf, 1987, & Stein, 2002). Thus, the premise, that images have moral agency (Limburg, 1994, Severi, 2005, Stein, 2002, & Stevenson, 1997). If images infer meaning (Severi, 2005), and are a causal factor in ritualizing mass propaganda (Glock & Stark, 1963, & Lifton, 2000), changing the images can restore mass sanity (Stein, 2002).

From 2001-2002, for my Masters in Communication Rhetoric Studies (Stein, 2002), and again in 2007 (Stein, 2009), I had been testing cases of behavioral change, due to exposure to visual material items, such as crucifixes, sculptures, altars (Stein, 2002), work counters at hotel lobbies, tight shirt neck collars, hand muscle and facial muscle contractions, and pupil enlargement and positioning (an oddity I myself have with one pupil larger than the other) (Stein, 2009). I did not have a solid theory statement in mind, about inter-action around memorials and objects (Blair & Michel, 1999), until I read the literature on using photography in documenting and comparing faces as birthmarks (Stevenson, 1997), generational behavioral, and biological changes, in the human personality rooted in exposure to furniture and images, particularly false or distorted images, such as crucifixes, Pearl Harbor, astronaut memorials, or 9-11 memorials that do not imply the perpetrators, who allowed an attack to occur, are held responsible and punished (Bandura, 1994, McGee, 1999, Blair & Michel, 1999, Stein, 2002, & Stevenson, 1997). Instead of punishment of the perpetrators, a memorial covers up a crime, offering us gentle memorials, or Roman Catholic religion (Stein, 2002). While history has kept record of a crime the visual rhetoric communicates an untruth legitimizing pedophilia, handicapism, femminicide, and anti-Semitism (Allport, 1958, Glock & Stark, 1963, & Stein, 2002), often rooted in patriarchal, or able-bodied, narcissism (Bem, 1993, Engber, 2015, Gilligan, 1982, Plaskow, 1991, Soffer, et al, 2010, & Zahavi & Zahavi, 1997).

Key to formulating a predictive theory of visual rhetoric, as communication professionals, is Ian Stevenson, MD's observation, which transformed my approach, that if ancient visual artifacts are of a biological nature, then so is our inherited prehistoric ability to intuitively interpret visual imagery; a diathanatic skill (Stevenson, 1997). Stevenson, a Canadian biochemist and psychiatrist at the University of Virginia, studying the survivability and transmission of consciousness, documented apparitions as extended mental images surviving death and informing us on a daily basis as part of our reincarnation process (Stevenson, 1997). "For example, they [apparitions] are sometimes reflected in mirrors, sometimes intercept light or cast a shadow, sometimes walk around objects, such as furniture", yet are not reducible to, nor limited by, the material substance of a piece of "furniture" or individual (Stevenson, 1997, p. 2090). Stevenson, as a psychiatrist and biochemist, really utilized photography and journalistic style interviews, as a communication scholar investigating and reporting on human personality and physiological changes, and consistencies, as a materialist, particularly when documenting post-mortem cases of trauma survival by a visible material nature (aura) of the person (Stevenson, 2002, 1997, 1990, & 1987). He was a pioneer in studying visual communication processes of the body (Rothchild, 2000) as a science in medicine. His research methodology is useful in communication science for studying visual communication processes, no longer relegating them to the study of fantasy (Frog & Lukin, 2015).

Stevenson (1997) is an outstanding model, in that he did not study visual processes as subconscious issues, and instead as preconscious issues. Stevenson realized that visual and body memory, long since thought dead, can always be elicited to consciousness, as cognitive artifacts (Severi, 2004 & Severi, 2005), through material interactions, as well as visualization processes. Thus Stevenson's, and Descartes' argument for the post-mortem survival, and persistence, of extended mental images having a material nature (Descartes, 1963, Descartes, 1993, Stevenson, 1997, & Theiner, 2011).

Besides Stevenson's studies (Stevenson, 1997), I promote Ayers' and Hopf's (1987) implementation of visualization, as a communication strategy in rhetoric, to improve public speaking effectiveness. Stevenson studied the material nature of visual memory, and its survivability across generations as extended mental images (Stevenson, 1997 & Theiner, 2011), while Ayers and Hopf developed a testing methodology measuring the improvement in students' public speaking performance after a visualization intervention (Ayers & Hopf, 1987). I used this same visualization intervention strategy in improving two subjects' self-confidence and their presentation of self, in the two cases below, and photographically documented the progression phenomena as a suspended motif (Frog, 2015), resulting from the use of an ideograph (McGee, 1999), a mental prop, as an intervention.

Frog has provided a frame for predictive visual rhetoric theory building (Dubin, 1978). Frog has successfully labeled and categorized the minimal units and integers required (Dubin, 1978 & Frog, 2015), forming the basis of a visual grammar in studying image interaction, when placed with other images, to form a noun and a verb in a visual based rhetoric (Frog, 2015). In "Mythology in Cultural Practice: a methodological framework for historical analysis" (Frog, 2015), Frog scientifically breaks down, to its basic units, and studies mythological discourse. Frog's methodology is equally applicable to communication studies, particularly for interaction studies, and for visual rhetoric. Frog's (2015) article is a primer to understanding the underlying

rhetorical visual cognitive processes of communication (Abdulaeva, Danilova, & Papelina, 2004, Frog, 2015, Frog & Lukin, 2015, Samohvalov & Crilov, 1990, Stein, 2002, Stein, 2004, & Stevenson, 1997, p. 2090).

In writing a predictive theory, it is necessary to define the concept being tested and its various components, integers, or units (Dubin, 1978 & Frog, 2015). The concept, in visual rhetoric, is that physical material items stimulating a person's outer vision can elicit a response from the person's extended mental image of themselves, in a discarnate personality containing post-mortem memory (Stevenson, 1997, Stein, 2009, & Theiner, 2011), producing an intra-personal communication exchange preceding heightened self-awareness, which can be objectively measured (Ayers & Hopf, 1987) through photography (Stevenson, 1997), while experienced subjectively as a change in mood, or behavior (Stein, 2002, Stein, 2009 & Stevenson, 1997), while external audiences perceive a change in performance (Ayers & Hopf, 1987 & Stein, 2009). The photographed moment of a change in performance, as in the two case studies below, is a quantum event (Stein, 2009), that meets the criteria of a "suspended motif" (Frog, 2015, p. 39). The visualization intervention (Ayers & Hopf, 1987) of a stimulating ideographic imprintation memory, such as in the Oedipus or Electra complex (Dor, 2000), produces, for some, a state of self-actualization (Ayers & Hopf, 1987), or heightened awareness, in the following two case studies. Technically the objectively measureable "suspended motif" (Frog, 2015, p. 39) is experienced subjectively as a state of quantum decoherence, preceding a higher consciousness, without observing or hearing everything yet understanding immediately the entire spectrum as stipulated by the Roger Penrose conjecture (Kurzweil, 2000). Decoherence is actually an event in the Copenhagen interpretation in which two states collapse into one (Chuckman, 2014). This collapse, called cognitive dissonance (Chuckman, 2014, Lang, 2009 & O'Keefe, 2009), due to information overload requiring cognitive re-associations for improved information processing, or emergent consciousness, occurs by a series of millions of bifurcations at the level of quantum wave (Chuckman, 2014) conducting microtubules, within brain cells, causing a multitude of possible states blending into one: a new state of consciousness without any clear reference to this lifetime (Kurzweil, 2000 & Zelazo, et al, 2007), resulting in an emergent process producing a new approach to solving a problem, in this lifetime. Some persons do not get past the quantum decoherence state of information overload, caused by seemingly contradictory held beliefs rooted in contradictory narratives (Stein, 2002), called cognitive dissonance (O'Keefe, 2009), and literally go insane (Jung, 1990). They might run to religious cults or bury themselves in mass media for safety (Glock & Stark, 1963, Hillstrom & Strachan, 2000, Marx, 1850, & Rubin, 1994), while others with a stronger personal motivation are not limited by this contradictory phase, due to their diathanatic skills and knowledge (Stevenson, 1997), and self-individuate and self-actualize (Jung, 1990).

Thus Frog comes close to my statement of a predictive theory of visual rhetoric, when he asserts that there is no fixed meaning, since the meaning can change according to the perspective of the author or viewing audience (Frog, 2015, p. 47). "Integers of the symbolic matrix are not uniformly engaged: they are engaged from different perspectives with different degrees of competence as shared symbols through which identities and understandings may be contested and negotiated. It also foregrounds that the relevance of integers in the symbolic matrix vary in relation to social and historical contexts, which in at least some cases seem to exhibit alternating periods of pronounced change and stability" (Frog, 2015, p.47).

Thus everything depends on the competence of the audience to properly interpret the meaning of a tangible and visible object, and the meaning may not be what the author intended. Paradoxically this also sustains Severi's (2004) claim that images infer meaning, if the observer is properly conditioned to perceive the meaning inferred. Since no cause and effect, nor correlational pattern is established, through empirical testing (Dubin, 1978), Frog's theory statement remains abstract; it is merely a nominal, yet essential, theory in establishing the grammar units used in measuring and describing visual rhetoric phenomena, (Dubin, 1978 & Frog, 2015). In theory building, Frog's primitive yet essential descriptive theory statement is a product of sublime reflection on a concept of visual rhetoric that no one has empirically and convincingly tested, until now; thus to move from primitive to empirical, a predictive statement of theory, that can be tested, is required (Dubin, 1978).

My statement of a predictive theory of visual rhetoric is self-evident if you think of how stage and film performers change their obvious behavior and facial expressions when they use physical props, and costumes, to get into their character role for public performances, or film. The improvisational improvement upon the character, by the talented and studious performer using their inner vision, is what makes a live theater, or film narrative, real for the audience, beyond that which the playwright scripted the character for the stage or film. It's this improvisational element, producing a heightened self-awareness in photographing a Measureable Image (MI) of the performer falling into another personality, or character, that my predictive theory of visual rhetoric addresses.

The heightened self-awareness effect is very similar to what we, in photography, call the Kirlian effect, of an increased energy aura around the person (Moon, 2013, Stein, 2009, Stevenson, 2009, & Wolfram, 2009). Kirlian photography documents, in a still time frame, what we naturally see, yet might overlook, in thinking about what we saw (Bergson, 1910). Naturally allowing the

mind to process the quantum energy movement in the physical environment, as documented scientifically through Kirlian photography, requires exposure to fast movements so that the cognitive style is relaxed when processing movement, especially under poor lighting, like in playing racquetball (Costandi, 2014). In this context, the fear of "ghosts", or Kirlian sightings, is like seeing a racquetball bouncing off a wall and right at you. One hand movement can pause and reverse the motion of energy, or you could be overwhelmed with anxiety. Thus energy is seen and perhaps felt (Stevenson, 1997 & Wolfram, 2009), and the keen observer naturally operates at the level of long-term evolving values, having a different, more effeminate cognitive style (Abdulaeva, Danilova, & Papelina, 2004) in the form of exhausting the diachronic and synchronic context (Bem, 1993, Guba & Lincoln, 1985), and symbol gathering and interpretation possibilities (Langer, 1953a, Langer 1953b, & Langer, 1957), to competently process information (Freeman, 2007, Frog, 2015, & Frog & Lukin, 2015).

In my predictive theory statement, there are two kinds of variables, independent (IV) and dependent (DV) (Bolls & Lang, 2003 & Dubin, 1978). Independent variables (IV) have no zero-point value, and remain present retaining a positive numerical value (1 pair of glasses, 1 dress, 1 bar counter, 1 mirror) (Dubin, 1978). A pair of glasses, dress, bar counter, or mirror in a laboratory setting, remain physically stable (retaining a value of 1), and are not altered during empirical testing of the predictive theory of visual rhetoric. Thus as they remain present, and unaltered, they do not have a negative value nor zero value (they do not disappear in thin air), and are unaffected, yet can affect change (Dubin, 1978). Dependent variables have a negative potential value, as well as a zero point value (Dubin, 1978). For example, a person's expression can change, or their opinion about an object can change, in value. In this respect, in the laboratory setting, persons are alterable (DV) depending on their exposure to, for example, a pair of glasses (IV). Contrastingly, the person cannot change, in the controlled laboratory, the nature of the glasses nor multiply their number (IV) (Stein, 2009).

The combination of the relationship between the person (DV) taking on a pair of glasses (IV), or a dress (IV), establishes the suspended motif (DV) with immanent potential (Frog, 2015, p. 39), which in Kirlian photography is an objectively measureable image (MI), and subjectively is experienced reportedly as heightened self-awareness (Stein, 2002, Stein, 2009, & Stevenson, 1997). "The proposition is derivable from at least two other properties", such as two sections, consisting of a unit and an integer (DV + IV), having a superior and subordinate relationship, due to their interaction within the relational unit (Dubin, 1978, p. 62). The relational relationship consisting of a unit, and an integer, is similar to Frog's "motif" (Dubin, 1978, p. 62 & Frog, 2015, p. 39).

Thus Frog (2015) has taken the discussion of visual rhetoric, in mythological thinking (Samohvalov & Crilov, 1990), to the level of categorizing the kinds of roles images play, alone, and together. In this case Frog (2015) is looking at the relationship we infer upon images, in our evolved human cognitive thinking patterns across history and culture. The common trend Frog (2015) has identified, and named, after studying primitive cultures and their myths, is that the independent variable of the image (Bolls & Lang, 2003), such as a pair of glasses, is a noun, since it lacks movement (Frog, 2015). Two or more images together establish action or movement, as in a verb (Frog, 2015). A verb, consisting of two or more images, is called a 'motif' (Frog, 2015). Three motifs, or verbs, establish a recursive pattern, or narrative (Frog, 2015), since three points, such as the triangle in the spatial geometry of cognitive structures, is the simplest and most stable recursive geometric pattern forming an enclosed, recursive narrative, or a self-contained ideology (Arendt, 1985, Plato, 1992, & Stein, 2002), even under unstable conditions (Burke, 1969). Since self-affirming ideologically based recursive cognitive structures, narratives, are used to hide even from oneself criminal behavior (Arendt, 1985 & Burke, 1969), I propose the way to break through verbal-based recursive compartmentalization patterns, is through objective studies of the images associated with, and informing, the lies (Stein, 2002), and through a predictive (Dubin, 1978) theory of visual rhetoric, based on Frog's (2015) descriptive theory, to correct the images so that the false verbal narratives, or testimony, are no longer possible (Lifton, 2000, Severi, 2005, & Stein, 2002) as part of holding accountable the moral agency of the image (Limburg, 1994, Stein, 2002, & Stevenson, 1997).

Ian Stevenson, MD, articulated a formula (Stevenson, 1997, p. 85) that early-on in 2008 stimulated my pursuit of establishing a predictive theory for testing in communication studies, treating the issue of reincarnation as a continuing element of every human subject, and not as something that we should forget about through psychiatric or psychological medical interventions that want us to forget. $CA + DI + PF = CS$ is Stevenson's formula accounting for the emergent presence of mental images (ghosts) in the skin, like a ghost inhabiting a piece of furniture (Stevenson, 1997, p. 2090): "[f]or example, they [apparitions] are sometimes reflected in mirrors, sometimes intercept light or cast a shadow, sometimes walk around objects, such as furniture", yet are not reducible to, nor limited by, the material substance of a piece of "furniture" or individual (Stevenson, 1997, p. 2090).

In communication studies, for forensic purposes, nearly all written, or spoken, verbal testimony is treated as hear-say, unless accurate details are provided, that have not been made previously available to the subject (Nofsinger, 1991). Thus, in cases of reincarnation testing, the issue of false confessions, a defensive mechanism resulting in a form of self-delusion, is at stake if there is no proof to a claim of reincarnation. Dr. Ian Stevenson's work is important since forms of physical evidence, particularly

through photography, was sought (Stevenson, 1997), taking the issue out of the field of managing perceptions, to my field of communication studies in photo-journalism. I treat the issue of documenting reincarnation cases as post-mortem reporting, taking the attention off of the current identity, and taking the issue out of the sphere of psychiatry and psychology, and into an empirical and scientific field. I plainly place the study of reincarnation cases into communication studies, as part of an evolutionary continuum in the personality matrix. In this sense the previous lifetime is not a pre-existing condition, and instead is part of a continuum of emergent communication phenomena (Stevenson, 1997, p. 85 and 2090).

Let's first understand the meaning of Stevenson's formula predicting the photographically and physically measureable surfacing of previous life traits (Stevenson, 1997, p. 85):

$$CA + DI + PF = CS$$

Briefly this is representing the following units:

Concentrated Attention + Duration of Imagery + Hypothetical (synthetic) Factor = Changes in the Skin

The processes of the formula that the units represent are:

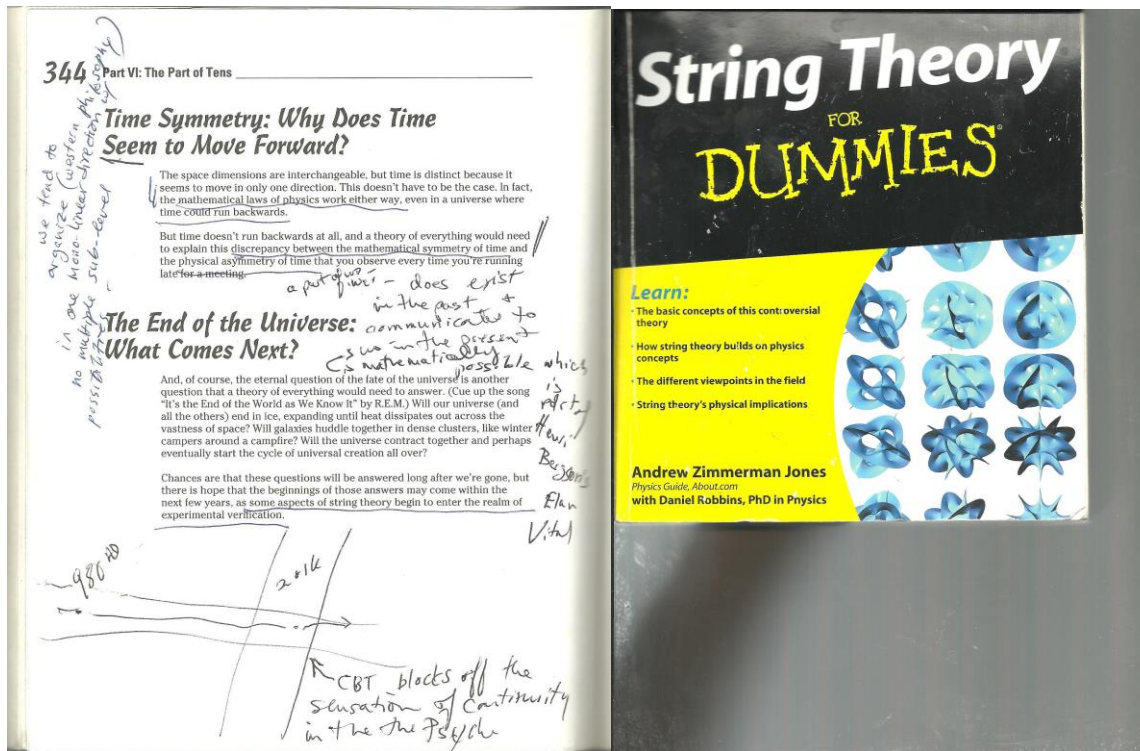
Absorption (CA), transference (DI), and manifestation (CS) of mental image (PF) as communication phenomena

I interpret Stevenson's formula statement (Stevenson, 1997, p.85) from the view in communication studies that emergent human communication phenomena can be predictably, and repeatedly, produced, photographically compared and measured, and tested in a controlled setting, establishing a sound theory without violating standard human subject protocols in research (Ayers & Hopf, 1987 & Christyn, 2014).



The photographs of the human subject during a photojournalistic interview, represented here, illustrate Concentrated Attention (absorption) on a pair of eyeglasses, and Duration of Imagery (transference through exposure) with internally visualizing the eyeglasses on the face, and hypothetical Physiological Factor (artificial stimulation of the magnetic field for diachronic and synchronic holographic memory retention), in the form of the weight of the eyeglasses on the face, equal Changes in the Skin (suspended motif), visible through the muscle flexion around the mouth (Stevenson, 1997). From Stevenson's (1997, p.85) book, *Reincarnation and Biology*, Volume I: Birthmarks, it is written "[w]here concentrated attention has these aids [or props such as a pair of eyeglasses], the duration of imagery required to produce bodily changes may be brief; where they are missing, as they are in most saintly stigmatists [pictured in the third photograph from 1998 of the Aramaic name for Jesus, "YEsuA", below], the Duration of Imagery (DI) must be proportionately long for a physical effect to occur."

In physics, as well as in empirical theory building with predictive and replicable values (Dubin, 1978), this is explained as mathematically possible since items on either side of any equation, the combination of the variable units and their total, always equal one another as a basic rule in mathematical symmetry (Zimmerman Jones & Robbins, 2010, p. 344). Logically we cannot travel into the past if there is not reincarnation, yet physics tells us we can, thus there is a previous life we still get our data from (Stevenson, 1997 & Zimmerman Jones & Robbins, 2010, p. 344), unless persons like Jessen and Mitchell adopt the trend of breaking all the rules in human subject protocols in research insisting on Cognitive Behavioral Training to block-off, producing a Black-Site memory discontinuity (Fields, 2005a & 2005b), the sensation of continuity (as pictured in the sketch of the textbook for "Dummies" below) in the psychophore, or Mind (Christyn, 2014, Stevenson, 1997, & Watt, 2016), which Bergson named intuition (Bergson, 1910 & 1935).



Stevenson's approach has been interpreted by some as promoting re-living a near-death experience through torture and staged 'accidents', using props such as waterboarding, as CIA psychologists Bruce Jessen and James Mitchell promoted violating basic human subject research protocols (Christyn, 2014 & Watt, 2016). "Mitchell and Jessen's qualifications did not include interrogation experience, specialized knowledge about Al Qaeda or relevant cultural or linguistic knowledge. What they had was Air Force experience in studying the effects of torture on American prisoners of war, as well as a curiosity about whether theories of 'learned helplessness' derived from experiments on dogs might work on human enemies" (Christyn, 2014). Besides being a waste of federal monies, time, and personnel, this is dangerous, torture, and a crime against humanity since the Nuremberg trials of World War II war criminals, such as Chief of Gestapo Heinrich Muller, who, like James Mitchell, CIA psychologist, avoided capture (Christyn, 2014 & Watt, 2016). Stevenson's formula is based on producing heightening attention and absorption through heightening arousal, which could have harmful psychophysiological results for the human subject, and result in legal actions against such practices (Christyn, 2014, Stevenson, 1997, p. 85, & Watt, 2016). Thus in contrast I avoid using humans like insects to 'prod', heightening arousal. I take a strictly photojournalistic approach, utilizing innocuous props, treating the entire past and future personality matrix spectrum of the human subject (Christyn, 2014); whereas waterboarding and near-death tactics by persons like James Mitchell limit the subject as another case for CBT (Cognitive Behavioral Therapy), which boxes-in and stigmatizes for torture human subjects maintaining their previous life memories, motivations, and behaviors (Christyn, 2014 & Watt, 2016).

I oppose re-enacting near death interventions, such as water-boarding and other forms of torture (Christyn, 2014 & Watt, 2016). The focus, to disqualify as valid research of CIA criminals like James Mitchell, has to be on systemic CIA human subject violations in all of their research protocol (Christyn, 2014). The issue of torture or not torture should not be brought up, since torture is inherently wrong and the only means the CIA rationalizes White House decisions for their methodology (Christyn, 2014). "Human experimentation, in contrast, has not been politically refashioned into a legitimate or justifiable enterprise. Therefore, it would behoove us to appreciate the fact that the architects and implementers of black-site torments were authorized at the highest levels of the White House [and probably of the United Kingdom] and CIA to experiment on human beings. Reading the report through this lens casts a different light on questions of accountability and impunity" (Christyn, 2014). The CIA psychologists, such as James Mitchell, abused human subject protocols in research without any credible results, to heighten exposure and awareness, as stipulated in $CA + DI + PF = CS$ (Christyn, 2014, Stevenson, 1997, p. 85 & Watt, 2016). Forcing persons to re-live harmful memories, through events such as water-boarding or pre-planned or premeditated 'accidents', can stimulate unpredictable results, producing harmful emotional and very aggressive, and justifiably defensive, arousals, and the re-

surfacing of previous life physical wounds,



or stigmata, for the human subject, as photographed in 1998 by Rick Singer Photography, of Spokane, WA, USA, of the author's left leg as seen from behind (Stevenson, 1997, p. 85 & Watt, 2016).

In contrast to the shock approach, such as water-boarding, Stevenson hypothesized (Stevenson, 1997, p. 85), I offer a simpler and gentler formula with greater predictive value, based on the descriptive formula of Frog (2015).

Predictive Theory Statement, Null Hypothesis, & Two Case Examples

The power of the predictive theory of visual rhetoric, predicting and describing a preconscious cognitive communication process, relies on categorizing human subjects as Dependent Variables. Thus, the predictive theory of visual rhetoric predicts that exposure of a mental image of a person, or unit, a Dependent Variable (DV), to a materially visible and physically felt integer, or Independent Variable (IV) (Bolls & Langer, 2003), results in an objective Measureable Image (MI), or apparition, objectively documented through photography, and experienced subjectively as heightened self-awareness - like an aha moment, of the preconscious personality in the DV, or human subject (Stevenson, 1997, p. 2090).

Therefore, a simple formula for predictive visual rhetoric theory is:

$$\text{Unit (DV) + integer (IV) = Another unit or motif (MI)}$$

This statement is an improvement upon Frog's statement in that it's broken down to a quantitatively testable formula (Ayers & Hopf, 1987, Bolls & Lang, 2003 & Dubin, 1978). Frog's (Frog, 2015, p. 39) position is correct:

$$\begin{array}{lcl} \text{Relationship between internal \& external images} & = & \text{Suspended motif w/ immanent potential} \\ & & \text{measured and documented through photography} \end{array}$$

Deductively, the hypothesis is that a Measureable Image (MI) of another personality, an extended mental image (in the state of heightened self-awareness), is photographable, if the person is exposed to a physically visible and tangible material object.

Thus the hypothesis is MI if DV + IV

Mental based images (MI), such as ideographs, or an iconic person tied to an ideology, such as Jesus (McGee, 1999), are units. Thus Jesus is, for example, a Mental Image (MI) and a unit, among many. Mental images, or ideas, such as liberty, are units of thought (Frog, 2015), and are of an emergent nature when a person (DV), a unit dependent on their physical body, through their body, interacts with their mind in the material world (IV).

Important in identifying, categorizing, and testing variables, is distinguishing between what is an internal, from an external image (Bandura, 1994):

- 1.) Images inside the mind are thought units with extensive cognitive associations to other thought units.
- 2.) Externally visible physical images have no association to other images without the mind's perception (Bandura, 1994 & Stevenson, 1997).

The first, the thought units, have both a subjectively experienced nature, and an objectively measureable nature (Bolls & Lang, 2003, Kurzweil, 2000, Stevenson, 1997, Stein, 2002, & Stein, 2009). Understanding the subjective perspective provides a simpler lay-man's flip-side explanation of the objective analysis of quantum cognitive processes, which otherwise are seemingly remotely understood by the common person as quantum cognitive process of thought units (Chuckman, 2015), or microtubules (Kurzweil, 2000), described as ideographic receptor units (Frog, 2015 & McGee, 1999). The simple flip-side, of the subjective experience, is the reorganization of cerebral microtubules involved in quantum cognitive processes (Chuckman, 2015 & Kurzweil, 2000), as the physical units in ideographic image processing at the preconscious level (Burke, 1969, Kurzweil, 2000, McGee, 1999).

Frog further labels, and distinguishes from other units, a visible human face of the physical body, by labeling a visible human face an integer. A visible human face, integer, is not the same as the inner image that same body has of itself, as a unit, or selves, which are also units (Frog, 2015). External material images are integers (Frog, 2015, pp. 35-39). Integers consist of at least one image unit which is a noun, two or more images represent another kind of unit, of two or more units, called a verb. A verb is called a motif, with immanent potential, either as a single image or the actual physically visible face, which is an integer (Frog, 2015, p. 39). An integer, or two or more images combined, is also a motif, and can elicit a theme (Frog, 2015, p. 35-39). For our ideographic receptor units within us, iconic images of persons are powerful single image integers that in antiquity we used the term god for; a person's external image, an integer, if popular in culture, has iconic attraction, or immanent potential (Frog & Lukin, 2015).

It is possible to change the inner vision one has of their self, thus switch units, by exposing a unit to an integer, or a motif, with which they identify with one of the images in the motif. A motif "incorporates a verb [thus two or more images together forming an action between them] and involves change or situates two or more images in a relationship" (Frog, 2015, p. 39). Thus two or more images together can communicate the possibility of an event, and become part of mythological thinking that anytime they are together an action is immanent, and "viewed as an imminent motif – i.e. the motif could manifest as reality or experience" (Frog, 2015, p. 39). It is also possible to use this as an empowering strategy (Samohvalov & Crilov, 1990), or to disempower a specific person, as well as to stimulate or inhibit memory (Fields, 2005a & Fields, 2005b).

For example, toddlers and young children often have vivid memories, or images, of past lifetimes they speak of as they interact with physically visible reminders of their past lifetime, such as toy airplanes, or cars (Stevenson, 1997). After several years of interacting with these physical reminders, while being discouraged to speak of their mental associations, or past life memories, with these objects, they soon stop speaking of past life memories (Stevenson, 1997). Similarly, re-introducing adults to past life mental associations with visible objects, helps them regain past life sensations and memory (Stein, 2009 & Stevenson, 1997), which can be self-empowering (Ayers & Hopf, 1987, & Baird, 1982). Facilitating mental associations through visualization interventions or therapies (Ayers & Hopf, 1987) is a form of understanding, and applying, visual rhetoric as a reciprocal dual communication process connector to the past through which images infer meaning (Severi, 2005). In this case mythological thinking based on images is a form of time travel, and geographical travel (Baugh, 1963). The effect of the shift to visual based mythological thinking (Samohvalov & Crilov, 1990) can be studied objectively when the units and integers are present, together, in a laboratory, or natural setting. They are photographically documented and compared for measureable changes due to the influence experienced by one (dependent and not permanent) variable, and by the presence of another (independent and materially durable) variable (Dubin, 1978, & Ayers & Hopf, 1987).

An effectively stated predictive theory of visual rhetoric can be used to identify and describe all the ideographs structuring human behavior, and society, and how they all function at the different levels of societies past, present and future. Cataloguing the ideographic orientations of the full spectrum of the human personality matrix, at the individual level and as a collective in reference to integration policy alignment and re-alignment (psychophysiological behavioral and propaganda programming and de-programming at the individual, and collective level), can help us negotiate between immediate and immanent personal and organizational priorities, objectives, and goals (Baird, 1982 & McGee, 1999, p. 434).

Thus this stronger predictive theory statement, based on the work of Ayers and Hopf (1987) and Frog (2015), has explanatory power (Dubin, 1978 & Stein, 2009), and prescriptive use in integration propaganda and counter-propaganda (Ayers & Hopf, 1987, Dubin, 1978, Pocheptsov, & Stein, 2009).

Besides explanatory and predictive power, a theory must be tested for not being accurate (Dubin, 1978). This is called testing for the null hypothesis (Dubin, 1978). If my predictive theory is $MI = DV + IV$ then I must also test for the possibility that $MI \neq DV + IV$ (Ayers & Hopf, 1987 & Dubin, 1978). Thus, if a suspended motif with immanent potential is the result of a relationship between internal & external images (Frog, 2015, p. 39), is the predictive theory of visual rhetoric, stated as a hypothesis, then the null hypothesis is that a suspended motif with immanent potential does not result from a relationship between internal & external images (Ayers & Hopf, 1987, & Dubin, 1978).

To argue that this stronger predictive theory statement is possible, it is necessary to try and prove that it is not possible (Dubin, 1978). To prove that a predictive theory is not possible, is to prove the null hypothesis (Dubin, 1978). To disprove my predictive theory ($MI = DV + IV$), and prove the null hypothesis ($MI \neq DV + IV$), two documented experiments in a controlled laboratory setting were performed using two human subjects' present personality (DV) (Stein, 2009 & Stevenson, 1997), an object (Frog, 2015, Stein, 2009, & Stevenson, 1997), myself as photographer (Stein, 2009, Stevenson, 1997, & Wolfram, 2009), and in both case studies a third laboratory person, as a registered witness (Guba & Lincoln, 1985, Stein, 2009, & Wolfram, 2009). After the two case studies, exit interviews were performed to document if the human subject reported any experience of discomfort, and if the experience was perceived as beneficial for the human subject (Ayers & Hopf, 1987, Bolls & Lang, 2003, McCroskey, Beatty, Kearney, & Plax, 1985). In both case studies, no discomfort with the process was reported, and both human subjects indicated a heightened self-awareness, and self-confidence, regarding their presentation of self in public (Ayers & Hopf, 1987, Bolls & Lang, 2003, Goffman, 1959, Goffman, 1963, Goffman, 1974, McCroskey, Beatty, Kearney, & Plax, 1985, & Stein, 2009).

The most recent case example is "Jenny" (DV), currently an United States of America (USA) citizen with Scottish ethnic heritage categorized as Caucasian, born in the U.S.A.'s pacific northwest. Standard protocols were followed such as the informed consent of the subject, two witnesses were present, and the personality study (Stevenson, 1997) photojournalistic interview (Limburg, 1994) was followed up with a routine and archived de-briefing protocol. The results of the photojournalistic interview were provided to the subject, "Jenny", with no reporting by the subject of any discomfort; the results seemed reasonable to "Jenny", and a measured sense of self-empowerment, in regards to public performances and public speaking, was also reported by "Jenny" (Ayers & Hopf, 1987). At the time of the study, "Jenny" was a pre-med university student working as a bartender at a pacific northwest U.S. ski lodge (Stevenson, 1997). Without informing the human subject of what specific facial image I was photographically measuring for (MI), I and a witness attending, also a photographer, invited "Jenny" for a photo shoot in a setting specifically constructed to duplicate a bar counter, with bar mirror setting replicating "Jenny's" work environment at the ski lodge.

The laboratory props (IV) were the bar counter, overhead vanity lights, mirror, a stage-style highchair to lean on, a standard line telephone, a lamp that had the height in form of an early twentieth century microphone, and a pineapple (Stevenson, 1997). The fresh pineapple was a dressing room prop singer Billie Holiday displayed on her counter, along with perfume bottles. Anticipating a possible shift, photographically documentable in "Jenny's" facial presentation of self (Stevenson, 1997), I altered the staged work counter and mirror so that it had the feel of a performer's back stage changing room (IV), with perfume bottles, a pineapple, and a line telephone (IV), instead of alcohol bottles.

"Jenny", of her own impulse, brought a photo shoot dress, and earrings, which she changed into for the photo shoot. I did not expect "Jenny's" decision to wear a dress, since her usual work outfit at the ski lodge was a casual top, pair of jean slacks and comfortable shoes. Although I suspected I could elicit an impromptu facial expression that might be a facial birthmark (Stevenson, 1997), of a popular deceased personality, from "Jenny", once "Jenny", without my suggestion, brought the style of dress, shoes and earrings that the deceased Billie Holiday (1915-1959) wore on stage, for public apparitions (Stevenson, 1997, p. 2090), I, according to Stevenson, M.D.'s (1997) studies, understood that the human subject, and her psychophore (Stevenson, 1997), had merged and had their own ideographic orientation established, and were in synchronicity, and in a sense took-over

the experiment with this impromptu pre-selection of the dress (Stevenson, 1997), without there ever have been any discussion about Billie Holiday.

Although after the photojournalistic interview I fully disclosed to “Jenny” my initial suspicions, and the results of the interview, I initially used a general and vague reference of a photo shoot to study the personality matrix in psychology, comparing “Jenny’s” expressions to another person’s. I did not mention that the other person was deceased, nor that I was testing for a Billie Holiday motif (Frog, 2015 & Stevenson, 1997). The process felt like Billie Holiday ‘wanted’ to ‘come out’ (Stevenson, 1997). As a university instructor, who taught journalists and reporters, this is a very rewarding moment, when you feel the human subject is naturally in synchronicity with obtaining the same photo shoot result you sense is possible, yet not yet completed as a story, for the photo-journalist to rhetorically document and report in visual form (Stein, 2009). Working with a human subject I professionally have witnessed, and documented (Stevenson, 1997), their spirit or previous life personality, is the one helping them to decide if and how to collaborate with me, as a photo-journalist, to document and report their journey in this life, as part of helping the human subject obtain a higher self-awareness (Stevenson, 1997) and improve their performances (Ayers & Hopf, 1987).

Sometimes the human subject will not consent to being photographed and documented, yet if there is no stigma associated with the experience, even if part of their persona was a victim of an abduction (Stevenson, 1997), they usually consent (Stein, 2004, Stein, 2009 & Stevenson, 1997). Here are a series of emergent Kirlian photographs of a Billie Holiday motif (MI), consisting of “Jenny” (DV), and physical props (IV), converging in a photographic series (MI) subjectively experienced as an empowering heightened self-awareness moment for the human subject. Obviously the predictive theory of visual rhetoric ($MI = DV + IV$) is upheld in this case study since the null hypothesis ($MI \neq DV + IV$) is disproven (Ayers & Hopf, 1987, Dubin, 1978, Frog, 2015, Stein, 2009, & Stevenson, 1997).



Merging of Jenny and Billie around an object with ideographic imprint of a form on the body; a dress (Dor, 2000)



Ideographic imprint (Dor, 2000) of the form of a counter to lean on and the security of a mirror



Replication of the stage lighting and photo camera creates an ideographic re-orientation for the photographic subject who in iconic attraction functions as an ideological ideograph or central organizing persona in chaos theory (Jung, 1990)



Ideographic imprint of the form of a counter to lean on and the security of a mirror (Dor, 2000)

The second case example is "Tom" (DV), currently a Polish citizen with Polish ethnic heritage categorized as Caucasian, born in Poland. At the time of the study "Tom" had self-taught himself university level German and English literature, information technology (IT) strategies and programming in computing. He had recently finished his tests and graduated from high-school, which he finished late for his age-group (mid-twenties) in Germany, while ahead of his age-group in fluent German and English literacy, and IT (Stein, 2009). "Tom" was working throughout the weeknights at a Heidelberg, Germany, hotel front desk as receptionist, and in the morning, was also the hotel breakfast prep-cook (Stevenson, 1997 & Stein, 2009). On weekends "Tom" was techno music-mixer, and disk jockey, at a popular Mannheim dance hall (Stein, 2009).

Without informing the human subject of what specific facial birthmark (Stevenson, 1997) image I was photographically measuring for (MI), I invited "Tom" for a photo shoot in a setting specifically constructed for psychophysiological testing of the spectrum of the human personality matrix (Stein, 2009). The laboratory was a former KGB constructed soundproof booth, similar to a walk-in refrigerator, offering complete privacy for an interview, restoring for the human subject a safe hide-out setting (Frank, 1967), with a full medical and mental health faculty staff at our service at Tavrichisky National University in Simferopol, Russia. Anticipating a possible shift, photographically documentable in "Tom's" facial birthmark presentation of self (Stevenson, 1997), I replicated a 1943 hide-out setting to create an emotionally safe atmosphere for the deceased personality to manifest herself (Stein, 2009). The isolation booth also replicated "Tom's" preference to work alone and in isolation from distractions, such as the night shift at the hotel reception and kitchen prep positions Germany offered him (Stein, 2009). My laboratory props (IV) were a video camera on a tripod replicating a 1940's style photographer's booth, since the deceased's personality's father was an amateur photographer, a pair of -12 and -13 heavy glasses mounted in a lovely heavy frame by medical ophthalmologist Lyudmila Ivanovna Degurko, of "Bonet Optical", in Simferopol, Crimea, for myself, a myopic like the deceased's personality, and a comfortable cushioned leather chair, which would have been a luxury item in a hide-out (Frank, 1967, Stein, 2009, & Stevenson, 1997). I had heard of the Anne Frank case (1967) from my older sister, and my mother, who read about the Anne Frank case (1967) in the overseas edition of "Newsweek" available to U.S. military families in post-World War II Europe. I later read repeatedly the Anne Frank diary (1967), and about the hide-out setting, since I was almost ten years old and had moved from Europe to the deeply prejudiced south of Harbor View, Lorton, Virginia, and later Fort Monroe, Hampton, Virginia in the U.S.A., with my Mediterranean

(Italian) skin and a Jewish family name, "Stein". I relied on this primary source about a hide-out among Saxons, "Anne Frank: the diary of a young girl" (1967), with an introduction by First Lady Eleanor Roosevelt, to understand how to observe and behave in the unfamiliar and prejudiced Anglo-Saxon and their collaborators in the American world around me.

"Tom", who has near perfect 20/20 vision, presented himself with a comfortable shirt, jean slacks, and shoes much like he wore at work, except that he had his shirt untucked, like a pair of pajamas (Stein, 2009). Without my suggestion, "Tom" had the appearance, in form of baggy pajamas, the deceased Margot Frank (1926-1945) wore at Bergen-Belsen, Germany concentration camp. I suspected, recognizing a similar facial twitch in an old photograph, I could elicit and document an impromptu facial expression, of a popular deceased personality's birthmark (Stevenson, 1997), from "Tom", once "Tom" appeared with his shirt casually untucked, like a pajama, at the research laboratory.

For public apparitions (Stevenson, 1997, p. 2090), I witnessed that the human subject and the deceased personality were somehow in synchronicity with the experienced psychophysiology laboratory staff and the photojournalistic interview (Stevenson, 1997), without there ever have been any discussion about Margot Frank's, and "Tom's", facial birthmark mannerisms that resembled a Margot Frank motif (Frog, 2015 & Stevenson, 1997). Not wanting to taint the photo-shoot results, I abstractly referred to the study of the personality matrix in psychology as the motive of the interview. Not wanting to suggest a pose or gesture, to "Tom", I had to test for the null hypothesis (Dubin, 1978), that "Tom" had no similarity to the deceased personality of Margot Frank (Frank, 1967), by leaving open the possibility of other expressions, of self, emerging during the photojournalistic style interview.

Thus, essential for testing for the null hypothesis (Dubin, 1978), disqualifying the comparison of "Tom's" expressions to another person's, I did not mention the identity of the other person, although I might have stated that they (Anne Frank and Margot Frank) were deceased, months before, while using the internet at the Heidelberg, Germany hotel I utilized while visiting my attorney in Heidelberg. "Tom", the information technology expert working at the hotel, routinely asked what I was working on with the hotel's internet service for guests, as I was a paying guest. The process felt like Margot Frank 'wanted' to 'come out' (Stevenson, 1997). Again, as a university instructor, having taught journalists and reporters, this is a very rewarding moment, when you feel the human subject is naturally in synchronicity with obtaining the results of the photo-journalistic photo shoot, rhetorically documenting and reporting their testimony in a visual form (Severi, 2005 & Stein, 2009).

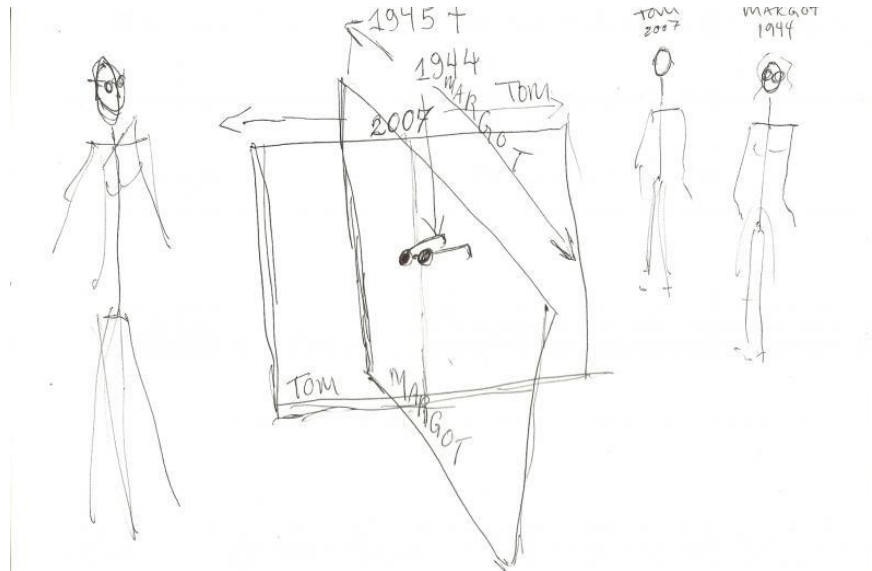
"Tom" signed in Corchiano, Italy, prior to flying to Simferopol, Crimea, a standard human subject research informed consent form, based on my Washington State University psychology and communication faculties' oversight of my authoring their WSU approved National Institute of Health research project application in interviewing victims of illegal human trafficking in Ukraine (Stein, 2003).

"Tom" was interviewed after the photo shoot, by faculty and staff to record if there were any discomforts, or stigma, associated with the experience (Ayers & Hopf, 1987, Bolls & Lang, 2003, Goffman, 1959, Goffman, 1963, Goffman, 1974, McCroskey, Beatty, Kearney, & Plax, 1985, Stein, 2004, Stein, 2009, & Stevenson, 1997). "Tom" did make some unusual references during, and after, the photo shoot revealing new, effeminate, images regarding himself were surfacing to his consciousness, and this is normal, since "repressed signifiers make their comeback into the life of the subject in the form, for example, of subversions of the spoken chain such as slips of the tongue" (Dor, 2000, p. 140 & Stevenson, 1997). Yet, "Tom" reported no discomfort to the mental health professionals who interviewed him, and later reported that his self-confidence and self-awareness had been drastically improved as a direct result (Ayers & Hopf, 1987, Bolls & Lang, 2003, Goffman, 1959, Goffman, 1963, Goffman, 1974, McCroskey, Beatty, Kearney, & Plax, 1985, & Stein, 2009). This report from the faculty, and my follow-up interviews with "Tom", revealed that even if part of the persona was a victim of an abduction in another era, the follow-up identification and verification process was within the norms of photojournalism (Limburg, 1994), with the goal of improving the self-awareness of the human subject (Ayers & Hopf, 1987, Laczko & Thompson, 2000, Stein, 2003, Stein, 2009, & Stevenson, 1997).

Here are a series of emergent Kirlian photographs of a Margot Frank (Frank, 1967) motif (MI) (Frog, 2015), consisting of "Tom" (DV), and physical props which, at a later photo shoot at a hotel work site in Heidelberg, Germany, with a tight and stiff neck collar (IV), converged in a photographic series (MI) subjectively experienced as an empowering heightened self-awareness moment for the human subject (Ayers & Hopf, 1987 & Dubin, 1978). Obviously the stronger predictive theory (Dubin, 1978) of visual rhetoric statement, $MI = DV + IV$, is upheld in this second and older case study, since the null hypothesis, $MI \neq DV + IV$, is disproven (Ayers & Hopf, 1987, Dubin, 1978, Frog, 2015, Stein, 2009, & Stevenson, 1997).



In center the merging (MI) of Tom (DV) and Margot (DV) around an object (IV) with ideographic imprint of a form on the face; a pair of eyeglasses (IV) (Dor, 2000)



Merging of two personality spheres of two different time zones, Tom and Margot, around an object provided by Lyudmila Ivanovna Degurko, MD, with ideographic imprint of a form on the face; a pair of eyeglasses (Dor, 2000)

The results disproving the null hypothesis are discussed in the next section, after this brief description of the use of props (IV) in the two research cases. The props, as independent variables (IV) assist the convergence of each case subject's (DV) two personalities surfacing, and merging (MI), at the presence of the prop, the ideographic imprint object. The props, the counter and the eyeglasses frame, are the independent variables (Dubin, 1978), as McGee (1999) and Burke (1969) anticipated in utilizing ideographs in mobilizing an audience of subjects.

To explain the convergence of the two personalities (MI) I appeal to Einstein's theory of strange gravitational forces, including archetypal apparitions of current human subjects (Stevenson, 1997), blocking or slowing down the speed of light (Hawking, 2005), so that they, the personalities as apparitions (Stevenson, 1997), can also repress thought to consciousness (Stevenson, 1997). Repression occurs so that what we are not prepared for, as a result of post-mortem trauma, from a previous life, we effectively repress, especially through socialization processes (Stevenson, 1997), or archetypal forces, denying reincarnation (Hillstrom & Strachan, 2000). If a researcher, perhaps a trained journalist such as myself, has identified the apparition photographically measured as part of the human subject's previous personality (Stevenson, 1997), then the subject's repressed memory of that previous personality can be facilitated through a qualitative style interview interaction utilizing a stage prop (Stevenson, 1997).

To regain these memories, the journalistic interviewer must understand the language structuring the subconscious or preconscious, of the human subject (Dor, 2000), consisting of visual images (Frog, 2015) and their physical feel as ideographic orientation points (McGee, 1999). The preconscious or unconscious memories are activated, possibly, through a physical process involving mirror neurons (Iacoboni, et al, 2005). Upon recognition of external images (Iacoboni, et al, 2005), and their feel to the touch, as part of the ideographic system, the receded past memory, or personality (Stevenson, 1997), never disappears completely in the theory in communication of identity studies (Drzewiecka, 1999). Recognition of the apparition with

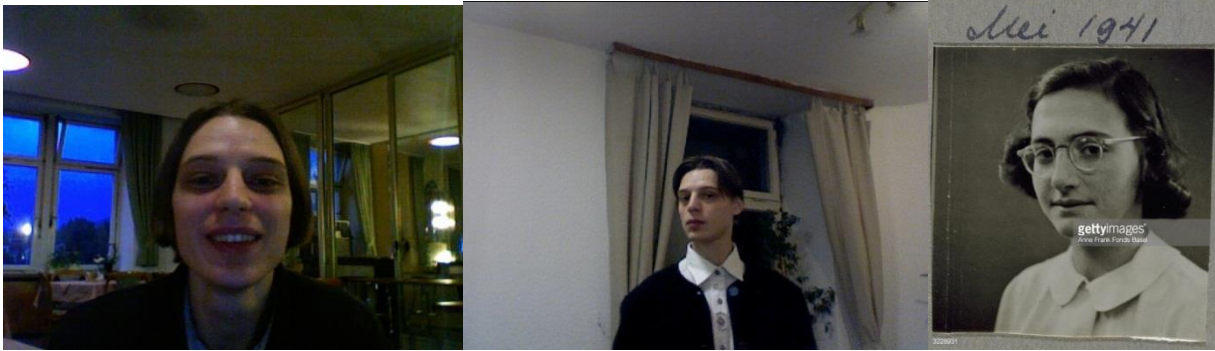
the subject in the photograph, through a diachronic and synchronic quantum microtubal process (Kurzweil, 2000 & Stevenson, 1997), instantiates the thoughts or memories of the deceased personality to the foreground, as part of the present subject's conscious thought processes (Levitin, 2007). Henri Bergson theorized that our preconscious mind operates at the level of a film projector, reorganizing moving or removing images, slowing, speeding-up, or reversing images (Bergson, 1910). Bergson maintained that through film studies, with its storyboard format, we can somehow reach a higher level of self-consciousness; an understanding of our own human consciousness and mythological processes (Bergson, 1910, Frog, 2015, & Samohvalov & Crilov, 1990).

With Bergson (1910) dreams, transcendence, the collective subconscious, morality and individual intuition (Bergson, 1935) are no longer relegated to nonsense (Bergson, 1910). Like media ethicists (Limburg, 1994), presently neurologists maintain that the film editing approach to understanding the unconscious, or preconscious, as a system of moving pictures, as Bergson anticipated (Bergson, 1910), is a correct model of cognitive thought processes (Levitin, 2007) and moral reasoning (Limburg, 1994).

I suspect the memories informing our thought processes can travel at the speed of light, traversing even millennia, around an ideograph of gravitational attraction or value without any interruptive gravitational 'cleavage' obstructing its passage through 'time-space', if space expands with the passing of time (Hawking, 2005). Thought instantiation (Levitin 2007) possibly utilizes five to eight dimensions (Gardiner, et al, 2010), involving gravitational forces, moving microtubules, like in the theory of strange gravity, vibrating data, like music (Hawking, 2005 & Levitin, 2007), across time dimensions of parallel universes (space) among past and present lifetimes, converging at different levels of cultivation across the diachronic and synchronic spectrum (Stevenson, 1997). Thus ideographs, or props, are part of the process of producing diachronic and synchronic consensus with a single memory or collective memory outcome in the symbolic convergence model of communication theory, at both the intrapersonal in inter-personal levels (Burke, 1969 & McGee, 1999). In this process, visual or other sensory props serve as thought aids to connect the outer world with the mind's ideographic orientation in instantiating thought. Thus, my above reference to the theory of strange gravity, in time-space and the merging of two black holes, apparitions or personalities (Stevenson, 1997), into one field in a photograph (Hawking, 2005 & Stevenson, 1997). Similarly vibration recognition between magnetic energy field, like snapping the fingers or a hand on a piano frame, or on a speaker, triggers the emergent process in consciousness, with the vibration of microtubules, so that the mind 'interacts' at the level of vibrations, from another dimension, occupying the brain through the same space (Kurzweil, 2000).



After the isolation booth photo shoot I switched places with “Tom” as part of empowering his mental image of self and asked “Tom” to photograph the former KGB laboratory setting



In center is the transformational before and after empowered presence of “Tom” in a traditional German tight collar after his experience in Simferopol, Russia

Discussion of Results

The null hypothesis $MI \neq DV + IV$ was rigorously tested, and was not proven (Dubin, 1978). The hypothesis statement for the predictive theory of visual rhetoric not only was protected, it was proven to have empirical predictive and explanatory power in anticipating and describing phenomena (Dubin, 1978). Thus the hypothesis of predictive visual rhetoric theory, $MI = DV + IV$, is a strong theory statement with predictive and explanatory power (Dubin, 1978).

The two case studies results support the predictive theory of visual rhetoric, which aims to explain, anticipate, predict, and verify the potential of an integer, or motif, to maintain or disrupt a dual process index with emergent potentials (memory of the extended mind) from the past to the present, and vice versa. Dual process implies that the present can influence the past in visual communication processes, and possibly audio and other vibrational processes in communication (Lang & Ewoldsen, 2010), thus nothing is fixed nor permanent (Frog, 2015, p. 47), although the ideographic orientation points, or archetypes, remain relatively fixed, like the sun, earth, and the moon (Burke, 1969 & McGee, 1999). As in the geometry of planets, three successful case studies do establish the criteria of a strong predictive pattern in theory building; a pattern can be proposed after a minimum three successful cases are established, if we consider the opening case example (Dubin, 1978, Frog, 2015, & Moon, 2013). Defending the predictive theory of visual rhetoric requires further empirical, and replicable, measurements, through photographic and audio documentation, with follow-up surveys and interviews (Ayers & Hopf, 1987, Dubin, 1978, McCroskey, Beatty, Kearney, & Plax, 1985, & Stevenson, 1997).

A large quantity of convincingly published and commercially promoted case studies, perhaps as entertaining film documentaries, can cultivate public acceptance (Stevenson, 1997), and establish, in the public mind, a cause ($DV + IV = MI$) and effect relationship that results in a motif (Frog, 2015), subjectively experienced as heightened self-awareness, that is photographable for personal and demographic planning purposes (Dubin, 1978, Sennewald, 2003, & Stevenson, 1997). Rescuing persons from dangerous recursive virus like ideologies, like anti-Semitism and femicide, rooted in ritualized verbal narratives practiced by religious fundamentalists (Glock & Stark, 1963 & Plaskow, 1991), and false imagery (Stein, 2002) requires a professional approach in communication science that is sensitive to the rights of persons dependent on theological narratives, interpretation of presentations, and leadership, negotiating interests of individual and collective groups as media consumers, producers, and distributors (Limburg, 1994). “[We need] to be careful when it comes to developing [imagery] technologies which can slip through the skull to directly manipulate the brain. They cannot be morally neutral, these world-shaping tools; when the aspect of the world in question is a human being, morality inevitably rears its hydra heads. Technologies which profoundly change our relationship with the world around us cannot simply be [commercially nor ideologically driven] tools, to be used for good or evil, if they alter our basic perception of what good and evil are” (Savastio, 2013).

Contrastingly, audience approval of a predictive theory, published as public entertainment, can have an immediate impact on the scientific community, disempowering false prophets soliciting, distributing, and selling us extremist superstitions as opium of the people (Haraldsson, 2005, Hillstrom & Strachan, 2000, Marx, 1850, Savastio, 2013, & Stein, 2002).

The stronger theory of visual rhetoric statement, as a predictive theory, already has strong value, as it has met the first requirement: disproving the null hypothesis (Ayers & Hopf, 1987, Dubin, 1978, & Stein, 2009). Disproving the null hypothesis required proving existence of mental image with no reference to this lifetime, nor reference to instructions provided by the research team. In both cases the human subjects, thanks to me not referring to any specifics that could inhibit or mislead them

(Dubin, 1978), behaved in a documented impromptu manner in reaction to a physical object, while being photographed; a behavior called a diathanatic skill (Stevenson, 1997). In total there are three kinds of diathanatic inheritances (according to Stevenson), behaviors, mental images, and physical marks, and it's possible for all three to converge in a body (Stevenson, 1997, pp. 2077-2078).

Our predictive theory of visual rhetoric, as clearly described and tested in the two case studies, predicts, based upon Stevenson's documentation of diathanatic inheritances (Stevenson, 1997), that the human subjects' stimulation of their senses, through visual and tactile stimuli, has indisputable results that an altered and documentable behavior is both objectively and subjectively traceable to a preconscious mental image or sensation (Burke, 1969 & McGee, 1999). Stevenson would state that this is possible through the survival of previous life(s) memory or memories in the extended mind thesis (Theiner, 2011), which is contained in the individual vehicle called the psychophore; a magnetic based memory matrix visible in Kirlian photography (Stein, 2009 & Stevenson, 1997).

The appealing preconscious internal mental image, or sensation, called an ideograph in rhetorical studies of communication processes (Burke, 1969 & McGee, 1994), is activated by a similar external form, usually perceived through the senses of the physical body (Stevenson, 1997). An ideograph is, in this sense, a point of reference in a matrix of diachronic and synchronic experiences in our history of evolution helping us realign, and reframe, our experiences, within a personal context, providing meaning and direction, to our experiences, as well as to data we are exposed to, or are processing (Frog, 2015 & Stevenson, 1997).

Telephone numbers are a simple example of the ideographic matrix at work, organizing our frame of reference. In our mind we have been exposed to simple numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, and 9), and any other number is a combination of these numbers. These numbers have expression in many different languages with words (zero, one, two, etc.), and if I hear these numbers in any language, or see the number written as a word, I have no understanding of the number, particularly as a young child, unless I simply see the number. Now picture yourself, looking up and memorizing a telephone number "747-4187", for a bicycle store, without using any words. If someone asks you to say the number you probably cannot, because you did not say the numbers in a word form to yourself, only as visual integers (Frog, 2015), and it's not in the same encoded memory form as the words zero, one, two, etc. are (Bandura, 1994, Frog, 2015, & Stevenson, 1997). If, instead, you look at a telephone dial pad, you see the numbers, you easily dial the number. This is an example of ideographic visual rhetoric, and also an example of mental images having extension (Stevenson, 1997), where words are not used (McGee, 1999).

It is a simple security precaution to learn, never stating in words, though visualizing perhaps through reading, important information (Sennewald, 2003). This is where verbal based and written contractual agreements are compromised by agreements obtained without anything made in writing, or without any exchange of words, in secret societies, espionage, military training, or in cultures with different traditions (Abdulaeva, Danilova, & Papelina, 2004, Frog, 2015, Frog & Lukin, 2015, Pilkington, 1997, Reid, 2000, Sennewald, 2000, & Swain, Finkelstein, French, & Oliver, 1998).

In summary, the role of the ideograph (McGee, 1999) is that of an enumerative theory's attribute unit, and indicator, in cultivating preconscious potentials through mythical cognitive processes (Frog, 2015), that can be elicited by matching the mental image with the physical sensation (Bandura, 1994), reawakening an imprinted (Dor, 2000), dormant personality (Stevenson, 1997, p. 2094). It's like selecting an alternate program for your computer, such as Word 1996, rather than 2016. What is important is that you already have the format for the older software, which newer portables no longer have. Not everyone can have older programs in their memory matrix, just as in 1996 not everyone had a computer.

By the same logic, only one psychophore had the experience of a Billie Holiday, since psychophores do not duplicate themselves even in identical twin studies from the same egg (Stevenson, 1997, pp. 2060); only one person today can have the ideographic memory matrix of the previous Billie Holiday persona (Stevenson, 1997). If the apparition, or personality, is conscious, as Stevenson hints, then as an extension of a conscious mind, perhaps deep in the preconscious, it is part of the conscious individual before us, and the preconscious motivation of the conscious individual, or "furniture" or "scaffolding", the apparition seems to protect, like armor (Stevenson, 1997).

The process of ideographic orientation recognition is through the magnetic survivability of memory in the form of what is called the psychophore (Stevenson, 1997, p. 2090). Human experiences that are spatially oriented, are dynamic, non-linear, multi-dimensional, and communicated through visual imagery, tactile sensations and vibrations, or through other senses not using written or oral languages (Frog, 2015, Frog & Lukin, 2015, Goffman, 1974, & Stevenson, 1997). The theme of these images is later articulated as a narrative, or theory, as the cognitive structure discerns the applications of the theme; revealing imagery

based on a storyboard, a roadmap, like a personal diary (Frank, 1967), for this lifetime (Bohm, 1990, Frog & Lukin, 2015, Goffman, 1974, Jung, 2000, & Stevenson, 1997, p. 2062).

The memory vehicle that carries memories, much like ideographic holographic imprints (Dor, 2000, McGee, 1999, & Stevenson, 1997), is called the psychophore (Stevenson, 1997, p. 2090). Stevenson's psychophore is the ideographic vehicle, acting as the matrix of human experience, for each person to orient accordingly. Frog refers to this matrix in discussing mythological thinking (Frog & Lukin, 2015), particularly when referring to a visual system of rhetoric for encoding and decoding image sensations (Frog, 2015).

"I am not daunted by knowing that the psychophore is, at this stage, a largely imaginary construction intended to satisfy, for the time being, a need to conceive of a vehicle that would convey memories from one terrestrial life to another. The history of science offers many examples of successful concepts that preceded observations directly confirming them. Sometimes the concept leads to the search for such direct evidence. [...] Genes, photons, atoms and viruses were all assumed to exist long before anyone found substantial evidence that they do exist" (Stevenson, 1997, p. 2089). "The memories of the previous personality must be conveyed in the interval between death and birth in or on something". Some might refer to this substance of the apparition, ghost, as a piece of "furniture" (Stevenson, 1997, p. 2090), yet this is not so for it has motivation and it is persistent, driving itself (Bergson, 1935).

Stevenson (1997) clarifies this point on page 2090, specifically to the case of apparitions: "some of them have a substantial quality, a something that is present where they are seen to be." By being seen they co-exist with us. That is what drives them. Our recognition of them, as images that infer meaning (Severi, 2005), is what in a sense returns them to life, so that the current incarnation has a consciousness raising experience, I describe as heightened self-awareness. The moment of heightened awareness is photographable and its own reward; for both the subject and the apparition that occupies the subject. The unification between the mind's image and an external image stimulates the human subject's brain; a process referred to as 'enlightenment'. Perhaps the individual who embodies the apparition, like a piece of "furniture", wearing Billie Holiday's apparition like a dress, or wearing Margot Frank like a pair of glasses, is rewarded with the feeling, here photographed, of their phantasm being captured by an onlooker's gaze, and communicatively recognized at the level of the unconscious structured like a language, according to Jacques Lacan (Dor, 2000).

From a feminist critique of patriarchal based western psychology, the saliency of the eye glasses, as an ideographic orientation point, is logical. Western psychology and ideology have long been in a thinking trap (Danilova, 2004), unable to think outside of their imposed patriarchal cognitive structures (Plaskow, 1991), such as that which entrapped Freud, Lacan, and other mental health experts, in traditional psychiatry and psychology (Dor, 2000). For Lacan, the object of desire is unconscious, until it becomes visible, and only then namable. Symbolically this object is called, by Lacan, the "Name-of-the-Father", referring to an imprinted somatic carnal memory of prohibition or punishment, usually in reference to the phallus in the Electra complex, whence the daughter desires the father, the phallus. In Tom's case, it is the 'Name-of-the-Mother', referring to an imprinted pre-Christian historic somatic carnal memory of approval or reprieve (Plaskow, 1991), with reference to female genitalia, such as the son, in the Oedipus complex, who desires the mother (Plaskow, 1991), symbolized by the glasses, and immortalized when named in language; no longer an unconscious orientation (Dor, 2000 & Plaskow, 1991). When the naming process occurs, photography is the tool of measurement to compare the expressive transformation of the human subject, to a higher consciousness of reprieve and self-approval, in the case studies involving the Name-of-the-Mother (Plaskow, 1991). When the Name-of-the-Father fails, it's possibly due to western psychology's biased dependence on patriarchy, and the Name-of-the-Father (Plaskow, 1991). When in the Name-of-the-Father fails a "psychotic processes develops; when it succeeds, it alienates the desire of the subject in the dimension of language by establishing a subjective division (Spaltung) [Cleavage] that irreversibly separates him from a part of himself as the unconscious [an apparition, photographically] comes into being"; as part of the psychic castration of the phallus according to Jacques Lacan (Dor, 2000, p. 119), and as part of the origins of Judaism, in the Name-of-the-Mother, according to Judith Plaskow (1991). The experience is amplified if Lacan's mirror stage is activated, showing the subject their inner-world reflected in the apparition next to them, as another being, with them in the real world, through photography (Dor, 2000). Seeing this mirrored apparition, of what they feel, during the Spaltung stage, represents the Name-of-the-Mother; the effeminate adult apparition offering approval, and reprieve, to carry them, like a child, through the individuation and self-actualization processes, verifying the new apparition, or aura, mirrored to them (Dor, 2000).

"For example, they [apparitions] are sometimes reflected in mirrors, sometimes intercept light or cast a shadow, sometimes walk around objects, such as furniture", yet are not reducible to, nor limited by, the material substance of a piece of "furniture", dress, pair of glasses or individual body (Dreyfus & Thompson, 2007, p. 91, & Stevenson, 1997, p. 2090). If the apparition, or personality, is conscious, as Stevenson hints, then as an extension of a conscious mind, perhaps deep in the preconscious, is

part of the conscious individual before us, and the preconscious motivation of the conscious individual, or "furniture", it seems to protect, like an armor or a scaffolding. The substance may be one or two dimensional, thus an atom or less thick and able to conduct electricity or magnetism much like the thinnest material used, carbon graphene, to restore neural signals for spinal injuries, like a scaffolding around its construction; the body it occupies is its construction (Colapinto, 2014, p. 56, & Stevenson, 1997, p. 2094).

Similarly, ideographic orientation seems to have a constructive purpose not just for an individual, but for society (Bergson, 1910, Bergson, 1935, Burke, 1969, & McGee, 1999). Ideographs are inherited both culturally and genetically, thus persistent across time (McGee, 1999 & Stevenson, 1997). Ideographs have meaning when used; interaction with orientation towards or against an ideograph reawakens meaning (McGee, 1999, p.431). "The significance of ideographs is in their concrete history as images, not in their idea-content" (McGee, 1999, p.431), thus the importance of the ideograph is that it attracts a person's (or a population's) attention, such as a symbol, an idol, or phrase of a particular religion, ideology, or myth, even though the meaning ascribed to the ideograph is not always the same for everyone (Frog, 2015, McGee, 1999). Essentially the ideograph is the organizing factor of human behavior and of human groups coming together, or in opposition, in "mass consciousness" movements (Burke, 1969 & McGee, 1999, p. 427).

Kenneth Burke was the first to propose that mass consciousness, and movements of large populations, are different from a single person's behavioral motives, and are oddly triggered by a seemingly abstract concept in the mind, that is not exactly part of our material world, such as liberty or freedom (Burke, 1969, McGee, 1999, & Tafjel, 1982). 'God terms', symbols or ideas like "liberty", unite, while no two persons seem to have the same description of what constitutes liberty, since each one of our evolutionary matrixes are different (Burke, 1969, McGee, 1999, & Stevenson, 1997). Not everyone has the same practice, as others, that fulfills their desire for liberty.

It is the sensation of liberty that we pursue, yet how it manifests itself is different in every case and context (Burke, 1969, p. 88, & McGee, 1999). Liberty, in this sense, is the idea behind an organizing principle. Liberty is not a concrete image, although it is a concrete sensation (Burke, 1969, p. 88), or idea, which Michael Calvin McGee then specifically labels an "ideograph"; the organizing principle in collective human behavior (McGee, 1999).

Both Burke's (1969) and McGee's (1999) discussion of symbolic reference points, in both individual and collective preconscious structures, utilize the propositions made earlier in the twentieth century by Susanne Langer (1957), regarding the preconscious organization of thought. Langer reasoned that at the basis of thought and action is an evolutionary and logical symmetry in which similar symmetrical cognitive patterns are found in both visual arts and music. This balances with our concept of two kinds of narrative processing, visual and verbal. Susanne Langer was one of the first theorists to find correlational patterns of meaning between the visual arts, music, and language in which music and the visual arts are part of the process of obtaining a heightened awareness just as language leads us to this higher level of consciousness (Langer, 1957).

Essentially, an extended mental state of individual or mass consciousness is obtained by focusing on an ideograph (McGee, 1999) that might include music and the visual arts (Langer, 1957). In visual rhetoric, the same ideograph is conceived of as a visible object that elicits a sensation, just like a musical score, that seems nostalgic somehow, or appeals to our preconscious mind, such as the feel and form of a pair of glasses (Stevenson, 1997), the feel and form of a mythological Odin figure in European mythology (Baird, 1982 & Frog, 2015), or the European Union's national anthem, Beethoven's Ode to Joy. Thus my use of the term "ideograph" is in the tradition of rhetoric in the form of a verbal concept, including music (Langer, 1957), and in the tradition of a visual rhetoric, as an image that elicits sensation of form, and has a uniting potential of different persons across space and time (Burke, 1969, Frog, 2015, McGee, 1999 & Stevenson, 1997). As Michael Calvin McGee explains, the function of the ideograph is static over space and time: "for even when the term changes its signification in particular circumstances, it retains a formal, categorical meaning, a constant reference to its history as an ideograph" (McGee, 1999, p. 431). An example is the pressure sensation of the top part of a heavy pair of eye-glasses frame against the brow or forehead, and the heavy frame arms around the back of the ears, can elicit the extended mental image sensation in the person's extended mind (Stevenson, 1997 & Theiner, 2011) of a military service or house cavalry helmet. In this sense, the orientation of the person's personality is triggered by the heavy frame resting against the brow, or the forehead.

Ideographs used by persons with high visual rhetoric competence unite, like a popular musical score, so that different groups within the system feel their definition of liberty, or freedom, is met (Frog, 2015, p. 45, McGee, 1999, & Poulakos & Poulakos, 1999). Ideographs used by persons of low visual rhetoric competence divide, or fail, creating subdivisions, and disagreement on the definition of liberty, or freedom, and conflict (McGee, 1999, & Poulakos & Poulakos, 1999). Developing high visual rhetoric competence might be a diathanatic skill, dependent on the Lamarckian evolution of the individual's ideographic matrix

inheritance, which, as the psychophore, is unique for each individual (Hammerman & Lenard, 2000, Steele, Lindley, & Blanden, 1998, & Stevenson, 1997).

Future Directions

As explained, "an ideograph [functions] as the structuring principle" (McGee, 1999, p. 431), eliciting an evolved meaning over time, consisting of centuries (Frog, 2015, Frog & Lukin, 2015, McGee, 1999, p. 432, Samohvalov & Crilov, 1990, & Severi, 2004).

The ideographic matrix is literally a **force** (McGee, 1999, p. 432), mobilizing individual and mass consciousness through eliciting their internal concept of the ideograph, as a release to their sense of fulfilling a public motive and sense to civic duty (Burke, 1969 & McGee, 1999). An ideographic oriented movement can be materially established by persons just wearing sun or prescription glasses against their foreheads, feeling the same imprint of a bandana, Mickey Mouse, military or baseball caps, or helmets on their head and particularly against the brow, reawakening a mass movement that is inherently self-organizing. In short, Michael Calvin **McGee (1994, p. 432) specifies, with reference to political theorist Ortega (1957), that ideographs function as forces of public consciousness rooted in the language of the personal unconscious (Dor, 2000).**

"All that diachronism accomplishes, is to reconstruct other comparative 'presents' of the language as they existed in the past. All that it shows us, then, is changes; it enables us to witness one present being replaced by another, the succession of the static figures [ideograph] of the language, so the 'film' with its motionless images, engenders the visual fiction of a movement. At best, it offers a cinematic [ideographic] view of language, but not a dynamic understanding of how the changes were, and come to be, made. The changes are merely results of the making and unmaking process, they are the externality of language and there is need for an internal conception of it in which we discover not resultant *forms* but the operating *forces* [ideographs] themselves" (McGee, 1999, pp. 432-433 quoting Ortega, 1957).

Our visual predictive theory of rhetoric case studies have helped explain the underlying visual process Ortega and McGee were trying to explain (McGee, 1999). This is a first step realizing McGee's ultimate goal to identify and describe all the ideographs structuring human behavior and society, and how they all function at the different levels of societies past, present and future, forming a catalogue of the full spectrum of the human personality matrix individually and as a collective (McGee, 1999, p. 434). Stevenson also proposes that our mind can alter the way others visualize us, a kind of ideographic self-display of a past, or future, through the current person (Stevenson, 1997), as part of Lamarckian, and not Darwinian, evolution within the same life-span. Changing RNA structures are passed on, for example, as part of our inheritance in biological exchanges, including blood transfusions, without passing on DNA structures through heterosexual reproduction (Steele, Lindley, & Blanden, 1998). The RNA transformation can also be applied to the inheritance of character traits by generations mimicking the experiences of a person, perhaps through military, religious, or academic rituals, without being their genetic inheritors. The Lamarckian RNA evolution of behavior, combined with the concept of the psychophore, Stevenson proposes (Stevenson, 1997, p. 2076), best explains the inheritance and continuity of visual rhetoric processes. The Darwinian model does not account for behavioral evolution, nor photographable reincarnation cases (Steele, Lindley, & Blanden, 1998, & Stevenson, 1997). Stevenson's Lamarckian recursive model accounts for both behavioral evolution, and reincarnation processes (Hammerman & Lenard, 2000, Steele, Lindley, & Blanden, 1998, & Stevenson, 1997).



Figure 22.4 German soldier showing overnight loss of pigment in the hair and skin over part of the distribution of the right trigeminal nerve. (From Rosen, 1986.) (Courtesy of Georg Thieme Verlag, Stuttgart, Germany, publisher of *Deutsche medizinische Wissenschaft*.)

A display of high-image saliency, for example sudden displays of albinism and whitening of the skin and hair, sometimes in a matter of less than a week, often results as the body's display of extreme fear having been incurred, as in the photograph above (Stevenson, 1997, pp. 1725-1727). A case of sudden display of high-imagery (albinism or hair whitening) can communicate a sense of higher self-worth as an individuation survival mechanism, in contrast to the same person's socialized previous low-imagery display of self (Beck & Miller, 2001 & Jung, 1990). High-image saliency is associated with an audience valuing high-image saliency as they cognitively use "more effort into processing the high-imagery" display of an image; rendering it more commercially valuable as more cognitive effort is required in encoding and creating new associations with the high-imagery's impact eliciting meaning (Bolls & Lang, 2003, p. 50). This might be a permanent materialization of the motif effect in the predictive theory of visual rhetoric, affirming Lamarckian approaches to evolution, where exposure to another fear-producing material object causes a permanent change, temporarily photographable, and a permanently highly salient and visible feature of the person, as high-imagery (Bolls & Lang, 2003, & Stevenson, 1997). This position in Lamarckian evolution challenges Darwinian heterosexist premises of self-realization as well as the need for institutional religion (Bergson, 1935, Steele, Lindley, & Blanden, 1998, Marx, 1850, Savastio, 2013, & Stevenson, 1997). Stevenson identified a common trait among those that experience 'albinism', they do not care to associate anyone culturally associated with their negative experience. Any attempts to make them go back are bound to 'backfire' (Stevenson, 1997). Similarly, both "Jenny" and "Tom", now of high-imagery saliency, felt some empathy for persons associated with the negative experiences their persona dealt with previously, though I did not find any indication that they would now normally socialize with persons who tried to find commonality with their less salient, thus low-image past contextualized identities. It was as if "Billie Holiday" and "Margot Frank", rhetorically communicating their albino state through letting themselves be photographed, would never lower their standard to be abused again (Stevenson, 1997).

I hope this discussion has contributed to Michael Calvin McGee's ultimate goal, to identify and describe all the ideographs structuring human behavior and society and how they all function at the different levels of societies past, present and future. Forming a catalogue of the full spectrum of the human personality matrix, at the individual level and as a collective, in reference to alignment and re-alignment of ideographic orientations, resolves issues of demographic integration issues of affected populations (Tajfel, 1982). Cataloguing ideographic orientations is key to organizing personal and organizational priorities, objectives and goals (McGee, 1999, p. 434). Intelligence and law enforcement agencies routinely catalogue wounds and interrogation techniques, that like a pair of glasses, leave an ideographic orientation imprintation on a subject (Dor, 2000), and can be a rich source for matching cases through audio and video testing (Stevenson, 1997).



Further photojournalistic studies can focus on the ideographic imprintation (Dor, 2000) catalogues of the Gestapo, KGB, FBI, and CIA, detailing interrogation, torture and medical reports, as well as military and work service records (Griebel, Coburger, & Scheel, 1992). For example, the character traits, and salient facial birthmark (Stevenson, 1997) features, of Gestapo interrogated and executed Horst Heilmann, pictured above, resemble those of Barack Hussein Obama.

Persons who have not traveled internationally nor seen for themselves actual human interaction, and instead have only learned through just what is produced and edited for electronic media consumption, do not have cognitive structures to accurately perceive reality. Their electronic media informed cognitive structures lack the actual physical orientation that persons from other cultures have. Like narrative cognitive structures based on verbal processes, rather than visual, persons who have not been immersed in the context lack a tangible “grounded in objective ‘reality’ or ‘truth’” (Olson, Finnegan, & Hope, 2008). It’s simply a fact of psychophysiology that we are not wired the same from birth and thus, although humans share the same skin tone, we do not think nor feel the same way about what is real (Caccioppo, Tassinari, & Fridlund, 1999). To pedagogically improve visual rhetoric competency I suggest travel abroad with extended cultural immersions without foreign language lessons. Not understanding another culture’s language, you are forced to rely on the non-verbal gestures and signals like infants must, not knowing a language at birth. This process of struggle visually stimulates you to learn the other culture’s nonverbal signals much more quickly.

Developing the visual cortex reduces reliance on electronic visual stimuli. To sensitize yourself to the human form, and gestural patterns, while de-sensitizing sexual arousal cultivated by-passing your conscious attention through high-image saliency (Bolls & Lang, 2003), through electronic mass media exposure (Bandura, 1994, Gerbner, Gross, Morgan, & Signorielli, 1994, & Limburg, 1994), charcoal hand-sketching of nudes is a good skill to develop, using sepia and dark tones. I prefer to work with black and white and sepia filters in photography, reflecting my early formation through sketching and growing up in Florence, Italy and southern Germany. During the Renaissance artists had to be accurate in depicting newsworthy scenes, since art was a source of information for the illiterate. Artists had a keen eye for energy patterns, and perhaps felt the patterns too (Stevenson, 1997 & Wolfram, 2009), thus a different values system was involved in depicting newsworthy events (Limburg, 1994). Exposure to Medieval and Renaissance art, particularly on the evolution of perspective and visual narratives for the illiterate, and the Dutch Masters use of light in painting, are all good visual rhetoric cultural immersion strategies. Important is to reduce exposure to electronic media. Effective advertising only utilizing audio stimuli, for example on the radio, is just as effective as being exposed to unwanted visual media based advertising; “advertising-evoked imagery processing is similar to visual encoding, the Radio Advertising Bureau seems justified in claiming that during exposure to high-imagery radio advertisements people do, in a way, see it on the radio” (Bolls & Lang, 2003, p. 49). Electronic media with a high imagery content can overburden the limited resource capacity involved in processing essential information while filtering out useless information that commercial electronic media thrives on (Bolls & Lang, 2003). The easiest way to protect cognitive capacities seems to be through radio consumption, for essential information processing, while practicing mental images through internal visualization processes, and not through external visual stimuli (Bolls & Lang, 2003). In this manner we develop our own images regarding a subject, on the radio for example, rather than corporate media trying to cultivate for us an image in their attempts to align public opinion generating consensus, around a corporate or political logo (Chomsky, 2003), or religious logo (Stein, 2002). Early Christian cultures, for example, had a high level of verbal reading illiteracy, yet a high level of cultural and visual literacy regarding the Bible, by interpreting themselves the frescoes on the walls and ceilings of cathedrals (Stein, 2002). Outdoor activities can help reawaken the sensitivity to realistic visual perceptions. Outdoor activities include photography of persons in a natural setting such as at the introduction of this essay (Moon, 2013), simple actions such as sitting at a café sipping tea, watching pedestrians walking past, hiking, studying bird call interactions, and becoming more sensitive to natural behaviors of vegetation, trees, and animals in their natural setting. I suggest avoiding man-made shopping centers and amusement parks (Dabars & Vokhmina, 2002) that abuse technology to access our cognitive processes (Bolls & Lang, 2003).

Future research on the ideograph, as a mental organizing principle, can be on the possibility of disembodied minds affecting embodied minds. Stevenson established that the content of past life memories, the mind, affects change in the current or future body. Furthermore, a mind, of a person, in a body, can affect change in another completely different person’s body, overpowering the mind of the latter. What is to establish, is if a disembodied mind, thus not yet reincarnated, can affect an embodied mind’s body.

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