

## VISUAL ANALYTICS OF ACCESSORIES AND JEWELRY IN IMAGE BUILDING (PART 2)

## ВІЗУАЛЬНА АНАЛІТИКА АКСЕСУАРІВ ТА ЮВЕЛІРНИХ ПРИКРАС У ФОРМУВАННІ ІМІДЖУ (ЧАСТИНА 2)

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**Abstract.** *The purpose of the article is to build a conceptual scheme for interpreting the color and sign-symbolic component of individual accessories and jewelry and to demonstrate this scheme using individual illustrative examples. Accessories and decorations visualize identities that are shadowed, suppressed, rejected by the cultural and social environment, which cannot, due to the circumstances of their discrepancy with the value consciousness and/or the societal unconscious, be fully internalized and openly manifested. Nevertheless, such identities do not disappear anywhere, and their manifestation in the construction of the image becomes archaic, i.e. acquires features of excess, primitiveness, brutal sharpness (polarization) or allusiveness, perversity, metaphorical hyperbolization. Anticipation of such symbolic interactions allows the use of appropriate accessories or decorations with different target settings: a) tuning and adaptive (for conscious control of impressions of the environment, including self-perception); b) provocative-activating (to evoke various emotional reactions of the environment and test its attitude to certain identities); c) imitation-simulation (to visualize non-existent identities that are internalized on the basis of imitation and in the absence of internal correspondence to the cultural, social, mental characteristics of the subject).*

**Keywords:** *visual analytics, accessories, jewelry, imagebuilding.*

**Анотація.** *Метою статті є побудова концептуальної схеми інтерпретації колірної та знаково-символічної складової окремих аксесуарів та ювелірних виробів та демонстрація цієї схеми на окремих ілюстративних прикладах. Аксесуари та декорації візуалізують ідентичності, що затьмарюються, пригнічуються, відкидаються культурним та соціальним середовищем, які не можуть, через обставини їхньої невідповідності ціннісній свідомості та/або суспільному несвідомому, бути повністю інтерналізованими та відкрито проявлені. Проте, такі ідентичності нікуди не зникають, а їх прояв у побудові образу стає архаїчним, тобто набуває рис надмірності, примітивності, брутальної різкості (поляризації) або алюзивності, перверсії, метафоричної гіперболізації. Передбачення таких символічних взаємодій дозволяє використовувати відповідні аксесуари чи декорації з різними цільовими установками: а) налаштовувачими та адаптивними (для свідомого контролю вражень від оточення, включаючи самосприйняття); б) провокаційно-активуючими (для викликання різних емоційних реакцій оточення та перевірки його ставлення до певних ідентичностей); в) імітаційно-симуляційними (для візуалізації неіснуючих ідентичностей,*

що інтерналізуються на основі наслідування та за відсутності внутрішньої відповідності культурним, соціальним, ментальним характеристикам суб'єкта).

**Ключові слова:** візуальна аналітика, аксесуари, ювелірні вироби, іміджбілдинг.

**Introduction.** This article is a continuation of the first part of the article with the same name, published in the collection "Actual Problems of International Relations". In it, the author continues the visual-analytical study of accessories that are worn on the neck, hands and belt.

**The purpose of the article** is to build a conceptual scheme for interpreting the color and sign-symbolic component of individual accessories and jewelry and to demonstrate this scheme using individual illustrative examples.

**Literature review.** In building a conceptual scheme for analyzing accessories and jewelry, the author relies on the synthesis of several theories presented in a number of collective monographs. This synthesis allows us to apply classical structural functionalism and (neo)functionalism of T. Parsons and N. Luhmann, structuralist semiotics of R. Barthes and W. Eco, symbolic interactionism of J.-G. Mead, orthodox psychoanalysis of Z. Freud and archetypal psychology (Jungian psychoanalysis) of K.-G. Jung. This tetrad of theories allows, firstly, to define the highest cultural and social identities that correspond with social characters and control the habitualization of the latter in the visual images of accessories and decorations (structural functionalism and neofunctionalism). Secondly, to determine the structures of the formation of non-verbal messages derived from identities and visualizing the latter through certain compositions of accessories and decorations (symbolic interactionism). Thirdly, to implement an analytical decomposition of the unconscious meanings and significances of the individual and social-group level presented in visual images (orthodox psychoanalysis and analytical psychology) (Blumer, 1969; Goffman, 1956; Eco, 1976; Freud, 1914; Gage, 1993, 175-193; Jewitt & Van Leeuwen, 2010; Jung, 1960; Knox, 2001, 613-635; Kress, & Van Leeuwen, 1996; Ledin, & Machin, 2018; Lowen, 1958; Leong & Clark, 2003, 48-58; Luhmann, 2002; Mead, 1932, 1-31; Parsons, 1966). The reference and empirical sources for the author of the article are a part of scientific articles devoted to accessories and tattoos of cultural, social and sociological, semiotic content, including articles and monographs previously published by the author (Романенко, Яковенко, 2008; Романенко, Яковенко, Огаренко, 2009; Романенко Скідін, 2011; Романенко, Святненко, Зінченко, 2014; Етнічні ідентичності, 2015; Этническая идентичность, 2016; Романенко, 2017; Романенко, 2019) as well as publicistic posts and articles in the public domain. In this part of the article, the author will continue the study of accessories and jewelry that both politicians and ordinary people wear both on themselves and with them.

**The main results of the study.** An important place among the accessories that people wear is occupied by various "neck pendants" (necklaces, necklaces, chains), bracelets, rings and signet rings. "Neck pendants" can also include a group of objects that have a hybrid affiliation, since they belong both to accessories and to items of clothing. It hardly makes sense to go into a discussion about whether scarves, shawls, neckerchiefs belong to accessories or to items of clothing or jewelry. Here everything depends on both their functional and aesthetic purpose. However, both the first and the second have little effect on their semantics and correspondence to certain sectors of cultural, social and mental semiotics. In the structure of the psyche, revised by the author of this article on the basis of orthodox and Jungian psychoanalysis, the constant "building block" is, as is known, censorship (Super-Ego). Freud defines this building block as "parental images", "conscience", i.e. in terms of social morality and internalized cultural control of personal origin. The author of this article prefers to consider censorship as a unity of centering, verticalizing and horizontalizing-materializing sublevels.

In other words, censorship has a higher, centering sublevel, on which the centralizer, mission and set of identities are located; a middle sublevel, on which the worldview (image of the world), direction, hierarchy of values and the corresponding status-role hierarchy are located (as a rule, its fragment in the form of an implicit social-status niche, also called habitus); a lower sublevel, on which the character, dispositional-behavioral repertoires (character scripts) and norms as patterns of behavior are located. In the considered body scheme of A. Lowen, all accessories and decorations

located in the neck and shoulder area are topologically correlated with the sectors of middle and lower censorship.

In the logic of our research, "neck pendants" (necklaces, necklaces, chains), scarves, shawls, neckerchiefs act as markers of the shadow components of middle censorship, i.e. unmanifested, unrealized, peripheralized contents (cultural, social, mental) of worldview, orientation, hierarchy of values, fragments of status-role hierarchies. In the shadow of the image of the world (worldview) there are usually centering contents that can be concealed, not realized, remain undeveloped (archaic) or cut off at the exit by one or another defense.

In any case, the shadow image of the world expresses itself in a roundabout way, visualizing in the color, material-physical and symbolic-geometric features of accessories and tattoos. The same applies to the direction and hierarchy of values. Since the direction as a structure of average censorship depends on the image of the world as a cartography of reality, accessories and decorations visualize it as a desired but unrealized vector of the subject's movement and the sequence of this movement in time.

Considering that sets of identities "rise" above the worldview, direction and hierarchy of values, fragments of status-role hierarchies, unrealized identities emerge from the shadow of the unconscious, striving to integrate into consciousness and internalize at the level of censorship. But, being suppressed, peripheralized, archaized, they are rejected, distorted, repressed by society and culture.

*Illustrative example 1. A middle-aged woman wears a silver chain around her neck with a pendant in the form of a circle on which is a relief image of the sun. Both the material (silver) and the geometric composition (the sun in a circle) are subject to analytical study. The semantic field of the sun as a symbol contains a wide range of meanings associated primarily with the highest manifestations of spirituality (rational thinking as a function of consciousness), since solarity corresponds to manifestations of spiritual perfection and the image of the world in which, most likely, the subject experiences a state of deficiency of his own spirituality. Deficiency of spirituality presupposes the shadowing (non-realization) of higher value identities, which marks both the corresponding interest of a woman in the higher spheres of value consciousness (religion, philosophy, art), and the deficiency or absence of its realization. The corresponding focus is also "knocked down", which means that the cultural environment necessary for the realization of interest is missing, as well as the time needed for the corresponding activities. The thinking function is generally shadowed, since the preference for silver as a gray metal correlates with maturity/rationality. The analytical hypotheses described above can be verified or falsified through the analysis of visual features at other levels of identification or using other diagnostic technologies (test or experimental).*

*Illustrative example 2. One of Kanye West's favorite pendants is a pendant with a sparkling image of Jesus Christ. The image of Christ on the pendant itself does not look as ascetic as usual, but demonstratively theatrical. In other jewelry – gold and silver chains – one can see the disaggregation and massiveness. Analytical hypotheses may concern, firstly, the declared Christian worldview, orientation and hierarchy of values, which for West are most likely simply part of a public image, but not an internalized faith. This circumstance refers to a partially, rather than fully, internalized, and therefore demonstrative Christian identity.*

*In keeping with the religious subtext of the song "Jesus Walks", the action of the first video takes place mainly in a church. Scenes of a cheerful choir and Mr. West dressed as a preacher are combined with images of urban decay: cracked sidewalks, abandoned buildings, oppressed city dwellers. "God, show me the way, 'cause the devil is trying to break me," Mr. West raps, standing behind the pulpit.*

*Later in the song, he rhymes: "I'm not here to argue about his features/Or to convert atheists to believers. / I'm just trying to say that school needs teachers / Like Kathie Lee needed Regis / So y'all need Jesus." By the end of the video, sinners (a prostitute, a drug dealer, and a drunk) seeking repentance find their way back to the house of the Lord.*

*Mr. West refused to call himself religious. "Religion just means you do something over and over again," he said. "I will say that I'm spiritual. I accepted Jesus as my Savior. And I will say that I fail every day." (A Trinity of Videos for One Religious Rap).*

*Secondly, the massive gold and silver chains, attracting attention with their size, indicate the unformedness rather than the formation of the average censorship, that is, the obscurity rather than the clarity for the subject himself of the image of the world, the direction and the hierarchy of values.*

Bracelets, rings and signet rings mark the shadow features of the contact zone, i.e. the communicative style and/or communicative dispositions. Accordingly, the installation on not-wearing jewelry in the corresponding zone indicates the absence of the need to complete the sphere of communication with certain features. In most cases, the shadowed components of the communicative style or communicative dispositions are manifested in accentuated emotions or affective complexes found in public communication. When analyzing the corresponding jewelry, it is necessary to take into account the material of manufacture, geometric shapes and visual symbols, as well as the fingers on which the jewelry is worn.

*Illustrative example 3. Valentina Matvienko prefers rings with blue and white inserts of pearls and precious stones, which is clearly visible in the selection of photographs. Abstracting from the semiotics of stones and focusing on color semantics, we can put forward an analytical hypothesis about the shadowing of the politician's identities of the value level and, in part, the function of theoretical thinking. The above may manifest itself in the form of a tendency to withdraw/distance from communication related to value or theoretical topics, for example, religion, ideology, philosophy, etc. It is clear that we are not simply talking about avoiding the relevant topics, but also about emotional reactions that indicate rejection rather than acceptance of value or abstract-theoretical subjects of communication. In such cases, we may be talking about confusion, irritation, doubt, etc. The above corresponds more to the lack of formation than to the formation of the corresponding value identities (religious, philosophical, ideological). The lack of formation itself is transmitted through the deliberate disaggregation of decorations, which further emphasizes the unconscious desire to increase and strengthen the visual visibility of their significance. (ЖЕНЩИНА В ПОЛИТИКЕ И В МОДЕ).*

Taking into account geometric shapes and visual symbols, it is possible not only to refine analytical hypotheses on the subject of shadowed/peripheralized qualities of communicative style, but also to designate certain requests for the image of the mirror self, as well as to clarify communicative dispositions.

*Illustrative example 4. Male politician A wears a silver ring with the inscription *veni vidi vici* (I came, I saw, I conquered). Since this expression is attributed to Julius Caesar in connection with the event of a quick victory near the city of Zile over Pharnaces, the king of the Bosporan Kingdom, and the expression itself is associated with achieving quick victories, the analytical hypothesis will concern the shadow (underdeveloped) predisposition to quick and effective communications. The above may concern a number of accentuated behavioral patterns. Firstly, various communicative procrastinations, secondly, the features of the communicative style (slow speech, absent-mindedness, weak reactivity, etc.), thirdly, the inability to withstand communication at a high level of pace and intensity, for example, with several communication partners, etc.*

*Illustrative example 5. Male politician B. wears a silver ring with a geometric composition in the form of vertical straight lines. The emphasis on directness and verticality indicates, in the logic of contradiction, a deficit (non-manifestation or weak manifestation) of these qualities in the communicative style and/or the shadowing of the communicative disposition towards directness, spontaneity, openness, transparency, honesty, etc. Most likely, we are talking about either cultural and social repression of such qualities by the environment, which can manifest itself in cultural and social expectations of polite hypocrisy and a preference for restraint, hints, resort to indirect communication, secrecy, opacity, and, in general, mendacity. Hypotheses may also concern the subject's use of defensive honesty strategies, which may be an indicator of an obsessive-compulsive or paranoid nature. In this case, directness can be realized in picky meticulousness, attention to detail, suspiciousness and irritability, intolerance of concealment, and sometimes pathological suspiciousness.*

It is worth paying attention to the fact that in comparison of two types of jewelry - worn on the fingers and on the wrists (if we are talking about bracelets), the shadowed cultural, social and mental features of the communicative style and communicative dispositions that correspond to the

visual features of jewelry on the fingers are usually more pronounced than those that correspond to jewelry on the wrists. Semiotically, bracelets and/or pendants on the wrists correspond to greater shadowing, peripheralization, archaization and marginalization of certain cultural, social, mental features.

*Illustrative example 6. A middle-aged female politician wears a snake-shaped bracelet made of copper on her right hand. Analytical hypotheses can be put forward, firstly, in connection with the material of which the bracelet is made (copper), and secondly, in connection with the semantics of the visual image of the snake. Copper as a material is a metal predisposed to oxidation. The oxidation process itself can culturally, socially and mentally correspond to a predisposition to instability, which is shadowed, marginalized and peripheralized in the psyche of the female politician. This hypothesis is supplemented by a second hypothesis related to the semantics of the snake symbol. If we abstract from a number of religious, cultural and ethno-specific meanings of the symbol itself, paying attention to the ethology of snakes, then their most pronounced qualities are flexibility, plasticity, elusiveness, mobility, as well as the "cunning" and dangerous toxicity attributed to snakes by everyday consciousness and common sense.*

*In the communicative style of a female politician, the described qualities may either not be expressed, or expressed weakly, or impulsively and excessively, which corresponds to the manifestations of the shadow. This is due to the fact that all shadowed mental functions, processes or features manifest themselves archaically, that is, brutally, excessively, affectively-impulsively and / or distorted, inverted. This is due both to their lack of development (lack of culture, unsocialized), and to their instinctiveness, which in its pure form is overloading and, rather, unacceptable than accepted. Illustrative example 7. The head of the OP of Ukraine Andriy Yermak wears a rosary on his left hand, consisting of alternating rows of brown (made of wood), blueberry (dark blue), light blue and green colors. The rosary in the cultural and religious sense is associated with ritual-compulsive semantics, their intended purpose is to maintain self-discipline and concentration. When wearing jewelry, the attention and volitional qualities (direction, concentration) are most likely shadowed and archaic. Hypothetically, the emotions opposite to thinking and will*

*Such a hypothesis can also be verified by the color features of the rosary, in which two rows of brown color, marking bodily-organic sensations, are located closer to the wrist than the row of blueberry (dark blue), light blue and green colors. The most developed of the functions is the function of organic sensations of the vital-material spectrum. We are talking about sensations associated with physiological, social, material needs, to which the disciplinary-volitional and thought processes located further from the comma are subordinated. The corresponding functions (will and thinking) are to a greater extent archaic in comparison with sensations (Ермак засветил любимое украшение турецких мачо).*

The belt area contains accessories such as belts. Their visual-symbolic and textural features can be informative for understanding gender and/or sexual identities and the associated features of psychosexual censorship. In the context of this study, the author interprets gender identity as a set of internalized ideas about masculinity and femininity as basic groups of polar cultural, social and mental features and their derivative combinations. Gender identity is much more complex in content than any instinctual dichotomies due to its combinatorial nature and complexity. Nevertheless, basic gender identities (masculine and feminine) are derived from primary-primitive (instinctive) features associated with active-intrusive and aggressive-initiating or passive-adaptive and executive-receiving features of the instinctual sphere. Boundary formation, as well as the violation of boundaries in the cultural, social and psychological sense, is related to masculinity. Since masculinity in the most general sense is derived from the formation of boundaries in space (both mental and physical), masculine subjects are predisposed not only to form their own boundaries, but also to test the strength of the boundaries of other subjects, allowing for natural transgressions. Feminine subjects allow for the diffusion (blurring) of their own boundaries in relation to the space they occupy, which allows for both the assumption of violations of such boundaries from the outside and the instability of the latter. Both the texture and color characteristics, as well as the figurative and symbolic components of the "body" of the belt and buckle, have analytical significance for putting forward hypotheses.

*Illustrative example 8. A male MP wears a cummerbund with a business suit as a permanent accessory when attending parliamentary sessions. When putting forward hypotheses, it is necessary to take into account the cultural context of the origin of the cummerbund and its reception as an accessory among representatives of the financial and political elites of Europe and America. In particular, this concerns, firstly, the peculiarities of gender and/or sexual identities and the associated peculiarities of censorship of the psychosexual sphere in Hinduism.*

*We are talking, on the one hand, about a despotic quasi-patriarchy, on the one hand, and the blurring of the boundaries between male and female in the sexual sphere, on the other hand. The corresponding references may not necessarily be a subject for independent familiarization for a male MP, as well as a basis for the formation of censorship of his psychosexual sphere.*

*The cummerbund as an accessory could become an image for borrowing when attending public events with high-status speakers. Thus, the second hypothesis may concern the deputy's unconscious imitation of representatives of elite groups, whose image is built using such an accessory. Adjustment to their social identities and the creation of a visual simulacrum of belonging to the top segment of business and politics is motivated by the discrepancy between real belonging to the designated circles and the claims of such belonging. At the same time, the implicit visual meanings of the accessory itself, associated with gender and psychosexual identities, still become part of both the expression and self-programming of the psyche and image-building. The pronounced softness of the cummerbund texture indicates the blurring of the boundaries between male and female, and therefore gives grounds for putting forward hypotheses about gender and/or psychosexual splits/diffusions, diagnostically corresponding to bisexuality/androgyny and/or gender egalitarianism (ideology of equality) in the sphere of gender consciousness. The corresponding identities in the analyzed example can be suppressed (shadowed).*

**Conclusions.** Accessories and decorations visualize identities that are shadowed, suppressed, rejected by the cultural and social environment, which cannot, due to the circumstances of their discrepancy with the value consciousness and/or the societal unconscious, be fully internalized and openly manifested. Nevertheless, such identities do not disappear anywhere, and their manifestation in the construction of the image becomes archaic, i.e. acquires features of excess, primitiveness, brutal sharpness (polarization) or allusiveness, perversity, metaphorical hyperbolization. Accessories and decorations can correspond to both simulated and real identities, but their connection with unrealized meanings and the cultural, social, mental potentials behind them is more likely. In political image building, some accessories are used conventionally, that is, taking into account cultural and social expectations, while others visualize the subjective and mental characteristics of politicians. In both aspects, the use of accessories represents a symbolic interaction with the environment, which consciously or unconsciously reads shadowed identities and responds to them by forming conscious and/or unconscious reactions. Anticipation of such symbolic interactions allows the use of appropriate accessories or decorations with different target settings: a) tuning and adaptive (for conscious control of impressions of the environment, including self-perception); b) provocative-activating (to evoke various emotional reactions of the environment and test its attitude to certain identities); c) imitation-simulation (to visualize non-existent identities that are internalized on the basis of imitation and in the absence of internal correspondence to the cultural, social, mental characteristics of the subject).

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