

This is the tenth chapter of “WORDS ON THE STREET” (“Language and the American Dream on Wall Street”). In the published version, these pages appear at pages 490-595.

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X. CASHING IN: WORDS, THOUGHTS, and POETRY

“I don’t know what it is, but I got a kind of feel for the big money...I know I got it. I can travel on a hunch, see. Those bastards all had money to begin with.” Charley Anderson, in John Dos Passos’s novel, “The Big Money” (pp368-69)

“The Fed [US Federal Reserve Board] Steps to the Plate Again...Today’s Betting Line...possible news, chances, expected market reaction.” (Wall Street Journal, 1/31/01, pC1). A second article on that page: “Investors’ Faith in Stock Funds Grows Stronger. Despite an ugly performance by stocks last year, undaunted investors poured a record \$309 billion into stock mutual funds in 2000...”

“Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still. Shrieking voices
Scolding, mocking, or merely chattering,
Always assail them.” T.S. Eliot, “Burnt Norton”, from “Four Quartets” (p19)

“Her voice is full of money.” F. Scott Fitzgerald, “The Great Gatsby (ch7, p127)

“A man’s social relations with his fellows are permeated with his ideas about reality. Indeed, ‘permeated’ is hardly a strong enough word: social relations are expressions of ideas about reality” (p23). “...our language and our social relations are just two different sides of the same coin. To give an account of the meaning of a word is to describe how it is used; and to describe how it is used is to describe the social intercourse into which it enters” (p123). “Language is bound up with and inseparable from non-linguistic activities that people perform” (p129). Peter Winch, “The Idea of a Social Science and its Relation to Philosophy”

”We do not receive wisdom, we must discover it for ourselves, after a journey through the wilderness which no one else can make for us, which no one can spare us, for our wisdom is the point of view from which we come at last to regard the world.” Elstir, in Marcel Proust’s novel, “Within a Budding Grove” (pp605-06)

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Bed covers called “crazy quilts” are sewn together from various shapes, qualities, and colors of fabric to make a useful and integrated whole. A crazy quilt is not the product of a demented individual; as often several members of a family or community stitch it together,

neither are these groups insane. The consummated and often beautiful quilt design triumphs over a view of apparent disorder- somehow it works. The cultural world and tradition which Wall Street players and observers participate in and create has some resemblance to a crazy quilt. Multiple and often competitive perspectives and diverse strategies and actions interrelate. And they are expressed and described not merely by everyday or “economic” language, but also by metaphors derived from numerous playing fields such as games, love, war, politics, religion, and natural physical science. That rhetoric forms a meaningful whole. Though not everyone employs the same words, or all the same metaphors, such intertwining language expresses a shared cultural universe. Inspired by and drawn to the bright American Dream value of money, each Wall Street participant (observer), influenced by the rhetoric and traditions of Wall Street, picks and chooses between ways of thinking, talking, and doing to weave its own perspective on Wall Street and risk taking within it. Many Wall Street players select from this cultural fabric, its various subjective viewpoints and colorful and entertaining metaphors, with designs to persuade audiences to enter and stay within Wall Street marketplaces.

Shared words are a common currency. The hand of rhetoric is intangible, but it is not invisible. As our perspectives and their thought processes are reflected in our language and actions, the language we employ displays and affects how we perceive and think about the world and how we act within it. Suppose one does not take the language regarding and within cultural arenas for granted.

As a consequence of an analysis of the meaning and implications of words in cultural context, one may choose to change one’s vocabulary and subjective perspectives regarding or within the cultural arena. Depending on the standpoint of each individual, such alterations may be minor, but they also could be revolutionary. Changing one’s Wall Street language, as it may

modify perspectives, can transform not only how one subjectively assesses phenomena and probabilities of that field, but also how one takes and manages risks within them. So in Wall Street, language influences risk taking viewpoints, and thereby financial outcomes. In electing whether to enter or stay within any Wall Street battlefield, or in choosing to show faith in the perspective, strategy, or trading recommendation of a Wall Street wizard, what language or viewpoints should Wall Street professionals as well as Main Street money hunters be wary of or avoid?

One should not refer to oneself or others as an investor or speculator or gambler. Avoid labeling practices in securities or other marketplaces as investments, speculations, or gambles. Especially beware of becoming entangled with investment wordplay, for investment is a particularly risky cultural word. The investment faith is a religion. Instead, liberate yourself and employ more neutral words such as buyer, seller, long, short, risk taker, and trader. Risk manager and hedger also are sufficiently bland cultural tags. Inside and outside of Wall Street, many people who profit from investment rhetoric will object violently to these recommendations. Yet remember that much Wall Street investment talk encourages an audience to do something. Almost always it wants listeners to buy or hold onto one or more (or a portfolio of) financial instruments, especially securities.

Investment and speculative eloquence is bound up with rationality rhetoric and associated with values relating to goodness and badness. If one defines oneself as an investor in order to be reasonable and good, one will strive to behave as one. Such a trader will be inclined to purchase and own. Being an investor may satisfy your self-image and pride. This excellent title may inspire many colleagues, friends, family, and respected authorities to say that you are intelligent or good.

Yet the nobility of investment does not guarantee or increase the probabilities of making or keeping good money. Though Wall Street can entertain its guests, obviously most people visit Wall Street to make money. And we reasonably can be in love with the American Dream value of money without being married to or even using investment and investment rhetoric. Isn't making money more important than wearing the chic investment label? Besides, investment can be a fetish. Faith in investment or in respected investment evangelists neither guarantees fortunes nor makes financial security and wealth any more likely. Wall Street dwellers should not believe in fairy tales where hope makes money, as "In the days when wishing still worked" ("The Iron Stove", from "Selected Tales" of Jacob and Wilhelm Grimm, p244). A price increase may transpire, but it may not, for Wall Street and other economic phenomena belong to cultural reality, not Nature. Why not minimize the persuasive allure of investment invitations, and thereby be more independent of the zealous efforts of investment evangelists seeking to influence our perspectives and actions? Each financial pilgrim from its own perspective should focus on the valued targets of wealth and financial security- and view and interpret marketplace phenomena and engage in probability assessment- without reference to investment ideologies.

The abandonment of investment language does not mean that individuals, financial institutions, or marketplace regulators should or will be naïve, complacent, or misguided regarding risk assessment. Though Wall Street outcomes are uncertain and marketplace risks subjectively perceived and analyzed, players still can express opinions about high, average, and low risk and so on without resorting to investment jargon.

One can be wedded to, have blind faith in, or be addicted to investment in general as well as to particular investments. In practice, insistence on fulfilling the praiseworthy roles of investor

or investment analyst may cause someone to be overly complacent or relatively uncritical regarding their marketplace viewpoints and positions, particularly in securities arenas. The appealing language of the American Dream makes this danger especially great in regard to the United States stock marketplace.

Good and right Wall Street perspectives, thoughts, strategies, and actions are ones that win money. The bad or wrong ones lose it. Because money can be and is made in rising and falling marketplaces, the only goodness that should matter to a trader is making good money. The only evil is losing money.

Sometimes marketplace wordplay of good and bad extends beyond the narrow context of one's personal profitability. The application of words such as good and bad can reflect values with implications beyond one's personal circumstances. Much, but not all, of the vocabulary of good and bad has links to investment rhetoric. Recall that as investment generally is associated with goodness, many stock investors say high equity prices are good. In general, since investors say upward trends are good, they hate a downtrend. Nevertheless, marketplace outcomes, prices, trends, and news and other variables- and marketplaces themselves- are not objectively good, objectively bad, or objectively neutral. Yet in relation to issues such as price level and direction and news, embracing talk of good and bad will influence one's perspectives. It is a truism that most people want good things to happen and bad things not to occur. They will try to think and act in culturally good (virtuous; ethical; moral) ways; they will strive to avoid reasoning and behaving in bad ones. But in Wall Street trading, they should only be concerned about money making. Adopting the language of good and bad thus can harm one's marketplace perspective, probability assessments, and trading decisions. Consequently marketplace players should

eliminate, or at least be very wary regarding, reference to good or bad in regard to price levels, trends, news, and so forth.

Like the purging of the vocabulary of investment and speculation, scuttling the language of good and bad makes you less subject to many charming Wall Street seductions. Such verbal changes will not eliminate emotion from perspectives, for money is still valued and desired. They will not make one's viewpoint objective, like that of a natural physical scientist, for in cultural playgrounds one's perspective inescapably is entirely subjective. However, as you will worry less about ethics of goodness and badness, your personal viewpoint, deliberations, and decisions probably will be less distracted by that morality.

A widespread, substantial, and sustained metaphorical presence in a field is very strong evidence that the territory is a cultural one. Poets and politicians are not the only ones that love metaphors and reason metaphorically. Metaphors within Wall Street derived from other domains such as games, love, war, politics, religion, natural physical science, the fine arts, and elsewhere describe and explain Wall Street. Though metaphorical language is inescapable in cultural realms, and though metaphors help to explain cultural arenas and their phenomena, should observers (participants) in Wall Street, economics, and elsewhere be watchful and analytical regarding metaphors (and similes and definitions)? Yes. One should pay close attention because that rhetoric influences perspectives, strategies, and actions.

Regardless of a metaphor's field of origin (such as natural physical science), one should not assume that the metaphor is true (accurate; appropriate), partially true, or even helpful. In cultural districts, metaphors (subjective definitions) and similes are never objectively accurate. Also, though metaphors can entrance and educate spectators, this oratory never manifests

genuine science. The extent to which a particular metaphor, simile, or definition is correct is a matter of opinion. Since in cultural forums one must reach one's own subjective conclusion regarding metaphorical accuracy, one should not take metaphors for granted.

Why not encourage an investor to buy and hold American stocks for the long run? Many speakers employ metaphors and other rhetorical devices for purposes in addition to explanation or entertainment. Many battle to persuade listeners to adopt a given perspective or method in order to get them to think and therefore act in a particular fashion. In Wall Street, that often means trading according to the preacher's prescription. That's a crucial reason to be very alert regarding the metaphors of Wall Street and economics.

Though viewpoints regarding marketplace risk (and opportunities) are subjective, metaphors can warn someone regarding dangers facing themselves or others. Assume a trader has substantial mark-to-market profits in its open positions. Suppose that trader sees itself as a great poker card shark, brilliant coach, great general, reigning king, master of the universe, wizard that can walk on water, or astounding rocket scientist. Does this metaphorical creativity signal the trader is too complacent? Is this potential superstar married to the position? Is this hero assessing- albeit subjectively- probabilities enough? "Will the market teach that trader a lesson?"

The economist Robert Malthus applied the principle of his theory of population to England's housing situation and the poor laws. In his essay on Malthus, the famed economist John Maynard Keynes criticizes that application of the principle as "extreme". Keynes thus declares: "Economics is a very dangerous science." ("Essays and Sketches in Biography", pp26-27).

However, Keynes himself errs. Economics is not “a very dangerous science”. Economics is not a science. Economics is not entirely, mostly, approximately, or partly scientific. Economics is not a primitive, emerging, soft, inexact, or impure science. It is not potentially scientific. Neither theoretical nor applied economics are or will be scientific (objective). Since economic science is a science fiction, economics cannot make progress or develop in stages as a science. All economic viewpoints are entirely rhetorical, cultural storytelling rather than science. What is true of economics is true of social “sciences” such as sociology, psychology, political science, and anthropology. Cultural fields do not and never will have “neutral (or outside) observers” in the scientific sense.

Alan Greenspan states in “The Age of Turbulence” (p520): “our models- both risk models and economic models- as complex as they have become, are still too simple to capture the full array of critical variables that govern economic reality.” However, Greenspan and other would-be scientists are wrong. There is no objective “economic reality”, standing out there for scientific inquiry. In economics, Wall Street, and other cultural arenas, the definitions, selections, and evaluations of variables are subjective. Which variables are “critical” is a matter of subjective perspective, opinion rather than science. The issue of simplicity or complexity of models is interesting. However, regardless of the supposed simplicity or complexity of economic, risk, or other models, all the models- as well as the perspectives creating these frameworks- are cultural (subjective). The models (like the perspectives devising them) consequently never objectively (scientifically) describe “economic reality” or objectively “capture” any “critical variables”. In addition, suppose the make-believe scientist claims the so-called economic world is very complex and constantly changing. Despite the ambitions of the would-be scientists populating economics and Wall Street, no viewpoints regarding economic phenomena are (or ever will become) at all scientific. Cultural perspectives and models

expressing them may be improved (or weakened), but only subjectively- and outlooks related to improvement are themselves matters of opinion.

Though natural physical science metaphors or subjective perspectives inspired by science sometimes aid the educational efforts of Wall Street, economics, and other cultural fields, they can be dangerous. They often ensnare speakers and audiences into the major error that scientific (objective; true for all) perspectives and methods (or something close to them) are possible regarding (within) cultural fields. In culture, all perspectives are entirely subjective. For cultural realms, the fiction that one can perceive, reason, and act as or like a scientist can breed other fairy tales. The bottom line is that people should be extremely suspicious of all scientific rhetoric of Wall Street, economists, and their companions.

In Wall Street marketplaces and Main Street commerce, the delusion that one is scientific, or mostly or approximately or partly scientific, or akin to a scientist, can have financial consequences. In practical (applied) branches of natural physical science such as engineering, scientists sometimes objectively control or manage desired Natural outcomes. Cultural arenas are entirely different from Natural environments. Since objective (genuinely scientific) perspectives, thought processes, and methods are impossible regarding (within) cultural arenas, cultural outcomes (results; phenomena other than Natural ones such as the weather) are never objectively certain, probable, or random. Yet would-be scientists of Wall Street and economics believe in and popularize the enchanting fable that scientific viewpoints exist regarding cultural variables, including outcomes in marketplaces and regions such as “The Economy”.

In marketplaces, outcomes include price levels and trends. Consequently, many have dreamy faith in the myth that like mechanical or electrical engineers, they possess an objective

ability to manage (influence) trading results. Similar fables relate to a supposedly objective control or influence that central bankers, finance ministers, and their accomplices have (at least sometimes) over the economy and other economic phenomena. Since rhetoric seeks to influence action, not just reasoning, this comforting yet mistaken dogma can induce many people to enter, exit, stay in, or avoid marketplace positions because the cultural outcome supposedly should happen according to purportedly objective probabilities or certainties (or randomness). Faith that one works in or otherwise observes a Natural (or Natural-like) domain, that one is scientific (or mostly, approximately, or even somewhat so) and that therefore one can have a scientific understanding of cultural phenomena, consequently sometimes can cost real money. Of course some traders with this entrenched faith in science may win money, perhaps a lot.

However, metaphorical science is never true (real) science. In cultural fields, talking scientific talk does not enable someone to genuinely walk a scientific walk. In cultural fields, since scientific rhetoric helps to inspire, maintain, and spread the erroneous faith that people (especially experts) can have scientific perspectives and thought processes and therefore some degree of scientific control or influence (at least at times), we should be very watchful for and wary regarding scientific vocabulary and pretensions.

The advent of modern natural physical science and its scientific method demonstrated that religious or magical explanations of Natural phenomena are, from the standpoint of true for all objectivity, inadequate or incorrect. Natural physical science eliminated or reduced the explanatory persuasiveness of subjective religious and magical viewpoints regarding Nature. If one cannot understand objectively a Natural phenomenon such as lightning, one need not resort to a religious or magical explanation of it. Though such religious or magical outlooks regarding

objective phenomena may remain subjectively true for a believer, they are not verities for all from the standpoint of genuine science.

The epic effort by many to extend the natural physical science framework to the study of cultural phenomena is ironic. As religion and magic often attempt to explain Natural variables according to religious and magical standpoints, many natural physical scientists desperately strive to extend their sway into cultural arenas. A subjective model is inadequate for the natural physical world; since it does not objectively employ the scientific method, it fails to discover objective truth for all. Conversely, struggles to apply the natural physical science perspective regarding (within) cultural fields do not generate objective (scientifically rational) truth because objective perspectives and methods do not exist regarding or within cultural fields. Cultural truth is entirely subjective, whereas scientific (Natural) truth is purely objective. Thus the legions of would-be scientists of culture domains, including numerous venerated economists, Wall Street icons, and revered central bankers, have feet of clay. Despite their valiant crusade to establish an objective edifice regarding (within) cultural fields that is true for all, they remain completely trapped on subjective ground.

One should never believe that scientific rationality, including an objective application of the scientific method, does or will exist regarding cultural fields, including Wall Street. In cultural realms, since supposedly objective mansions of science are completely subjective, all pretensions to objectivity (science) are castles in the air, mere houses of cards. Though mathematics and statistics within Wall Street and economics of course may be useful, they are not magic wands. Their involvement in cultural fields does not transform these subjective realms into those of Nature.

Recall the arsenal of natural physical science terms in “The Seduction of Science and the Romance of Rationality”. In culture, not only do the perspectives we embrace guide the language we use, but also the language we choose can influence our perspectives. Even though natural physical science metaphors and similes may help someone subjectively to understand Wall Street and other economic dominions, such natural physical science vocabulary should be used with significant caution, if it is adopted at all. Since scientific verbiage regarding cultural fields does not represent or generate science, marketplace players and other watchers should surround key natural physical science words and phrases with mental quotation marks. This will minimize the danger of falling into the mistaken belief that such terms objectively can apply to cultural fields. Be especially vigilant regarding words such as science, natural, objective (in the sense of a perspective or strategy, not as a goal that one wishes to achieve), formula, and experiment.

Beware of the objectification of cultural variables (information). Many would-be natural physical scientists of culture imagine they objectively can perceive and analyze cultural phenomena as a body (entity, power, force). Think of “The Economy”, “The Stock Market”, “The Price”, “The Fundamentals”, “Real GDP”, “Unemployment”, “Inflation”, “The Technicals”, and so forth. Anyway, marketplace phenomena are not objective (scientific) bodies, entities, powers or forces, “out there” apart from subjective perspectives. Beware of the beloved container theory, for marketplaces and prices do not objectively contain information (data, evidence, facts, factors, news).

Many fake scientists espouse the doctrine of an objective natural price or related theologies. However, all talk of rational, reasonable, normal, and average in relation to economic phenomena- whether price or any other marketplace variable- is always an opinion, never science. Traders and other observers therefore should avoid making references to- or at least be

very cautious regarding- fantasies such as natural price, true value, fair value, and their cousins the central tendency and equilibrium for price. Marketplace watchers should abstain from speaking of price (or any other variable) overshooting and overshooting, overreaction and underreaction, cheapness and expensiveness, mispricing, and so on. Like outlooks related to any so-called natural price, marketplace views on high or too high, low or too low, far or too far, and fast or too fast are subjective.

Valuation formulas may offer subjective assistance to marketplace analysts in securities and elsewhere. However, these formulas do not respond to scientific questions, and they do not provide scientific answers.

Many bogus scientists adore the babbling tower of efficient market theory. This dogma is in some respects trite and in other ways misleading or wrong. So scrap the language and doctrine of efficiency and efficient market theories.

Marketplace risk takers and observers should take care regarding the poetic attribution of religious or natural physical science characteristics to economic phenomena. Neither the price nor other financial information tells a story, has a message, or gives signs or signals. Rather, people tell stories about marketplace phenomena such as the price. Recall the majestic science fiction so deserving of capital letters, “The Market”. Such a body, entity, power, or force does not objectively exist. In its religious form, it resembles a deity. “The Market” supposedly acts and tells us things; or, “The Market is always right.” Weaving tales about the fiction of “The Market” in its scientific incarnations is a crucial part of various dramatic enterprises seeking to convince audiences that one may view economic phenomena objectively, out there apart from subjective perspectives. The fable of an objective “The Market” thus is a rhetorical weapon that

would-be scientists employ to convince themselves and others that economics is or eventually will be a science (or mostly, approximately, partially, or at least akin to a science). Except for casual comments about “the market” as a price of a financial instrument or index, marketplace warriors and other observers therefore should shun- or at least be extremely cautious regarding- references to “The Market” (and its invisible hand) in both its natural physical science and religious versions.

Since cultural definitions are subjective, definitions of religion do not have to involve God, gods, or spirits. In cultural fields (not just those involving major world religions), many people say they know (or strongly believe) they possess “the” right or a better perspective and approach. Their faith is religious, or at least akin to a religion, even if it does not involve divinities or spiritual forces. These speakers thus explicitly or implicitly have faith that unbelievers espouse a wrong, inferior (less good), or misguided outlook and strategy. Such devotees generally hail their good opinion as rational, reasonable, intelligent, logical, prudent, and full of common sense. They criticize the allegedly bad one as irrational and so forth.

Marketplaces observers enraptured with their supposed superiority relative to other players may minimize, discount, or ignore competitive marketplace viewpoints, arguments, and behavior. The illusion that one is or can be scientific often- though of course not always- encourages such dogmatism. After all, aren't objective people clear-sighted? Don't authentic scientists perceive the truth, or at least a version of the truth? Belief that one's cultural views are objective may induce complacency or even arrogance. Probability assessments may become less vigorous or frequent. This scientific faith could result in inadequate consideration that alternative subjective perspectives, strategies, and actions may significantly influence marketplace phenomena, including price moves. Nevertheless, in cultural constellations, one need not be a

member of a church of would-be and make-believe scientists to possess blind or almost blind faith. Picture a United States stock investor fervently declaring its insight or revelation as to the correct or best marketplace perspective, interpretation, or strategy.

Suppose a trader or researcher is married to an opinion that it has analyzed a marketplace in a so-called right way. This faith, particularly when held by members of a scientific cult, may induce dogged insistence that marketplace outcomes must or probably should occur as the forecaster predicts. However, marketplace probabilities and risks are not objective. Isn't Wall Street and other economic rhetoric rather agile when the price falls (or rises) when it allegedly should not have done so?

Many Wall Street residents paint a marketplace phenomenon that in their opinion is unexpected, unusual, abnormal, unreasonable, or irrational with words such as unforeseeable, surprise, luck, chance, fortune, random, and statistical fluke. However, because Wall Street perspectives differ, what surprises one or many observers may not be a surprise to another one. Not even all investors in a given marketplace have the same subjective perspective and expectations. Marketplace participants should be wary of talking in terms of surprise, luck, randomness, and so forth. Being on guard in relation to the language of surprise will encourage traders, risk managers, researchers, and others to accept responsibility for their own marketplace choices and their consequences. This watchfulness also helps to avoid slipping into a religious worldview related to marketplace variables for which there is no proof. No objective evidence shows that religious or spiritual beings, entities, powers, or forces produce unforeseen or surprising marketplace events (or marketplace destinies, fates, or probabilities).

Also beware of talk of statistical fluke, surprise, unexpected, and their cousins from supposed marketplace scientists. Wall Street probabilities - including randomness and surprise- do not objectively inhere in marketplace phenomena as in a roulette wheel or a coin toss. Since cultural probabilities (opinions on foreseeability) develop within and thus vary according to subjective perspective, traders and other analysts reach a variety of reasonable subjective probability and risk conclusions regarding marketplace phenomena.

The cultural relevance and consequences of a given Natural phenomenon are not objectively certain, probable, random, or surprising. Subjectivity does not make a Natural phenomenon such as weather itself any less of a Natural phenomenon; meteorology remains a science. But weather in a cultural context, as in regard to agricultural or energy marketplaces, is subjective (becomes “subjectivized”) as people view it and analyze its relevance and consequences.

So some Natural phenomena within a cultural field do not make that playground lose its cultural character. A religion that observes and assesses Natural variables does not thereby become a science. In a game of skill such as poker, the player places statistical odds intrinsic to the game and relative to his hand into subjective context. This cultural context includes a viewpoint regarding the other players and their interactions at the table. Physical love obviously produces Natural data that real scientists such as biologists or chemists can study. However, cultural definitions of and subjective theories regarding love are not restricted to such objective physical phenomena. In war in the sense of physical battle, generals and other leaders and combatants deal with Nature. Generals pay attention to terrain, weather, and artillery trajectories. They acquire and apply knowledge of natural physical sciences. War may involve physics, chemistry, biology, various branches or engineering, medicine, meteorology, geology,

geography, mathematics, and statistics. Yet definitions of war and military doctrines are cultural, as are perspectives on military phenomena. War, like the poker table and football field, is an arena of interaction with others. In the military context, scientific principles are subjectivized within the warrior's perspective, and their application and consequences become cultural.

Cultural fields of course have leaders and experts. Cultural experts and guides differ in their perspectives and are never objective or infallible. Yet it makes sense to believe in, learn from, and seek guidance from others. Colorful metaphors relating to leadership and authority as well as following and belonging abound in Wall Street. We hear of heroes, coaches, generals, icons, wizards, high priests, rocket scientists, and other luminaries. These marketplace pathfinders often state or hint they are armed with specialized, advanced, scientific, or esoteric knowledge and techniques that will or should lead to profits. These metaphorical titles often aim not only to get audiences to respect the authority, but also to think and act as this shepherd recommends. Invest in this marketplace! Isn't it reasonable to join a good investment team, army, or congregation? Anyway, how often do leaders and experts or their promoters clearly and loudly state regarding their marketplace insights and forecasts: "It's just my opinion"? Are murmurs in fine print or footnotes much of an alert? The prestige of a prized metaphorical title should not motivate us to have unquestioned or uncritical faith in the leading light, or to persuade us that the sage's doctrines are the only or most reasonable ones around.

Be particularly wary of scientific metaphors in the context of marketplace leadership, expertise, belonging, and following. The natural physical sciences, since they are objective, possess the deserved authority and prestige derived from being objective (true for all). Real sciences, whether theoretical or applied, justifiably inspire confidence and trust. Thus it makes sense to obey scientific experts and their trained pupils regarding scientific matters. The

subjective “scientific” perspectives of leading economists and respected Wall Street players often animate them and their disciples with a missionary spirit. Supposedly scientific sects believe they have discovered the true way (or at least a right way) rather than merely another personal opinion, as to how to study economic phenomena, take risks in marketplaces, or guide (manage) the economy. Belief in allegedly scientific perspectives and strategies regarding Wall Street may cause money-hunting pioneers to search avidly for an engineer who can build or show them a sacred golden road to financial security or riches. Regarding an economic goal such as national prosperity, faith that economics is scientific likewise inspires much devotion to supposedly scientific economists, central bankers, finance ministers, and their accomplices. In culture, honorable scientific labels do not make those adorned with them scientists. Since claims by the sham scientists of Wall Street, economics, and other social sciences that they possess the objectivity (scientific rationality) of genuine scientists are hocus-pocus, people should be watchful regarding metaphors like rocket scientist and financial engineer.

Another major warning flag: be extremely alert to and wary of rationality rhetoric regarding and within Wall Street, economics, and other cultural domains. Words such as rational and reasonable can be powerfully persuasive. Though not all rationality propaganda of cultural arenas derives from natural physical science sources, a great deal of it does. Of course in cultural fields, the laws of Nature continue to operate, participants receive objective sensory impressions from Nature, and objective rules of mathematics and formal logic (such as the syllogism) exist. Yet regarding (within) cultural fields, all rationality talk is rhetoric, not science. Cultural rationality is dramatically different from scientific (natural physical science) rationality. When someone speaks of rational, reasonable, intelligent, logical, smart, prudent, and common sense (or their opposites) in regard to ways of cultural thinking or acting, they are trying to get you to

think or behave in a particular fashion. You may decide to agree with the advocate, but other opinions will remain reasonable.

Admittedly many cultural players will find it very challenging to stop or even substantially reduce using words like rational and reasonable. Not only are these terms embraced by natural physical sciences. These words thread through- and have a long tradition within- a great deal of cultural discourse in addition to that of Wall Street, economics, and the American Dream. Traders and other cultural observers therefore should surround terms such as rationality and irrationality with mental quotation marks as warning signs.

There are many subjectively rational ways to study or otherwise participate within cultural fields. No objective natural physical science principles or divine authority reveals the one- or the most- rational way to subjectively look at and place in context Wall Street and its phenomena. As in other cultural realms, in Wall Street marketplaces there are many subjectively reasonable perspectives, strategies, and courses of action.

It is remarkable how often some Wall Street participants refer to a marketplace in which they are winning money as rational, reasonable, and logical, whereas one in which they are losing money allegedly is irrational. In regard to a marketplace they are having significant trouble understanding, some people moan that it is irrational or behaving irrationally. Suppose you catch yourself saying that a marketplace is irrational. Ask why others have different perspectives, explanations, and probability assessments. Why not reevaluate your existing perspective, strategy, or information? Why not acquire additional data?

People should be aware of the propaganda that ties the language of good and bad into rationality discourse. Don't forget that in Wall Street and Main Street, much investment rhetoric intertwines with rationality lyricism. Isn't investment rational and good?

Would-be, make-believe, counterfeit, fake, and phony science is not science. Rationality rhetoric is not science. In Wall Street, economics, or elsewhere in culture, picture a substantial rhetorical structure of would-be science. Since this cultural wordplay is not science at all, what is it? From one perspective, it is a giant metaphor. Moreover, those with faith that this eloquent edifice is objective (scientific; scientifically rational) can not scientifically prove their belief is true. Therefore from another perspective, the rhetorical structure is a religion, or very much like one. Poets devise metaphors to persuade. Don't many religions aim to convert audiences?

Interrelated factors show that Wall Street, economics, and other fields are cultural (subjective; rhetorical) rather than scientific ones. Cultural observers do not objectively apply the scientific method. Disagreement on the definition of key terms (such as investment or economics), and on propositions related to those words, strongly suggest that an arena is cultural. The subjectivity of perspectives regarding (and thus within) a domain is major proof that an arena is cultural. Cultural participants fail to objectively replicate experimental results. Cultural observers do not produce objective (true for all) knowledge. Faith in subjective (cultural) truths never equals science (objectivity).

Also, real science seeks knowledge for its own sake, as an ultimate goal. Evidence that a world is cultural therefore includes the existence of valued goals beyond knowledge, such as money, material goods, happiness, love, power, social standing, the "good life", and a "better life". Related to these desirable cultural targets, language of good and bad and the permeation of

perspectives and thought processes with emotion and character traits also suggests the cultural character of a field.

Moreover, rhetoric (subjectivity) belongs to cultural history rather than Nature. A survey of an arena's vocabulary and perspectives, as in that of the American Dream, reveals the subjective origins, development, and structure of the rhetoric of that domain. Displaying that a field's language and perspectives (including its metaphors) exist within cultural history confirms the subjectivity (cultural "character") of that language and viewpoints. The cultural history thereby indicates the field- such as the American Dream, Wall Street, and economics- belongs to rhetoric, not science.

A study of metaphors can show more than how they educate, entertain, and persuade people. The type of field- scientific or cultural- finds its counterpart in the reasoning regarding it. If the reasoning (thinking) of and related to a field is not scientific, neither is that field. If reasoning (perspectives and thought processes) regarding a field is subjective, the arena is a cultural one. Metaphors also reveal that a field is cultural because they display the subjective reasoning (cultural rationality) regarding it. This chapter will further analyze metaphors and subjectivity in the context of "reasoning itself" in culture and science, thus underlining the great difference between cultural rationality and scientific rationality. Since cultural rationality and scientific rationality are not alike, when the reasoning regarding a field is metaphorical (subjective), the arena is a cultural one rather than a scientific (objective, Natural) one.

The widespread and sustained existence of metaphors underscores that a field is cultural, that it is not a realm of science. Metaphors and similes express and convey subjective meaning. Propositions and arguments based upon metaphors and similes, like those underpinned by

subjective definitions, express opinions true for those with faith in them, not objective truth for all.

In fact, subjectivity (culture; rhetoric) requires (represents, equals) the broad, continuous, and inescapable creation and use of metaphorical language and reasoning. Since worlds of opinion (culture) are worlds of disagreement, since such universes do not unveil objective truth, why shouldn't metaphors (and subjective definitions) be inescapable (and unavoidable) tools in their rhetoric?

Wall Street speakers not only borrow language from games, love, war, religion, politics, the fine arts, natural physical science, and other fields. Their metaphorical use of such words is comprehensive and integral to reasoning. They apply these terms to Wall Street participants, methods, outcomes, and so on- to the entire Wall Street world. In Wall Street, as in other cultural territories, metaphors inspired by natural physical science remain subjective.

Wall Street's sweeping embrace of language and imagery from numerous cultural arenas- not just that of natural physical science- itself indicates that Wall Street is a cultural playground. Games of skill, love, war, politics, and religion, like Wall Street, are arenas of uncertain outcomes. Like Wall Street, they value goals beyond the acquisition of knowledge for its own sake. However, Wall Street generally uses words from cultural temples such as games, love, war, politics, religion, and the fine arts for more than mere enticing entertainment or alluring decoration. In actual practice, natural physical science verbiage does not sufficiently explain Wall Street in the opinion of many participants and other observers, because Wall Street wordplay displays a bounty of metaphors derived from several cultural fields. If science talk was enough to educate and persuade listeners, wouldn't most speakers stick entirely or primarily to

scientific wordplay? After all, most Wall Street and Main Street audiences have some familiarity with science. If Wall Street observers objectively (scientifically) could use natural physical science terms and viewpoints to understand and explain economic phenomena, the Wall Street language game would not import so much language from assorted cultural fields. If science (objectivity) were possible within (regarding) subjective terrain, Wall Street and other marketplace talkers would not rely so extensively on metaphors from these cultural pastures to define, describe, explain, and understand Wall Street and other economic phenomena.

Let's investigate metaphors (and similes and definitions) in cultural context from another angle to emphasize why the presence of metaphors is strong evidence that a given arena is cultural, that perspectives regarding and within that domain are never objective. If various fields borrow vocabulary from each other to fabricate metaphors, such metaphorical interweaving across fields displays the cultural character (subjectivity) of all those playgrounds. Cultural universes adore metaphors. In their goal to persuade, cultural battlefields such as games of skill (and sports), love, war, politics, religion, and the fine arts deploy an arsenal of metaphors derived from each other's vocabulary- and from that of the economic (financial, business, commercial) realm.

And as in the case of Wall Street (and the social sciences; the humanities in general), each of these domains is unable to agree on the definition of crucial words and propositions related to them. Also, each of these realms has a great variety of subjective perspectives regarding (within) them. These factors demonstrate that these fields are cultural rather than scientific arenas. Survey the language and viewpoints of these cultural environments.

Game, like words such as investment and speculation and economics, means and is applied to different things according to various subjective perspectives. No objective “true game” exists. How does game relate to play, sport, competition, recreation, contest, fight, battle, work, investment, and so on? What variables are relevant for a given definition and perspective and why? Are there differences between varieties of games? Is amusement relevant for all types of games?

Some orators organize terms relating to game as separate categories. Thus work is not a game, and war is never a game. In other perspectives, categories overlap. For example, if games and sports are not synonymous, they are closely related. Which games are good or bad? Some outlooks organize phenomena as varieties of an overarching concept of game. Thus recreational play, sports, and even love and war are types of games. Some call war and Wall Street serious games. Is work (however defined) always or entirely different from games or play? Some people say that their work is fun, entertaining, and enjoyable. Is investment a game or gambling?

Recall the wide number of marketplaces honored with the term investment. Like the word investment, doesn't branding an activity as a sport or game often attract interest? Hot dog eating could be a game or sport. According to the NYTimes (Sports Sunday, section 8, 7/1/07, p9), three thousand “fans” attended the 86th Nathan's Famous hot dog eating “contest” in 2001. In reference to Takeru Kobayashi: “A champion of downing dogs elevates a game.” The article's author puts “aside whether hot dog eating is a sport”. However, he notes 2006's contest attracted 30,000 people, and over 1.5 million people watched it on a major sports channel, ESPN. There is an International Federation of Competitive Eating. A leading hot dog competitor, Joey Chestnut, emphasizes that with Kobayashi's arrival: “The whole sport has changed completely.”

What is love? How should someone “fill in the blanks” to create a definition of love?

There is no scientific (objective) definition of love. Opinions regarding this word’s meaning, and terms associated or compared with it, vary according to subjective perspective. Different cultures and individuals define love differently and create various doctrines regarding it. Like cultural terms such as investment, speculation, economics, and politics, definitions of love and propositions related to them develop and change within subjective history, not Natural history.

True (pure, perfect, ideal) love, like true investment, is a subjective concept. Like investment, love acquires meaning in relation to other cultural terms. These can include an opposite- hate, as well as indifference. How does love relate to spirituality, romance, the erotic, friendship, fondness, liking, enjoyment, good will, infatuation, passion, lust, and (last but not necessarily least) sex? Are these separate categories of love, or different? Is love a relationship, or do relationships involve love? Opinions differ as to how many types of love there are. Also, are there hierarchies of love? Wall Street speaks of various investment grades of securities. Many love gurus speak of higher love and stages and degrees of love. Does love mature or otherwise change over time? Kids or young adults have puppy love. Definitions of love and related terms imply values of good and bad. Oracles offer theories regarding good and bad types of love.

Plato’s “Symposium” associates love with beauty (210a-212a; pp561-63). The New Testament, 1 John 4: 7-8, says God is love. Stendhal in “On Love” describes four different types of love: passion, sympathy (intellectual), sensual, and vanity (pp1-4); “passion-love carries us away against all our interests, whereas sympathy-love always knows how to adjust itself to them.” Denis de Rougemont in “Love in the Western World” (p9) notes: “The West is distinct from other cultures not only by its invention of passionate love in the twelfth century and the

secular elaboration of conjugal love, but by its confusion of the notions of eros, agape, sexuality, passion. Classical Greek used at least sixteen different terms to designate love in all its forms: eros for physical love, agape for altruistic love, philia for tender or erotic feelings, etc.” “Peyton Place”, Grace Metalious’s blockbuster best seller and television series of around 50 years ago, expresses several different conceptions of “love”. “It is true that love has different depths but deep or shallow, it is still love...when a man does nothing more than sleep with a woman, he is still expressing a love of sorts” (p358). Another character speaks of possible confusion of “love and sex” (pp368-69). Alternatively, “love...was synonymous with marriage, and marriage was something based on a community of tastes and interests, together with a similarity of background and viewpoint. All these were blended together by an emotion called ‘love’, and sex did not enter into it at all” (p119). Constance Bushnell’s book, “Sex and the City”, which became a television success and movie, explores the intricacies of romance and sexual behavior.

Examine other variables regarding perspectives on love. Suppose one figuratively measures or weighs emotion (or passion; “feeling”). What amount or intensity of emotion indicates love’s presence? Is physical touching necessary for love, or for love’s highest versions? As part of a definition of love, must there be an exchange of “thought and feeling” between human beings, or at least the potential for such mutual interaction between them?

However, depending on one’s subjective perspective, a beloved may be living creatures, principles, processes, or spiritual or material objects of desire. Many people enthusiastically state how much they love their local baseball team. Others say they love their dog, often referred to as man’s best friend. Since definitions and ideologies regarding love are cultural, we can love our country or be enamored of a principle or idea. Someone may love freedom, justice, and democracy, not just believe (have faith) in them. Though some may claim this language of love

is metaphorical, other opinions reasonably assert that these express (are forms of) love. Depending on how one defines love, someone can love their work (or investing or speculating), or eating or dancing. Those with different viewpoints may argue that one can only enjoy such activities, not love them. Similarly, depending on love's definition and its application, someone can love a car, a painting, the sport of football, a bargain, or exercising at their gym.

War contrasts with peace. However, opinions vary as to the definitions of and differences between war, battle, conflict, fighting, feuding, competition, dueling, struggle, killing, murder, and so on. Are there various types of war (total, limited, guerrilla), and good (just, holy) and bad wars? Carl von Clausewitz asserts in "On War" (Book Two, ch3, p149): "War is a clash between major interests, which is resolved by bloodshed- that is the only way in which it differs from other conflicts. Rather than comparing it to art we could more accurately compare it to commerce, which is also a conflict of human interests and activities; and it is still closer to politics, which in turn may be considered as a kind of commerce on a larger scale." Clausewitz believes war is "a true political instrument, a continuation of political activity by other means" (Book One, par24, p87).

Is war a continuation of politics? Or, is politics merely analogous to war? Anyway, what is politics? Must war be physical? There may be political, economic, social, psychological, romantic (as in love), and religious war according to some subjective definitions. Can a sporting event like a professional football playoff game be a war or battle? Politicians and Main Street speak of trade wars involving the import and export of commercial goods and services. Cultures have wars of words and ideas. Sometimes such verbal interaction results in physical violence. Depending on one's perspective, one engages in either real or metaphorical wars on poverty or against illiteracy.

What is an act of war? Clinias in Plato's "Laws" (Book I, 626a, p1227) notes: "the normal attitude of a city to all other cities is one of undeclared warfare." Can martial activity include an economic blockade? Suppose so-called political or economic behavior, and without firing real guns, risks or eventually causes death, sickness, or disease? Did the political or economic action become military?

Definitions of and propositions regarding religion, including so-called true religion, always are opinions. Principles, perspectives, thoughts, actions, and values deemed religious by a given community or guiding light may be designated differently by others.

Depending on one's subjective perspective, there may be various types of religion. Some believe there are hierarchies of religious or spiritual knowledge and enlightenment. Are some religions truer or better than are others?

What distinguishes religion from magic? Is magic a form of religion? Do religions deal with issues of good, bad, evil, virtue, and vice? How should one define these words? How does religion differ, if at all, from ethics and morality? How, if at all, does religion differ from cultural belief in general? Suppose an individual defines religion differently from ethics and morals. Then its concepts of good and bad religious perspectives, thought, and behavior will to some extent differ from its notions of good and bad related to ethics and morality (including those formulated in civil and criminal laws and professional codes). Think too of Plato, Aristotle, Kant, or New Age doctrines. What distinctions, if any, should one establish between religion and metaphysics or other philosophical systems in which believers express faith? Must religions have leaders, formal creeds and institutional structures, or a minimum number of devotees?

Some authorities believe the object of devotion helps to determine whether or not a religion exists. Many venerate God. Are pagans religious? Must religion deal with a divine or spiritual entity or entities (or powers)? Or, can a belief system be a religion if it relates only to how one handles so-called everyday life, including interactions with family, friends, and others? Can we worship or idolize our spouse or lover? Is it religion if one venerates physical Nature, or reveres subjective principles such as goodness, justice, or beauty? Yes, it can be, since definitions of religion are subjective. What if any, is the difference between religion and faith? Many have faith in (believe in) the American Dream and its goals. Can one worship or call sacred desirable cultural objectives like money or power? Yes, though to some people this wordplay is only metaphorical. To some people, devotion to money, power, and social respectability may only be like a religious faith and “not really religious”.

Are atheists, agnostics, infidels, apostates, and heretics religious, or have they strayed from or fallen outside the scope of religion? Yet those wearing these subjective labels maintain faith in their theories.

The cultural theater of art disputes how to define itself, its players, practices, and playing fields. What is art, real (true, genuine) art, or a fine art? Like the word investment, the art label is applied to a wide range of phenomena. According to New York University and its Tisch School of the Arts, “[electronic interactive] games are in the process of becoming a major art form” (NYTimes, Week in Review, 2/3/08, pWK9). Some people draw distinctions between art and so-called life, others do not. Is something made solely for utilitarian purposes art? Are there hierarchies of art? Is there good and bad art? What is an artist, or a real artist? How should one

define painting, music, dance, literature, poetry, film, sculpture, and architecture? Perhaps politics and trading are arts.

These days, calling something artistic can help to excite interest and even admiration. Thus the art label, like the investment one, can help to sell things. John E. Vollmer is an author of several books on Qing (the Chinese dynasty from 1644-1911) costume and a former curator at the Royal Ontario Museum (NYTimes, Weekend Arts, 2/22/08, pE36). This article dealing with antiques quotes him: “Linda [Wrigglesworth] was one of the first to look at Chinese textiles as art and make it into an art business.” The NYTimes (11/9/07, ppB1, 6) describes an event at a Manhattan architectural landmark, Lever House. “Dead sheep are a major part of a new installation by the British artist Damien Hirst.” There was an “invitation only party for 2,000 art-world glitterati” to view what Hirst “describes as his most mature piece.” “Mr. Hirst says the work, which is being purchased for Lever House’s collection for \$10 million, is an homage to Francis Bacon’s ‘Painting’, among others.”

As cultural definitions and propositions are not scientific, they do not establish or represent objective limits on the boundary (scope) of one or more cultural domains and the relationship of such subjective domains to each other. In comparison with scientific definitions and propositions, cultural ones (even if “clear” in the viewpoint of a given cultural observer) are imprecise and slippery. Since cultural realms (“themselves”) cannot be objectively defined or confined, a given arena subjectively may operate as an overarching (enveloping) or as a unifying subject-matter. Take a subjectively defined field such as games. For some perspectives, games can work as an organizing term so that other arenas (domains such as love or war that other viewpoints perceive as different from games) are parts, subsets, or applications of the world of games.

Such language flexibility underlines several key points. As subjective perspectives define cultural playgrounds, they thereby construct, alter, or demolish subjective boundaries between them. Thus in practice, what is a metaphor and what is a subjective definition depends on subjective perspective, and the distinction is not always clear. Moreover, since cultural players (observers) create and dissolve these boundaries, it shows that metaphors as well as subjective definitions are integral to the reasoning of cultural fields.

A survey clarifies this challenging topic. Games (or related terms such as sports and gambling) may extend to incorporate (cover) “other” fields. Some would say this is a wide or broad definition of game, but that is only an opinion. Others subjectively hunting for so-called accurate definitions reasonably may claim that this stretch is metaphorical. Anyway, assume the subjective game wordplay is definitional, not metaphorical. A sport such as basketball is only one kind of game. Investment, trading, and politics are games too. How does define words like love and war? One hears “love is a game”. Relative to “love is a game”, Amy Winehouse’s song, “Love Is a Losing Game”, seems to narrow the definition of love. Or, “War is a game”. “Social climbing is a game.” Even “life is a game”, right?

Switch to love. What falls within love’s scope? Start with love as a verb: “I love”. Love is spoken of in regard to people, objects, and activities about which one cares significantly. In what forms does love appear? One thus can love not only our family and friends and God (and don’t forget self-love), but also money, investing (and stocks), games, war, glory, fame, entertainment, power, the “good life”, social prominence, art, knowledge, and so on. As a unifying word, love associates and brings together various fields under its banner.

Alternatively, take a look at war or battle (or conflict or competition) as the central concept. The public and poets speak of battles for love, happiness, a “better life”, glory, riches, financial security, social prestige, freedom, power, salvation, knowledge, and so forth. In sports and gambling, competitors fight for advantages and victory. Think of a fierce clash between two football rivals: “It’s a war out there.” Picture the Wall Street trading battleground. Politics is a war. Love sometimes is a war; an angry lover may “go on the warpath”. Think too of the “battle of the sexes”.

Or, games, love, war, politics, quests for social respectability and celebrity, religion, and business are activities representing various forms of “risk”.

The organizing principle can be economic. In the movie “Wall Street” (Oliver Stone, director), Gordon Gekko proclaims: “Greed... is good, is right, works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit. Greed, in all of its forms, greed for life, for money, for love, knowledge has marked the upward surge of mankind.” Also, one can describe interactions between players, competitors, lovers, politicians, warriors, or even religious devotees as forms of commerce.

What about art? To some, games, love, war, politics, social relationships, and trading are all arts.

There can be various gods for, or ruling over, various subjects. Imagine a God of Love, a God of War, and so forth. Many religious speakers warn of false gods or idols. Nevertheless, subjective viewpoints reasonably can define any fervently pursued significant cultural goal as religious. People worship and have faith in these good (desired, valued) objectives. What, if any,

are the dividing lines between worship, faith, and belief? Viewpoints regarding distinctions are not objective. Important religious ends thus can include more than those relating to the divine and the realm of salvation and spiritual enlightenment (knowledge, truth). The subjective concepts of religion and faith can be broad and include what some would call secular arenas, perspectives, and activities. Religious goals can be economic (money), political (power), entertainment, love, military (glory), social (respectability or celebrity) and so forth. If one loves one's country or money, can't one worship them? People worship or idolize trading wizards, their lover, a triumphant general, and a famed sports champion. For some, "football is a religion". Also, "love is my religion".

American Dream rhetoric, like that of Wall Street, employs organizing and unifying terms from various fields. Within the American Dream, sources include finance (business, commerce), as well as games, love, war, and religion. One should work for, invest in, have (or seek) a wealth of, or have greed for American Dream goals such as money, material goods, love, power, social respectability, fame, the good life, and happiness.

Love can rule as a governing word within the Dream. People love money and material goods and the good life, as well as liberty, freedom, equality, democracy, justice, capitalism, free markets, individualism, and social respectability. One loves the nation (country), God (or, in the Lockean formula, reason as the will of God), the good, morality, ethics, knowledge, and truth. American Dream lovers hate slavery, fascism, communism, savagery (as opposed to civilization), and ignorance. Even if poverty is not morally bad, most believers in the Dream hate to be poor.

Visions of war or battle inspire the language of those battling to achieve American Dream goals. They fight on behalf of God or morality, for money (perhaps as part of an army of investors) or happiness, for respectability, or for political goods such as freedom, liberty, and equality. What strategies will bring victory? Enemies of these honorable, glorious, and praiseworthy ends should be attacked and defeated.

The language of games, sports, and gambling suggests competition and winning as well as entertainment. From the standpoint of competition for American Dream objectives, one competes to win (plays for) wealth, financial security, happiness, power, and liberty. Ambitious people compete to rise up or stay on top of the social ladder. To achieve American Dream purposes (and perhaps thereby those of God), one should compete (join together) as part of a team on behalf of the Dream (and God) against hostile opponents.

A word from religion (piety, morality, or ethics) such as worship or faith may bind together Dream rhetoric. One can worship (venerate, revere) money and freedom and have faith in (believe in) the American Dream and its values. The Dream and its goals are sacred to its congregation (church) of believers.

Recall the Dream's religious/natural physical science rhetoric, including its rationality wordplay. Though the American Dream and viewpoints regarding it are entirely cultural phenomena, natural physical science wordplay also performs as a central, mobilizing force for Dream rhetoric. Thus the Dream's economic, political, social, and religious processes, institutions, and goals are sometimes described as natural (or Natural), or as part of an experiment. One also can classify the Dream's good goals under the heading of rational ends, linking "rational" to "natural".

Since cultural fields are not objectively (scientifically) defined, what else follows?

Although a given cultural observer may associate key words with a subjectively defined (cultural) subject-matter (field), these important words “within” that arena do not objectively belong to that subjective field. These terms have no intrinsic (objective) subject-matter character or nature. Thus for the field of war, so-called military words like general, warrior, army, battlefield, and strategy are not objectively military. Game words such as play, players, and playground are not objectively in the universe of games. Cultural perspectives, including traditions, form and reflect opinions whether words belong to a given subjectively defined field (or to more than one pasture), and thus whether they are being used metaphorically.

For a moment, let’s assume and review several different subjectively defined fields.

Where there is subjectivity, look for metaphors. The extensive and sustained reciprocal sharing of terms between such forums creates metaphors and similes for purposes of description, explanation, argument, and proof- and shows the cultural character of these importing fields. Metaphors thus indicate the perspectives and reasoning of the cultural playgrounds are not those of scientific (objective) rationality. Remember that in cultural worlds, rhetoric enlists metaphors not only to make opinions persuasive, but also to defeat rival views.

As a prelude, keep in mind that one’s location in regard to a subjective definition of a field partly guides viewpoints as to whether language is metaphorical. Thus, for a speaker within an economic arena such as Wall Street, so-called financial language is not metaphorical (although that financial language remains subjective). Compare poetry. Literary critics evaluate metaphors (and subjective definitions) in reaching their personal conclusions as to whether or not a poem is a love poem. Though one can define love in assorted ways, suppose a poem is a “love

poem”. It therefore has love as a starting point. For this perspective, although specific words of love (whatever those terms may be) are subjective, they are not “in themselves” metaphorical. Alternatively, some would argue that a poem is a blank slate. Thus the poet (unlike a trader or politician) is not starting in a field. This perspective would declare that those love terms themselves become (are) metaphorical (this view seems to equate poetry and metaphor) via their intertwining with language imported from so-called outside arenas such as games, war, politics, religion, and natural physical science.

Also, whether one or more words in a poem or other cultural arena appear metaphorical partly depends on the array of words around it. Assume a so-called love poem with the word “fight”. To some, that word by itself may not directly involve war or the military. They may say “it’s just a regular word” or “it’s not necessarily military”. But suppose a parade of other words like war, martial, warrior, general, strategy, and bloodshed march alongside “fight”. In some opinions, the aura of all this so-called military language may extend to “fight”, thus earning that word designation as a war metaphor. The word fight reflects back on those other imported war and battle terms in the poem, thus helping to make them appear metaphorical, or more (clearly or strongly) metaphorical.

Within poetry and literature as well as in everyday cultural speech, terms from a subjectively defined territory migrate into and are figuratively used as metaphors in another one. Since Wall Street extensively employs the language of love and friendship, it is noteworthy that love often speaks in metaphors and similes related to commerce, worth, valuation, cost, and money. John Donne laments in “Lovers infinitenesse”: “And all my treasure, which should purchase thee, Sighs, teares, and oathes, and letters have I spent, Yet no more can be due to mee, Then at the bargaine made was ment, If then thy gift of love were partiall, That some to mee,

some should to others fall, Deare, I shall never have Thee All” (spelling as in original, p60).

William Shakespeare asks in Sonnet #39 (p52): “O how thy worth with manners may I sing,

When thou art all the better part of me?” In Sonnet #129 (p97), Shakespeare states: “Th’expense

of spirit in a waste of shame Is lust in action, and till action, lust Is perjured, murd’rous,

bloody...” And in Sonnet #40, (p52): “Take all my loves, my love, yea, take them all...I do

forgive thy robb’ry, gentle thief, Although thou steal thee all my poverty...”

In New York City and elsewhere, some people playing the game of love “trade up” for a better love partner, or have an “inventory” of lovers. Some “are in the market” for a lover or relationship, and many “invest” time and money to acquire, establish, and maintain one. Love has its “price”, “costs”, and “rewards”; it may offer “compensation” and “pay dividends”. A bad love relationship, as in Wall Street, is a “losing position (or deal)” that you should liquidate and get out of.

Love’s thirst for metaphors is not restricted to economics. Some lovers call a wealthy mate a “winner” or “good catch”. Men and women “play the field”. One hears of “trophy” spouses- usually a “trophy wife”. An affluent woman may have a “boy toy”. An “adorable” lover is “heavenly” or “divine”. Is there a “temple” of love? How should I “consecrate” my “sacred” love for my beloved? Games and sports speak of fairness, rules, and cheating; yet some say that “all is fair in love and war”. Love is not only a “game”, “sport”, or “gamble”, but also a “battle” with “strategy and tactics”. People say: “Take a chance on love” or “make a bet on me”.

Stendhal, in “On Love” (“Miscellaneous Fragments”, VII, p275) states: “Love such as it exists in high society is the love of fighting, the love of gambling.” Denis de Rougemont’s “Love in the Western World” reviews “some similarities in the practice of the arts of love and war from the twelfth century down to the present day” (Book V, ch1, p243, author’s emphasis). He discusses

the warlike language of love and its links to rules of chivalry (Book V, ch2 and following). Ovid, a Roman poet, claims: “Love is a kind of war, and no assignment for cowards” (“The Art of Love”, Book Two, p137). He remarks: “Lovers are always at war, with Cupid watching the ramparts” (“The Loves”, Book One, IX, p29).

Financial language infiltrates the field of war, as it does the gardens of love. Remember that although the Wall Street language of violence describing undesirable financial outcomes often derives from war and related fields (killed, blown to bits), some of it is sexual (raped, fucked). War, like Wall Street, love, and the quest for victory in sports has many “costs”. Love has its “price”, and so does victory in war. Clausewitz in “On War” (Book Four, ch11, p259) notes: “the character of battle, like its name, is slaughter [*schlacht*], and its price is blood.” Recall in this vein Clausewitz’s association between war, politics, and commerce (Book Two, ch3, p149). Human beings are “spent” in battle. Napoleon informs Metternich in 1810: “You cannot stop me; I spend thirty thousand men a month.” (“Dictionary of Military and Naval Quotations”, ed. Robert Heintz, Jr., p180).

Upon commencing the Roman Civil War, Julius Caesar declares: “the die is cast” (Suetonius, “The Twelve Caesars”, p28). Some warriors proclaim their “love” of battle or glory. “In war, as in love, we must achieve contact ere we triumph” (Napoleon I, “Political Aphorisms, 1848”, quoted in “Dictionary of Military and Naval Quotations”, ed. Robert Heintz, Jr., p176). Not only is there a “God of War”; in war, there is “baptism by fire”. A famed United States Civil War general, W.T. Sherman, affirms: “War is hell” (“DMN”, p347). Warriors can fight like “hell” or “demons” or give their enemies “hell”. In war, a combatant may paint its warriors and their worthy cause (principles) as “godly”, “holy”, “sacred”, “good”, “just”, or “right”, with those of its enemy marked with the opposite words.

Religions embrace words from various fields to create metaphors. At John 6:35, “Jesus said unto them, I am the bread of life: he that cometh to me shall never hunger; and he that believeth on me shall never thirst.” Jesus adds at John 6:51: “I am the living bread which came down from heaven; if any man eat of this bread, he shall live forever: and the bread that I will give is my flesh, which I will give for the life of the world.” Review a handful of war metaphors. In religion, an “army” of the faithful will “fight” for God, perhaps in “holy wars”. They “battle” against sin and evil. Believers engage in “combat” in “wars against the flesh”. The Old Testament Book of Exodus 15:3 stresses: “The Lord is a man of war”.

As war and games both involve uncertain outcomes, and as many games involve competition with others, it is unsurprising that military language often travels into gambling discourse. Ian Fleming’s “Casino Royale” (p76) speaks of the gambling “war” and “battlefield”. Descriptions of competitive sports borrow words from the world of war such as “hero”, “warrior”, and “gladiator” which also appear as Wall Street metaphors. The football stadium’s playing field is a “battlefield”.

Politics is a “game”. Politics also is a “war”, with “allies” and “enemies”, “strategies and tactics”, “hard-fought battles”, and “victories and defeats”). “Lott Takes Parting Shot...Tossing a parting grenade as he leaves office...Republicans ‘must begin to wage the war’ against Democrats...’call to action’...’great and worthy struggle’”, says the NYTimes (6/3/01, p22). Voters “love” or “hate” particular candidates or parties. Citizens “love” their country and are “wedded” to its principles. Many “worship”, “revere”, “have faith in” or “believe in” their nation’s leaders. Recall the “altar”, “high priests”, and “evangelists” of democracy, liberty,

equality, and justice. As for natural physical science metaphors on the political “landscape”, think of the “birth” of freedom and democratic “experiments”.

Philosophers and others subjectively define the word “science”. Scholars debate whether there are various types of science. Authorities explore relationships between science and art (or the fine arts). However, although people apply the science tag to various fields and their phenomena, this does not necessarily make their efforts and those fields (subject-matters) objective (scientific; Natural). A (genuine, true, authentic, real, hard) science like physics is objective (avoids subjectivity) because its definitions (including that of the word science), propositions, perspectives, arguments, and proofs all- and together- objectively satisfy the criteria of the scientific method. In contrast, empires such as economics, politics, psychology, sociology, cultural anthropology, and history are not sciences (objective). They are entirely subjective, even if they clutch tightly and devotedly to the word science via the “social science” label or otherwise. Economists, political “scientists”, sociologists, and their comrades do not objectively embrace the scientific method, even though they worship it.

Warriors speak of the heat of battle, and generals engineer victories. A poker player on a losing streak needs an antidote or cure. Love talks of intellectual, emotional, and physical chemistry. Natural physical science offers its words to cultural fields, but the presence of natural physical science jargon does not transform these rhetorical realms into Natural (objective) ones.

Anyway, subjective (cultural) arenas freely and frequently exchange their key words between themselves and thus create metaphors. Objective fields (sciences) such as physics, chemistry, biology, engineering, and mathematics may share or transfer important scientific words between themselves, but their language, perspectives, and methods remain scientific.

Now, picture key words traveling from cultural arenas to science, and also imagine language voyaging from the realms of science to those of culture. The metaphorical traffic is not even close to being equally active in each direction. Do cultural playgrounds such as games, love, war, politics, and religion provide significant verbal ammunition to science (natural physical science)? No. Though natural physical science often lends “its” terms to cultural fields, it seldom borrows words from (“belonging to”) cultural arenas. Since similar types of fields exchange (trade) terms readily (from cultural domain to cultural domain; from one science to another science), what does this unequal traffic between subjective (cultural) and objective (scientific) fields show? This imbalance underlines that cultural (subjective) fields are unlike the objective (genuinely scientific) natural physical sciences. It also indicates that the perspectives and thought processes of cultural arenas are very different from the objective rationality of the natural physical sciences. Rhetoric (culture) is not science.

How many metaphors are in a mathematical or geometric proof, or in the demonstrated laws of physics? None. Science does not need or create metaphors. To establish (discover) knowledge in physics, chemistry, biology, mathematics, and mechanical and electrical engineering, the objective application of the scientific method is necessary and sufficient. These fields do not require the vocabulary of games, love, war, politics, or religion to describe and explain phenomena and persuade audiences. The natural physical sciences do not need to sew their objective perspectives, thought processes, definitions, propositions, and laws together with metaphorical threads. A physicist may import and use chemical terms or mathematical formulas, but that usage is objective, not subjective (metaphorical).

Suppose a chemistry professor or textbook says regarding a complex organic compound that its elements are “married” together. A natural physical scientist of course may introduce a

metaphor as an ornament or decoration to entertain audiences. Also, metaphors may help to explain Natural phenomena to some listeners, particularly those who are not scientists. However, the metaphors are unnecessary for (not objectively intrinsic to) the scientific reasoning.

Academic or other professional analysts of cultural fields, including distinguished social scientists and philosophers, may try to minimize their reliance on metaphors. They nevertheless cannot escape the other aspects of subjectivity. Their perspectives, thought processes, methods, definitions, propositions, and conclusions remain subjective. Notably, hostility to figurative language by cultural observers (participants) does not make their viewpoints genuinely (even a little bit) objective (scientific). And attempted flights from subjectivity, even frantic battles to avoid metaphors, do not necessarily enable one to escape from metaphors. Such struggles help to build metaphorical structures- or religions- posing as science.

How people speak, what they say and how they make arguments, indicates how they think. Understanding how metaphors operate not only displays much about rhetoric (culture), but also how cultural rationality differs from that of natural physical science. The rhetorical role of definitions, metaphors, and similes offers insight into the perspectives and reasoning processes of cultural participants and how they create and convey meaning. Metaphors open a window on the language and processes of cultural intuition and faith, the inescapable permeation of emotion within cultural reasoning, and the role of the senses in subjective rationality. Cultural perspectives have enormous flexibility as to how they establish and sustain meaningful associations between phenomena (variables), and this “intelligent” subjective reasoning is not restricted to natural physical science type logic. Thus this inquiry into words on Wall Street illuminates the interrelations between rhetoric and epistemology. Keep in mind that cultural

observers are never objective regarding cultural phenomena, and those phenomena include themselves.

Subjective means of creating connections and persuading others differ in crucial ways from the objective methods of real sciences like physics. Everyone knows that not only everyday speech (casual conversation), but also many poems, novels, and other writing employ metaphors and similes to establish associations between phenomena. Fine arts such as poetry are cultural arenas. Poetry, like religion and the scientific pretensions of economists, does not enable cultural observers to escape from the net of subjectivity. Wonderful and allegedly enduring insights of poetry and other literary and fine art are rhetoric, not universal (scientific) truths. It does not matter if the cultural luminary and its devotees assert or imply that their viewpoints and conclusions are objective or otherwise true for all, or even that they have stood the test of time.

Poetry, like other cultural arenas, enlists metaphors (and similes) to describe and explain phenomena and to persuade audiences, not only to entertain. Poetic talk often seeks to induce action. Since metaphors help poets to create convincing arguments regarding right and wrong approaches to view and think about phenomena, they often thereby persuade cultural readers and listeners to behave in given ways.

For any given topic, a given poet of course may vary its metaphorical selection. A poem about a lover does not have to employ military metaphors. Also, everyone knows that different poets do not always create the same metaphors, or otherwise offer the same description and explanation, of phenomena. Neither do poets and other writers embrace metaphorical language to the same extent. Given the diversity of subjective perspectives within Wall Street, Wall Street

participants likewise vary in their use of metaphor. As is true of Wall Street traders, risk managers, analysts, and economists, not all poets have equal ability or skill.

Imagine Wall Street traders, poker players and sports coaches, lovers, political orators, generals, religious guides, and even social scientists such as economists. Do professional poets employ their arsenal of metaphors more deliberately than most other cultural observers? The poetic pros usually see themselves in a poetic role and often call themselves artists, whereas other cultural players generally do not label themselves as poets.

However, the language one chooses reflects choices, and cultural choice always involves deliberation. Regardless of whether the words one selects creates metaphors, as both poets and other cultural speakers embrace metaphors (use words in similar fashion), there is no proof that a poet is more deliberate in its use of metaphors than any other cultural observer (participant). Deliberation can be fast or slow. Some poets write quickly, others slowly. Reading more poetry or consulting a dictionary or thesaurus more frequently does not necessarily make a poet more deliberate than other cultural players. In culture, as language choices reflect subjective perspectives and thought processes, from the standpoint of subjective form (pattern) and process, the viewpoints and thought processes of poets and other cultural players are essentially the same. A cultural field, regardless of whether it is poetry, religion, a social science, or another one, only discovers and speaks subjective truth. Perhaps poets generally have different ambitions than traders and politicians. Poets seek to entertain or acquire fame, and many say they wish to discover truth, whereas traders hunger for money and politicians thirst for power. Yet the widespread and sustained use of diverse metaphors by a field's members indicates not only that the field is cultural, but also that the perspectives and thought processes (reasoning) of its participants are poetic.

Cultural definitions, metaphors, and similes establish meaningful subjective connections (associations) between phenomena. In culture, one person's definition is often another individual's metaphor. Not only do diverse subjective definitions and the widespread use of metaphors indicate that a field is cultural rather than scientific. So do disputes regarding whether a connection is definitional or metaphorical.

To what extent, if at all, is a metaphor implicitly a simile? Does "life is a game" mean that life is (merely, or only a bit) like a game? In "Forrest Gump" (Robert Zemeckis, director), while on her deathbed, Mrs. Gump states: "Life is a box of chocolates, Forrest. You never know what you're gonna get." Forrest, at a later point in his life, uses a simile: "My momma always said life was like a box of chocolates. You never know what you're gonna get."

Within culture, the extent or degree to which language appears metaphorical depends on the personal perspective of the participant and its subjective definitions and divisions between fields. Some standpoints refer to an association between terms as definitional, whereas others would call it metaphorical. Cultural speakers, including cultural interpreters, reasonably may disagree as to whether a particular reasoning linkage is definitional or metaphorical. Within and regarding cultural arenas, whether a remark is a definition or metaphor may be debated eternally.

People have great freedom as to how to create a subjectively meaningful definition, metaphor, or simile. Definitions establish fields and their boundaries. Some people define fields (subject matters) broadly, others more narrowly. One can feud as to what is wide or narrow. Depending on the definition, arenas may overlap. However, narrow cultural definitions tend to create a greater number of subjectively different domains. Metaphors connect different realms

together. So all else equal, the greater the number of fields, the more scope exists for referring to associations between phenomena (belonging to these separate fields) as metaphorical.

Cultural speakers and listeners have great freedom as to how they subjectively “fill in the blanks” in attributing characteristics (variables) to a particular field and key terms within them. Those with a broad definition of a field or phenomenon such as game, love, war, investment, or religion generally reach widely to include many things under that definition. Some say that Wall Street (or commerce, trading, investment, speculation), life, love, war, and politics are games. For those with faith in such an expansive definition of game, the participants, methods, outcomes, and other phenomena of Wall Street, love, and so on consequently really reflect (are from) the arena of games.

Recall Wall Street’s fierce wars of words regarding definitions of and propositions related to investment, speculation, and gambling. “Investment is a game.” “Investment is gambling.” Are these subjective definitions or metaphors? It’s a matter of opinion. Definitions of and therefore lines between investment, speculation, and gambling depend on subjective perspectives. Some speakers try to clearly distinguish investment from speculation and gambling. However, other Wall Street talk such as “investment bets”, “investors speculate”, and “speculative gambles” ties the terms together. Do investment, speculation, or gambling fall within a definition of game? This is a matter of opinion, depending on how one defines these words. Assume investment and games are different. Then “investment is a game” is a metaphor (and some observers would call it an inaccurate statement rather than a metaphor). Someone reasonably may define investment as gambling or a variety of gambling. Are politics, war, religion, or love gambling or types of gambling? Anyway, suppose that in another’s opinion, investment and gambling are not the same or have little in common. From this viewpoint, the

comment “investment is gambling” is metaphorical (alternatively, some would brand the remark as wrong). Of course speakers may create similes, explicitly asserting that investment is like gambling. And perhaps for other talkers, the comment “investment is gambling” implies a simile.

Assuming a narrower subjective definition of game, some orators “stretch” between phenomena in making a simile or analogy via like or as; “life is like a game”. Others “leap” or “jump” in order to create a metaphor that binds different phenomena or fields together. For example, “money is power” or “words are currency”. What makes these phenomena and arenas “different” or “alike” depends on cultural perspectives.

But what if one espouses a broad definition of life or game, money or power, or words or currency? To some, money is not merely a means to power, or like power. Money really “is” (“equals”, “means”, “is a form of”, or “represents”) power. Saying money “buys”, “acquires”, “is worth”, or “is synonymous with” power suggests the equivalence of an “is” term. If a speaker embraces a broad definition, phrases such as “life is a game”, “money is power”, and “words are currency” arguably are subjective definitions rather than metaphors.

In culture, people reasonably disagree, often violently, as to whether and the degree to which a given definition, metaphor, or simile is accurate, works, or makes sense. Such quarrels indicate the battlefield is cultural.

Whether love (and the field of love, or a so-called type of love) is a game, a certain kind of game, metaphorically a game, or entirely unlike games depends on opinions as to what love and games are. How should one “fill in the blanks” to define these words? What phenomena are relevant to a definition and why? Cultural participants reasonably (rationally, intelligently,

logically) may select quite different variables- and apply them in diverse ways- in their definitions of love. The same is true in regard to definitions of games. These observers consequently can reach different subjective conclusions. Suppose love seems to have sufficient characteristics in common with games (or many games), so that one can call it a form of or subset of games. Then perhaps for some perspectives, love is in a definitional sense a game. Factors might include play (and this word also must be defined), number of people, goal of the process, uncertain outcomes, other risks and probabilities, emotional stakes, availability of information, and physical contact. To others that believe that love and games are independent and different fields, love's link with games would be only metaphorical.

Suppose love means strong affection or feelings for other people (individuals, family, or friends), communities (tribal, national, religious, professional), principles, things, processes, and so forth. Most would agree that as an organizing (unifying) word, this definition of love covers (describes) a great deal of cultural ground. A narrower definition of love would mean that its extension (leap) to other fields or phenomena via the "is" would be metaphorical, though love would remain a unifying term in its metaphorical role. Suppose some oracle defines love as involving direct intellectual, emotional, physical, and sensual relations between two people. Then loving a country, basketball team, trading, food, or one's dog or car falls outside the definition.

A bottom line: the filling in the blanks within a broad cultural definition and propositions related to it is the same as the stretches, jumps, and leaps of simile and metaphor. Cultural definitions are metaphor-like. Cultural definitions and metaphors (and similes) are subjective reasoning methods and structures by and in which cultural players perceive and establish associations (connections) between phenomena. Subjective definitions establish associations

within a field; they bring phenomena under an umbrella. Metaphors (and similes) create connections between (across) fields; they reach across fences. Since definitions, metaphors, and similes subjectively point out equivalences and likenesses, they of course thereby also explicitly or implicitly indicate differences.

The creation of cultural definitions, metaphors, and similes are acts of faith. The acceptance (or rejection) by an audience of cultural definitions, metaphors and similes likewise are acts of faith.

Cultural players may disagree as to if or how far a reasoning chain established by definitions or metaphors may reach. Someone rationally may view war, yet not love or investment, as a game. Assume someone defines love or true love as powerful and sustained intellectual, emotional, and sensual passion between two people, or as devotion to God (or as God's love of mankind). If they define war only as physical combat between military forces, love's definition probably is not that of war. Or, suppose life is a battle, and that life is a box of chocolates. However, many would not agree that a battle is (or is like) a box of chocolates. Is the good the same as the rational? Yet many people deemed evil also reason (make arguments) or are said to be rational.

The great number and variety of metaphors (and subjective definitions and similes) embraced within Wall Street, and in other cultural fields such as the American Dream and economics, demonstrates that people reasonably though subjectively establish connections between phenomena in numerous and diverse ways. Thus if the various fields discussed in this inquiry such as finance (Wall Street, economics), love, war, politics, religion, and natural physical science are different playgrounds, metaphors act as a form of rhetorical glue by which

one connects (binds, links, associates) them and phenomena within them together. Definitions and similes also are rhetorical glues that explain, describe, and persuade one's self as well as other people. Anyway, for cultural fields, one cannot objectively prove whether a tie "is" definitional or metaphorical, for such linkages are matters of opinion, not matters susceptible to objective (scientific) demonstration.

Thus it often is subjectively challenging to ascertain whether or not (and the extent to which) a given statement was intended to be definitional or metaphorical. The speaker frequently does not unveil its opinion, or identify criteria that it believes a listener should use in reaching a conclusion. Besides, any such conclusion is subjective.

Sometimes a speaker intends a definition or metaphor to be playful, amusing, or ironic. A trader that usually loses money may be called a rocket scientist, real wizard, superstar, or guiding light.

Cultural participants of course sometimes generally agree in their opinions as to whether a statement is a definition or a metaphor. Also, many observers may conclude that a given statement is wrong, foolish, or nonsensical. Most people would agree that "life is a box of chocolates", if it makes sense at all, is metaphorical. For most, attributing traits such as uncertainty (what you get) and flavor to both life and the box of chocolates still would not make this a so-called real definition. What about "Beauty is truth, truth beauty"? Does truth have anything at all to do with beauty? Some think so. Does it matter whether John Keats's famed poem, "Ode on a Grecian Urn", speaks this line ("The Major English Romantic Poets", p665)? Do beauty and truth apparently share traits, however long a list and however defined, such as order, regularity, harmony, goodness, loveliness, certainty, abstractness, and transcendence?

How far is it reasonable to stretch to establish these connections? Should Keats instead have wedded truth and beauty via an explicit simile?

Depending on the audience (and on the abilities of the speaker), some rhetorical recipes persuade better than others. In practice, an individual or a culture may have a greater preference for, and thus be more rhetorically susceptible to, certain types of metaphors. For example, a culture especially may love metaphors derived from natural physical science language.

The authority of cultural definitions, metaphors, and similes derives from tradition and the influence of leaders and experts, not only from one's personal outlook and experiences. Heritage helps cultural players to make particular reasoning stretches, jumps, and leaps. The narrator in Charles Dickens's "A Christmas Carol" (p11), informs us that Scrooge's partner, Marley, is dead. "Old Marley was as dead as a door-nail." The narrator adds: "I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for."

Popularity and tradition sometimes can unite to make a "metaphor" appear less metaphorical and more definitional. As a metaphor becomes more widely used, and as that adoption continues over an increasingly long time period, it increasingly becomes taken for granted. The longer a metaphor is taken for granted, the more likely that metaphor will begin to be seen as a definition. It will "ring truer" and be "common sense"; it will not be a "mere metaphor". However, though subjective definitions never become objective, suppose a great number of people take them for granted and view them as true for a long time period. Assume

further that respected leaders and experts approve of and promote these cultural definitions and propositions related to them. These subjective definitions and propositions may start to be viewed not as opinions, but as objective (or almost or approximately objective) in the scientific sense.

Suppose one views “war is a game” as a metaphor rather than a definition. Though this metaphor of course acquires its meaning as a whole when used in a cultural context, it has two “sides” (sections, parts, elements, or aspects), a war side and a game side. Since there is a subjective relationship between the two sections of the metaphor, each side of a metaphor involves (carries within it) definitions (and perhaps other metaphors), propositions, arguments (including conclusions), and viewpoints regarding that side. So this metaphor involves a perspective on war, as well as one on games. Suppose one sees “war is a game” as a definition. Then the concept of game includes within it various definitions (and perhaps metaphors), propositions, arguments, and viewpoints, some of which relate to war. In a metaphor as well as within a subjective definition, there are various subjective reasoning stretches, jumps, and leaps.

Each side of a metaphor involves much more than just a word. Using the word perspective broadly, so that it includes the definitions and so forth, each side represents a perspective. Some may call the perspective a world, realm, or big set of words (and keep in mind that words may be associated with pictures and so forth). In any event, the stretch, leap, or jump via the “is” (or some similar term) in a metaphor brings entire perspectives into a relationship.

Now suppose one takes science (natural physical sciences such as biology, chemistry, physics, various engineering disciplines, and mathematics) in the objective (scientific) sense of the word science. Thus “science” (genuine science) is a perspective, and a purely objective one.

It has objective definitions, propositions, methods (the objective scientific method), arguments, and viewpoints.

Keep in mind that metaphors and subjective definitions are never objective. Objective (scientific) definitions are never metaphorical. Metaphors and subjective definitions are not intrinsic to (necessary for) science. As scientific fields objectively are different from cultural districts, natural physical science language stuck within a cultural playground does not transform that cultural arena into an objective universe. In cultural domains, natural physical science rhetoric never objectively (genuinely) “talks the talk” or “walks the walk” of science.

Then choose another perspective on phenomena, but a cultural (subjective) one. Indicate any given subjective viewpoint by a word or two. For example, think of religion, Wall Street perspectives in general (or any particular Wall Street outlook), or economics or another social science. Keep in mind that the “social sciences” are not science (are not objective). Now join that subjective perspective to that of science (objectivity; natural physical science) by the word “is”, or another similar term such as “equals”, “means”, or “represents”. This places the subjective perspective in a relationship with science. In shorthand form, subjective perspective “is” science. So by this means, someone may say that religion (the perspective of religion) is science, a Wall Street viewpoint is science, economics (the viewpoint of economics) is science, and the social sciences are science.

However, subjective perspectives are not scientific (objective). Cultural perspectives are not entirely scientific. Cultural perspectives also are not mostly, approximately, or even partly scientific. Cultural viewpoints (opinions), including scholarly or other expert ones, are not forms, varieties, types, breeds, or species of science. Therefore assertions such as “economics is a

science” or “economics is mostly (approximately; partly, somewhat) scientific” are objectively false. Since these assertions are wrong (untrue; inaccurate) definitions, what are they? If the phrase “economics is a science” has any sense at all, it must be as a metaphor or as a religious statement. Remarks such as “this Wall Street perspective is scientific (objective)” likewise are metaphors or religious expressions. In any event, the declaration that “economics is a science” involves a very substantial subjective reasoning stretch, jump, or leap of faith. The phrase is as reasonable (rational, intelligent, logical) as the claim that “life is a box of chocolates”.

Religions often are said to involve leaps of faith. A religion cannot prove objectively that its outlook is true for all. A religious perspective can establish subjective connections or conclusions regarding objective (Natural) phenomena. This nevertheless does not make the religious perspective scientific.

Metaphors (and similes and subjective definitions) express subjective belief in connections between phenomena. So where there are metaphors, there is faith. Someone may have faith that it is possible for cultural fields to be scientific, that they objectively can embrace the scientific perspective and method. However, as cultural perspectives are entirely and inescapably subjective, it is impossible for them objectively to perform this embrace (and thus to be sciences). Then how should one label this expression of faith? It is a metaphor, religion, or both. Remember that a broad definition of religion fits a huge metaphorical structure (and metaphorical edifices are perspectives), including those fabricated by the would-be, make-believe, and phony scientists of Wall Street, economics, and other social “sciences”. Unfounded claims of objectivity permeate the rhetoric of these counterfeit scientists. When science is impossible, isn’t someone who vigorously claims objectivity regarding their perspectives,

thought processes, definitions, propositions, methods, arguments, and conclusions a preacher?

Thus their outlooks, if they are not religious, are akin to religious ones.

Some propaganda may stretch the definition of science to include cultural outlooks (such as the social sciences) alongside objective ones (those of the natural physical sciences). That marvelous definitional flexibility of course does not change the actual perspectives of either the social “sciences” or the natural physical ones. Subjective viewpoints remain subjective, even if blessed with the wonderful word science.

Now link a subjective perspective to that of science in a simile via “is like”, “resembles”, or similar words. Suppose someone creates the simile: “The social sciences are like sciences (natural physical sciences, the hard sciences).” This boils down to saying: “Subjectivity is like objectivity (science)”. Or: “This Wall Street viewpoint is like (or based upon) one from the sciences.” Admittedly, though social sciences and Wall Street perspectives are entirely subjective, they study and seek knowledge regarding phenomena. Economics, Wall Street, and natural physical sciences have definitions and propositions. Social sciences, Wall Street, and the genuine sciences make arguments, have theories, apply methods, and reach conclusions. Wall Street and economics subjectively use formal logic, mathematics, and statistics. However, subjective definitions, propositions, viewpoints, methods, and so forth still are not objective ones. All would-be and simulated science remains entirely cultural. Since objective perspectives and subject-matters are completely different from subjective ones, one has to stretch very far subjectively to perceive significant merit (accuracy) in the similes. The similes at best are very weak ones. How much is life like a box of chocolates? Or, to what extent is life analogous to a bowl of cherries? (“Life Is Just a Bowl of Cherries”; lyrics by Lew Brown).

The reasoning stretches, jumps, leaps, and filling in the blanks by pseudo-science and counterfeit science are never real science; subjectivity never crosses the great divide and becomes objectivity. Such scientific pretensions, hopes, illusions, and dreams are never scientific- or mostly, approximately, or even partly scientific.

As the American Dream is cultural soil, the widespread and deep faith in the American Dream and its money goal and the intertwining of the Dream's economic, political, social, and religious (subjective religious/natural physical science) aspects facilitates the creation and growth of metaphor and simile within the American Dream and Wall Street. Within the American Dream, metaphors readily blossom within and venture between its economic, political and other playgrounds. Words of economics (finance, business, and commerce), games, love, war, politics, religion, and natural physical science migrate into and spread throughout the American Dream as well as Wall Street. In establishing- and reflecting- connections (associations) within the Dream, metaphors thus help to build, support, and propagandize the Dream. Likewise, Wall Street's own metaphorical connections help to promote Wall Street and its perspectives. Because Wall Street belongs to the Dream's economic playing field, metaphors from elsewhere in economic life and other dimensions of the American Dream readily walk into Wall Street. The verbal coinage of goodness (and badness) and rationality (and irrationality) within the American Dream and Wall Street belongs to their rhetoric, including the metaphorical creation.

Poets say words do things. Words paint pictures, fly, shine, and dance. They perform magic. In American Dream rhetoric, the word Dream suggests imaginative poetry, flights of the imagination that battle to create and sustain meaning and convince others regarding the goodness, rightness, and reasonableness of the Dream and its goals. The substantial, widespread,

and sustained use of metaphors within Wall Street reflects the operation of the rhetorical wheels of the American Dream and economic life.

Words are means to money and other American Dream objectives. In the Money as Means and End: Rhetorical Wheel of the American Dream, suppose we shift Money off to the side at the end of another spoke, thus joining happiness, political power, material goods, and so on. One still can view money as a means or end. Then place Words (Rhetoric) in the center of the wheel so that money and other reasonable (good) things revolve around it. In cultural fields, words (rhetoric) are a means. Words are not an end in themselves. Rhetoric is an interim goal, a step that can lead to valued cultural objectives such as money, power, social respectability, fame, happiness, the “good life”, and a “better life”. Also, as money, political power, and social prestige help cultural speakers to have their opinions heard by others, they are worth (means to an expression of) words. For example, individuals and institutions buy advertising, give public speeches, and distribute propaganda.

People comment that “money talks”. Rhetoric and money are tools. Both inspire and persuade people and motivate action. Money buys friends and influence. Golden words acquire friends and influence.

Moreover, in Wall Street and other cultural forums, one hears that words “are” (equal, are worth) money (currency, gold). Recall the Rhetorical Wheel Within “Economic” Life. Aren’t information and knowledge (and therefore words) currency (worth money)? The United States Treasury Secretary, Tim Geithner, states: “Just one month ago, President Obama reminded us that we must recognize that education and innovation will be the currency of the 21st century.” (U.S. Department of the Treasury, Press Room; US-United Arab Emirates Business Council,

7/15/09). The Secretary surely refers to scientific education and innovation, not just that in culture. However, let's rephrase the Secretary's remark. Education and innovation obviously involve (are represented by, expressed in) information and knowledge and thus involve mountains of words. Thus "words will be the currency of the 21st century." Obviously, education and innovation can involve numbers and pictures, too.

To many, money acts as a metaphor in this equivalence (linkage) between words and money. Or, a simile can declare that words are like money. However, assume a broad definition of money (or power) that extends well beyond currency, gold, and other financial indicators of asset values and commercial transactions. Then "words are money" or "words are a type of money" are definitions. So are "words are power" and "language is a form of power". Everyone knows that words are persuasive. However, people also say money is persuasive. Power and social standing are persuasive. As war demonstrates, violence can be quite convincing. Thus, whether by subjective definition or via metaphor- words, money, power, social rank, and violence are all forms (means, types) of persuasion.

Recall the adage: "Money is power". Beyond the money field, one hears that words are power. Suppose that both words and money are power. Then by a reasoning chain one can equate words and money.

Poets and other orators have called money a god of some sort. Some say traders worship money or "the Almighty dollar". The term "word" can be spiritualized. John 1:1 in the New Testament says: "In the beginning was the Word, and the Word was with God, and the Word was God"; John adds in 1:14: "the Word was made flesh [Jesus Christ]." Jesus (Luke 4:4) emphasizes: "That man shall not live by bread alone, but by every word of God." Think of the

associations by means of “is” between God, the Word, love, Truth, Jesus, and the bread of life. Remember that in commerce, some use “bread” as a word for money; a worker is a “breadwinner”.

Money is called a weapon, and people equate words to weapons. Psalms 55:22 says: “The words of his mouth were smoother than butter, but war was in his heart: his words were softer than oil, yet were they drawn swords.” In “Devil Inside”, the rock group INXS sings: “words are weapons sharper than knives.”

Science has not proven and never will demonstrate that subjective definitional or metaphorical associations (connections, links) such as these (including opinions as to distinctions and oppositions) are subjectively wrong. Rhetorical viewpoints merely express opinions as to whether these cultural definitions, metaphors, and similes are accurate, well stated, partly correct, misguided, misleading, wrong, or nonsensical.

The creation of subjective associations (whether called metaphors, similes, or definitions) and the development of subjective propositions and proofs based upon those links reveal an important point. The cultural rationality of Wall Street and the American Dream always involves subjective filling in the blanks, stretches, jumps, and leaps. In cultural fields, people establish diverse subjective perspectives and reasoning paths. Though numerous intelligent, common sense ways and paths of cultural reasoning exist, none of them are objective.

Metaphors and subjective definitions inescapably play crucial roles in rhetoric. The metaphorical and definitional stretches, jumps, leaps, and filling in the blanks that create and sustain reasoning links and chains of argument are essential to culture, to subjective perspectives

and thought processes. Natural physical science, although objective, does not understand or explain cultural fields or phenomena. In culture, rhetoric (subjectivity) is inevitable and all-encompassing. Another way of saying this: all cultural explanation is rhetoric.

Of course cultural reasoning involves more than metaphors and subjective definitions. Recall that in cultural parishes, not everyone finds the so-called same information (variables) important, equally significant, or relevant in the same way. The selection and handling of cultural information is subjective, not scientific. The choice and management of information reflects and influences subjective perspectives and arguments and establishes meaningful connections between phenomena. Within cultural fields, phenomena (information, data, facts, factors, evidence, or news) that an observer subjectively may notice and select to tie together in its subjective perspective and thought processes are extremely numerous. This knotting practice involving information is akin and related to that of the creation of metaphors, similes, and subjective definitions. As perspectives are subjective, the reasoning chains of information (involving many stretches, jumps, leaps, and filling in the blanks) that persuade oneself and others are built in assorted ways and consequently are very diverse. In cultural discourse, these rhetorical reasoning chains (arguments) often are very long and intricate; the stretches, leaps, and so forth that help to make them frequently are dramatic. How one treats information is relevant to marketplace insight, foresight, and intuition.

For Wall Street and other cultural domains, rhetorical debate regarding the reasonableness of definitions, metaphors, propositions, arguments, perspectives, strategies, and actions will never disappear. There are endless waves of words on the Street because cultural players reason (create connections and associations) differently.

Everyone knows that science proves things about Nature “once and for all”. Some natural physical scientists obviously are smarter than others, but all are objective. Of course not every scientist in a field knows everything about that subject. Since scientists in a particular field, such as a branch of physics, are objectively rational, its experienced members in principle and to a large extent in practice achieve the substantially complete comprehension of that arena’s current objective perspectives and conclusions. Since scientists objectively share common knowledge, they understand each other in regard to their subject-matter.

In cultural territories, some individuals are better listeners or explainers than others. Some people have more cultural experience and potential for cultural astuteness than others. In a cultural playground, we also all know that participants (observers) share enough commonality of perspective and reasoning to create and maintain that culture and avoid chaos. Indeed, in some cases, many members of a particular cultural field- think of a religious sect- unite very closely in their given shared faith.

Yet due to subjectivity itself, as a matter of principle the mutual agreement (and even mutual comprehension) between participants within a cultural field is much less than in scientific ones. Culture does not offer observers objective principles, methods, and proof. Consequently, in actual cultural practice, the agreement (and mutual comprehension) within a cultural realm generally is much less than in scientific ones. Look at the number of religious faiths throughout history as well as now. Look at the great number of perspectives within Wall Street. In a cultural field, subjectivity permits the existence in principle of a great number of reasonable viewpoints. Thus in contrast to science, culture always in theory- and frequently in actual practice- has much less “meeting of the minds” (much more disagreement in reasoning and action). Such disagreements in practice (including a lack of understanding of opposing or alternative views)

are evidence that the field is cultural, and that cultural rationality is different from scientific rationality.

Remember that cultural players in a given arena frequently talk and behave differently from each other. And they should. Wall Street is an excellent example; look at any given marketplace within it. Yet take any given cultural field, whether Wall Street, economics or another social science, games, love, war, politics, or religion. People disagree on definitions. They differ in their subjective perspectives, thought processes, methods, and doctrines. They quarrel as to which information is relevant and how to handle it. They vary in their propositions and arguments, including the reasoning stretches, jumps, leaps, and filling in the blanks. They create numerous metaphors and similes and dispute as to their accuracy.

Many cultural participants view those who think or act differently from them with disbelief, distrust, dismay, or hostility. If we are rational (and remember that rationality talk often is bound up with language of good and bad), what must these other beings be? In Wall Street, love, and other cultural realms, speakers sometimes criticize as unreasonable (or less reasonable), irrational (less rational), unintelligent, illogical, or senseless someone that does not understand or rejects their perspective (including its arguments), or that will not do things their way. Rhetoric of irrationality and rationality underlines that cultural rationality (reasoning) is unlike that of scientific rationality.

In cultural fields, players often say they “talk past”, “do not fully (or really) understand”, “find it hard to follow”, or “don’t get” each other. However, this expressed inability (and perhaps unwillingness) to understand and follow someone, like rationality/irrationality wordplay, reflects significant differences between subjective perspectives and thought processes. As the subjective

perspectives and thought processes of cultural observers (participants) vary, their reasoning chains (including the stretches, jumps, leaps, and filling in the blanks) differ. Consequently one cultural player is not necessarily able to reach out, or stretch or leap far enough, to subjectively comprehend (understand fully or well) the perspectives and thought processes (reasoning) of another.

Because cultural perspectives and thought processes are not those of science (the scientific method), the would-be natural physical scientists of cultural fields have a misguided and straitjacketed view on rationality, reasoning, logic, intelligence, and related terms. Of course Wall Street and other cultural participants and observers employ mathematical and statistical formulas. Within a cultural viewpoint and in a scientific proof, two times two equals four. Cultural fields use logical devices such as the syllogism. If all philosophers are wise, and Smith is a philosopher, then Smith is wise. However, in cultural perspectives and thought processes (reasoning), this mathematics, statistics, and logic becomes subjective (is subjectivized). Also, in the given cultural context, the subjective incorporation and application of mathematics or formal logic is not always the same. It varies according to the particular cultural participant. The subjective deduction and induction, intuitive insight and foresight, and other aspects of the perspectives and thought processes of cultural fields display a reasoning that is not algorithmic or linear in the scientific way. As cultural reasoning is never objective, neither is its expression in cultural arguments (rhetoric).

Most cultural observers would agree that many cultural insights into the past and present and foresights into the future are easy and unremarkable. We take many cultural phenomena around us for granted. Also, everyone knows that some assertions relating to a cultural

phenomenon are objectively true or false in the natural physical science sense. The French general Napoleon that fought at Waterloo did not live in the 21st century.

The author and critic, D.H. Lawrence, speaks in “Studies in Classic American Literature” (p90) of: “Blood-knowledge, not mind knowledge. Blood-knowledge, that seems utterly to forget, but doesn’t. Blood-knowledge, instinct, intuition, all the vast vital flux of knowing that goes on in the dark, antecedent to the mind.” Many creative writers say their poetic intuition helps them to discover truth or create their metaphors. Some philosophies speak of an intuitive capacity. In “The Awakening of Zen”, D.T. Suzuki notes that where there is absorption of the individual to something higher, there is intuition (p25).

When we talk of intuition, insight, and foresight, we usually are not referring to “obvious” observations and opinions regarding phenomena. We do not admire those who offer basic, trivial, or unremarkable views on commonplace aspects of past, present, or future cultural life as having insight or foresight (or real, great, true insight or foresight). Suppose we have a friend who always drinks a cup of coffee in the morning, and that they repeated this process today. Most would not praise as foresight our accurate prediction that our buddy would have coffee this morning. However, many significant cultural insights and foresights result from a reasoning process involving supposedly simple, obvious, or unsophisticated information.

Intuition in cultural fields, when spoken of in regard to the past and present, usually is called insight. Foresight is intuition (predictive ability) in regard to the future. Intuition establishes connections or other associations between phenomena. It “sees how things fit”, “puts things (ties it all) together”. Many of these bridges and leaps do not relate only to the present. Memory- whether creeping, walking, or racing at lightning speed, and with the aid of experience,

travels to the past. Cultural perspectives and thought processes also branch out various distances into the future.

Cultural intuition, like metaphor (and subjective definitions and similes), sews phenomena and arguments together in reasoning ropes that are not those of natural physical science. Though these cultural reasoning chains are not objectively logical, some sections of them (subjectively) may use objective logic (again, think of math formulas and syllogisms). As subjective reasoning chains- with their filling in the blanks, stretches, jumps, and leaps- are not those of science, many of the make-believe scientists of Wall Street and economics believe intuition talk necessarily reflects an objective absence of, or flaws or inferiority in, reasoning. Some cultural reasoning subjectively may appear better than others. However, for cultural fields, although objective (true for all) reasoning links do not construct the reasoning chain that reaches and expresses conclusions as to the past, present, or future, the absence of objectivity does not show that coherent reasoning did not occur. Cultural observation, interpretation, and inference do not walk the natural physical science path. In addition, an inability to articulate all or even a few of the cultural reasoning steps does not make the unspoken (or the entire) cultural reasoning objectively flawed or second-rate. Finally, although cultural reasoning (rhetoric) often is verbal, it is not always so or entirely so. Depending on the cultural field and subjective perspective, one can reason (express meaning) without words (or numbers). For a given subjective perspective, pictures and other means of expression may intertwine with words.

Many traders do not extensively or clearly state their analysis regarding marketplace phenomena. Reasons offered are frequently very sketchy, and not merely because many traders are competitive or secretive. “The price will go up.” “Why?” “Because I just feel it.” “The price just went over the 200 day moving average.” Or, in the summer of 2007: “This economy and

stock market are almost like that of several years ago as well as 1929. Too much leverage and debt. Too low interest rates for too long. Complacency. Half the world thinks they're an investment genius. Stocks are due for some real weakness." Even after a fascinating cultural event has occurred, explanations of it likewise often are abbreviated.

Since rhetoric is never scientific, the reasoning stretches, jumps, leaps, and filling in the blanks involved in creating and sustaining the insights and foresights of cultural perspectives and thought processes are found throughout rhetoric in general, including that of authoritative texts. Also, the reasoning stretches, leaps, and so forth of intuition parallel those involved in devising subjective definitions and metaphors. In addition, intuition often directly uses metaphors (subjective definitions) in making its reasoning stretches, jumps, leaps, and filling in the blanks. In lands of metaphors and subjective definitions, a language of intuition emerges. Widespread talk of intuition in arenas with diverse subjective definitions and perspectives and extensive metaphors signals and expresses the field's cultural character.

Metaphors and similes express a subjectively intuitive connection (association) between phenomena. Metaphors (and subjective definitions) and similes involve comparison between phenomena; so do intuitions (insights and foresights). To be believed in, to be persuasive, intuitions and metaphors require leaps of faith- as in a religion. In culture, not everyone embraces the same religion or the same metaphors. In the same cultural arena, not everyone has the same intuitions.

Views as to the relevance of and relationships between cultural phenomena depend on subjective experience rather than science. That cultural experience involves comparison. To reach a subjective conclusion (achieve insight) as to whether several past eras or other periods

resemble each other or not (and to what extent), comparison must occur. Does the current marketplace environment (situation; conditions) resemble (repeat, parallel, mirror) or differ from past ones? Observers make these subjective comparisons to establish, confirm, promote, or refute opinions. Foresight involves a comparison of an anticipated future period with that of the past or present.

In marketplaces and other cultural venues, the selection and evaluation of variables in order to make comparisons and thus reach these conclusions is entirely subjective. As always, beware of objectification. The cultural variables- including “The Past”, “The Present”, and “The Future” as well as “Supply and Demand” and “The Players (Participants)”- are subjective rather than scientific phenomena. They are not out there objectively apart from the perspective of the cultural observer. All viewpoints regarding relationships between variables, including those of probability and causation, likewise are subjective.

Wall Street traders describe their hunches regarding money making, about the likelihood of something being the case or happening in the future, in ways much different from logical scientific reasoning. Look at their poetic metaphors. Traders have a feel for the money, they can smell, taste, or touch it. Or, traders have a sixth sense that something is the case or will occur. In marketplaces and other cultural fields, people speak of feelings in the heart, gut, bones, or skin that something is the case, or as to what something means, or regarding what will happen. Although some people express their views as certainties, others speak with probability wordplay. Anyway, such references to bodily locations other than the head underscores that the intuitive filling in the blanks, stretches, jumps, and leaps- and therefore the reasoning chains they help to establish and to which they belong- are not objective (science).

Given the great number of subjectively intelligent choices available in cultural forums to establish reasonable connections and associations between phenomena as part of the fabrication of a given subjective perspective, there is tremendous scope for the exercise of insight and foresight. Each Wall Street trader does more than choose between marketplaces and financial instruments, select between numerous trading strategies and tactics and various time horizons, and when and how much to buy or sell. In their risk taking and assessment process, traders (researchers, risk managers, salespersons, central bankers, and other players) have wide choice both as to what information (variables, phenomena) to review as well as how to tie it together and think about it. The same great scope for choice exists for the perspectives of economists and other social commentators. How should someone structure their economic model (or other financial perspective)? What variables should enter a marketplace forecasting model and why? Economic explanations, including those of economic history, inevitably are diverse.

The presence of insight and foresight within economic arenas which have many, or at least several, significant similarities to Wall Street underlines that intuition exists in Wall Street. Highly successful entrepreneurial visionaries in the corporate universe and on Main Street allegedly have excellent intuition, a Midas touch for money making. Various economic pastures in addition to Wall Street praise the killer instinct. Does crime pay? Aren't there criminal enterprises? Criminals seeking to make money from others are economic participants too. Some criminal masterminds, con artists, and gang leaders are much better at money making than others. Like famed entrepreneurs, some criminal wheeler-dealers in a given line of work ("racket") possess better insight and foresight than their counterparts.

People wield words of intuition and instinct not only in regard to poetic or philosophic insight, and not only in Wall Street and other business fields where players interact. Cultural

fields that recognize skill in the sense of superior talent- such as games of skill, competitive sports, love, war, politics, and religion- from which Wall Street borrows words to create its entertaining and persuasive metaphors also speak of intuition. As Wall Street imports language from these cultural lands of diverse subjective perspectives, uncertain outcomes, and important values to create its metaphors, the shared language of intuition points to the existence and character of cultural reasoning. As in Wall Street, these fields offer great scope for the operation of experience and memory.

Regarding insight and foresight in war, Clausewitz speaks of “coup d’oeil”. This skill possessed by great military leaders enables them to understand and foresee possibilities in the realm of battle. In card games like poker, players talk of a feel for the cards. This may allude narrowly to the ability to assess intrinsic odds such as card distribution. However, talented poker gamblers read their opponents. They sometimes have an uncanny sixth sense as to how their competitors at the table will act. Skilled coaches and sportsmen speak of their strong feel regarding what their rival’s plans or actions probably will be. Skilled political operators have a feel (good instincts) for the needs, hopes, and decisions of their political constituencies. Superior lovers may have a lover’s touch that often permits them to understand and anticipate their beloved’s thoughts, desires, and behavior. Casanovas of both sexes listen to intuitions that often enable them to subjectively perceive much about the reasoning (including the emotions and character traits) of those they pursue. These various cultural sages very frequently, even though not always, accurately anticipate the strategies, actions, and reactions of others, including their allies and foes. These virtuosos consequently often outperform others in their field.

Recall the high priests, oracles, prophets, soothsayers, and wizards of Wall Street and economics. Remarks by many religions regarding prophecy display the relevance of intuition in

that field. The accuracy of some religious intuitions (think of divine or magical ones) depends on spiritual faith; in these cases, a phenomenon stands outside (beyond the realm) of secular observation and analysis. However, some religious insights and predictions directly relate to phenomena of secular human life and time. Thus some religious participants understand and predict these cultural phenomena (though they may call them religious phenomena) much better than others.

Within the halls of law and justice, some players are said to possess more skill in analysis and prediction, to have better intuition and instinct, than others. Think of lawyers and judges, as well as policemen. On the basis of experience (comparing), they interpret evidence and make judgment calls. Lawyers and judges compare and contrast fact situations and rely on legal precedents (make analogies) in analyzing and deciding cases. Traders look for clues. Detectives sometimes have hunches about what occurred in the past, what is happening now, or what will transpire in the future. Criminal investigators offer predictions regarding what a criminal or criminal gang will do in the future. As in Wall Street and other business fields, judges and the police subjectively assess information and look for clues to clarify or understand past or present situations, to decide whether someone is telling the truth or is guilty or innocent.

In Wall Street, a trader trying to figure out what someone will do in the marketplace may ask: "What's going on in that guy's head?" Psychologists, psychiatrists, and social workers analyze people from cultural standpoints (except for their objective medical diagnosis of a client's physical condition). Those treating individuals have subjective instincts about the perspectives and thought processes of their clients, including their emotions and character traits. Based on experience, many forecast how their client will act. Those dealing with groups possess

insight and foresight as to how to understand and work with them. In these fields, professionals vary in their cultural insight and foresight abilities.

Consider “feminine intuition”. This capacity assesses and understands past and present phenomena and predicts future ones. Its insights and foresights often relate to the perspectives, thought processes, and behavior of other people. Some women develop this intuition to a level superior to that of others. If feminine intuitive talent exists in one cultural arena such as love, it or a related intuitive skill should inhabit other cultural fields, including Wall Street.

One can explain female intuition without resort to biology. Over the long run, intensely watching others tends to develop intuitive skill. In many cultures, women generally have been weak relative to men in physical, economic, political, and other power dimensions. For reasons of survival or to boost their probabilities of prosperity, and sometimes in competition with other women, many women become very observant as to what people surrounding or otherwise relevant to them say and do.

Feminine intuition also probably results from dealing with uncertainties relating to children. In most cultures in history, women have been the primary caretakers of children. A child’s communications, especially those of very young ones, often are ambiguous or unclear. Anyone who has raised children knows that a child, especially a young kid, may talk or act in ways that one would not bet on, that are contrary to one’s subjective judgment as to the most likely probabilities. However, a man who spends substantial time raising children, especially young ones, also has the opportunity to develop this intuitive ability. Besides, since male and female adults occasionally speak and behave in ways contrary to a given subjective probability assessment, training grounds involving uncertainty are not unique to child rearing.

Anyway, no scientific proof demonstrates that women have a monopoly on feminine intuition or instinct. In “Peter Pan” (p125), J.M. Barrie says: “In the dark nature, there was a touch of the feminine, as in all the great pirates, and it sometimes gave him [Captain Hook] intuition.” As men in various cultural playgrounds have intuition, feminine intuition is simply another description of intuition. Men in competitive cultural fields with uncertain outcomes also have motivation to be watchful and wary. Though Wall Street warriors are on the lookout for opportunities, Wall Street’s idolized monetary target is not guaranteed. Facing uncertainties (and dangers) and competition, marketplace men and women have substantial incentives to be attentive in general and diligent in their subjective probability and causation assessments in particular.

Everyone knows that some individuals are born with more natural physical science type reasoning capacity (innate objective brain power) than others. A person may have more inborn potential for one branch of natural physical science than it has for another. Some people probably are born with a greater potential for cultural reasoning than others; also, a given person may start life with more capacity for cultural reasoning in one field than another. Words such as born poet, natural leader (as in business, politics, religion, or the military), and natural trader indicate this. The very great range in ability we see in actual practice in any given cultural field also hints this is the case. Having reasoning potential of course does not mean that one necessarily will develop it very far. In culture, various subjective views exist regarding the relative role of native ability versus experience.

In natural physical science universes and cultural domains, experience (including- but not only that of- formal training) tends to enhance one’s reasoning ability. However, scientific

experience, as it is objective, is not the same as cultural experience. Natural physical science has objective “book smarts”. In cultural playgrounds, someone can learn versions of so-called book smarts, but this wisdom always is subjective, even in heavy economic textbooks. Cultural experience is acquired by means of subjective perspectives and thought processes and becomes part of them.

Moreover, in contrast to science, cultural fields such as Wall Street also often talk about an intuitive ability labeled “street smarts”. People develop street smarts through experience via direct and indirect interaction with other cultural players. Since street smarts develop within culture, they are entirely subjective. The wordplay of street smarts further indicates that cultural rationality is entirely different from scientific rationality. This cultural insight and foresight is gained through the “streets”, or the “school of hard knocks”, not via scientific (objective) observation and laboratory experiment. A cultural player may say: “I’ve seen that before.” Or: “I’ve seen something (or someone) like that before.” The street smart speaker may add (perhaps talking of its gut feel, perhaps giving a long list of reasons, or both): “And I know what will (probably will) happen next.” In any event, the development and application of street smarts (insight and foresight) thus involves cultural comparisons. The comparisons and related conclusions, like other cultural ones, reflect a subjective selection and evaluation of variables from a cultural standpoint. The reasoning chains of “street smarts” (cultural intuition) involve filling in the blanks, stretches, jumps, and leaps. As always, more than formal logic is involved in reaching cultural conclusions.

For someone within a given cultural field, a wide range of experience often helps to develop intuition (street smarts), to make someone “streetwise”. Competitive fields such as Wall Street that involve highly desirable cultural goals and ongoing significant interaction with others

thus are excellent grounds for the development, testing, and improvement of street smarts. An individual also can gain worthwhile experience from various cultural fields, not only from the arena in which it is now playing. The aphorism “what doesn’t kill me makes me stronger” in a cultural context indicates that facing significant challenges and overcoming obstacles tend to provide especially valuable lessons for some individuals. Ambition and strong willingness to learn from experience can help to build capacity for insight and foresight.

Take a look at Wall Street trading superstars (including top-flight investors) who predict prices and related phenomena. Their superior long run, profitable trading track record amazes many onlookers. Yet objective (scientific) rationality, intelligence, and logic is not the only rationality, intelligence, and logic. As in other cultural fields, though the process of cultural observation, interpretation, argument, and conclusion is not objective, it always has reasonable (subjectively rational) grounds. This remarkable and admirable foresight (and insight) of marketplace prophets, wizards, and high priests still reflects the subjective filling in the blanks, stretches, jumps, and leaps that permeate and constitute cultural reasoning.

Where there is culture, and as the language of insight and foresight implies, skill (superior ability) can and does exist. As cultural participants (observers) make choices and respond to their experiences, they create their subjective perspectives. Intuition talk reflects how subjectivity offers scope for significant variations in cultural perspectives and thought processes, including the creation of reasoning links and chains regarding phenomena. Where there is culture, there is talk of insight and foresight; that language always reflects reasoning. Subjective reasoning- not luck, fortune, chance, or randomness- establishes the connections (associations) between and inferences from phenomena that insight and foresight wordplay expresses. Subjective perspectives have potential to develop and exercise superior insight, superior

foresight, or both. Since cultural action follows from and reflects cultural reasoning, superior cultural reasoning generally is reflected by superior cultural performance. As some players in other cultural fields- whether war, politics, religion, love, games of skill, literature (and other fine arts), philosophy (and other subjects in the humanities), and the social sciences- display skill in reasoning and action, so do some of those in Wall Street and elsewhere in business.

Since cultural participants can and do differ in their subjective perspectives and thought processes, not everyone in a cultural parlor- even at or around the same time- necessarily should or will have the same observations, analysis, and conclusions. A given cultural observer, including a Wall Street trader, does not always have an intuition about “everything” partly because it does not care or think about every potentially relevant variable. Cultural participants, including experts, reasonably differ not only in what information they select and how they handle it. They also debate as to what is obvious, unclear, important, or insignificant. People consequently can disagree, often substantially, in their subjective assessments of interrelationships of phenomena as well as in other inferences of insight and foresight they derive from them. Thus cultural residents, scholarly economists as well as Wall Street traders, reasonably can and do vary in their insights and foresights (probability assessments related to the past, present, and future) regarding a given domain. In marketplaces and elsewhere, they can and do think and act skillfully in a variety of ways.

Cultural intuition is a dynamic process. Not every cultural player has insights or foresights about a given topic or phenomenon all the time, or with the same degree or feeling of certainty. A particular subjective portrayal of the past, present, or future and the associated probability assessments of intuition may change as time passes and as the participant analyzes information. You may harbor strong feelings one day, but weak or none the next. A significant

flash of insight or foresight may occur fairly often. However, many weeks or longer may pass between such noteworthy events.

Everyone knows that within physics, engineering, medicine, zoology, and other sciences, some participants have reasoning talent objectively superior to that of others. If there's talent in science, isn't there talent in culture? As some scientists objectively display superior scientific reasoning, subjective perspectives reasonably may conclude that some cultural observers (including participants) possess superior subjective reasoning. Science evaluates itself objectively via the scientific method. In contrast, no objective measurement of cultural reasoning ability (apart from medical diagnosis of insanity, or proof of flaws in formal logic), including skill, is possible because perspectives within (regarding) cultural fields are matters of opinion. Besides, cultural reasoning does not offer worthwhile objective evaluations of scientific perspectives, thought processes, and performances. Why should one expect the objective viewpoints of scientists to provide definitive subjective evaluations on cultural reasoning and behavior?

In objective realms, a given scientist as well as other scientists can replicate the outcome of a particular experiment. Since cultural rationality and phenomena are different from scientific rationality and phenomena, one should not expect scientific standards of performance to be met regarding replicability of result in evaluating whether cultural reasoning skill exists. Everyone knows that even marketplace heroes and wizards can make mistakes and lose money on some of their trades. Cultural opinions as to the past, present, and future, even by someone with awesome skill, may be inaccurate. However, cultural reasoning regarding a field does not always have to be correct, or sufficiently right relative to some statistical probability benchmark, in order to manifest talent.

Picture the body of scientific knowledge. New scientific theories may emerge, and old ones may be modified or discarded, but an objective proof is definitive. Although science changes (makes progress) via objective advances, the previous (preexisting) objective perspectives with proven reasoning chains regarding Natural phenomena are unchanging (still true for all) since objective phenomena are eternal.

In contrast, a given cultural player's subjective perspective and its reasoning chains regarding phenomena often change over time. The same is true for a cultural community. These alterations may be minor, or they may be substantial. In culture, one hears that "people change" or "my views are different now". In any event, changes in a subjective perspective and its reasoning chains may result from developments within the participant's viewpoint and thought processes as it subjectively interacts with (experiences) cultural phenomena. Moreover, cultural phenomena, unlike those of Nature, are not objectively unchanging. Regarding a cultural field or some phenomena within it, a cultural warrior or community may (or may not) subjectively conclude that "the world is different now". A subjective (personal) conclusion that the arena or a part of it has changed can inspire as well as reflect the creation of new subjective perspectives and reasoning chains. Although these cultural viewpoints and chains are new, they remain rational; they never were, are not now, and never will be scientifically rational. As cultural perspectives are entirely subjective, as cultural phenomena are meaningful only subjectively and yet are capable of subjective change, cultural logic (variable selection and observations of them; deductions and inductions) is not objective (scientifically rational).

In genuine sciences such as physics, everyone knows that scientists can repeat an experiment over and over at any time so long as the objective conditions for performing the

experiment exist. However, to create an outstanding cultural track record, whether in Wall Street or elsewhere, a competitor is not required to engage in “constant activity” (or the same amount of activity). Does a baseball batter have to swing at every pitch? A trader does not have to keep buying and selling (over any benchmark time period) to manifest talent. A researcher need not always herald opinions regarding past or present marketplace phenomena or offer trading recommendations. The trader or marketplace analyst may say: “I lack a strong opinion on things”. Unlike a batter, the trader (assume one not required to make markets for customers) even may choose not to step up to the plate. If a trader believes it does not possess sufficient insight or foresight regarding marketplace phenomena, it may have no open position. The trader may exit existing deals and not establish new ones. Alternatively, it may maintain smaller positions. In subjective domains, doing nothing (so-called inaction) is a form of activity. It therefore is part of “choosing one’s spot” and the overall cultural “experiment”. Doing nothing (or doing less) can be integral to cultural performance and thus reflect skill.

To what extent will the cultural future (whether an hour or a day, or weeks, months, or years) be like the present or the past (or a given past period)? Predicting a cultural future involves at least a little stretch- and sometimes a leap- of faith relative to the past and present. One’s personal outlook on the future always occurs from a current subjective perspective that necessarily incorporates a view on the present and past. However, a cultural future is not required to objectively reproduce, or otherwise follow, a subjective view based upon or related to the cultural past and present. Superiority of insight regarding (within) cultural fields, including Wall Street, does not necessarily result in superiority of foresight.

Cultural rationality regarding the past and present is the same as that regarding the future. Cultural reasoning (subjectivity) does not undergo some magical transformation when it looks

forward in time. After all, scientific rationality regarding the objective (Natural) future does not differ from scientific rationality involving the Natural past and present.

Cultural analysis regarding the future, like that related to the present and past, involves the creation of subjective reasoning chains. For the cultural future as for the present and past, observers establish subjective connections (associations; relationships) between variables and interpret and draw inferences and conclusions from them. Cultural explanations of the past or present, as well as any prediction of the future, involve and seek a subjective perspective on probabilities and causes. In cultural realms, remember that “The Past”, “The Present”, and “The Future” are not scientific phenomena. So in analyzing (creating) a cultural past and present, all perspectives and conclusions regarding probability and causation are subjective. As science (objectivity) is absent regarding the cultural past and present, all views on (reasoning regarding) cultural probability and causation represent subjective filling in the blanks, stretches, jumps, and leaps of faith. In predicting (in other words, imagining) a cultural future, all viewpoints regarding probability and causation likewise are subjective.

Moreover, the subjective reasoning structures (opinions) regarding the present and past- including their filling in the blanks, stretches, jumps, and leaps- are not isolated from those established regarding the future. If cultural futures were completely separated from the cultural past and present (and our individual subjective experiences), we wouldn't have culture, right? Subjective perspectives on probability and causation often turn an eye on the future. After all, an individual creates and gazes at a potential future (and establishes subjective relative probabilities between possible futures) on the basis of its experience of the past and present. Faith that the cultural past (or part of the past) was (or probably was) that way, that the cultural present is (or probably is) this way interrelates with (subjectively helps to create) a particular faith regarding a

cultural future. A cultural observer compares its subjective view of the past and present with one or more envisioned subjective futures. Thus foresight (superior predictive ability) can intertwine with insight. Since insight into (skill regarding) the past and present exists in relation to a particular cultural phenomenon, and to a subjectively selected ensemble of several cultural variables, foresight (and superior performance) related to that same variable or an array of information can exist.

People debate whether skilled cultural foresight is scarcer than cultural insight. Even if it is, rarity does not show that skilled reasoning related to foresight is impossible. Cultural insight and foresight, except in the opinion of some who adopt a religious framework for viewing phenomena, is not granted by religious or magical powers or processes.

Since cultural perspectives and thought processes do not follow the path of scientific rationality, superior cultural foresights (and insights) and related cultural outcomes (including superior trading performance) do not result from natural physical science-type luck, fortune, chance or randomness. Seductive metaphors of roulette and the coin toss, beloved by the phony scientists of Wall Street and other cultural playgrounds, are very misleading.

Some subjective insights appear harder to generate than others. Here are a few that most people would agree are challenging. Explain the feudal system of the European Middle Ages and its long run economic, political, and social consequences. Analyze the present workings of the global economy. Provide an overview of the philosophy of Plato, Aristotle, Locke, Hegel, Marx, and Husserl; give several key similarities and differences in their theories.

Some cultural predictions likewise seem more difficult to make- especially with accuracy- than others. A scorecard of generally accurate foresight related to what most label difficult (complex) cultural questions always reflects reasoning, even though some call it extraordinary, uncanny, or psychic. Predicting numerous highly competitive democratic political elections in a variety of nations over a period of many years is an example. Picture the very successful overall track record (as a net big money winner) of a forecaster of thousands of basketball game outcomes relative to the point spread. Imagine a usually victorious general's ability to foretell the actions of his (worthy) enemies much of the time over many years and in a great number of battles. Doesn't that reflect skill? Some people anticipate the desires and actions of their friends and lovers much better than do others.

In economic fields, whether corporate, Main Street, or Wall Street, individuals and institutions forecast all sorts of economic phenomena. They do this over various time horizons, from the short term to the long term. Think of the United States gross national product, a consumer price index, crude oil inventory trends within America, corporate earnings for the S+P 500 or a particular firm, what other traders will do in a given marketplace, and so forth. Some people who admit that one can possess foresight (skill) in relation to many economic variables nevertheless militantly spout that one cannot have this superior talent in relation to prices of financial instruments. This opinion is popular with some of the fake scientists of Wall Street and economics. Interestingly, many of these supposed sages express intuition by advising spectators that it is wise to invest in the American stock marketplace over the long run.

However, as people have foresight and display skill regarding economic phenomena such as GNP and corporate earnings, they have foresight and manifest talent in relation to the price. The variable of price is never outside of culture. The past, present, and future marketplace price

of a financial instrument- whether in stocks, interest rates, currencies, or commodities- is no less an economic (cultural) phenomenon than GNP, producer prices, or unemployment measures. Besides, people place price in relationship to these and other variables in their subjective perspectives. In addition, don't most of the noisy skeptics regarding price forecasting skill claim that one can have insight into (display analytical skill regarding) past and current marketplace prices? So as insight into past and present prices exists, foresight regarding future ones must exist.

Traders and researchers also display skill in regard to marketplace and financial instrument selection. For example, think of "stock picking". Stock picking relates to future prices, as the question "which stock will perform better" shows.

Some scientific discoveries and conclusions regarding Nature have been characterized as involving intuition or insight. One hears a scientist had a sudden instinct, flash of insight, or leaped to a conclusion. Nevertheless, for natural physical science intuitions to be objectively true for all, they must satisfy the scientific method. To comply with the scientific method and establish (demonstrate) a scientific proof (truth), no blanks or leaps of faith can exist in the objective reasoning chain. All reasoning steps must be objectively incorporated ("clearly and completely spelled out") via the scientific method into an objectively logical (scientifically rational) chain of observation, definition, argument, and proof.

Emotion is a tangled topic. First, emotion and reason in cultural settings are themselves subjective concepts. Despite the dreams of would-be scientists and their devout efforts at objectification, emotion and reason (and related phenomena such as feeling and intuition) are not objectively "out there" for scientific definition and analysis. How should reason, mind, and

intellect be defined and distinguished? What is the difference, if any, between emotions, passions, and feelings?

In love, political, financial, religion, games of skill, and other cultural discussions, some people distinguish sharply between “emotion” and “reason” (or “rationality”, “real thinking”, “intelligence”, “logic”). Some claim that reasoning (or at least their reasoning) involves only the mind or intellect. Recall that some cultural gurus associate emotions with “irrationality” or less rationality. However, some cultural observers declare their reasoning involves both emotions and their mind (intellect). These players say they rely on emotions (or feelings) when reasoning and making decisions. Moreover, some speakers contrast the “reasoning of the mind, head, or brain” with “reasoning of (or feelings in) the heart, gut, bones, or skin”. The famed French scientist and religious philosopher, Blaise Pascal, asserts in “Pensees” (“The Wager”, #423, p154): “The heart has its reasons of which reason knows nothing: We know this in countless ways.” He adds: “It is the heart which perceives God and not the reason. That is what faith is: God perceived by the heart, not by the reason” (#424, p154). Some people distinguish between emotional reasons and intellectual reasons. Also, some cultural warriors distinguish intuition or instinct from reason and emotion. They may use their intuition or instinct as (or as part of) their decision making guide.

What does this arena of competing opinions suggest in regard to cultural reasoning and the acquisition and expression of cultural knowledge? The subjective perspectives and debates regarding the definitions of and relationships between reason (and types of reason), emotion, feelings, intuition, and instinct further underline that cultural and scientific rationality are entirely different. Cultural authorities have not succeeded in banishing language of or related to emotions, feelings, intuition, and instinct from discussions of cultural reasoning.

These viewpoints thus also suggest that in subjective reasoning, participants- including so-called outside and supposedly neutral observers- never escape from emotions. Talk of various types and locations of reasoning (think of head versus heart) is strong evidence of this. To some, the heart is a metaphorical location for emotions and emotional reasoning. Also, in Wall Street and other cultural fields, the language of emotions often overlaps with that of intuition and body parts. In this regard, focus on the word “feelings”. People say they feel their emotions or feel emotional. Yet many cultural observers also describe their intuitions (insights and foresights, and these involve reasoning) and instincts as feelings. The intertwined language of emotion and intuition, especially as it occurs in discussions related to reasoning (analysis and decision making), suggests that emotions play a crucial role in cultural rationality.

Emotion always permeates and is integral to both cultural reasoning (intelligence, logic) and the expression of that rationality (rhetoric). Emotion thereby is further evidence that a field is a cultural landscape rather than a Natural one. Keep in mind that metaphors (subjective definitions) also permeate and are integral to cultural reasoning and rhetoric. Let’s look further into issues of emotion.

Despite the talk of reasoning hearts, in neither cultural nor scientific rationality are there two reasoning locations. Though scientific rationality and the operation of emotions within it differ from that of cultural rationality, reasoning is unitary in cultural observers as well as scientists.

Cultural rationality involves even more than subjective filling in the blanks, stretches, jumps, and leaps. Cultural arenas and their rhetoric always have and promote objectives in addition to knowledge. Cultural perspectives and thought processes hunt not only for knowledge

(and this knowledge always is subjective), but also valued, desired (beloved, worshipped) cultural ends such as the American Dream target of money. Valuation, and therefore emotion (some would say feelings or passion), permeates the entire process and framework of cultural reasoning- its observations, definitions, propositions, deliberations, arguments, and conclusions. Cultural goals are not only known to be important (desirable), they are felt to be so. Valuation even pervades all theories of cultural phenomena, including so-called objective ones in economics, politics, sociology, ethics, and elsewhere. Why? These always reflect and promote, even if quietly or with subtlety, cultural goals beyond the acquisition of “mere knowledge”.

In culture, valuation (opinions regarding good, bad, and neutral) is not separate from desire. Valuation reflects and encourages desire. Valuation and desire reflect and breed emotions (passions). All stages of cultural reasoning as well as subsequent action, in pursuit or promotion (the valuing, rating, supporting, seeking to advance) of a cultural goal (including knowledge) necessarily reflect valuation and desire. As emotion therefore pervades cultural perspectives and thought processes, it is reflected in and expressed by cultural observations, definitions, propositions, arguments, and conclusions, as well as in explicit or implicit language of good and bad. Consequently natural physical science rationality is not the same as cultural rationality- and rhetoric is not science- in part because emotion always entirely permeates subjective perspectives and thought processes (reasoning). Since formal logic and mathematical formulas applied within subjective perspectives and thought processes pursuing or seeking to advance cultural goals are part of and subjectivized within cultural reasoning chains, emotion imbues them as well. Cultures may vary in or change preferred cultural objectives, but cultural valuation and therefore desire and emotion never disappear. Though some subjectively strive to measure an amount or degree of emotion, or compare its relative importance between individuals or how it changes within a given person or group, emotion never vanishes from cultural reasoning.

Realms of values and emotions are domains for the development and exercise of character traits. Everyone knows these traits assist in or hamper the acquisition of desired cultural goals. Thus character traits pervade subjective perspectives. Since emotions and character traits permeate cultural reasoning, this indicates that emotions and character traits such as courage, will power, pride, and curiosity greatly assist in the creation and preservation of the steps, links, and structures of that reasoning. A glue of emotion and character traits pervades cultural reasoning. In this building and sustaining process of cultural rationality- including via filling in the blanks, stretches, jumps, and leaps- people need motivation. If there are motives, there are values, desires, emotions, and character traits.

It takes both inclination and strength to persevere in creating (and to maintain faith in) cultural inferences and conclusions, particularly so-called substantial, important, difficult, and complex ones. Emotion and character traits are particularly helpful in making and supporting the reasoning bridges, jumps, leaps, and filling in the blanks that traders, social scientists, poets, philosophers, and other cultural participants make, and which they sometimes describe via metaphors and the language of intuition. In “The Nature of Belief”, Martin D’Arcy speaks of a divination power he calls the “Illative Sense, the sense which discerns the unity and meaning in an apparently disordered mass of detail or evidence and grasps the point of an argument or a moral problem or a religious issue” (pp147-48). Think likewise of economic and political arenas. Sometimes people ask themselves or experts: “How can I (anyone) make sense of all this stuff (mess, noise, nonsense, crap)?” Subjective perspectives regarding Wall Street and other cultural domains must cut through, select, organize, and evaluate a thick forest of information (often creating new information) to make comparisons between phenomena, devise arguments, and reach conclusions. This reasoning involves the creative stretches, jumps, flights, and filling in the

blanks of metaphors (subjective definitions). Remember that in this process, cultures can build gigantic metaphorical structures. Faith that these metaphors (subjective edifices) are objective (scientific) is a religion, or akin to a religious belief. For example, think of economists and other would-be scientists.

Of course natural physical scientists are not robots. They have emotions and character traits. However, emotions (and character traits) do not play the same role in objective reasoning and cultural reasoning.

As the psychologist Lev Vygotsky notes in “Thought and Language” (p10, italics supplied): “When we approach the problem of the interrelation between thought and language and other aspects of mind, the first question that arises is that of *intellect and affect*. *Their separation as subjects of study is a major weakness of traditional psychology*, since it makes the thought process appear as an autonomous flow of ‘thoughts thinking themselves,’ segregated from the fullness of life, from the personal needs and interests, the inclinations and impulses, of the thinker.” Vygotsky adds: “every idea contains a transmuted affective attitude toward the bit of reality to which it refers.” D’Arcy, in “The Nature of Belief” (p159) notes: “In the process of making the evidence one’s own, the form or habit or disposition of the mind tends to play an important part...thought, will, and emotion all come into play and co-operate.” D’Arcy stresses that “belief stretches beyond the visible evidence”, and that the reason and the emotion involved cooperate in varying degrees in the formation of belief (p29).

Genuine scientists (natural physical scientists) such as physicists and mechanical engineers value objective knowledge. They desire to obtain and keep it. Therefore emotions are involved in the process of seeking it. Objective knowledge is the ultimate goal of science. It

often is called an end in itself. However, most scientists, when viewed from the vantage point of their individual careers, also desire to earn a living from their objective work. Some even thirst for wealth by means of their enterprise. Think of profits from useful products like automobiles, telephones, and computer hardware and software. Many seek professional and other social respectability and fame. From this angle as well, emotions exist within the overall perspective of scientists. Assume a given scientific field from the standpoint of character traits. Not every person with genius potential travels as far in the understanding or creation of objective arguments. In practice, ambition, courage, curiosity, pride, determination, and other traits play parts in the achievement of objective knowledge.

Yet take a look at the arguments and reasoning structures of the sciences. The emotions and character traits of a scientist may heat or fuel its search for objective knowledge. But they never belong to what they help create. Formal logic does not need any outside assistance from emotions or character traits to objectively prove, display, or teach scientific truth. The reasoning chains constructed and demonstrated by scientists objectively hold together and stand apart from (are independent of) the perspective of any given scientist. They are intrinsically persuasive, true for all. Due to the objective application of the scientific method, all the stages of a proven scientific reasoning chain and all structures of scientific knowledge are without any attachment to emotion or character traits. Objective knowledge of course is good to have. However, there is no subjectivity, including values of good and bad, involved in (intrinsic to) scientific perspectives, thought processes, and expressions.

Traders and other Wall Street players hunt for knowledge in pursuit of financial security, wealth, and perhaps other cultural goals. Other cultural participants such as poker players, lovers, political leaders, generals, and religious devotees likewise seek subjective understanding as a

means of achieving more ultimate cultural ends. In culture, observers always are participants; an outside (objective, scientific) observer is a myth. In culture, concepts of the reasonable person always are subjective, and so-called reasonable (or dispassionate) or allegedly neutral observers are never objectively outside culture (are never scientific).

However, supposedly outside or neutral onlookers of cultural fields- such as most economists and other social scientists, and even many media guides- often claim to seek truth for its own sake. However, not only is any acquired enlightenment subjective (opinion, not science). In culture- despite the fervent hopes and allegations, misty dreams, noble ambitions, or fascinating pretenses of would-be scientists- all quests for and teaching of subjective knowledge are never for their own sake. They all have (represent) a rhetorical agenda. These supposedly dispassionate observers always are evangelists. The so-called outsiders promote values, which reflect viewpoints of good (virtue, rightness, appropriateness) and bad. These values permeate the subjective knowledge they create. In this context, let's focus on the values and emotions in relation to cultural reasoning chains.

An objective applied science uses and develops the general theories of its field with the goal of objectively influencing, controlling, or managing Nature. An objective applied end is reflected by the objective theory, and vice versa. The applied science may be used in furtherance of cultural targets deemed desirable. However, the phenomena of scientific practice itself (the effort to influence, control, or manage Nature) nevertheless remains entirely objective. The process of applying the natural physical science theory as well as its result- such as a dam, skyscraper, or telephone lines- are not in themselves valuable (desirable; praiseworthy) or good or bad.

As in the sciences, a given cultural field likewise has theory and practice. In their applied forms, economics, political science, psychology, sociology, religion, ethics, and other fields have various subjective goals in addition to knowledge. Moreover, these other (further) practical objectives such as wealth, prosperity, freedom, liberty, democracy, social stability, psychological “normalcy”, happiness, the good life, a better life, salvation, and a moral (ethical) character- and the processes of achieving them- are valued. To apply a theory, one obviously must have a theory. Neither towering walls nor unbridgeable gulfs separate cultural theory from cultural practice. Since the application of any cultural theory always necessarily involves those further valued ends, the theory itself has concepts of and has designed arguments in relation to- and thus explicitly or implicitly promotes- such valued ends. Because there always are values in cultural practice, there always are values in cultural theories. And where there are values, there are emotions. In practice, cultural viewpoints disagree as to what those desired (praiseworthy) ends and their bad opposites are. Various cultural theories develop, and thereby reflect these disputes.

Objective science of course has numerous branches. A given science may have competing theories regarding Natural phenomena. However, once one scientific theory has been objectively proven and the other one definitively rejected, the contest between those outlooks is finished. Cultural theories are not the same as scientific ones; they are not objectively disprovable. In contrast to science, rhetoric involves an ongoing battle between perspectives (including definitions) and therefore values.

In science, words like physics, chemistry, biology, motion, space, planet, proton, particle, bird, and tree are “just words”, important for scientific knowledge yet completely free of values. In contrast, cultural definitions of key terms- and therefore the propositions, arguments, and theories (and applications) involving them- incorporate values. The social sciences, like other

subjective arenas, are loaded with values relating to good and bad. They are no more value-free than religion or ethics. Rhetoric always involves values, desires, and emotions.

Not only is the definition of economics subjective. Depending on one's perspective, the aims of economic study can have an assortment of economic (and political, social, and ethical) ends. Has anyone ever proven that one or more of such goals objectively are good (or bad)? Capitalism, freedom, and free markets have many definitions. Numerous scholars believe that capitalism (or at least some kinds of capitalism), free markets, and individual economic freedom generally are good, whereas communism and so-called less free markets are bad (or less good). However, not everyone agrees with such professors. Marxist theory involves opinions on whether classes and capitalism are good or bad.

Recall the language of investment, speculation, and gambling. Isn't investment good (and rational)? Remember rationality rhetoric in Wall Street, economics, politics, the American Dream, and elsewhere. Isn't it good to be rational, to act in accordance with a given rationality definition? Responsible authorities should promote rationality, right? Think of the natural price (fair value, equilibrium) theology. Isn't it bad and unhealthy for prices to travel too far away for too long relative to a natural level? Shouldn't marketplace guardians encourage reasonable prices? Efficient market ideology implies that efficiency in marketplaces generally is desirable.

Reviews of other cultural fields reveal similar debates over values. Political theorists differ in their opinions as to the best form of political organization. Is democracy good or bad? What about monarchy or aristocracy? How should one define liberty, freedom, and equality? Which forms of them are desirable? How does economic liberty relate to political liberty? What should the role of the state (government) be in general and relative to the individual and other

groups? History chronicles religious and ethical quarrels over principles. For psychology, what is a normal or well-adjusted individual? According to sociologists, what are advanced, backward, and primitive societies? Or, what are good or the best social structures, either in general or for so-called modern societies? What is the best (highest) kind of love?

Think of the culture of the American Dream and its defined goals. Not everyone agrees on all details of the Dream's subjective definitions and other principles. Yet everyone knows that its ends of money, financial security, wealth, material goods, liberty, freedom, equality, democracy, justice, social respectability, morality, the good life, a better life, happiness, and so forth are valued as good (virtuous) in practice. The end of the Dream as a whole is good in practice. Labels such as good life and better life themselves refer to goodness (and badness); if one seeks them in practice, one must have a theory about them. Since all the praiseworthy American Dream goals are valued and thus involve desire and emotion in practice, theoretical doctrines (opinions) about them- and the American Dream itself- incorporate values and emotions.

So just like other economic, political, social, and moral (religious) ideologies (even those of social scientists) throughout cultural history around the world, the American Dream's economic and other principles incorporate values and emotions. After all, the Dream is a cultural theory regarding the world, and it has subjective economic, political, social, and ethical (religious) viewpoints "within" it.

Thus in theories regarding and practices within cultural fields, values and emotions are important and inescapable. Unlike the world of scientific reasoning, values and emotions permeate and always remain part of cultural reasoning chains and what they build. Values,

desires, and emotions are intrinsic to subjective perspectives and thought processes- and their expressions in rhetoric and other cultural activity. Regarding (within) cultural fields, the so-called value-free, neutral outside observer is a science fiction. One should beware of this fairy tale.

Due to the scientific method and its formal logic, the proven arguments of objective science hold together without assistance from emotions or character traits. Objectively demonstrated scientific arguments are not matters of faith. But cultural tapestries are not objectively designed or made. They reflect faith in subjective principles and valued goals. Thus emotions and character traits, as key parts of cultural reasoning, reflect faith and help to hold these tapestries together. Since subjective fields are filled with metaphors, emotions and character traits also assist in maintaining belief in those metaphors.

Recall the Wall Street advice, “Never fall in love with your position”. Some may ask: “Can’t emotions damage a player’s ability to achieve desired cultural objectives such as American Dream ones of money, power, and social respectability?” Though emotions continuously permeate subjective perspectives and thought processes, they do not necessarily injure the subjective reasoning process of which they are a part.

In this context, remember that emotions do not reside in a separate realm of reasoning. Suppose one nevertheless just looks at the so-called emotional factor. First, what is too emotional, sufficiently emotional, or not emotional enough is a matter of subjective perspective. Of course, and depending on the individual, experience can teach that one’s emotions may harm cultural outcomes. Perhaps an individual allegedly has too much love, hatred, avarice, hope, or fear. Or, they may be heartbroken due to a personal or family tragedy. In the opinion of many

others, that individual may be “too passionate and tied up in their emotions to think clearly or well”. This person, however, may not agree.

Also, sometimes “strong emotions” (and certain character traits) may improve cultural reasoning. Emotional fervor can spark and sustain insight and foresight. History shows that powerful emotions can help someone to achieve cultural success. Numerous victorious fortune-seeking entrepreneurs, Main Street business persons, and Wall Street investment bankers, traders, dealers, salespersons, risk managers, and others have been very greedy, strongly driven by their emotions. Picture self-made political luminaries, or recall upwardly mobile souls who started out with nothing and climbed high on the social ladder. In the American Dream and other cultural domains, a burning or insatiable hunger and will to succeed is often praised. The movie “They Shoot Horses, Don’t They?” (Sydney Pollack, director) depicts a Depression Era dance contest marathon with a noteworthy monetary prize for the winning couple left standing. The master of ceremonies declares: “And believe me, these wonderful kids [the “kids” are all adults] deserve your cheers, because each one of them is fighting down pain, exhaustion, weariness, struggling to keep going, battling to win. And isn’t that the American Way?”

However, “reducing” or otherwise “controlling” emotion does not guarantee cultural success. Are all calm players passionate enough to triumph? Imagine a supposedly complex or sophisticated cultural warrior with (figuratively speaking) little or no emotion. Think of a trader called a “cold fish” or a poker player “with ice in its veins”. Their perspectives and thought processes remain entirely subjective. They still can and do make mistakes. And they still remain emotional. One can never eliminate emotion from cultural reasoning chains because cultural goals remain valued and desired. Admittedly, for someone to reason “adequately” or “well” regarding a cultural field- and especially in a superior fashion, that person must show “enough”

self-control and will power in its perspectives and thought processes, including the emotions which permeate them. Cultural pundits will feud as to what is adequate or well, or how much is sufficient, too little, and too much.

A survey of cultural rationality and rhetoric focusing on the sensory dimension further emphasizes that cultural reasoning, though intelligent and logical, is not the reasoning, intelligence, and logic of scientific rationality. Science is not the only form of rationality, even though natural physical sciences often have been the model for cultural discussions of rationality and reasoning. Most views on “rationality” (reasoning, intelligence, logic) are wedded to words and number as used by genuine sciences such as physics, chemistry, biology, mathematics, and engineering. However, cultural reasoning chains and structures are not scientific (objectively logical) partly because not all reasoning is verbal or mathematical, or even objectively (scientifically; intrinsically) reliant on (constrained by) verbal and mathematical formulation.

Think of the great number of scientific disciplines. The overall universe of science uses all the senses. Obviously many scientists view bodies and draw pictures. However, their reasoning chains always ultimately rely on the formal logic expressed via word and number. Suppose an objective definition of a bird includes a list of characteristics such as vertebrates, feathers, and wings (and we can illustrate these). If this creature we observe possesses these characteristics, then that creature is a bird. Or, to identify birds seen in New York’s Central Park, we can consult a textbook portraying various species to find matches.

When applied from cultural perspectives and thus to cultural phenomena, sensory perceptions and conclusions are subjective. Of course from the natural physical science viewpoint, since we are not blind, we objectively see black marks on a sheet of white paper.

When observed and interpreted as words of a novel or poem, the marks belong entirely to culture. Cultural sensory perceptions and reasoning related to them actively connect and intertwine both in the present and through memory in relation to a subjective viewpoint of “the past”.

Cultural arguments and conclusions may involve various senses. Though words are means to cultural goals such as money, everyone knows that cultural life is lived and expressed not only in words. In cultural fields, pictorial and other forms of rhetoric may supplement or replace the persuasive means of words and numbers. In culture, sometimes “actions speak louder than words”. And everyone knows we see or otherwise visualize actions. Also, in cultural domains in regard to our reasoning, we often use words that suggest sight. We have, build, and develop outlooks, views, viewpoints, and perspectives. In war, politics, love, and at the poker table, as in Wall Street, everyone knows that one must “read” people, and not only by their words. One develops a “picture” of a person or situation. “Seeing is believing.” “We set our sights on a goal.”

Recall the Rhetorical Wheel of the American Dream, with money at the center. Remember the Rhetorical Wheel Within “Economic” Life. The good end and means of money (financial security, wealth) is linked with other good goals and means such as material goods, liberty, freedom, and social respectability. The American Dream’s various instruments and ends are associated and sewn together into a cultural structure by the filling in the blanks, stretches, jumps, and leaps of subjective definition, metaphor, and argument. Though words (and information and knowledge) are currency, words are not the only source or form of information and knowledge. Since “a picture is worth a thousand words”, both pictures and words are means to (and involved in reasoning regarding) money and other American Dream objectives. In the

language of the American Dream, the size, appearance, and location of one's home "makes a statement". One's wardrobe "is a fashion statement". Who our friends are ("social circle") "says something about us".

Imagine an American's perspectives and thought processes when they see the American flag, hear the music (with or without the lyrics) of the national anthem, or handle a large stack of \$100 bills. Subjective reactions will differ. However, a given spectator may think of various aspects of the American Dream, stories or scenes from American history, its personal interest and position (stake and relative standing) and history in the Dream, and so on. Hearing the national anthem may inspire a picture of the American flag. The pile of cash may summon up a picture of a fancy house. Thus some of their thoughts may be in words, but not necessarily any or all of them will be in words. Let's line up together the flag, the \$100 bills, the Statue of Liberty, the family home, and the patriotic music. In some subjective viewpoints, they all "are" or "equal" America, or they "are part of" the United States. Or, they "represent" America and the American Dream. Or, as different ways of "expressing (or saying) the same thing", they "equal each other" or "are of equal or similar value".

This subjective association (reasoning) involving pictures or music within and between various parts of the Rhetorical Wheels parallels and intertwines with the reasoning stretches, jumps, leaps, and filling in the blanks discussed above regarding the "verbal" reasoning of cultural definitions, metaphors, argument, and proof. Also, in cultural life, not all metaphors (subjective definitions) are entirely verbal, or have to be verbal. As "metaphor" is a cultural label, the meaning of metaphor does not have to be restricted to "words".

If words and numbers were the only reasonable (rational, intelligent, logical) form of cultural expression, the world would not have several fine arts. As art, fine art, and the various fine arts are cultural phenomena, one can define them subjectively in various ways. Anyway, conjure up a current, commonplace definition. All the fine arts create meaning. Some of them do not restrict their expression to words. We all know that some of these fine arts employ few- if any- words. After all, there are five senses and many arts (fine arts) such as literature, painting, sculpture, music, theater (plays), dance, and film. The overall universe of fine arts embraces all the senses.

Artistic definitions, perspectives, methods, selections and arrangements and evaluations of variables, interpretations, inferences, and arguments are not scientific. The perspectives and thought processes within the various fine arts, the subjective associations and connections they establish between cultural phenomena, involve reasoning filling in the blanks, stretches, jumps, and leaps that are not scientifically logical. In addition, cultural history shows that the fine arts can and do influence each other, and not via objective reasoning. Moreover, the fine arts are not islands separated from philosophy, other humanities, or even the social sciences; the interrelations of the fine arts with these various faiths likewise are not scientific.

These considerations regarding the fine arts further show that although rhetoric often is formulated or expressed only- or primarily- in or via words, this does not have to be the case. Subjective perspectives and thought processes are not always entirely or mostly verbal- or even verbal at all. Rhetoric does not need to be verbal in order to be rhetoric. Cultural discourses, narratives, dialogues, arguments, and traditions very often heavily rely on words, yet cultural reasoning can occur with little if any direct (or even substantial) reliance on words. Because cultural reasoning- including observation and memory- does not necessarily or always occur in

or by means of words and numbers, theories regarding cultural reasoning and expression should not restrict rationality (meaning) to words and mathematics.

Given the diversity of subjective perspectives and thought processes regarding and within a cultural field, the senses may become associated and intertwine and create and express meaning in a multitude of ways. This subjective process creates a wide range of rhetorical and metaphorical frameworks, both for self-persuasion and for purposes of convincing others. In culture, sometimes words are not enough.

Depending on the cultural field and the given observer, not every one of the five senses- hearing, sight, touch, taste, and smell- are substantially involved. One or more of them may be much more active in reasoning. For music, the sense of hearing obviously is more important than that of smell or taste. However, badly written or performed music figuratively may stink. Also, some speak of good and bad musical taste. In the reasoning of a given cultural observer, such as a Wall Street trader or researcher, not all five senses necessarily interrelate, but frequently two or more do so.

Words are not isolated from other phenomena. Economic theaters, including the Wall Street stage, are not only made of words (and numbers). In culture, people design and use the present and past, and paint pictures of the future, in a great number of ways.

Wall Street interactions involve more than the words between warriors on a trading floor. In Wall Street, everyone knows that sight as well as hearing is particularly important for perception and reasoning. Everyone knows that much Wall Street rhetoric argues by means of pictures. Look at the cascade of charts and graphs in research reports, on television and computer

screens, in newspapers and magazines. Everyone knows analysts can present statistics in graphical form in a variety of ways. In discussions and disputes as to what is a “good (better, the best, right, or correct) way to see (analyze, predict) things”, traders, researchers, salespersons, investment bankers, economists, and other players review charts. Sometimes they stare at and analyze the same chart. At other times, they compare different charts. A trader may buy, sell, or do nothing not only on the basis of words and formulas. “This chart tells me to go long now.” Picture a trader hearing or reading lengthy arguments regarding supply and demand and reviewing numerous tables filled with statistics. That trader may then have a vision of a past, current, or potential price movement. Or, imagine instead someone looking at pictures of prices or other economic variables. That person may then write an essay involving these variables expressing his view on them.

Recall the great scope for choice available to traders, researchers, risk managers, economists, central bankers, and other cultural observers as to how to place marketplace phenomena in perspective, as well as the resulting great variety in subjective reasoning and rhetoric. This diversity in actual selection and evaluation and the array of rhetorical formulations occur partly because some players tend to think more in words, others more in numbers, others more in pictures. Numerous and wide variations can exist between observers in the relative balances and interplay of words, numbers, and pictures. Of course a person also may vary its subjective choices (preferences) according to the given situation. People associate words, numbers, and pictures in the present, and link them together through memory, in many different ways. As always in culture, the choice and handling of information (variables) and the creation of these reasoning chains are not determined by or expressed via objective logic.

In Wall Street and other cultural arenas, people subjectively perceive and talk about nuances within and the implications of words and statements; ditto regarding numbers. They likewise say that pictures have nuances and implications. In love, poker games, trading, and elsewhere, people make decisions based on the tone or mood expressed by the words of others. Traders and others analyze and respond to the body language of those with whom they interact. Suppose a trader hears, in regard to marketplace participants it considers important: “They’ve all turned bearish and have started selling in a big way.” Assume the trader cannot physically see these other players. However, wouldn’t his reasoning form a sketch or other picture of them? As always, all this reasoning filling in the blanks, stretches, jumps, and leaps is subjective.

Traders and other observers not only talk about money. They see money or talk about seeing it. On Wall Street and Main Street, no one wants their money to go up in smoke or disappear. In the movie “Jerry Maguire” (Cameron Crowe, director), a sports agent and his football player client shout: “Show me the money!” In marketplaces, the direct sense of touch via a handshake, back slap, or other means is meaningful, but it usually is much less so than hearing or sight. In Wall Street, actual senses of taste and smell are rarely relevant. The coffee dealer testing coffee beans is an exception. Yet in Wall Street and other financial playing fields, recall that observers have a feel for money. They can taste or smell (have a nose for) it. In the movie “The Fortune Cookie” (Billy Wilder, director), an unscrupulous lawyer schemes to win substantial money for a personal injury in which the plaintiff suffered little damage. Scene 14 is titled, “The Taste of Money”. Some players in the trading game say they can smell a rally coming. Criminals metaphorically may smell a rat who will sell them out to the police.

Wall Street evangelism does not limit itself to words. Wall Street courtship offers pictures to woo people to enter and stay in Wall Street. In Wall Street’s public song and dance,

don't pictures sometimes speak as loud as or louder than words? Visualize a chart of rising equity prices alongside talk emphasizing why investment in United States securities is rational and good. Investment partisans add pictures of dollar bills, the American flag, the Statue of Liberty, and respected public figures alongside their verbal and mathematical arguments. Since music attracts and captures attention, inviting Wall Street television advertisements sometimes bring music to their sales pitches to get people to join the trading bandwagon. The "Star-Spangled Banner" is not the only memorable and inspiring music around. Think of various popular or "catchy" songs and jingles.

As Wall Street is money and Paris is fashion, Madison Avenue is advertising. Madison Avenue advertises for all sorts of species of goods and services- automobiles, clothing and dishwashers and other consumer goods, sports, and on and on- not just financial ones like securities and investment or wealth management. Everyone knows that Madison Avenue does not limit its persuasive methods to words. It uses pictures and music and appeals to various senses as it solicits audiences. Why should Wall Street and other financial rhetoric confine itself to words?

When words from arenas such as games, love, war, politics, religion, the fine arts, and natural physical science migrate into Wall Street, they call up images of these domains. Such visions thereby become integral elements of Wall Street propaganda efforts to entertain and explain, to persuade people to embrace particular subjective perspectives and courses of action. When economics and other social sciences claim to be scientific, when they embrace their cherished rhetoric of rationality and objectivity, they conjure up pictures of genuine sciences like physics, chemistry, biology, mathematics, and engineering. Though the reasoning chains of

cultural dominions, including social sciences, are never objective, artful natural physical science language and pretensions can manufacture an alluring illusion of scientific rationality.

Also, the cultural fields from which Wall Street imports language in order to create its metaphors likewise themselves espouse metaphors. Moreover, like Wall Street, they traffic in more than words to convince their audiences. Wall Street reliance on cultural realms for many of its metaphors indicates parallels in the reasoning of Wall Street and such fields, and that this rationality is not scientific. Though the perspectives and thought processes of games, love, war, politics, religion, and the fine arts subjectively may incorporate natural physical science words or mathematics or formal logic, these playgrounds and their rationality remain entirely cultural.

As in Wall Street, the perspectives, thought processes, and rhetorical displays of game players, lovers, generals, politicians, religious gurus, and fine artists of course often involve words. However, as in Wall Street, the cultural reasoning and rhetoric of these people extend further than words. Political oratory, military addresses and propaganda, religious sermons, and the pillow talk of love often enlist pictures, music, and other means to attract, educate, persuade, and inspire audiences.

There of course are numerous subjective definitions of love. Assume a commonplace definition, and picture a romantic site like a bedroom. In cultural fields other than love, sounds in addition to words- music of course is an example- also persuade. In love (and other cultural pastures), words sometimes connect to music: "Their words were music to my ears." Also, a lover murmurs meaningful "sweet nothings" into the ears of the beloved. Sight obviously matters in love.

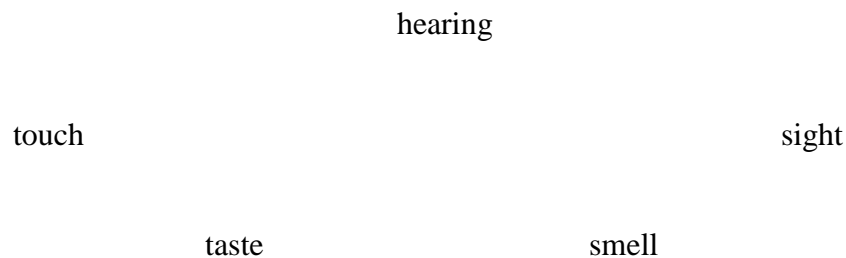
In love, reasoning and rhetoric can encompass more than words (and hearing in general) and pictures (actions; sight in general). In love, cultural reasoning can cut across all five senses. Depending on the subjective perspective and thought processes and situation, all five senses may be involved and interrelate with each other. The sense of touch obviously belongs to the practice, reasoning, and rhetoric of love. People say that a touch or caress is meaningful. Perhaps smell and taste are less important in love. Yet as for smell, perfume can persuade. As for taste, language suggests that the sense often is implicated in reasoning. We hear that someone may “hunger (thirst) for love” or “taste love”; or, a potential romantic partner “is not to my taste” or “is not my flavor”. Compare games and battle. Players and warriors say they can smell strength and weakness in their opponents. Also, they smell victory or enjoy its taste.

In culture, one’s words and actions are evidence regarding the character of one’s subjective perspectives and thought processes. In Wall Street, Main Street, and elsewhere, we hear the phrase “I love money.” Doesn’t the vocabulary of love in Wall Street (and other cultural fields) indicate that cultural rationality involves more than words (and hearing)?

A cultural field may not “physically” involve all five senses. However, love indicates that more than hearing and sight can be involved in cultural reasoning. At least “indirectly”, within some subjective perspectives and thought processes, touch, taste, and smell are involved. Rhetoric also indicates this. In Wall Street, people not only talk about and hear about money. They not only want to see it, or show off how much they have. In this context, think of Wall Street language involving other senses, including that related to the reasoning of intuition (insight and foresight). Someone has a “good feel for making money”, a Midas touch. Traders expecting a big profit can “taste it”. Someone can “sniff out a profitable opportunity”. Wall Street’s use of the vocabulary of love, as well as its language relating to touch, taste, and smell,

thus indicates that its subjective reasoning chains can involve not only hearing and sight, but all five senses.

One can picture cultural reasoning according to the sensory variable in formal terms. Write hearing, sight, touch, taste, and smell in a roughly circular pattern. Then draw a line from each sense to link with each of the four others. This creates a five-pointed star within a pentagon. It suggests how reasoning “between” and “among” the senses stretches, jumps, leaps, or fills in the blanks to create and express meaning.



In addition to these sensory considerations, keep in mind that the reasoning (rhetoric) of poets, Wall Street, and the American Dream (and that of social scientists, authorities in philosophy and other humanities, and other cultural observers) involves subjective filling in the blanks, stretches, jumps, and leaps. Such gymnastics occur within (by means of) metaphors and subjective definitions and propositions and arguments related to them. Not only do poets, Wall Street, and the American Dream adore and lovingly embrace metaphors. Recall too the giant metaphorical structures (religious faiths) of economics and other social sciences (and various disciplines of the humanities). Cultural reasoning subjectively creates and stitches together cultural associations and fabricates doctrines in diverse ways. Subjective perspectives and thought processes have a wide range of choice regarding how to establish and sustain these connections and ideologies.

The philosopher Hans-Georg Gadamer emphasizes in “Truth and Method” (p92): “Pure seeing and pure hearing are dogmatic abstractions that artificially reduce phenomena. Perception always includes meaning.”

The senses of course exist in Nature. Yet subjective reasoning involving various senses should be distinguished from the so-called “immediate”, Natural sense impression. Thus hearing words may “spark” one’s cultural reasoning to visualize pictures, or to summon up associations of touch, taste, or smell. In addition, although a reference to a sense may be metaphorical (“I have a feel for the money”), that does not mean the sense referred to via the metaphor is uninvolved in the cultural reasoning. How and what one speaks indicates how one thinks. Moreover, for cultural reasoning and rhetoric, the activity “within” and relations (connections, associations) “between” two or more senses is not objectively determined. No objective proof shows that cultural reasoning, when viewed from the standpoint of the senses, is divided into unbridgeable islands. The land of sight can link with the territory of sound. Sound in turn can inspire someone to think of touch.

Rhetoric, including metaphors and subjective definitions, is never scientific. Rhetoric, like the cultural reasoning it expresses and represents, is multi-sensory. As cultural reasoning (including its metaphors and subjective definitions) is not objectively logical, so any sensory relations involved in or reflected by that reasoning (including that of metaphors and subjective definitions) also are not objectively logical. After all, the sensory dimension, or aspect, of cultural reasoning in actual subjective perspectives and thought processes is not separable from that reasoning. Just as neither cultural observation nor metaphors are restricted to one sense, neither is cultural rationality. The subjective sensory reasoning involved in filling in the blanks, stretches, jumps, and leaps according to the star and pentagon pattern parallels and reflects the

subjectivity in the creations of “verbal” reasoning, including its metaphors, similes, and subjective definitions. This emphasizes not only that cultural reasoning (intelligence, logic) is subjective, but also that it is not restricted to words and numbers. Cultural reasoning chains of observation, analysis, and argument always involve and reflect culturally thoughtful (rational, intelligent, logical, sensible) filling in the blanks, stretches, jumps, and leaps within and across the senses.

In the sensory context, perspectives and thought processes sometimes produce and sustain meaning by observation and argument “within” a given sense, and at other times by associating two or more senses. In either case, this association often involves subjective reasoning filling in the blanks, stretches, jumps and leaps to make the whole meaningful. Depending on the cultural field, as well as the given cultural observer’s viewpoint regarding that arena (and perhaps other arenas as well), reasoning within a sense and across senses may take various forms. In actual reasoning practice in a given situation, from the standpoint of subjective perspectives and thought processes (as opposed to the immediate, Natural sense impression), not every observer necessarily will employ all five senses. Neither do cultural players necessarily involve all five senses in the same fashion or to the same degree (with the same intensity). In regard to particular senses, participants have different tendencies in their subjective perspectives and thought processes. Their rhetoric reflects this. We hear one person say: “I’m more of a visual person than a verbal person”. Another cultural player states: “I’m really more verbal than visual.” Apart from any particular cultural field or observer, all else equal, which of the five senses tends to be most important within cultural reasoning in general? Given their greater role in receiving Natural sense impressions used within cultural reasoning, hearing and sight probably are the most significant ones.

The narrator in Marcel Proust's "Swann's Way" (pp-200-01) states: "And already the charm with which her name, like a whiff of incense, had imbued that archway in the pink hawthorn through which she and I had together heard its sound, was beginning to impregnate, to overlay, to perfume everything with which it had any association: her grandparents, whom my own had had the unutterable good fortune to know, the sublime profession of stockbroker, the melancholy neighborhood of the Champs-Elysees, where she lived in Paris." In his series of novels, "In Search of Lost Time", of which "Swann's Way" is one, Proust often describes how a sense impression occurring in the present may recall associations either to that sense or to one or more of the other senses. Thus a sound such as a musical phrase may conjure up memories within the subjective perspective of the individual involved of other music, words, pictures, and so forth, including experiences related to them.

Scientific reasoning obviously involves memory. Natural phenomena replicate themselves. Nature shows objective regularities, whether as certainties, probabilities, or randomness. The Earth and other planets revolve predictably around the Sun. The probability distributions of quantum mechanics do not change. Think of weather patterns in a particular geographic region at a given time of year. We learn that around the time we hear thunder, we often see lightning. However, the layperson as well as the trained natural physical scientist must articulate the sense impressions and the resulting memory steps as part of an objective framework for such memories and conclusions derived from them to be scientific. Objective knowledge is built not only within an individual perspective. Over time, for scientists as well as nonprofessionals, the scientific method enables objective phenomena and objective memories related to them to become part of an edifice that is true for all. Look at many huge scientific textbooks in physics and elsewhere. Scientific knowledge enables objective comparisons and predictions to be made.

Objective logic (science) does not link cultural sense impressions or cultural concepts, or the memories involving them. Cultural phenomena are not objectively replicable. In culture, “the present”, “the past”, and “the future” are subjectively viewed and compared. Current cultural perspectives and thought processes are based (rely) on subjective outlooks regarding an experienced past. Thus cultural reasoning- which involves subjective filling in the blanks, stretches, jumps and leaps and possesses a multi-sensory aspect- occurs not only in the present, but also within memory from the present in regard to a history. The reasoning travels within memory and between the present and the past are not always or necessarily articulated in words. Depending on the viewpoint and circumstances, the reasoning of recollection can involve the senses in a variety of ways. Cultural reasoning and living (acting) in the present involves an ongoing subjective comparison with the past. Memory therefore reflects and creates cultural meaning. Cultural rationality relating to the past and present also projects itself in time in subjective viewpoints (which involve opinions regarding probability and causation) regarding the future. In this process, the cultural observer employs current and past experiences (memories) to create a subjective perspective regarding the likelihood of one or more potential futures. Thus the subjective past and present are compared with (are examined in regard to) these future alternatives.

Rhetoric, including self-persuasion, though it exists in the present, looks backward in time. Rhetoric, like the cultural reasoning it expresses, often gazes forward in time.

Arguments, including cultural associations and inferences, of course have steps. Within a given subjective perspective, a memory may link up with one or more other memories.

Remembrance may involve merely one impression (event, circumstance). Yet it also may

involve a whole set of observations, as well as various propositions and arguments previously formulated within subjective perspectives and thought processes. In remembrance of things past, each cultural observer thinks its way (sometimes at lightning speed) through a dense forest of all the experiences recorded- and perhaps transformed or even distorted- within its memory.

Picture a Wall Street trader, economist, politician, or other cultural observer surrounded by information (history). To understand (create and maintain a perspective on) the present marketplace, what should it look at and how should it do so? To what extent does the present resemble or differ from the past? Marketplace perspectives and thought processes assess the relative significance and implications of current information by reference to (comparison with) subjective experience. Memory not only selects and creates subjective relationships between phenomena, it evaluates. The existence and application of memory enables marketplace watchers to associate data, evidence, news, facts, and factors together via reasoning stretches, jumps, leaps, and filling in the blanks between such information. In regard to an awaited marketplace future, memory likewise assists the financial pilgrim in deciding which information to choose, overlook, ignore, discard, or forget. One does not dredge up everything in establishing subjective associations between variables, including opinions on probability and causation. In any event, choices occur subjectively, not scientifically. Picture someone trading American equities right now. It probably will not recall its past love affairs (although it may- one can win and lose in both trading and love). The trader will select some of its marketplace experiences but not necessarily all of them. In practice, not all marketplace memories will be relevant or equally important.

Memory paths and connections created within and by cultural perspectives and thought processes are not like scientific reasoning chains. After all, cultural definitions, perspectives,

arguments, and methods “in the present itself” are not scientific. In the backward-looking reasoning voyages within memory and between memories and between the past and present in Wall Street and other cultural fields, cultural rationality may involve little steps or big leaps (or both). The same is true regarding the role of memory in regard to forward-looking reasoning adventures regarding a possible cultural future. Cultural memory chains may have links involving formal (objective) logic. However, the chains themselves and the structures they build occur within culture (do not objectively satisfy the scientific method), and thus remain entirely subjective. The cultural chains and their resulting subjective edifices involve many reasoning stretches, jumps, leaps, and filling in the blanks; these chains and the frameworks they construct are not formally logical. Nevertheless, subjective memory (like other cultural thinking) is rational, reasonable, intelligent, and logical- just not objectively so. In addition, though many cultural players share similar viewpoints (otherwise culture would not exist), subjective reasoning paths and associations (experiences), including those of memory, are not objectively replicable or retraceable by others.

Not only are cultural memories subjective, but also the extent to which a given cultural player’s present perspectives and thought processes “contains” its past experience is not always the same. Memory capacity, as well as the inclination to use it, are not everywhere the same. But even if one’s past is not entirely in one’s present, it is a reservoir one’s present calls upon.

Memory reflects and helps to create the given subjective viewpoint as to what variables are relevant- and their importance and interrelations- for the past, present, and future for a cultural field and specific contexts within it. Subjective viewpoints regarding the past, including recreations of it, can vary over time. From the standpoint of subjectivity, the experienced past (the memory regarding the past) can change. One hears: “Things look differently to me now.”

Or: “Now I have a new perspective on all that.” Picture a cultural observer as it acquires experience and thereby more memories. The observer, due to these additional experiences and memories and contemplation about them (including comparisons with other memories and “the present”), may change its subjective perspective and thought processes. “As I saw more and more bull and bear moves in various markets, my trading views and strategies have changed.” Such developments in perspective and thought processes often are minor. Yet sometimes they are major, perhaps revolutionary. Though they generally occur slowly or gradually, sometimes changes are rapid or dramatic.

Thus cultural rationality in the present, with or without specific interest in or regard to the future, always involves an ongoing look at a subjective history, at least a glimpse of and reference to one’s memories. Otherwise, one would have no context to find and make cultural meaning in the present, or ways to anticipate and discuss the potential future. This trip down memory lane will vary according to the individual’s perspective and thought processes, including its experiences, and according to the particular present context. The diversity of cultural action (behavior) in Wall Street and elsewhere consequently reflects the subjective diversity of cultural participants, including variations in their experiences and memories.

In culture, how should the present compare with some or all of the past? Let’s scan a handful of subjective reasoning connections across time. Remember that subjective perspectives differ as to what information (data, evidence, facts, factors, considerations, and so on) is relevant for the past, present, and future. Keep in mind that as there is multi-sensory involvement within subjective perspectives in the present, there is multi-sensory involvement within memory and in the present’s subjective intertwining with that past.

First, look at associations within a subjectively defined field. This could be economics, politics, war, love, and so on. For a given subjectively defined field such as Wall Street marketplaces or religion, an observer has a set of definitions, propositions, arguments, and conclusions relating to the past and the present. Think of a Wall Street marketplace. Traders and others may ask: “To what extent and in what ways is this market the same as (or like) that one?” Imagine a US equity trader or researcher intently peering at a so-called current chart of the Dow Jones Industrial Average. This observer’s reasoning may stretch, jump, or leap to remember a (subjectively created) DJIA chart pattern from years past that subjectively appears similar to the one under review. In this process of association and comparison between the past and present, it may recall what economic and political leaders said or did at that distant time in relation to United States stock marketplaces. The trader perhaps also might choose to remember other charts of present and past overseas stock marketplaces that in its opinion resemble (or differ from) the present DJIA one. That player may recall (select) some past and present fundamental information seemingly relevant (or not) to the current DJIA. In reasoning about the DJIA and related variables, it may ponder the relevance of present and past debt, currency, and commodity battlegrounds. Subjective dialogue within memory and between past and present enables marketplace watchers to formulate a personal viewpoint as to what may happen in regard to the price of the DJIA and other phenomena.

The subjective present and the memory paths of and comparisons made by a different trader, analyst, salesperson, or risk manager now analyzing the DJIA will vary from those of the first marketplace observer, perhaps very significantly. As subjective perspectives and thought processes (including their memories regarding Wall Street) differ, many and unending streams of words (and pictures) flow in opinions as to what about the past or present in regard to a given marketplace is significant and why. Sometimes an observer declares the relationship between

past and present is obvious. Yet sometimes a guru will shout there is an uncanny or surprising parallel. Consequently, heard on the Street are diverse rhetorical viewpoints as to the extent to which the marketplace future will, must, probably will, or should repeat the past.

Not only Wall Street professionals, but also scholarly economists, central bankers, finance ministers, business school teachers, and the financial media engage in similar exercises and debates. They wonder and debate to what extent and why the current US (or worldwide) economic situation resembles that of past ones. What phenomena should fill in the blanks to define the variable “recession”? What factors are relevant, in what way, and why? Anyway, is a current recession like a slump of several years ago, or more like one in the 1970s? Does it resemble the Depression of the 1930s? What about earlier downturns, whether in America or overseas?

Subjectively created connections (comparisons) between past and present within an arena (and in relation to the future) find parallels beyond marketplaces. Observers in all cultural realms talk about the past, present, and future; they likewise have pictures regarding them.

Take a look at war. The definition of war, as well as viewpoints, propositions and arguments regarding it, are subjective. However, suppose a top American general compares a current war with those of Vietnam, Korea, World War Two, World War One, the Civil War, and so on. What parallels (and differences) will the commander perceive? What strategies did generals and leading politicians embrace then, and what should they espouse now? Within the subjective perspective, this review in the present and in regard to the past will be multi-sensory, involving at least words, pictures, and touch. The military inquirer may only be reading words in

history books. However, hearing is not the only sense involved in such cultural reasoning. Reasoning is not necessarily in words, and words evoke (can equal) pictures, and vice versa.

Or, picture someone currently enmeshed in a love affair wondering what the next step should be. Perhaps they say: “This relationship is (looks) just like all my past ones”. Imagine someone focusing on a scandalous romance detailed in a magazine’s society pages. That reader may visit its memory, or perform library research, to identify similar scandalous love affairs from eras such as the Jazz Age or in literature. Historians make comparisons in politics, games, and sports. One subjectively may define game in various ways, and there may be various types of games. Anyway, a poker player in a current tournament relives his experiences with these and other competitors. To what extent was the most recent American pro baseball World Series the same as all the others, or the ones in these particular years? To what extent has a religious faith such as Roman Catholicism changed, if at all, relative to one or more of its earlier periods? To what extent (in what respects) does Catholicism now resemble the religions of ancient Rome, Greece, or Egypt?

In making these cultural comparisons to develop a viewpoint regarding similarity and difference, observers subjectively select between numerous variables and develop views on the relationships between them (including the relationship between the selected phenomena when they “are all taken together and looked at”). Since their perspectives are not scientific at all, cultural observers have great freedom in how they create (understand) a relationship between the past and present. Thus in each of these cultural fields, observers make subjective comparisons and reach various subjective conclusions.

Generally speaking, what are the possible conclusions regarding this comparison of a cultural past and present? Some people may declare the present is identical to or substantially the same as the past, or almost so. Thus someone may utter: “History repeats itself”. Alternatively, they could conclude the past resembles or is similar to the present. History repeats itself to some extent. Or, after interpreting “the data” and drawing inferences from “it”, someone may herald that the past and present differ greatly (have little in common) or are not at all alike.

The rhetoric of cultural history is not alone in making comparisons. Similes and metaphors make subjective comparisons too. In examining cultural phenomena and deciding the extent to which the past is like the present, the subjective reasoning pattern- including the stretches, jumps, leaps, and filling in the blanks- is the same as that of a simile.

Recall a simile such as “love is like war”. In this simile, an observer has an opinion regarding a resemblance or parallel that it expresses based on its subjective definitions, propositions, arguments, and conclusions regarding love as well as on war. What variables should fill in the blanks to define love? What about war? Admittedly a simile is across these fields, whereas the comparison between the past and present within any given arena (whether marketplaces, games, love, war, politics, or religion) is across time. Yet both similes and historical reviews nevertheless involve subjective perspectives and subjective comparisons. In the creation of similes as well as in historical comparisons, phenomena (variables) are not objectively (Naturally; scientifically) related or linked. For the comparisons of similes as well as those of cultural history, to reach a conclusion that there is a likeness, the observer must make a subjective reasoning stretch, a leap of faith.

Now think of a metaphor (or subjective definition) such as “Love is war”. Recall that one person’s metaphor is another person’s subjective definition. In any case, the cultural reasoning process that creates a metaphor or subjective definition is no different from that which creates a simile. The greatest likeness between two phenomena of course is their exact sameness (identity). Also, if a cultural category is defined to fall within the scope of a broader one (imagine love is one form of war or conflict), then subjectively the narrower field has to resemble the wider one. Suppose the cultural observer declares that the past is the same, or essentially the same, as the present. Or, the present exactly fits or repeats the pattern of the past era. Or, some might say the past and present are instances of the same model. For these various formulations involving comparisons across time, the subjective past is the same as (“equals”) the present. Thus the subjective reasoning pattern- including the stretches, jumps, leaps, and filling in the blanks- is similar to that of a metaphor or subjective definition.

Let’s survey some reasoning associations between past and present across two fields. Keep in mind that the implications of the sensory star and pentagon pattern exist not only in the current time, but also extend across time in all these cases. Suppose “love is war” is metaphorical. The lover may view its current love affair as the same (or like) the Civil War battle of Gettysburg. For example, think of violent passions, occasional pain, sides scheming to acquire an advantage in order to secure victory, and so on. Suppose “trading is war”. The Wall Street warrior may see the long struggle between bulls and bears in a so-called sideways trend in the US stock marketplace as like the fierce conflict over several years between Yankees and Confederates during the Civil War. Suppose that someone watching apparently violent crude oil marketplace fluctuations on the computer screen declares: “It’s World War Two out there.” Or, a trader yells: “The shorts in bonds are suffering more damage than the Gulf Coast did during those really bad hurricanes”; as always, this association of a cultural playground such as Wall

Street with a natural physical science phenomenon remains subjective. Can a game or sport be a religion? Imagine devoted fans enthusiastic about a current baseball World Series, the football Super Bowl, soccer's World Cup, or the NCAA basketball tournament. An analyst may see parallels between these competitions and historic holy wars such as the Crusades.

To some, these links across time and between fields may seem more like similes than metaphors, even if the word "like" is not employed to reach across time and subjectively defined fields. In cultural practice, lines between subjective definitions and metaphors and similes are not objective. Nevertheless, the cultural reasoning process that creates a simile is still the same as that which devises a metaphor or subjective definition. If the subjective past resembles or is the same as the present, the subjective reasoning pattern- including the stretches, jumps, leaps, and filling in the blanks- is similar, regardless of whether a simile, metaphor or subjective definition is involved. Thus the subjective reasoning chains created between the past and present (and regarding the future) across arenas are the same as the cases where one establishes connections between the present and past (and future) within a given subjectively defined field (as in a current war with a past war).

Therefore, as in similes, metaphors, and subjective definitions, historical comparisons between past and present (and in those with regard to the future), the reasoning (rationality) is never objective (scientific). In historical viewpoints as in other cultural perspectives, subjective rationality is not that of objective logic. Given the similarity between cultural reasoning in relation to time (historical analysis) and cultural reasoning in the creation of metaphors (and subjective definitions and similes), historical analysis has a "metaphoricity". Historical analysis (including the use of one's memory and experience) involves comparison- a search for identity, likeness, and difference. In culture, reasoning chains between the past and present, and in

viewpoints on the future, are subjectively forged and sustained. As they are not objectively logical, they are an expression of faith. In contrast, when natural physical science compares the Natural present with the Natural past, or makes projections regarding the future, its reasoning chains are entirely objective, not in the least metaphorical.

As always, subjectivity implies potential for skill. In cultural playgrounds, differences in experience and in the development and application of memory offer scope for skill. How should cultural observers look at (create) a cultural past, present, and future? Recollection involves the telling of a story, the painting of a picture, and thus itself helps to create experience. What information should be selected (and overlooked) and how should it be assembled and assessed? In culture, how one develops, learns from, and capitalizes upon (profits by) experience reflects choices (strategy and tactics). Though it's always a stretch, jump, or leap of faith in concluding a cultural present is the same as (or like, or different from) a cultural past, there are numerous subjectively reasonable ways by which cultural observers (players; participants) can tie the present to the past, or link the past and present to the future. Cultural arenas offer great scope for choice in the creation of subjective reasoning chains from the historical perspective. The building of such memorable connections therefore offers great opportunity for the development and exercise of superior subjective insight and foresight.

Let's add a couple of footnotes related to this talent in making comparisons and establishing connections. For a given player, some subjective associations are easier to sustain than others. After all, much of one's everyday cultural life is taken for granted. But should one always be lazy? Remember that as memorable connections between cultural phenomena are subjective, they do not objectively endure. Reasoning chains can weaken, loosen, or break. Memory must exercise to maintain or further develop them. There is room for skill in evaluating,

sustaining, extending, or altering such connections. Imagine so-called complicated or complex international economic or political questions. Or, how should one tie together various stock, debt, currency, and commodity marketplaces in making a decision regarding risk-taking in one or more of these arenas? Suppose a trader- even a superstar, wizard, or rocket scientist- quits doing its homework or gets out of practice for a long period of time. In addition, as cultural recollection requires gathering together memories and building with them, the skill of remembering implies talent in overlooking, ignoring, and forgetting.

Of course some “artists”- like natural physical scientists or anyone else- may offer a description of Nature that satisfies objective (scientific) criteria. Imagine a realistic (literal) depiction of a particular tree or the human body, as in a photograph or drawing. Yet if someone’s sole ambition and accomplishment is an objective (scientific) description of Nature, should they be considered artists? To what extent should it matter that the rhetoric (artistic criticism) of the fine arts declares that a given accurate description of Nature is indeed “art”?

In this exploration of the difference between cultural rationality and scientific rationality, let’s venture further into the fine arts. The fine arts, like other cultural landscapes, of course have a basis (grounding) in Nature. The sounds of music are physical sound waves. Light, darkness, and colors really exist. The marble of a sculpture is not imaginary stone. However, the arts and artistic phenomena, like other fields of cultural experience, are subjectively understood. Since fine arts do not belong to Nature, natural physical scientists cannot objectively analyze those arts as cultural phenomena. As in Wall Street and other cultural settings, participants (observers) within the various subjectively defined fine arts, and any particular fine art such as poetry, have different subjective perspectives and thought processes. Recall the diverse theories within Wall Street as well as those of various social sciences and humanities. Likewise in the fine arts, there

are numerous artistic doctrines, schools, methods, and styles. Like other cultural playgrounds, the fine arts do not objectively persuade others via the scientific method. Given the reign of subjectivity, endless debates rage in the fine arts- as in other cultural fields.

How should one define “art”, “fine art”, or “aesthetics”? All definitions and related propositions and arguments are subjective. Are there lines between fine arts and performing arts? Likewise, there are many ways to define painting, music, dance, sculpture, theatre, cinema, literature, and poetry, just as there are numerous definitions of investment, speculation, economics, politics, war, games, love, and religion. Like other cultural domains, art and the fine arts are rhetorical enterprises.

Like other cultural arenas, the fine arts aim to attract, entertain, educate, and inspire others. Like other subjective worlds, these arts express values relating to good and bad. Novelists, poets, painters, sculptors, composers of symphonies and operas, movie makers, choreographers, and so on express often express far more than so-called artistic values and doctrines. Many artists express, even if only “implicitly”, economic, political, social, ethical, and religious values and ideologies via their work. Some artists promote their subjective notions via words such as beauty, ugliness, order, disorder, and harmony. Quite a few artists associate subjective viewpoints regarding “nature”, “the universe”, “human nature”, “reason”, and “rationality” to valued cultural objectives. Recall how would-be natural physical scientists of Wall Street and economics as well as the American Dream embrace rationality rhetoric. Art, according to some pundits, can be “valued for its own sake”. However, neither this subjective proverb nor related sermons therefore make either art or an artistic creation objectively true (scientific). Politics, economics, ethics, and religion can be valued for their own sake, but that does not make them scientific fields. While standing on their cultural pulpits, many evangelical

poets, novelists, painters, musicians, and so forth have aspired to discover and express universal (objective) truth. However, no objective demonstration according to the scientific method has ever shown that any fine art or artist has accomplished this. Artistic (and aesthetic) perspectives and judgments inescapably are subjective.

Think of a sculpture, or much of the music and dance empires. As the fine arts are diverse, they do not always or necessarily wed themselves to words. The fine arts in various ways deliberately involve one or more of the senses in order to create and communicate cultural meaning. The fine arts show that cultural reasoning is not always or necessarily expressed by words and mathematics, whether at a given point in time (like the present) or over time. The rhetoric of the fine arts portrays how cultural “language” is not confined to words. However, though a given fine art or expression within it may not use many (or even any) words- the fine arts are entirely rational, reasonable, rational, intelligent, and logical- just not objectively so.

Cultural temples other than poetry create metaphors and similes based on language of the fine arts. Look at the many offerings of the Wall Street repertoire. A superior trader is an “artist” or “real artist”. Traders “tell stories” and “read the market”. An expert “paints pictures” and “sculpts arguments” for investors. Investment banks seeking business go on “road shows”, “perform for”, or “put on a song and dance” for customers. Wall Street is a “drama”. “The stage is set for a rally.” Trends or events in a marketplace resemble “scenes in a play”, “chapters in a novel”, or “episodes in a television series (or soap opera)”. Prices “dance” and “pirouette”. A persuasive salesperson performs “theatrics”, “stunts”, and “acrobatics”. Traders “juggle” ideas. A proud trader or salesperson does not want to be someone’s “puppet”. Those clamoring for Federal Reserve rescues are a “choir”. Similar economic forecasts “sing the same tune” or are “in

harmony”. Will the Fed and politicians “orchestrate” an economic recovery? If you have a dreadful losing position, “face the music” (“bow out”, “let the curtain fall”) and exit.

The subjective perspectives and thought processes of the fine arts manifest the difference between cultural reasoning chains and those of the objective scientific method. Though subjective reasoning routines regarding (within) any cultural playground vary, cultural rationality requires subjective gymnastics. Objective scientific proofs are replicable; all objective observers can retrace their paths. Formal logic (and Nature’s objective regularities) holds science together. The true for all demonstrations of physics, chemistry, biology, and mathematics do not have objective holes or breaks in their chains of argument. Scientific reasoning objectively defines, selects, describes, and analyzes Natural phenomena. Thus scientific viewpoints on Natural probability (certainty, randomness) are entirely objective (true for all), and Natural (scientific) causes and their consequences are objectively identified and traced. Compare the scientific reasoning involved in explaining why the Sun rises in the morning with that of financial opinions (faiths) answering why a marketplace (or “The Market”) rises (or rose over the past few weeks).

Cultural reasoning weaves together and establishes connections (associations) between phenomena, including causal ones, but these links (relationships) are subjective rather than scientific. The fine arts, like other rhetorical fields, make comparisons, devise arguments, and reach conclusions. Such subjective reasoning may seem complete in the opinion of the speaker or its audience. These cultural players may declare that their personal viewpoints really are objective (true for all, not mere opinions). However, from the standpoint of objective (scientific) reasoning, the cultural rationality of the fine arts- like that of the American Dream, Wall Street, the social sciences, and the humanities- is entirely subjective and thus objectively always has gaps, unproven stretches, fanciful jumps, and wonderful leaps. All so-called truths of cultural

domains regarding their probabilities and causation are merely expressions of a particular subjective faith. The fine arts (keep in mind these arts as a whole embrace more than words) underline how cultural reasoning chains have blanks filled in, stretches, jumps, and leaps that are not true for all.

A work of fine art of course can be repeated or imitated. One can restage a play or perform a symphony over and over. However, since the fine arts are subjective, one cannot objectively retrace a given reasoning road in them, and their intuitive insights and foresights cannot be objectively replicated.

If all cultural reasoning and rhetoric occurred via one sense, if all subjective argument was verbal, there would not be so many fine arts. The rhetoric of the field of fine arts is multi-sensory. A review of the fine arts from the sensory perspective reveals that, unlike natural physical sciences, the fine arts do not reason (create their perspectives and make their arguments and proofs) on the basis of objective formal logic. The rhetoric of the senses in poetry, novels, painting, sculpture, dance, cinema, and so forth shows that the perspectives and thought processes of these fields are entirely cultural. Also, the fine arts underline the multi-sensory reasoning within subjective perspectives and thought processes.

As particular cultural provinces such as love and Wall Street do not enlist the five senses in the same way, the fine arts likewise differ as to which sense or senses predominate and how creators employ them. Take the standpoint of an audience regarding immediate sense impressions. Literature- with the exception of some illustrated works- primarily involves only hearing (though everyone knows readers see the book). For painting, sight dominates. Yet where is the scientific reasoning expressed by a given painting's visual presentation? Painting, like

literature, typically does not physically involve the senses of taste and smell. Sculpture involves touch and sight. Yet where is the verbal logic of sculpture? Most classical symphonies have no action beyond the musical performance, and the majority of them do not have words (songs). Where are their scientific arguments?

Plays, operas, and Broadway musicals obviously involve sound and sight. Think of their words, plots, stage settings, and costumes; everyone knows that operas and musicals have instrumental music and songs. The arguments of words can intertwine with those of music; the subjective reasoning of hearing is entangled with that of sight. In these fine arts, and especially with the sensory interrelations, does all this sound like objective science? As a footnote, although one seldom is permitted to touch the actors, visual performance involves distance and so tends to suggest touch. As dance focuses on movement in space, sight is crucial. But that visual expression is subjective, as is that of a painting. Costume and set design also often are important for a given dance work, as they may be for other theatrical performances. These visual devices nevertheless do not help to make dance an objective means of persuasion. Not all dance productions directly enlist sound from words or music, but many do (especially via music). Yet the intertwining of music and sight (movement) is not scientifically based. So although a dance still may express meaning (tell a story), it does not express that argument (meaning) scientifically. These sensory considerations likewise apply to film. It is a truism that cinema involves sight. Cinema's visually persuasive arguments, even though they interrelate with (involve) words (sound), are as subjective as those of painting. The intertwining of words and pictures (visual action) underlines that cinema is not science. Also, in addition to the sound of words, music sometimes also entrances film audiences (as it can in advertising on television) and helps to make arguments. For example, we may hear martial music in a war film and sweet violin sounds during a blissful love movie scene. Sometimes the movie associates a particular

character or theme with a specific musical pattern. These connections between the visual and the musical are culturally (rhetorically) based, not scientifically derived. The mixed media presentations of the fine arts also are multi-sensory. So from the vantage point of the senses, how scientific are these fine arts? Where are the objective syllogisms and mathematical proofs?

Generally in any given fine art, not all senses together are the immediate (physical) means by which the artist expresses its perspective and thought processes. In practice, one or two may dominate. Think of hearing in a novel or music, or sight in painting. In a play, think of sight and sound. Yet one sense may evoke other aspects of that sense. Poets of course use hearing to create words. However, word arrangement may generate musical sounds, and history shows that lines between poetry and song (music) are subjective.

Moreover, even if only one or two senses are immediately involved regarding a given fine art production, recall the sensory star and pentagon. Within cultural perspectives and thought processes, all five senses may intertwine to create meaning. Through description as well as metaphor and simile, a poet or novelist creates many connections (links). The writer may summon up pictures, touch, smell, and taste (and movement) in the reader's mind. Formal logic and mathematical proof do not create or sustain these reasonable (rational, intelligent, logical) subjective associations. Recall the parlors, bedrooms, and gardens of passionate love. Or, imagine war's tumultuous and bloody battlefields. When one sees a love or war movie, how many senses within our reasoning are touched?

Or, suppose one sees a painting or sculpture of Jesus Christ on the Cross, or the Cross alone. What if one gazes at a sculpture of Abraham Lincoln or a painting of a key scene from the Civil War battle of Gettysburg? A visual portrayal of a famous person or an important historical

event may not have any words or title. However, an audience familiar with the individual or event nevertheless generally finds such depictions meaningful. Thus many viewers begin reasoning about the painting or sculpture in words, thus also involving (at least) hearing within their perspectives. Wouldn't Christ on the Cross spark reasoning involving touch? Similar processes occur in reactions to artistic portrayals via paintings and sculptures of other visual phenomena, including unnamed persons, landscapes, and fictitious events. Some "paintings", such as those of abstract expressionists, seem devoid of "representational" elements. Yet some audiences find them meaningful enough to associate not only other sights (pictures, visions), but also words (including art criticism) or music with them.

As in other cultural territories, hearing and sight of course tend to be particularly important for the reasoning of the fine arts. However, someone can have a "feeling for the arts" or a "feeling for painting". A superb poem, painting, or music "truly touches" us. A writer or musician can possess a "great touch". In the fine arts, observers have good and bad "taste". A terrible opera "leaves a bad taste in our mouths". A horrible play "stinks". Some would say such language relating to touch, taste, and smell is metaphorical. However, this talk shows that within subjective perspectives and thought processes, these senses are involved. If they were not part of the reasoning, the metaphors would not be meaningful.

Everyone knows of discussions and wars of words in Wall Street marketplaces, branches of social science, and various realms of philosophy and other corners of the humanities. This subjective discourse is paralleled within the fine arts.

First, observe the communication of fine artists within a single subjectively defined field such as poetry, music, or painting. For any artistic discipline, one hears of artistic ideas,

movements, trends, and styles. Start with any present (current) time. Like other cultural players, artists may talk shop. They meet in homes, cafes, and conventions. They speak on the telephone and send letters and emails. However, artists in an arena also “converse” with others in that domain (as well as audiences outside of it) by means of their artwork. Some of these other artists are personally known to them, but of course not all are. Poets engage in dialogue with other poets via their poems (and perhaps also with prose speaking of their poetry). Music and painting, like poetry and other literature (and other forms of verbal communication), is meaningful. However, musical discussions occur via music. Not only can a composer create a single piece, several related works, or a body of work over time. That musician can respond to the music of another by writing its own music. Similarly, painters converse with each other via pictures, dancers via dancing, sculptors by means of sculpture. These subjective conversations and debates (reasoning chains) between artists do not resemble the objective ones within the natural physical sciences.

Subjectivity (rhetoric) implies tradition. For any given cultural field, meaningful discussions can occur over time. For centuries, Plato and Aristotle have influenced legions of philosophers (and of course others). Many current philosophers respond to their writings. Though Adam Smith, Karl Marx, and John Locke are long dead, their writings (propaganda) continue to affect economists and political scientists today. The fine arts behave the same. A current novelist may respond to the writings of Marcel Proust. Some playwrights today answer William Shakespeare or other playwrights by writing a play. Many contemporary classical and other musicians listen to Beethoven and Bach. They respond to them by writing music. The work of Italian Renaissance artists or Picasso may inspire a New York City painter. A sculptor that believes representational sculpture is worn out or a dead idea may reply with abstract works.

Within each of these various cultural arenas, either at the same time or over time, the reasoning chains are not objectively logical. The chains in Wall Street, economics, philosophy (outside of formal logic), politics, and elsewhere (think of advertising and high fashion) involve stretches, jumps, leaps, and filling in the gaps. In culture, inferences, arguments, and structures are entirely subjective. Suppose one accepts the convention that arguments of economics, politics, and philosophy are “verbal” or “essentially” so. Yes, of course economics also uses math. Anyway, from this perspective, poems, short stories, and novels also make arguments via words. The arguments of the social sciences or other cultural realms outside of the fine arts may not often have the same “style” as those of the fine art of literature. However, they are equally subjective and no more logical than literature. Besides, everyone knows that “literature” can reflect, communicate, or argue economic, political, social, and other doctrines.

All of the fine arts, like the social sciences and other humanities, belong to culture (are subjectively rational; meaningful, intelligible). The fine arts of painting, music, dance, and sculpture (“non-verbal” fine arts), like literature (and the social sciences and humanities) subjectively communicate subjective meaning within and over time. However, the non-verbal fine arts do not require language (words) to persuade. Even music does not necessarily involve words, as a classical symphony shows.

Thus the fine arts not only underline that cultural rationality is multi-sensory. The fine arts demonstrate that cultural reasoning (intelligence, logic) is not necessarily or always verbal (involving language, words).

Why not also survey the rhetorical relationships between the various fine arts? This too paints a clear picture that cultural rationality (reasoning, intelligence, logic) is not necessarily

verbal or mathematical. The survey further underlines a related point. Cultural rationality is not scientific (objective) reasoning or even akin to it, for cultural reasoning inescapably involves numerous faithful stretches, leaps, jumps, and filling in the blanks to create and sustain meaningful connections between phenomena.

Keep in mind that since cultural perspectives and thought processes are subjective, no objective lines or frontiers divide the various (subjectively defined) social sciences or separates them from the humanities. The speculations of philosophers affect the social sciences. For the same reason, the social sciences and humanities are not objectively separate from the fine arts. Psychological theories of Sigmund Freud and others regarding dreams and an unconscious and dreams influenced many surrealistic poets and painters. A poet or painter may promote political and economic opinions in their artwork. Likewise, the various (rhetorically defined) fine arts are not objectively different from each other, though tradition often encourages us to believe they are. Phenomena, problems, and principles of cultural worlds are not scientific. Cultural links and chains across senses and subject matters involve argument. However, in culture, the intellectual influences, associations, connections, and edifices do not result objectively from scientific methods or demonstrations. Therefore, reasoning regarding cultural phenomena and issues can stretch within or cut across subjectively defined subject matters. In a given case, this reasoning may extend its scope of inquiry far back in historical time.

Similes and metaphors (and subjective definitions)- in poetry, the American Dream, Wall Street, economics, and elsewhere- link fields and their phenomena together. Other expressions of cultural rationality likewise build bridges between arenas via meaningful filling in the blanks, stretches, jumps, and leaps.

For rhetoric, all senses are available. Why shouldn't sound suggest light and color? Why shouldn't poetry or music influence painting? Cultural history shows the world fabricates vast numbers of subjective definitions, propositions, arguments, and texts- but not only in verbal (word, language) form.

Novels and poetry are not walled off from painting, sculpture, music, dance, and film. And as in the case of any given fine art, the subjective intertwining of various fine arts can occur not only in "the present itself", but also in that present via a review of "the past". A handful of examples portray this. The rock musician Rod Stewart sings: "So remember, every picture tells a story, don't it" ("Every Picture Tells a Story"). Seeing an exhibit of Impressionist paintings at a museum may prompt the writing of a poem. A painting of a pastoral scene of long ago may inspire a short melody or a long symphony. Reading sonnets or seeing a play may motivate an artist to paint. History can have a long reach. Epic poems, like Homer's "The Iliad" and "The Odyssey" and Virgil's "The Aeneid", and ancient myths and legends inspire painters and sculptors. Short stories and novels affect films (and vice versa). Sculpture was a model for some Cubist painters. In the 20th century, some avant-garde music influenced (helped to create) avant-garde dance.

As the particular creations of fine art are subjective, so are the various fields and the whole of fine art. Not only are a given artistic work and its reasoning chains subjective. The reasoning threads connecting (associating) artworks within a given field such as poetry, music, or painting are subjective (rhetoric). Though the logic establishing the ties is not scientific, cultural logic makes the perceived bonds subjectively meaningful (rational). Where are the syllogisms? The reasoning chains that link artistic productions across fields likewise are subjective. Though the objective scientific method does not establish these subjective

associations, reasoning nevertheless creates and sustains them. That this reasoning is subjective (unscientific) does not mean that rationality (reasoning, intelligence, logic) is absent. It instead shows that cultural rationality differs dramatically from scientific rationality. Creators and other observers of cultural life subjectively reason; cultural players are not like monkeys, cattle, tigers, birds, or fish. The fine arts- like Wall Street, the American Dream, and economics and other social sciences- only express opinions, yet that does not make them irrational, unreasonable, less reasonable, or partly reasonable. After all, people find these cultural productions meaningful and coherent. Besides, if the fine arts- including those which express their views not only in words or without words- and other cultural arenas did not involve and express reasoning, why would professional critics and others debate about their meaning and implications? People do not pass over the fine arts in silence.

Let's rely on the fine arts to dig further into cultural rationality from the perspective of metaphor and simile. This underlines that how cultural observers reason, establish meaningful links between phenomena, and rhetorically express those connections (associations) differs from that of scientists.

The subjective rationality of Wall Street, the American Dream, games, love, war, politics, religion, the social sciences, and elsewhere- like that of the fine arts- is not only expressed and lived in words. After all, these cultural fields outside of the fine arts exist in visual reality. Cultural reasoning in general (including its subjective selection and comparison of one or more cultural variables) is not only tied to hearing and words. Cultural rationality is multi-sensory.

It is a truism that from the standpoint of science (objectivity; Nature), the sense of sight is not the same as the sense of sound. So for cultural realms, saying that words equal or represent a picture sounds metaphorical, doesn't it? Or is this comment instead a subjective definition?

Does the poet or novelist have a canvas? The famed novelist and critic, Henry James, says: "the novelist is essentially a painter" ("Henry Harland", in "Henry James; Literary Criticism", Volume 1, p282). In "The Future of the Novel", James states: "The novelist can only fall back...on his recognition that man's constant demand for what he has to offer is simply man's appetite for a picture. The novel is of all pictures the most comprehensive and the most elastic." ("Literary Criticism", Volume 1, p102; author's emphasis). Compare music. Speaking of the famed rock musician Jimi Hendrix, Roger Mayer notes: "We were trying to use sounds to create emotions and paint pictures." (Charles R. Cross, "Room Full of Mirrors", p186).

Pablo Picasso declares in "Forever Picasso" (p170): "'Of course, one never knows what's going to come out, but as soon as the drawing gets underway, a story or an idea is born. And that's it. Then the story grows, like theater or life- and the drawing is turned into other drawings, a real novel. It's great fun, believe me. At least, I enjoy myself no end inventing these stories, and I spend hour after hour while I draw, observing my creatures and thinking about the mad things they're up to. Basically, it's my way of writing fiction.'" The novelist and poet, Jack Kerouac, wrote the introduction to Robert Frank's photographic survey of American life, "The Americans". Kerouac comments: "What a poem this is, what poems can be written about this book of pictures some day by some young new writer high by candlelight bending over them describing every gray mysterious detail, the gray film that caught the actual pink juice of human kind....Anybody doesnt like these pitchers dont like potry, see? [Kerouac's spelling]" Man Ray

labels his film “Emak-Bakia” a “cinemoeme”; Dimitri Kirsanoff terms his movie “Brumes d’Automne” “un poeme cinegraphique”.

In culture, depending on one’s subjective perspective, asserting that “a painting is a novel” (“picture equals words”) involves comparing phenomena and is either a subjective definition or a metaphor. Saying a painting is like a novel of course expresses a simile, and it remains an equally subjective statement. Declaring that a painting is a form, variety, type, species, or subset of “language” is likewise subjective. In any case, if a painting or photograph is, equals, or represents (or is similar to) a poem or novel, that relationship between the visual and literary fine arts is not scientific (objective; Natural). The establishment of the relationship via comparison of the subjectively defined phenomena (painting versus novel; pictures versus words) is cultural, and faith in the equivalence or similarity is an expression of faith. The same subjectivity and metaphorical dimensions apply to perspectives comparing and establishing equivalences or similarities between various other fine arts. Think of a remark such as “a symphony is a novel (tells a story)” or “the dance paints a picture”.

A leading art scholar, W.J.T. Mitchell, comments in “Iconology”: “there is no essential difference between poetry and painting...that is given for all time by the inherent natures of the media, the objects they represent, or the laws of the human mind” (p49, author’s emphasis). In “Picture Theory” (p5), he states: “the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no ‘purely’ visual or verbal arts, though the impulse to purify media is one of the central utopian gestures of modernism.” Mitchell notes: “the inextricable weaving together of representation and discourse, the imbrication of visual and verbal experience” (“Picture Theory”, p83).

Language created by sounds obviously has an objective basis. Sounds such as those made by words (language, speech, discourse) exist in Nature.

However, we can view “language”, “words”, and related terms from a cultural perspective. Cultural observers also speak of the “language of art” and the “language of painting”. Think of other fine arts: music, architecture, sculpture, photography (picture the domain’s artistic ambitions), film, and dance all have languages. The various fine arts have “vocabularies”, “speak to us”, and “tell stories”. They express rhetoric (subjectivity) rather than science. The choreographer and dancer, Mary Wigman, states in “The Language of Dance” (p10): “The dance is a living language which speaks of man- an artistic message soaring above the ground of reality in order to speak, on a higher level, in images and allegories of man’s innermost emotions and need for communication.”

Thus from the cultural standpoint, “language” (including propositions, arguments, and conclusions) is not necessarily only verbal (in words). Similarly, depending upon one’s subjective definition of “language”, “words”, and “vocabulary”, such terms may extend beyond so-called verbal contexts often conventionally labeled as conversation, dialogue, discourse, narrative, literature, and so forth. Recall the sensory star and pentagon (and the language of intuition relating to various senses); the interrelations between the senses enable cultures to create various “words” and “languages”.

Moreover, remember that in cultural fields, one person’s subjective definition is another person’s metaphor. Whether “love is war” expresses a definition or metaphor (or implied simile) depends on one’s personal opinions regarding love and war. These subjective definitions,

metaphors, and similes all express faith. The establishment of metaphorical connections (associations) within the language of words (as in poetry, novels, or the talk of Wall Street and economics) is entirely subjective. If we embrace a broad view of “language”, we thereby better see how cultural rationality works. Thus the comment “love is war” and the declaration that “a painting is a novel” (or “painting is poetry”, which suggests “visual culture/picture is, or is the equivalent, of verbal culture/poem”) reflect the same subjective rationality and rhetoric. These remarks all reflect cultural comparison (involving a selection of variables) and a resulting establishment of a subjective connection (identity, likeness) via a subjective definition or metaphor.

Obviously, saying that “a painting is like a novel” is an explicit simile, but the subjective comparative process arrived at reaching that conclusion nevertheless remains metaphorical. These subjective comparisons between cultural phenomena of course could reach a conclusion not of identity or similarity, but of difference.

We know that language represents (is, equals) a perspective on phenomena. Now think of the various subjectively defined fine arts, as well as assorted other cultural domains (these also are subjectively defined and distinguished). The fine arts, the social sciences, and the humanities- as well as the various doctrines and particular expressions (such as a poem or essay) within them- all are (equal) cultural perspectives. So are Wall Street viewpoints. What follows from taking a broad definition of “language” for purposes of cultural analysis? A broad view of “language” underlines that the subjective connections (associations) within and between the assorted fine arts, as well as the connections within and between cultural fields in general, involve subjective comparison and expressions of faith. Cultural comparisons of perspectives reflect the “metaphoricity” (admittedly an awkward label) and “similicity” (also an awkward tag)

inescapably present within cultural reasoning (cultural logic). Rhetoric displays these subjective reasoning comparisons, and it thus indicates the metaphorical aspect of cultural rationality and the role of faith in creating and sustaining cultural reasoning chains.

Of course much reasoning and rhetoric involves the narrow sense of what Main Street and many professors call language, words, and talk. Yet even from this conventional standpoint regarding language, the fine arts underline that rhetoric and reasoning extend beyond words. Even with a narrow subjective definition of language, not all cultural reasoning (rationality) is language (verbal) or mostly so (or mathematical), even if much of it is. Poetry, short stories, and novels attract, entertain, and persuade audiences, but so do painting, music, sculpture, dance, and film.

However, a broad view of language is consistent with and more enlightening regarding the meaningfulness and persuasiveness of various fine arts (and their interrelationships). That broad definition likewise better explains the reasoning of (regarding) cultural arenas in general, whether Wall Street, economics and other social sciences, humanities such as philosophy and history, or the American Dream. A widely encompassing definition of language confirms what we see in practice- that reasonable subjective perspectives and thought processes, including insights and foresights, are not confined either to a narrow land of verbal (and mathematical) meaning or a formal (scientific) logic bound up with that narrow region.

Because viewpoints regarding cultural rationality should not restrict themselves to narrow subjective perspectives regarding “language”, “words”, and so forth, neither should our subjective definitions of “rhetoric”, “metaphor”, and “simile” (and the word “definition” itself). Viewpoints regarding rhetoric, metaphor, and so forth should extend far beyond an outlook

entirely or almost entirely linked to the narrow (overly cramped; too conservative) definitions of language and words.

The fine arts display the inescapable metaphoricity (and similitude) of cultural reasoning. Cultural players in the fine arts and elsewhere observe and debate regarding likenesses of phenomena. From a given subjective viewpoint, two or more cultural phenomena (including perspectives on phenomena) are the same (identical, exactly; essentially or in substance the same), similar (in various ways or degrees), or different (or unrelated). Since their perspectives and methods (even expert ones) are entirely subjective rather than scientific, cultural observers never make scientific arguments (any formal logic employed is subjectivized) or reach objective (true for all) conclusions.

Look at the process of creating and the results of a metaphor. We know that in poems and novels (and other writing), both metaphors (subjective definitions) and similes involve comparison of phenomena (variables). Metaphors and similes themselves are subjective phenomena. Objective perspectives do not create or evaluate them. “Love is a game”, “Wall Street is a battlefield, and “love is like a war” express opinions regarding identity and similarity (and therefore differences) between phenomena. The extent to which love is a game depends on opinions (reflected in definitions, propositions, arguments, and conclusions) regarding love and games. In the metaphor “love is war”, the “is” term equates love and war. It suggests an identity between them, even if one labels it as figurative. If “love is war” is a subjective definition, there also is an identity.

Now suppose one compares one poem to another poem. Assume the poems are not word-for-word (literally) the same or almost so. To what extent do the poems resemble each other?

Assume the observer reviews a poem written by one author, and then reads a second by a different writer. However, it does not matter if the author of the two poems is the same. For this adventure, we don't need to see actual poems. Without reference to a specific case, there are three general subjective conclusions. Literary critics and others may conclude the two poems are identical or essentially the same. This subjective relation between the two poems, though not a metaphor, is one in form, for "Poem A is the same as Poem B." This identity or sameness may involve the poetic perspective and argument (for example, "the message is the same"), the "literary style", or both. Or, the two poems are similar. Critics can offer a range of opinions as to how similar they are and why. A literary lion may declare "Poem A is similar to Poem B." This critical viewpoint, though not a simile such as "love is like war", is one in form. Finally, an expert or other reader may declare the poems are entirely different.

The comparison of two poems does not result in a metaphor or a simile. Yet the reasoning (argument) of metaphors and similes- like this placing of two poems side-by-side- involves comparison. In both cases, phenomena are subjectively associated (connected, linked, brought into relationship) and assessed. In both cases, variables relevant to the comparison are subjectively chosen. What goes into (how do we fill in the blanks for) a definition of love? According to the given subjective perspective, what criteria should be employed to analyze a poem (or this poem and its relation to other poems)? In neither the comparison involved in a metaphor nor a comparison of two poems is the objective scientific method objectively applied. In neither case does objective (formal) logic derive true for all arguments or conclusions. As the comparisons (and viewpoints and conclusions) involved in metaphor and similes are not objective, neither are those of this comparison between two poems. Therefore the comparison of two poems (reasoning regarding them) reflects metaphoricity (or similitude). Even though literary criticism of two poems (or any two literary works) does not create a metaphor or simile,

subjective comparison is still subjective comparison. Literary criticism is akin to metaphorical reasoning. As a metaphor is subjectively reasonable, the subjective comparative process and conclusion regarding the two poems is subjectively intelligent and logical. Like the cultural reasoning process and conclusion of a simile, that regarding the two poems is rational.

Within other fine arts, observers make comparisons that parallel the comparison between two poems. The perspective regarding poetry applies to other comparisons within the fine arts. Suppose two or more paintings are not literally the same (or carbon copies or otherwise “basically” exact duplicates). A comparison of the paintings will express an opinion as to whether they are identical, similar, or unlike. The range of conclusions may relate to themes (philosophy; message), styles, or both. One or both paintings could be from a given field, whether religion, the fine arts, sports, love, war, finance, Nature (such as a still life or landscape), and so forth. Does a contemporary painting of Christ on the Cross echo one from the Middle Ages? Compare two musical selections, whether piano sonatas, symphonies, love songs, or anything else. To what extent do they mirror each other? In this comparison, what variables are relevant in deciding this issue and what is their relative importance? Critics can squabble as to whether two sculptures of military combat resemble each other. Are two ballets from different eras very much the same, or quite different? Why? What about two films by a given director? Thus “Painting A is the same as Painting B” is metaphorical in form. “Music A is similar to Music B” is akin to a simile.

In each of these various fine arts, the formal pattern of comparison is the same as that in the example of two poems. The various fine arts are all equally cultural (subjective). Because the comparison of two poems reflects metaphoricity, so do these other comparisons from painting, sculpture, and elsewhere. As in the comparison of two poems, the process of metaphoricity

makes reasonable arguments, although that reasoning and its conclusions likewise are not scientific. The cultural comparisons do not involve or establish an objective perspective or scientific chain of reasoning links. So fine arts such as painting, music, sculpture, dance, and cinema obviously involve meaningful phenomena other than words (in the narrow sense of the term). And meaningful cultural (rhetorical) expression and discussion occurs via “language” (in the broad sense of the word). Thus we also see that the subjective perspectives and thought processes (reasoning) and “language” comparing two or more artworks in a given field (or artworks in different fields) is not necessarily entirely or always verbal.

Within a fine art (or any other cultural field), someone may connect a particular work (or aspect of it) to other phenomena. For example, a critic concludes a particular poem is representative of an author or reflects a so-called genre, style, movement, theme, philosophy, or era. An authority on painting can do the same in regard to a particular painting. And so likewise for music and the other parts of the fine art galaxy. In this rhetoric and cultural reasoning, subjective comparison and metaphoricity inescapably reside.

Thus the fine arts reflect metaphoricity and similitude from the angle of result as well as process. Comparisons result in meaningful- and persuasive- conclusions (subjective perspectives) regarding phenomena. This emphasizes that one reasonably can extend subjective definitions of language, words, rhetoric, metaphor, and simile beyond a narrow verbal realm of “words” and “language”. There are explanatory benefits of doing so.

Examine further the influence between the fine arts, and see the metaphorical reasoning (metaphoricity) that interweaving reflects. Keep the broad definitions of language and rhetoric in mind. A painter may say: “I see my painting in that poem.” Or, if a poet is inspired (persuaded)

by a painting (as a picture is worth a thousand words), the poet likewise subjectively establishes an association (connection, relationship) between the painting and words. Such linkages involve a subjective comparison. Some may argue that there is no identity (essential sameness) between the poem and painting. Yet even if some opinions reject metaphoricity, there is similitude. There is something meaningful in common, and that meaningfulness is subjectively rational. If subjective likeness (similarity) did not exist, there would be no influence between the arts. Yet cultural history, including the words and actions of fine artists themselves, underlines the mutual influence of the fine arts. Think of various so-called artistic eras and movements, for example. For Western culture (civilization), there are various subjective views regarding primitive, ancient, medieval, classical, modern, postmodern, and other art universes. There is surrealist poetry, painting, and film. The Jazz Age had writers as well as musicians. There is Impressionist painting and Impressionist music. Culturally rational (intelligent, logical) comparisons and associations between the fine arts are not always entirely or necessarily in verbal “words” and “language”. There is minimalist painting and minimalist sculpture. One hears of avant-garde music and avant-garde dance.

Subjective connections between the arts, like those within a given fine art, are not scientific. The associations require and reflect faith in a subjective (cultural) relationship between the phenomena. As does the creation of a metaphor within a given poem, these connections (links) involve reasoning stretches, jumps, leaps, and filling in the blanks. Formal logic is never enough. In regard to the metaphoricity involved within and between the various fine arts, remember that the fine arts influence, and are affected by, other fields such as philosophy and the social sciences.

The fine arts are all subjectively defined, but assume some traditional view of them for a moment, so that poetry, painting, and music are all different. However, keep taking a broad definition of language. The metaphoricity between the fine arts is paralleled by that within a “general” fine art such as opera, musical, or film that involves (includes) various fine arts. We know that words and visual presentation intertwine in an opera or movie. In addition, the rhetoric may associate (compare) specific music with a particular character, event, location, or theme. This creates metaphoricity and thus can produce metaphors. Suppose that when or just before the noble hero walks onstage, one always hears the same music. So “this hero equals (is represented by) that music.” In this context, music is a metaphor for the hero. When two lovers meet, one hears rapturous violins and cellos, or melodies from well-known love songs. Bringing the music alongside the lovers produces metaphoricity. For many observers, the music is a metaphor for the lovers; others might declare that the relationship between the lovers and music is not “strictly speaking” a metaphor. From the perspective of cultural reasoning, this labeling debate is not important. Because the lovers are identified with (associated to) the music, the subjective association (relationship) between the lovers and the music is metaphorical in character since it involves comparison. The similitude tag, with its suggestion of likeness in the association (comparison) of the lovers and music, may be more appealing than the metaphoricity one.

Sometimes metaphoricity, like a metaphor in a poem, can create ironic or amusing associations. For example, imagine a long film scene involving an unhappily married couple exchanging sharp words. Suppose the background music has happy love songs, or that the camera occasionally jumps to show joyful children talking and playing in a nearby meadow.

Wall Street creates metaphors (subjective definitions; similes) based on games, love, war, politics, religion, natural physical science, and other domains. Economics also devises

metaphors, relying especially on natural physical science ones. Yet consider again the other subjective comparisons of Wall Street and economics and thus the metaphoricity (similarity) of the cultural reasoning. A trader makes a connection (association, linkage) when it declares that this marketplace situation (or trend, supply/demand condition, and so forth) is the same as (or like) that one. Or, a salesperson says that this stock is (or moves) like that stock. Compare the US stock marketplace with those in Asia. Many economic comments state in one form or another: “Based on what I see now, and looking at the past, this is what will (probably will) happen in the future.” How should we tie (look at) US equity, interest rate, currency, and commodity marketplaces together? An economist may compare various present-day economies around the world. Is the United States the model of or representative for the modern, advanced economy? To what extent does the current economic era resemble past ones and why? An economist heralds the current economic recovery is like that of many past ones. Picture a financial high priest declaring that this financial crisis is following a pattern seen in many previous ones. Or, how do feudal economic structures differ from capitalist, socialist, and other ones? What are the causes and consequences of inflation? To what extent are inflationary periods the same and why? What about recessions and depressions? Are asset bubbles alike or different, and to what extent?

Wall Street players and economists also make a subjective comparison (create metaphoricity) when they compare their current marketplace perspective (economic model) to current (or past, or future) “reality”. A formula for their comparison: “To what extent and how well does my viewpoint (model) fit (reflect, approximate, resemble, incorporate, summarize) that reality?” Yet as all marketplace perspectives (models) are entirely subjective, economic “reality” (even though the observer may objectify “it”) is never objectively (scientifically) out there. Marketplace and other economic perspectives (and models) may change (or remain the same) due to this comparison, but the comparative process and resulting perspectives remain entirely

subjective. Cultural experience is always entirely subjective. Observers (participants) in other cultural fields- politics, social circles, other social sciences, the fine arts, ethics (religion), and epistemology- likewise engage in these ongoing subjective comparisons between their current subjective perspective and an inescapably cultural “reality”. Think of our so-called everyday Main Street cultural life; even though we take much for granted, “yesterday” and “tomorrow” are being compared with “today”.

Glance at how philosophers and other social scientists engage in cultural comparison and generate metaphoricity. As do observers in the fine arts, Wall Street, and economics, these analysts subjectively seek out and reach conclusions regarding the sameness (identity) or similarity of, or the difference between, cultural phenomena. Like the fine arts, Wall Street, and economics, these observers never make objective comparisons or reach scientific conclusions. In these domains, perspectives (including definitions) are subjective, and the selection and analysis of variables in making comparisons are not scientific. A scholar may compare Aristotle’s political opinions with those of Plato, Thomas Jefferson, Karl Marx, so on. To what extent is the current United States political situation similar to previous ones in American (or overseas) history? What does that investigation indicate regarding probabilities for America’s political future? To what extent are the religious views of Saint Paul, Saint Augustine, Saint Thomas Aquinas, Martin Luther, and John Calvin the same? A cultural anthropologist may analyze various so-called primitive religions in Australia. Perhaps the professor will compare one or more of these to primitive faiths in other regions, to religion in ancient Greece and Rome, or to Judaism, Christianity, and Islam. A sociologist may analyze social structures in urban areas. Imagine the comparison of two subjectively defined cultural eras, including their philosophies, fine arts, economics, and politics. Whether in economics, Wall Street or elsewhere, subjective comparison is subjective comparison, right? So in these realms, as in literary criticism analyzing

two or more poems, novels, or authors together, the comparison and assessment is akin to metaphorical reasoning.

Let's keep extending this review of metaphoricity and similitude. From the viewpoint of process as well as result, the intertwining of the fine arts and a specific cultural field reflects metaphoricity and similitude. Look at the field of religion. Suppose someone sees a painting of Christ on the Cross. They may link this to other religious paintings and sculptures. However, the painting also reflects Christian history and doctrines, which one hears about or reads in the Bible and in other texts. Also, one subjectively can tie this painting to sacred music. Viewing the picture also might involve thoughts of the sense of touch; after all, touch is meaningful in Christianity. This rhetorical association of the painting, verbal doctrine, and music acts in a similar fashion as a comparison between two poems. The association between the picture, words, and music, like a comparison between two poems, involves a subjectively meaningful linking together. Literary and other cultural criticism- however reasonable, intelligent, and logical- always is subjective.

For many Christian believers, the painting, oral and written words, and music "say (mean; express) the same thing". The painting of Christ crucified is a metaphor (or simile) for the verbal religious doctrine (and the religion itself). The phrase "a picture is worth a thousand words", even if it is not a metaphor, is metaphor-like. Doesn't "is worth" suggest equality and sameness "on some level" ("in some way")? Although the painting, written and oral doctrine, and religious music subjectively express Christianity in different ways, they subjectively have enough connection (relationship) to be representative (examples) of Christianity. In the metaphoricity of (comparison of, association between) the picture of Christ, the Bible, and sacred music such as hymns, we see cultural rationality and rhetoric at work. Within cultural

perspectives and thought processes, formal logic is subjectivized, and even that logic does not “stand alone” in creating cultural meaning (rationality). Cultural logic (reasoning) involves subjective belief (faith), and that faith creates the reasoning chains of cultural rationality, the links outside of formal logic, of reasoning stretches, jumps, leaps, and filling in the blanks.

Everyone hears or reads stories about bulls, bears, and other players of Wall Street life. Suppose one doesn't restrict metaphors to words. “The Bulls and Bears in the Market”, William Holbrook Beard's famous 1879 painting, portrays a savage battle between Wall Street bulls and bears. This painting is a metaphor for Wall Street “itself”, Wall Street marketplaces and trading, and Wall Street viewpoints and rhetoric. In this context, consider the composition titled “Money Jungle” written by the jazz giant Duke Ellington. Ellington thus believes the title (and phenomena associated with money and jungle or a money jungle) at least to some extent represents (describes) the music; the music reflects (equals) the title. His tune has no lyrics.

Metaphoricity (or similitude, if the observer only perceives a likeness) appears in American Dream culture (rhetoric). Here again, the comparisons and metaphoricity (reasoning links and chains) are not objectively logical. First, recall the American Dream wordplay and metaphors discussed in the previous chapter. Remember the rhetorical wheels: Money as Means and End: Rhetorical Wheel of the American Dream and Money as Means and End: Rhetorical Wheel Within “Economic” Life. Now think of pictures of the Statue of Liberty, a hundred dollar bill, or the American flag. Also, an American Dream believer may have a picture of material goods (such as a house or car), or an image of the “good life” or a “better life”. Or, imagine a painting of a joyous American Thanksgiving. In this, see several generations of a large family (and perhaps many of their friends) in a beautiful, luxurious home. Everyone is smiling, gathered around a table crowned with an enormous turkey and heaped with mountains of other food. In

studying American Dream culture, “language” should be viewed broadly. As language (words, vocabulary), rhetoric, metaphors, and similes are not all or even necessarily verbal, these various pictures express (are, are equal to, represent) the “entire” American Dream as well as its parts. The subjective (cultural) concept, the American Dream, of course extends beyond written formulations of the Dream. Yet as the Dream also is described in verbal rhetoric, the Statue of Liberty, American flag, and so forth are metaphors for such formulations of the American Dream. Within the American Dream, pictures and music have a metaphorical relationship. The Statue of Liberty and the American flag can call to mind (equal, represent) the music of the national anthem. These visual and musical relationships (comparisons) further emphasize that cultural rationality (reasoning, intelligence, and logic) and its metaphoricity are not confined to a narrow vision of language and words or to the rules and dogmas of scientific rationality.

The creation of culture is the creation of a faith. A culture is a faith, and thus is a religion or akin to religion. Cultural reasoning- whether in Wall Street, Main Street, religion, literature and other fine arts, philosophy and other humanities, or the social sciences- requires both small and large stretches and leaps of faith to create perspectives, make comparisons, and establish and maintain connections (associations) between cultural phenomena. Recall in this regard the language of intuition, insight, and foresight. Subjective reasoning (rhetoric), although it is not scientific, is entirely reasonable. Unlike scientific rationality, cultural rationality has a metaphorical comparative dimension (metaphoricity; similitude). Formal logic is never enough in or for culture. In contrast, science is never metaphorical.

As Wall Street culture is a land of metaphors and metaphoricity, its observers establish and promote various faiths. From the trading (including the investment) perspective, advocates

and oracles seek action. But for Wall Street and economics, as for all subjective arenas, these ideologies and actions are never scientific.

Cultural perspectives and their subjective comparisons and connections may change over time. Such developments, as well as the absence of change, do not occur on the basis of objective (scientific) laws. From the cultural perspective, even if someone believes “nothing much is changing, that the world looks (is) the same”, each day (the present) nevertheless “is a new day”. Remember that cultural observers (participants), regardless of the cultural domain, always are comparing their cultural present to their subjective past (experience). This comparison is inescapable, even if that history and current time are taken for granted, and even if that comparison is not what Main Street would call “a full-blown investigation”. In any event, this process of subjective comparison of the present to the past binds to (influences) their views regarding the future and thus guides their cultural behavior.

We all know that some subjective perspectives, thought processes, and creations are objectively irrational, unreasonable, or less reasonable (or crazy and insane) from the scientific standpoint. Cultural rationality obviously does not abolish objective laws of biology, medicine, or formal logic. However, the eyes, telescopes, and microscopes of science do not have a cultural lens. Natural physical science does not, cannot, and never will determine the subjective merit of cultural reasoning, rhetoric, and action.

Rationality rhetoric nevertheless helps to create and sustain cultural discourse and institutions and to guide behavior. Though a cultural viewpoint is not scientific, that does not make it unreasonable. Cultural experts, not just Main Street dwellers, sometimes agree (and sometimes quarrel) as to whether particular cultural perspectives, comparisons (associations),

conclusions, and actions are subjectively reasonable or not. In culture, what is a rational, less rational, or irrational (or unreasonable, less reasonable, inferior, unintelligent, illogical, meaningless) viewpoint, association between phenomena, argument, or action always remains a matter of opinion.

However, some of these cultural comparisons and subjective perspectives are enormous leaps of faith. These include comments such as “life is a box of chocolates”. Since cultural rationality (subjectivity) and scientific rationality (objectivity) are entirely different, big leaps of faith also include opinions such as “economics is a science”, “economics is like a science”, “economics is mostly, approximately, partly scientific”, “economics is an emerging (primitive, inexact) science” and so forth.

A broad view of language, word, metaphor, and simile that extends beyond the verbal field of “mere words” does more than display the subjective associations and connections (rationality) that cultural “speakers” and “listeners” establish within their perspectives, thought processes, and rhetoric. It indicates the workings of that cultural rationality. Not all “rationality” is that of genuine science and its laboratories, classrooms, and textbooks. A complete (though subjective) rationality, intelligence, and logic lives and thrives in culture. This perspective on language, metaphor, and rhetoric thus highlights the complete subjectivity of cultural arenas. Importantly, adopting this broad viewpoint helps to portray how cultural speakers deliberately attempt to persuade their audiences to see (reason regarding) things or act in a particular way.

Cultural players- including would-be scientists- can be “objective” in the sense of inquiring, speaking, or acting in good faith. But regarding (within) Wall Street, economics, and other cultural fields, scientific rationality (science; objectivity in the scientific sense) is a fairy

tale. However, evangelists claiming to be “rational” or “objective” in the scientific sense of these words haunt Wall Street, the social sciences, and the humanities. Cultural observers enamored of and inspired by natural physical science dreamily aspire to objectively reenact or objectively reflect the scientific method. They never succeed. They lust after science and its objective truth for all, yet they always embrace only subjectivity and rhetoric.

A wide variety of would-be, supposed, and phony scientific viewpoints and sects freely roam through cultural fields. Many of these subjective perspectives, in addition to their adoration of science, are explicitly or implicitly hostile to or wary of rhetoric, including metaphors. The Puritan philosopher John Locke is representative of this subjective, science-worshipping ideology. As discussed in “Selling the American Dream”, this would-be scientist, a great fan of Isaac Newton, represents and is a key source for the subjective religious/natural physical science perspective of the American Dream and within Wall Street.

Locke preaches in “An Essay Concerning Human Understanding”: “Since *wit and fancy* finds easier *entertainment* in the world than *dry truth and real knowledge*, figurative speeches, and allusion in *language*, will hardly be admitted, as an imperfection or abuse of it. I confess, in *discourses*, where we seek rather *pleasure and delight*, than *information and improvement*, such *ornaments* as are borrowed from them, can scarce pass for faults. But yet, if we would *speak of things as they are*, we must allow, that all the *art of rhetoric*, besides order and clearness, all the *artificial and figurative application of words eloquence hath invented*, are for nothing else but to *insinuate wrong ideas, move the passions, and thereby mislead the judgment*; and so indeed are *perfect cheat*: and therefore however laudable or allowable *oratory* may render them in harangues and popular addresses, they are certainly, in all *discourses that pretend to inform or instruct*, wholly to be avoided; and where *truth and knowledge* are concerned, cannot but be

thought a *great fault, either of the language or person* that makes use of them.” (Book 3, ch. X “Of the Abuse of Words”, sec34, p452. Locke’s emphasis, italics supplied).

Locke’s seductive sermon thus portrays two opposing camps. On one side stand noble concepts such as truth and knowledge, information and improvement, things as they are, and inform and instruct. On the other is the art of rhetoric, eloquence, oratory, artificial and figurative, wit and fancy, pleasure and delight, ornament, wrong ideas, passions, mislead judgment, great fault, and perfect cheat. Figurative language includes metaphors and similes.

Sciences such as physics, chemistry, biology, mathematics, and engineering of course have no need of rhetoric to express their objective truth and knowledge. However, recall Locke’s political and economic philosophy in this context, including his views on rationality, Nature, and God. Locke’s subjective formula (definitional scheme) reads: reason/rationality is God/the will of God, which equals the law of Nature. In the worthy army of truth and knowledge, Locke’s propaganda aligns subjective viewpoints that he reveres (which include his own epistemology, politics, and economics) with those of natural physical science and its objective rationality (reason). So-called artificial and figurative application of eloquent words is opposed to and often battles with the natural, non-rhetorical universe of real truth and knowledge.

Many supposed scientists in Wall Street, the social sciences, and philosophy and other humanities of course would describe this opposition a bit differently. Also, many of these aspiring scientists would not share or include Locke’s views on God in their outlooks. Of course not all of these would-be scientists claim to be scientists, or like scientists (natural physical scientists). However, in claiming to be objective and rational, or substantially so, and in their faith that they express universal (natural) truths for all, these devotees all explicitly or implicitly

promote themselves as- or as very much like- real scientists. Remember that in order to be a make-believe scientist, one does not have to specifically say that one is a scientist (or a social scientist). Numerous philosophers and fine artists are simulated, bogus scientists. In their subjective perspectives on cultural phenomena, many claim to express objective truths (or an objective version of “the truth”), not mere opinions, regarding “the human condition”, “human nature”, or “the human experience”. These philosophers and fine artists, like the sham scientists of Wall Street and economics, indulge a passion for the objectification of cultural phenomena. For cultural inquiry, they too fantasize about and fight to create a universe objectively (scientifically) “out there”, apart from an observer’s subjective perspective, regarding which one can discover and express scientific truth. However, their objective cultural world is a science fiction. In any event, all these various counterfeit scientists eagerly race to place themselves and their personal doctrines on the praiseworthy team of science/objectivity/truth and knowledge for all.

Subjectivity’s inescapable lack of truth (certainty) for all scares many cultural players, including the would-be scientists in economics, Wall Street, and elsewhere. These phony scientists attempt to flee from cultural constraints and thus rhetoric. Natural physical science’s theoretical and practical success within objective (Natural) fields bewitches and inspires them. The prestige and authority of physics, chemistry, engineering, and other genuine sciences attracts them. The fake scientists of Wall Street, economics, and other cultural theaters lovingly embrace and marry themselves to their sacred illusions of science (objectivity) and its rationality. Their religious devotion to the Muse of science reflects their sincerity. Their cultivated scientific pretensions and rhetoric (recall their entrancing arsenal of metaphors and metaphorical structures inspired by natural physical science) have often been very persuasive. However, their perspectives, thought processes, methods, and conclusions remain completely subjective. They

tell and sell stories. They do not create any science. In culture, scientific posturing and wordplay does not magically make someone objective or even partly so. In Wall Street and elsewhere in culture, imitation of science by would be scientists may be flattery, but that imitation is not science at all, or even like science.

Again, subjective worldviews obviously are not made of thin air. Cultural observers do not abolish Nature; they exist in Nature and objectively experience sense impressions. Thus subjectivity does not banish either the rules or the use of formal logic within culture. As parts of subjective reasoning chains, some formal logic helps to build and sustain cultural rationality. However, just as culture does not change the objective laws of natural physical science, science does not alter the subjective laws of culture. Formal logic and mathematics within cultural reasoning chains and rhetoric always are permeated with subjectivity. Cultural rationality (reasoning and rhetoric), when it employs formal logic, always does so subjectively (subjectivizes it), incorporating it into the world of opinion.

Inquirers of course objectively employ formal logic to evaluate the extent to which a cultural definition, proposition, or argument objectively satisfies that logic's rules. Such an evaluation may influence or determine an opinion regarding the subjective persuasiveness, goodness, or badness of that cultural reasoning (rhetoric). Yet for cultural fields, it is only in someone's opinion, not as a matter of objective (scientific) truth, that some subjective perspectives or rhetorical formulations are superior to others. When one looks at cultural perspectives and thought processes (reasoning and rhetoric) from the standpoint of culture (as opposed to the entirely different vantage point of objective logic), they are never objectively true or false.

Natural physical science does not own a monopoly on “rationality” and “reasoning” (“thinking”). This inquiry into the language (rhetoric) of Wall Street, the American Dream, and other cultural realms has shown that Locke and his friends have too narrow a view on rationality, reason, intelligence, and logic. The would-be natural physical scientists of cultural fields battle to understand cultural phenomena, and some attempt to understand cultural reasoning. However, they misunderstand them. As Goethe’s Mephistopheles notes in “Faust” (Part One, p91): “I tell you what: your groping theorist Is like a beast led round and round and round By evil spirits on a barren ground Near to the verdant pastures he has missed.” Imprisoned in their illusions of and aspirations toward objectivity (science), they do not adequately comprehend subjectivity. In general, these supposed scientists and other would-be objective speakers do not understand (or admit) that their perspectives on cultural phenomena are merely opinions, not in the least scientific. They do not understand the inescapable role of metaphors (subjective definitions; similes) and metaphoricity (similarity) in creating and sustaining cultural reasoning and rhetoric. The playgrounds of Culture are not Natural environments. As cultural and natural physical science domains are entirely different, cultural rationality (subjective reasoning) differs from scientific (objective) rationality. The streets of cultural rationality (rhetoric) are neither inferior nor superior to those of science. As there are two entirely different kinds of rationality, cultural rationality relative to scientific rationality is not irrational, less rational, inferior, weak, mediocre, flawed, or bad.

Recognition that the word “rational”- and its friends such as reasonable, intelligent, and logical- extends beyond the scientific universe helps to show why subjective perspectives and thought processes (and the connections and associations such as metaphors they create) make sense to those who have faith in them. Cultural history reveals great numbers of rational, intelligent, logical, and common sense opinions. In culture as in science, where there is meaning,

there is reasoning. Because cultures understand, interpret, and communicate cultural meaning both in the present and over time (tradition), all cultural perspectives and thought processes are subjectively reasonable, even allegedly irrational, inferior, or bad ones. Many cultural observers may condemn a particular subjective outlook, but their hostility and rejection is not scientific. History shows that cultural fields such as games, love, politics, war, religion, Wall Street, and the American Dream are entirely meaningful and thus entirely rational. The ethical, political, epistemological, and other similar speculations of philosophers are unscientific (subjective), true only for those with faith in them. Yet they are completely meaningful. The various fine arts and economics and other social sciences are not in the least objective. Yet their rhetoric is rational, intelligent, and logical. Also, cultural observers (participants) act reasonably (though opinions regarding a given case differ as to what reasonable action is) on the basis of their beliefs. Otherwise culture would not exist or survive. Action follows from thinking, right? So as people act reasonably, they must reason, even though that rationality is subjective.

Cultural meaning does not inhere in phenomena “in themselves”, but in subjective perspectives and thought processes. Regarding cultural phenomena (variables), it is impossible to objectively “speak of things as they are”. As subjective reasoning belongs to culture (cultural history) and not to Nature, cultural viewpoints and thought processes never objectively adopt or apply the scientific method, and thus never discover or generate scientific truth.

For cultural arenas, since objectivity is impossible, there are logical consequences. One is that cultural logic is not that of science (natural physical science). The scientific method can never be objectively applied to create objectively rational truths for all regarding (within) a cultural playground. Neither the establishment nor the cultural assessment of cultural reasoning chains and subjective structures is objectively logical (scientific). Because the world of culture is

separate from the world of natural physical science, because the roads of cultural rationality differ from those of scientific rationality, formal logic can never objectively determine the subjective truth or merit of a given cultural perspective or argument.

Subjective reasoning chains and structures are not those of science. Cultural perceptions, definitions, propositions, arguments, conclusions, and doctrines (and metaphors and similes) involve subjective filling in the blanks, stretches, jumps, and leaps outside the rules and bounds of formal logic. Metaphors and metaphoricity require and reflect faith. The definition, selection, arrangement, and evaluation of cultural variables, as well as the comparison (association; linking and distinguishing) of cultural phenomena, always requires ventures beyond the chains of formal logic via faithful filling in the blanks, stretches, jumps, and leaps. Culture is completely reasonable (logical), and that reasonableness (rationality) inescapably requires and inevitably reflects faith.

As cultural goals such as money, power, social respectability, the “good life”, material goods like houses and cars, happiness, and love are valued and desired, emotions always permeate cultural perspectives and thought processes (reasoning). Cultural rationality, including the diligent seeking of cultural knowledge (opinion) in a peaceful ivory tower, always involves one’s passions (emotions, feelings). Even though philosophers such as Locke, social scientists, and fine artists claim to seek or spread knowledge (or true, genuine knowledge), their cultural rationality and its knowledge strive to “move the passions” (emotions) of others.

Lockean and similar subjective doctrines not only have a too restrictive vision of rationality. Their beloved rationality gospel results in narrow subjective definitions of “rhetoric” (and similar terms such as eloquence and oratory). However, as not all rationality is scientific,

subjective definitions of rhetoric should be broad. Rhetoric involves more than helpful tips on order and clarity. Rhetoric is far more than an ornament on or decoration of an argument. The realm of rhetoric (culture) is simply different from that of natural physical science. Cultural reasoning (rhetoric) is not science's opponent. As scientific discourse persuades via science (without need of rhetoric), cultural discourse persuades via rhetoric (without objective use of science). Not all valuable meaning is scientific. A broad definition of rhetoric does more than highlight cultural rationality and its operations. It enables cultural reasoning and action to stand as worthy parallels to those of natural physical science.

Rhetoric indeed often entertains. Many cultural endeavors of course offer pleasure and delight. However, entertainment and having fun do not preclude or eliminate reasoning. That rationality just happens to be cultural. Novels, poems, music, dance, sculpture, and other pleasurable fine arts are rhetorical domains. Yet they subjectively seek to educate (inform and instruct) and persuade, to view cultural phenomena in a particular way, not merely to entertain. If the fine arts do not reason, how does anyone create or study them? As the rhetoric of (expressions by) the fine arts and other cultural fields is rational, audiences find it meaningful. For something to be entertaining or fun, it must be meaningful (persuasive, appreciated, understood, open to criticism), which means one must be reasoning about it, even if one is not reasoning as a scientist.

The language of games, love, war, politics, and religion may offer entertainment. The eloquence of economics and other social sciences sometimes may be delightful. Wall Street and American Dream oratory may be enjoyable. The discourses of philosophy and other humanities can be pleasurable. Since these various fields are cultural, none of them objectively speak of things as they are. Nevertheless, all of them subjectively speak about things as they

(subjectively) are. Though observers (participants) in these domains are not and never will be objective, their language and actions often successfully inform and instruct others. In their quests to persuade, these players do provide truth and knowledge, although that enlightenment is subjective, a matter of opinion rather than true for all. Rhetoric (eloquence, oratory, propaganda, figurative or fancy talk, allusion), including metaphors and similes, always leads audiences (and the speakers themselves), or tries to do so. Although rhetoric is not science, these realms show that rhetoric provides much more than entertainment. Despite Locke's narrow and misleading outlook on the art of rhetoric, many speakers in these fields battle to provide "information and improvement", and even though the goals of cultural arenas extend beyond the acquisition of knowledge.

Since no scientific rationality (objectivity; truth for all) exists regarding (within) cultural fields, diverse subjective perspectives and thought processes are inescapable in cultural arenas. Rhetoric is not merely inescapable in culture, it is intrinsic to culture. Rhetoric is culture. Rhetorical proof and truth is not scientific proof and truth, but that is an inevitable consequence of cultural life. Therefore in all cultural playgrounds, individuals and sects debate regarding the truth, relative merit, and error of subjective perspectives and arguments. However, only opinions are generated (many quite skillfully), even by respected experts and honored leaders. Believers may take their opinions for granted, or fervently (or calmly) declare them to be rational, true, intelligent, obvious, logical, and common sense. However, that faith is not science.

Due to their narrow definitions of and perspectives on rationality and rhetoric, Lockean and other would-be scientific theories of knowledge have a far too narrow viewpoint on discourse, language, and words. Cultural reasoning (including metaphoricity and similitude) and

communication and language (including figurative devices such as metaphors and similes) are not only or necessarily verbal (or numeric).

Suppose rhetoric seeks to persuade audiences that scientific truths are objectively false. In such cases, rhetoric insinuates wrong ideas and misleads the judgment. The Earth is still round, the Sun rises in the morning, and one plus one equals two. However, since Natural and cultural fields are different playgrounds, and as metaphors and similes conclusively demonstrate, numerous statements objectively false from the scientific standpoint are reasonable (true, meaningful, intelligent, logical) from the subjective one. “Her eyes are made of fire.” “That investor has steel nerves.” “He is like a rock, only harder.” However, within some cultural arenas (think of religion and literature), some statements false from the natural physical science perspective are representative of religious faith, allegorical, symbolic, or metaphorical and thus are subjectively true for the believers. A given religion may believe that scientific laws do not apply to some or all of its religious phenomena and doctrine (think of miracles or magic), either in general or in a particular case. This faith of course does not disprove science.

However, apart from the cultural crusades that aim to convince audiences that scientific laws are not objectively true, Locke and other supposed scientists hold mistaken views on the issue of rhetoric and wrong ideas, passions (emotions), and judgments. Rhetoric, including that of Wall Street and the American Dream, always insinuates ideas (and moves passions) and develops judgments. The social sciences and humanities such as philosophy, history, and the fine arts are subjective domains. These empires seek to develop opinions and persuade others, to promote ideas and develop (and guide) judgments. Cultural fields such as games, love, war, politics, and religion likewise are rhetorical forums. Subjective ideas are not wrong ideas; they just are not objective ideas. Though subjective ideas (opinions) always influence judgment, they

are not misleading because of this. In culture, despite the desires of would-be scientists, “the judgment” should not be objectivized. Rather, one should emphasize that subjective perspectives and thought processes always involve judgment. “The judgment” cannot reason scientifically, for “it” is not objectively apart from subjective perspectives and thought processes, or objectively separated from cultural phenomena. Rhetoric (cultural rationality) does not objectively mislead subjective judgment (perspectives and thought processes; reasoning). Instead, rhetoric forms, reflects, and leads those cultural perspectives and thought processes. Although rhetorical conclusions derive from reasoning that is not scientific, that does not make those conclusions wrong or misleading, it just makes them opinions.

In any given cultural field, some subjective viewpoints reasonably may argue and declare that some rhetoric is more rational (intelligent, logical), truer, better, wiser, or more just than other rhetoric. Many people may agree that the theories or consequences of particular rhetoric are good, virtuous, noble, indifferent, bad, immoral, unethical, evil, or impious. However, all such outlooks are opinions.

Locke’s misguided views on rationality and rhetoric blind him to the role and necessity of figurative language, particularly metaphors and similes, in cultural reasoning. Figuration is essential (“natural”) to rhetoric; it is not extrinsic to, or a mere “artificial” ornament of, cultural rationality. Metaphors (and subjective definitions) and similes play key roles in subjective reasoning chains and rhetorical campaigns. Recall Wall Street’s comprehensive arsenal of metaphors and similes based upon games, love, war, politics, religion, the fine arts, and natural physical science. To instruct and convince audiences, not only to entertain them, other cultural temples such as games, love, war, politics, religion, and the fine arts also embrace metaphors, including those based on business and commerce. Recollect the American Dream’s impressive

metaphors and monumental metaphorical structure. Remember that economics and other social sciences, in their subjective marriages to natural physical science, manufacture marvelous metaphorical towers. Rhetoric's "figurative application of words", "figurative speeches", and "allusions in language" are crucial to the creation and sustaining of cultural meaning, to the subjective education and persuasion of others.

Metaphors and similes reflect subjectivity. Subjectivity (culture) requires metaphors and similes (and metaphoricity and similitude). Both Wall Street professionals and the Main Street public have faith in real sciences such as physics that do not rely on metaphors and similes for proof and persuasion. Genuine sciences value and require objective empirical research and evidence. Take a look at Wall Street and other cultural stages. If metaphors do not significantly develop and express understanding (cultural meaning), why do the citizens of Wall Street and other cultural realms use metaphors so extensively? Why do their definitions, perspectives, and reasoning chains require and express faith? Why do these subjective definitions, viewpoints, and reasoning chains involve filling in the blanks, stretches, jumps, and leaps to make persuasive comparisons and establish meaningful connections (associations)?

Wall Street speakers and their allies have never objectively (scientifically) proven that Wall Street is or probably is a good (or reasonable) place to take risks to make money, to achieve American Dream goals. They never will do so. In culture, neither the adoration of science nor beautiful and alluring natural physical science metaphors can create scientific outlooks, thought processes, or methods. If faithful believers in Wall Street perspectives, social sciences, and the humanities objectively could explain their phenomena and create true for all proofs via scientific argument, they would not need and rely on metaphors. If Wall Street and its friends objectively could educate and convince themselves and their audiences via science, they would not create

and keep using over the long run metaphors based upon natural physical science, games, love, war, politics, religion, the fine arts, and so forth.

Wall Street and its allies, especially in securities marketplaces, spend massive amounts of money to market its rhetoric to investors and others. How important are advertising and entertainment budgets to the arguments and proofs of real sciences such as mathematics, physics, chemistry, biology, and engineering?

Picture cultural observers infatuated with science, craving the discovery of objective truths for all, hoping and seeking to be (reason, talk, and act as) scientists or like scientists. Suppose philosophers such as Locke, renowned economists and other social scientists, and brilliant Wall Street rocket scientists and financial engineers somehow manage to uproot all “figurative speeches” and “figurative application of words” (whether subjective definition, metaphor, simile, or otherwise) imported from fields such as games, love, war, politics, religion, and the fine arts. Imagine their ferocious crusade to objectively embrace the scientific method. These would-be scientists battle to objectively adopt perspectives of physics, chemistry, biology, engineering, mathematics, statistics, or other sciences in order to create viewpoints (models) based upon them. Therefore, to persuade themselves and their audiences, the science worshippers that inescapably inhabit cultural territories zealously import scientific language from these scientific fields. Why not invest in words employed by natural physical science? In addition to the word science, think of terms like nature and natural (maybe even capitalizing the letter n), objective, and rational. Recall the very numerous scientific words and views from “The Seduction of Science and the Romance of Rationality”. In culture, remember that sometimes hostility to rhetoric manifests itself in a monastic passion for mathematics and statistics, for numbers and formulas. Yet numbers and formulas are language. In culture, they too are

rhetorical devices. Economists and Wall Street traders and other observers often “want to keep their words (language) dry”, yet they nevertheless flood their conversations, speeches, and writings with their subjective mathematics and statistics.

However, none of these cultural observers (participants) vigorously battling to escape the prison of subjectivity and figurative language and enter the pastures of objectivity (science) ever succeeds. All these diverse quests to be or resemble scientists remain entirely subjective. Even if cultural players wed themselves to scientific jargon, this marriage never magically transforms cultural fields and perspectives and thought processes regarding them into scientific ones. These valiant pilgrimages to be scientifically rational only produce rhetoric. They never give birth to real science or anything resembling it. Ironically, they only create figurative science, a counterfeit objectivity. Importing scientific language, including mathematics and statistics, into cultural realms merely manufactures metaphors and other subjective viewpoints. In any given cultural arena, metaphors derived from natural physical science are no truer than those inspired by other cultural fields. These earnest and often fanatical attempts by cultural participants (observers) to be scientists or like them, to purify themselves and their playgrounds from the alleged dangers of figurative language, only build metaphorical castles. The heartfelt belief that their metaphorical structures are objective or even partly so is religious, or akin to a religious faith.

For cultural players in any given field, metaphors (subjective definitions) and similes inspired by natural physical science- like those inspired from cultural realms- of course sometimes may be subjectively helpful. However, metaphors and similes stimulated by natural physical science should be identified as cultural (subjective; opinions), not packaged and promoted as science (objective, true for all). Yet look closely at the scientific rhetoric of cultural

domains. How often do the would-be, supposed, and phony scientists in the social sciences, Wall Street, and other cultural fields perceive or confess they are creating and selling opinions? How many admit that their treasured viewpoints are entirely rhetorical? Since objectivity (scientific rationality) regarding (within) cultural fields is science fiction, a romantic pipe dream, the faith of supposedly scientific preachers misleads both themselves and others. In cultural fields, scientific oratory is misleading rhetoric insofar as it attempts to create and sustain belief that the field is Natural (or like a Natural arena) and that the eloquent speaker is scientifically rational (or like a scientist). To use Locke's language, their explicit and implicit claims of objectivity and science "insinuate wrong ideas" and "indeed are perfect cheat".

But what does all this talk of subjectivity and objectivity, of rhetoric, culture, and science, really mean in practice? Since Wall Street and other marketplaces are not scientific environments, what follows? "What's the bottom line?" "What does it have to do with making money?"

In science, it can be risky to believe in something which is not true, right? In culture, it can be risky to believe in something which is not true.

So you should not believe that marketplace experts- whether rocket scientists, brilliant financial engineers, esteemed coaches, friendly advisors, investment partners, famed leaders, glorious heroes and generals, high priests, wizards, economists, central bankers, finance ministers, business school professors, or others- are ever objective (scientifically rational). Scientific rhetoric may be fascinating, but it does not enable someone to become a scientist or like one. In culture, some people subjectively analyze and predict better (have more insight and

foresight) than others, but that does not make them scientific. It is reasonable to question- have a critical eye regarding- the opinions of even the most revered cultural authorities.

As cultural fields are not scientific ones, people should not have faith that marketplace phenomena such as the players (traders and everyone else, including so-called outside observers), prices, and other cultural information (including outcomes) follow or obey scientific rules, laws, destinies, or probabilities. Marketplace certainties, probabilities, risks, and causes always are a matter of opinion. Trying to be a scientist does not make them objective. Marketplace variables are entirely subjective phenomena. Natural phenomena such as weather in the marketplace context of course remain governed by Nature's laws. But since in cultural contexts Natural phenomena are subjectively viewed and analyzed, their influence in marketplaces always is subjective. Probable consequences of a United States Gulf Coast hurricane for US natural gas prices are a matter of opinion, not science.

Fictitious science can offer convenient and helpful alibis. In marketplaces, we often hear rhetoric crying that "no one could have foreseen it", perhaps blaming "The Market". We hear shouts that "the statistics (or news, events, or prices) were really surprising". The worldwide economic crisis that emerged in 2007 happens to be a dramatic example. Suppose many people did not understand or foresee marketplace phenomena. That still does not magically make either those phenomena or perspectives regarding them exit the realm of culture. The erroneous belief that marketplace outcomes follow objective rules (are scientifically probable or foreseeable) thus prompts many to avoid taking responsibility for the consequences of their subjective viewpoints. Since probabilities do not objectively inhere in marketplaces, people lose money trading or make money losing marketplace recommendations because of themselves (their subjective perspectives and thought processes). As probabilities (including certainties and randomness) for

prices and other marketplace phenomena are not objective, experts, leaders, and others should not hide behind supposedly scientific perspectives and pretenses in order to escape responsibility for their mistakes.

In cultural regions, the dream of objective theory implies the fable of objective practice. Everyone knows that theoretical natural physical science objectively understands a great deal about Nature. Engineering and other applied sciences objectively influence or control some aspects of Nature. We often reap benefits from such practical scientific power. In contrast, cultural theory provides only a subjective (personal) understanding of cultural phenomena. The application of cultural doctrine consequently only provides potential for subjective influence or control, not objective (scientific) capacity.

Thus the illusion that one (or at least an expert) scientifically can understand a cultural field can breed another mistake- that some outcomes of that arena can be objectively controlled or managed. However, marketplace phenomena, including prices and the profitability of trading outcomes and “The Economy” (and “its” sectors), cannot be scientifically influenced or controlled. Recall the body and machine metaphors. They are indeed interesting. However, neither the economy nor marketplaces are scientific (objective; Natural) bodies or mechanisms or even like one.

After all, from the cultural standpoint, both ourselves and the players with whom we interact (whether directly or indirectly) in marketplaces, politics, social networks, and other cultural domains are not Natural objects, entities, forces, or powers. In marketplaces and elsewhere in culture, one subjectively influences oneself (perspectives, thought processes, and actions). Yet subjective self-control (influence), whether by an individual or a community, is not

an objective control over Nature. In culture, this subjective self-control is rhetorical, a reasonable internal discourse of self-persuasion (that is not always or entirely in words). Cultural players of course do not reside in a vacuum. Others of course can and do influence us, but cultural interaction is not scientific interaction. From the angle of marketplace or other cultural interaction, influence or control is rhetorical, not scientific. Cultural interaction (including actions like trades) only involves, creates, develops, and expresses one's cultural rationality. Rhetoric is a weapon. Rhetoric has tools and devices such as metaphors. However, the persuasive power of rhetoric is not the physical power of sciences such as mechanical or electrical engineering. Even central bankers, finance ministers, prestigious investment banks, wealthy traders, and revered politicians only have subjective perspectives and cultural interactions, so they only have cultural strength. They do not and never will possess the objective influence or control of applied scientists. Central bankers and their allies have no objective control or influence over "The Economy" and marketplaces (or "The Market"). A trader with a long and very profitable track record is sometimes called a money making machine, but that trader nevertheless has no scientific control over marketplace phenomena.

Culture is rhetoric. Yet, since in culture we cannot escape subjectivity, we always are married to some rhetorical viewpoint. Even so-called non-believers have subjective faith in their principles of alleged non-belief. Where there is culture, there is choice between alternatives. Rhetoric is only subjectively reasonable or unreasonable, true or false, right or wrong, enlightening or misleading, helpful or unhelpful, and good or indifferent or evil. Everyone knows that some speakers do not believe in the rhetoric they display publicly.

In practice in a given case, some rhetorical recipes usually are subjectively more likely to be persuasive to an individual or community than others. Conversely, some oratory tends to be

easier for us to reject. One can generalize. For example, think of wordplay with which we already entirely or mostly agree. In some cultural temple, picture the high priest preaching to the choir. Imagine eloquence that seems in accord with our current perception of self-interest. Why change our current faith? Or, especially in a cultural arena in which we lack expertise, we often are inclined to subscribe to the opinions of admired cultural leaders and experts. Besides, no one closely questions everything all of the time. Why be a revolutionary? Everyone knows that in cultural precincts we take some (even many) things for granted. Each of us assumes things, spending very little time or energy on many issues. As always, tradition matters for cultural interaction and rhetoric, but cultural heritage is not a Natural (scientific) phenomenon. “Who and what’s around us” of course affects our cultural choices. Since subjective viewpoints are acquired (and taught) as a result of cultural choice rather than due to Natural (instinctive or otherwise) processes, cultural audiences never thoughtlessly adopt, reaffirm, change, or dismiss rhetoric, although metaphorically they may suffer from so-called blindness (absence) of reasoning. The so-called taking for granted (a kind of quick acceptance of subjective truth) is a habit of reasoning. Cultural habits, whether of subjective perspectives and thought processes (reasoning) or action, develop from and thus reflect and continually involve choice. As choice is the reasoned selection between alternatives, the acceptance of subjective truth- even if habitual- is thoughtful (deliberate), as is the accompanying rejection of designated or hypothetical (potential) alternatives.

In practice in the genuine sciences, scientists likewise take for granted some of the objective truth they have acquired. Yet this habit obviously does not make these scientists objectively thoughtless, unreasonable, or blind regarding that knowledge. Although some might say that what is taken for granted in culture and science is “in the background”, that knowledge

belongs to their overall perspective and so their reasoning continues to involve it. There consequently is ongoing reasoning regarding what is taken for granted.

What about children in culture? They too choose, question, and reject rhetoric. People obviously are not born with cultural knowledge and worldly experience. And babies and little kids of course depend on adults for most of their practical needs. So children, especially very young ones, tend to accept rather than refuse much of the rhetoric to which they are exposed.

Since cultural audiences (and orators) cannot escape culture (even if they adore science), they are constantly choosing to embrace, doubt, or reject rhetoric. Rejection of one rhetorical view always involves the acceptance of a new faith. Cultural observers (participants) are always critics, even if they are not professional or expert ones. But even though we are forever wed to some rhetoric, we always can divorce ourselves from any given propaganda. Separating oneself from an existing faith is not always easy- especially if that belief has been fervently held for a long time, and particularly if many people with whom we have close ties or whom we respect share our opinions. But this change of perspective always is possible and always is rational.

Rhetoric is a two-way street. In all cultural fields- whether the Wall Street jungle, the American Dream landscape, a social science classroom, or anywhere else- since people deliberately choose to embrace rhetoric, speakers never objectively force an audience to believe (or disbelieve) in any given rhetoric. One need not adhere to the particular rhetoric (subjective rationality) espoused by a given speaker (including tradition). Our cultural beliefs may inspire others to threaten us with physical, economic, political, or social injury unless we change our viewpoint. Cultural force, even if it involves violence, is still cultural. In the face of such warnings, we still deliberately choose to keep, modify, or discard those beliefs.

Though the hand of rhetoric is not invisible, it should be kept in the spotlight and evaluated. Metaphorical language has always been crucial to the culture and success of the American Dream and Wall Street. However, in Wall Street and other economic fields, reasonable pilgrims hunting for wealth and financial security should not take rhetoric for granted. The existence, persistence, and widespread use of metaphors and similes (and subjective definitions) should do more than alert and remind us that a field is a cultural one. After all, speakers design their rhetoric to persuade and lead (even an effort to mislead is a form of leading). Many of these performances aimed at education and action are particularly attractive and captivating since they are so entertaining. Thus metaphorical language should warn listeners that they should try to uncover what the speaker wants to get them to believe and do and why. In deciding whether or not to race into or stay in the Wall Street game in any marketplace, including the United States stock marketplace, or to adopt (or reject) a particular Wall Street perspective or trading strategy, both Wall Street professionals and the Main Street public should evaluate carefully the sales pitches of Wall Street and its comrades.

Though Wall Street propaganda encourages participation in Wall Street in general (as a matter of principle), occasionally some Wall Street professor will recommend against venturing into or staying within a particular marketplace. A scout on the trading frontier may claim we will get killed if we now invest in emerging Asian stock marketplaces. And Wall Street eloquence sometimes advises us that we should reduce positions in a given playground, or shift money from one marketplace to another. And obviously not everyone tries to shepherd players into Wall Street or battles to persuade them to stay there. Talk that advises others to avoid or leave Wall Street marketplaces, like words that recommend entering or staying in Wall Street, is not scientific. A financial guide or politician (or money losing trader) may attack Wall Street or one

or more marketplaces within it as being too risky, overly speculative, or involving dangerous gambling. Rhetoric hostile to Wall Street in general or to participation within stock, debt, currency, or commodity marketplaces should be reviewed attentively as well.

The money making gospel has always been powerful in the rhetoric of the American Dream and Wall Street. The American John D. Rockefeller, Sr. (1839-1937), the creator of the Standard Oil monopoly, was the first billionaire, a Baptist, and a philanthropist. In “Titan” (p33), Ron Chernow notes that Rockefeller “contested insinuations that he was motivated by greed instead of a humble desire to serve God or humanity. He preferred to portray his fortune as a pleasant accident, the unsought byproduct of hard work.” In 2009, Lloyd Blankfein, the chairman and CEO of Goldman Sachs, describes himself as “just a banker ‘doing God’s work.’” (John Arlidge, “The Sunday Times” (London; “timesonline”), “I’m doing ‘God’s work’. Meet Mr Goldman Sachs”, 11/8/09). Several days later, Blankfein told a corporate conference that he meant this remark as a joke (Financial Times, 11/18/09, p1).

Many players in Wall Street and other business realms are generous and donate their time and money to charity. Of course many Wall Street inhabitants believe in God and have faith that their work has a religious, moral, or social purpose. Wall Street and its rhetoric help to achieve the American Dream’s rational and good aims. However, despite all this, Wall Street is a run-for-profit world, not a charity. The rhetoric and behavior of Wall Street institutions and individuals always has a money angle.

The right rhetoric is everything. Since words reap rewards, Wall Street invests in metaphors derived from games, love, war, politics, religion, the fine arts, natural physical science, and elsewhere. Wall Street deploys its impressive rhetorical arsenal not only to attract

attention and entertain audiences. Wall Street wordplay not only seeks to explain Wall Street to its own residents and those on Main Street, audiences that love, fight for, and worship the blessings of financial security, wealth, and prosperity. Wall Street talk aims at action-participation in Wall Street marketplaces. Wall Street words aspire to lure people to haul money into Wall Street (especially securities marketplaces), to keep money there (especially for a long time), and to bring more and more money there. Wall Street- including its entrepreneurial, academic, and media allies- labors ceaselessly to harvest money for itself over the long run (and the short run) from that participation in Wall Street.

Wall Street evangelists fervently strive to build and maintain popular faith in Wall Street and its worthy institutions and individuals. From various platforms and pulpits and stages, Wall Street's coaches, generals, operators, wizards, rocket scientists, superstars, heroes, and their loyal followers lobby to convince listeners (including politicians and marketplace regulators) to believe in- and follow the advice of- professional Wall Street leadership and expertise. Wall Street workers invest themselves in their work. Wordplay can earn trust. As merchants of the American Dream, Wall Street prophets of profit work hard to instill and preserve faith, hope, and confidence that many people (and notably the Main Street public) will or at least probably will (at least over the long run) make money in the rational and good Wall Street marketplaces. Why not fall in love with Wall Street as a reasonable place to achieve the praiseworthy American Dream goal of money? Making money makes people happy. Why not love investment, or at least some types of investments, in Wall Street? Intelligent people should recognize the virtues and logic of investing, especially over the long run, right? Why not join a good Wall Street game, party, team, army, fraternity, or church? To ensnare players- including professionals- and to keep them entangled in and enthusiastic about Wall Street, often Wall Street houses and their

comrades sell Wall Street as an enjoyable, fun, exciting, and friendly domain, a place where one can have pleasant partnerships and right relationships and perhaps find happiness.

Rhetoric- as does Wall Street trading, sales, research, and investment banking- offers great scope for choice. Therefore participants in the arena of rhetoric not only represent a great range of abilities. As there is extensive scope for choice in that arena, some performers through experience develop superior rhetorical talent. As rhetoric (subjective persuasion) belongs to culture, the critical abilities of audiences likewise differ greatly. Just as there are skilled speakers, there are skilled rhetorical audiences (critics). Just as speakers can work to improve their persuasive abilities, listeners can cultivate their critical capabilities. Because cultural situations differ and players interact, in our lives sometimes we are performers, at others a spectator. Although each individual has rhetorical capacity (and not just in verbal language) in both the speaking and listening dimensions, its persuasive speaking and critical listening abilities are not necessarily the same.

We know that in Wall Street, the American Dream, economics, and other cultural fields, many people find the same rhetoric persuasive. Cultural traditions help to make some subjective viewpoints and metaphors more familiar and appealing than others. But as Wall Street's great and sustained variety of metaphors and subjective perspectives proves, not all the rhetoric in a given playground is or has to be the same. Like poets, Wall Street and its speakers benefit from the diversity of metaphorical and other rhetorical choices available to attract, catch, and reel in audiences.

In a cultural realm such as the American Dream or Wall Street- even though people share a goal, as in a thirst for wealth and financial security, and even though culture means tradition-

subjective perspectives still vary. In practice, rhetoric varies partly because cultural players are different; cultural participants remain individuals. So individuals (as well as communities within a culture) differ to some extent in their rhetorical preferences (tastes). All else equal, within the given cultural arena and assuming a hypothetical situation, some language on the cultural menu tends to be more palatable than other wordplay to a given audience or speaker. Some people are more susceptible to (more easily touched and moved by) particular metaphors and other rhetorical strategies than other ones.

Let's focus further on this issue of susceptibility to (inclination toward) particular rhetoric. Picture a hypothetical Wall Street speaker and audience. Imagine a given marketplace discussion on the United States stock marketplace "in general". Or, the relevant marketplace could be narrower, such as an equity sector or specific securities within it. Or, the focus could be on a wider financial territory. Think of talk about the global stock marketplace, or regarding American stocks and interest rates in the context of foreign exchange and currency playgrounds. For all these cases, the rhetorical palette has many colors. In addition to financial language, metaphors derived from familiar sources such as games, love, war, politics, religion, the fine arts, and natural physical science will interest and persuade many listeners. So will the language of the American Dream. Remember that language from (and metaphors based upon) these various familiar fields thread through and help to fabricate and sustain the American Dream's rhetoric (culture), not only Wall Street's. Recall the American Dream's religious/natural physical science perspective and language (including rationality wordplay); commerce (economics, business, finance), games, love, war, politics, and elsewhere also provide language, including metaphors, that permeate the Dream.

Though cultural traditions guide rhetorical choices, speakers also select their metaphors and other rhetoric according to their subjective viewpoint regarding the marketplace and particular circumstances within it. However, these relevant circumstances include the audience. A speaker's subjective outlook regarding the interests and metaphorical susceptibility (preferences) of its audience influence that speaker's propaganda choices. Some Wall Street orators do not vary their sales pitches that much. They toss the wordplay they design to be alluring into the financial ocean with faith and hope that at least some audiences will swallow it and thus can get reeled in. Yet shouldn't- and doesn't- a clever and industrious speaker, in making rhetorical choices (including selecting between metaphors), sometimes design specific lures, tailor-made to captivate a particular audience?

As always, the members of the public hunting for money choose to bite or not bite the rhetorical bait that Wall Street uses to allure and keep them within Wall Street. They deliberately choose to stay on the hook. No one forces them to be or stay convinced.

Many cultural players repeat the well-worn phrase: "The customer is always right!" However, good salespersons know their actual and potential customers. Though this knowledge is entirely subjective, never scientific, it still enables the speaker to choose the right (appropriate, good) rhetoric for that audience. What is the right rhetoric, or good and bad eloquence, also is a matter of opinion. And the right rhetoric and effective persuasion of a given audience is not objectively limited to one formula.

Some examples clarify these generalities about audience preferences. Assume a cultural audience very familiar with and interested in science. Picture a physicist or a group of doctors interested in trading on Wall Street. This target, whether one person or many, probably will be

susceptible to natural physical science metaphors. All else equal, to persuade these people to join a Wall Street congregation, why not rely on metaphors derived from natural physical science? Won't these probably be better able to catch them than words imported from other provinces? Remember also that both the Main Street and Wall Street public knows something about and trusts objective science. To educate the physicist and doctors- as well as the scientifically interested people of Main Street and Wall Street, to reduce or conquer their financial fears, rhetoric can embrace the language of science, objectivity, and rationality. Advocates and oracles can present marketplace phenomena as bodies, forces, and powers. Marketplace eloquence can speak of rocket scientists, financial engineers, the natural price, scientific approaches to investing and trading and hedging and risk management, trading vehicles, stratospheric prices, and so forth. In actual practice, such rhetoric obviously does not guarantee that an audience will be won over. Also, a given speaker might supplement its natural physical science talk with metaphors inspired from other fields. In practice, some scientists might prefer sermons based upon games, love, war, religion, and so forth more interesting, informative, or convincing than talk based on science.

Anyway, now imagine a Wall Street audience wildly interested in (some would say having a weakness for) games and sports. Won't they tend to be fans of sporting metaphors? Why not step up to the plate to win some money? Wall Street's coaches and all-stars want players in and cheerleaders for the Wall Street game. A Wall Street firm may give you access to its team of analysts. Or, what Wall Street rhetorical recipes will tend to be appetizing to someone very interested in food and drink, restaurants, and cooking? Why not cook up and mix in food-related metaphors for this money hungry fortune seeker to chew on and swallow?

Even assuming a particular preferred metaphorical source- such as natural physical science- Wall Street and other cultural speakers still must make numerous other choices regarding metaphors. These decisions also reflect varying levels of ability. In Wall Street, should we call someone a rocket scientist, a financial engineer, a marketplace physicist or astronomer, or a modern-day Newton or Edison? Did a corporation's profits burn up, go up in smoke, evaporate, melt away, or wilt?

Speakers also display rhetorical insight and foresight in their choices regarding and uses of particular locations and media. Apart from the metaphors we select to convince an audience, should we do so (and in what fashion) via face-to-face (home, office, restaurant, sporting event, or conference), personal letter, electronic mail, newspaper or magazine or book, radio, television, or the internet? As language and rhetoric are not only verbal, what pictures should a speaker select to persuade its target?

As audiences differ, so do speakers. Cultural traditions remain, but so do individual cultural susceptibilities. Therefore, all else equal, a Wall Street speaker very interested in and familiar with science probably will employ metaphors derived from natural physical science language. Of course they may not always- or even often- do so. And they may use wordplay inspired from other fields as well. And even if a speaker finds science dreadfully dull, it may decide to concoct scientific metaphors to persuade a particular audience. A Wall Street sports fanatic probably will favor using metaphors from games, sports, and play to persuade its listeners. A deeply religious Wall Street speaker may well be fond of and inclined to use religious metaphors. As in the case of audiences, these guidelines regarding speakers are not matters of objective certainty or probability. Analysis of the rhetoric, and especially the metaphors, of a cultural speaker may often reveal much about the susceptibilities of that talker.

However, we sometimes may need to review a lot of evidence. Not only are our cultural viewpoints on any person (including ourselves) subjective, but also our cultural experience tells us that someone may intend their words and actions “to hide who they really are”.

The enormous flood of immigrants from around the globe to the United States over several centuries is a testament to the amazing achievement of American Dream missionaries. Entrancing rhetoric- including wonderfully persuasive metaphors- has inspired many and diverse audiences to make and sustain rational leaps of faith to believe in the American Dream and to view Wall Street as a good place to seek the rational and good American Dream goal of money. Rhetoric does not necessarily convince everyone, and Wall Street wordplay is no exception. Though most Americans are American Dream believers, of course not all these devotees trust or have ventured to Wall Street. However, the American Dream’s popularity and success has not confined itself to Americans. The Dream has been very persuasive outside of the United States. The Dream and especially its money aspect intertwine with and assist Wall Street rhetoric. So Wall Street has captured many millions of non-American players. Wall Street’s role on the American stage admittedly was rather modest for much of American history, at least until the early years of the twentieth century. Yet the marvelous success of US stock and interest rate marketplaces, and especially widespread acceptance of the gospel that it is reasonable and good to invest in US equities, reflects faith in the American Dream and Wall Street. Moreover, the explosive growth in recent decades of Wall Street marketplaces around the globe is a monument to the rhetorical power and triumphs of words on the Street.

Economic growth and decline and marketplace price levels and trends of course affect rhetoric. Imagine a very long-lasting recession alongside substantial bear moves in American and other key stock marketplaces. Will the worldwide economic crisis that emerged in 2007

significantly and permanently reduce Wall Street's persuasiveness? Probably not. Wall Street's "overall" rhetorical perspectives, including its metaphors and investment wordplay, are very familiar and still very widely accepted. Moreover, Wall Street marketplaces remain important for and beneficial to the global economy. Wall Street's- and the American Dream's- valued objectives of money, wealth, financial security, and prosperity remain widely and deeply shared. Wall Street institutions and individuals believe in and have substantial investments in their rhetoric. They will continue to vigorously embrace and promote their views. Wall Street has faced hostility and scandals in the past, and it has overcome these challenges and thrived.

Epic poems such as Homer's "Iliad" and "Odyssey", Virgil's "Aeneid", and "Beowulf" chronicle and glorify heroic military exploits. However, not all epics are military. Cultural generals and other warriors fight to triumph and achieve fame in battlefields other than those of war. A sustained effort to achieve the entire American Dream, or even some dimension of it, is an epic quest to accomplish valued and reasonable economic, political, social, and religious (moral) goals. As Wall Street culture is part of the American Dream fabric, Wall Street's valiant money making struggles manifest Wall Street's epic dimension. Since Wall Street is a cultural domain with diverse contending ideologies and anthems, and as Wall Street (especially in securities marketplaces like the US stock arena) wants and needs armies of participants as well as other public supporters, rhetorical battles involving definitions, metaphors, perspectives, and strategies are frequently fierce. After all, victory or supremacy in investment and other rhetorical conflicts often help to win money and thereby achieve other praiseworthy American Dream targets.

Wall Street language reveals and reflects the inescapable subjectivity of cultural perspectives and thought processes in general, not only those regarding Wall Street. Such Wall

Street wordplay also displays the crucial role of metaphors (subjective definitions, similes) within cultural reasoning in general and for rhetoric in particular. Subjective perspectives breed metaphors; metaphors are integral to cultural rationality. Wall Street observers are diverse. They create a wide variety of different metaphors. Yet the various Wall Street players- individually yet together- have combined over time to sew an attractive and meaningful cultural quilt that holds together well. The viewpoints and thought processes of poets, short story writers, and novelists likewise are subjective. Everyone knows how important metaphors are in literature in general and poetry in particular. Observers therefore should interpret Wall Street as a poem or other literary text.

The American Dream is a subjective visionary web spun in the past and present by many cultural participants. Shared perspectives- including values- build that faith and hold it together. The metaphors threaded throughout the American Dream play crucial roles in creating and sustaining the Dream's rationality and rhetorical power. The American Dream, like Wall Street perspectives, expresses philosophical principles and theories. Ludwig Wittgenstein in "Culture and Value" states: "philosophy ought really to be written only as a poetic composition" (p24e, author's emphasis). The American Dream and Wall Street should be analyzed as poetry or other literature.

Players within- which include so-called outside observers of- economic fields such as Wall Street do not promote themselves or seek to earn their living as professional poets. Wall Street declares its interest in cold cash and hard facts. It praises economic players that keep their feet firmly on the ground and head out of the clouds. Wall Street residents aim to be well-versed in money making methods, not in poetic theories. Significantly, professional poets are not the only ones immersed in subjectivity and enamored of figurative speech. Wall Street's widespread

and sustained use of diverse metaphors to educate and persuade audiences reveals far more than that Wall Street is a cultural field with a great variety of perspectives. Wall Street's metaphorical pageant shows that its participants (observers) are far more poetic than most people imagine.

Poets and Wall Street lovingly embrace and fervently traffic in metaphors they create via language imported from various domains. For example, poets, like the bards of Wall Street and economics, create metaphors based upon the vocabulary and viewpoints of "cold, hard, clinical" natural physical sciences like physics, chemistry, biology, engineering, and mathematics. Moreover, business, finance, and commerce lend many words to professional poets.

Metaphors (subjective definitions) and similes create subjective relationships between phenomena, expressing opinions (faith) regarding identity, likeness, and difference. Are poets more metaphorical than Wall Street and other cultural speakers? Wall Street observers and other cultural players are not objectively (necessarily, intrinsically) more metaphorical than professional poets. Wall Street participants differ in how heavily they rely on metaphors and similes to educate and persuade others. But so do poets and other literary specialists. Also, in any cultural arena, one person's metaphor may be another person's subjective definition. Do poets have a greater tendency than Wall Street or other cultural speakers to join together unlike fields and phenomena? No. In culture, as definitions of fields are subjective, viewpoints regarding identity, similarities, and differences between them reflect opinion. Remember too the various towering rhetorical temples constructed by the would-be natural physical scientists of Wall Street and economics. As these entrancing and persuasive subjective fabrications are massive metaphors, they are poetic.

Also, although metaphors and similes represent the results of subjective comparisons between phenomena, they are not the only forms of cultural comparison, of subjective associations and connections. To build and sustain their cultural perspectives, Wall Street traders, economists, politicians, poets, and others identify (define), gather, and link together (and make distinctions between) phenomena in meaningful ways in addition to the creation of metaphors and similes. How else do poets, traders, and other cultural players display the subjective intuition, insight, and foresight about which they often speak? How else, as part of their cultural rationality, do Wall Streeters and poets engage in subjectively reasonable, intelligent, and logical (and inescapably emotional) filling in the blanks, stretches, jumps, and leaps to create persuasive ties between phenomena, including propositions regarding the phenomena?

The Wall Street trading process itself involves ongoing subjective comparisons. Traders, researchers, and other players compare marketplaces and securities. Should I buy this stock or that stock? Are the two securities very much alike and why? Should I buy stocks or bonds or both? Everyone knows that people don't just look at or talk about securities and other financial instruments. They buy and sell them. Therefore money subjectively equals (is compared with, valued against, represented by) a security. Even if two traders exchange securities without money passing hands, they still engaged in comparison. Thus the marketplace process of comparison and exchange is poetic (metaphorical) in form.

Recall that Wall Street, the social sciences, and the humanities constantly make other subjective comparisons between phenomena that create and maintain subjective links (associations) between those variables (information). This subjective reasoning process, designated awkwardly as “metaphoricity” and “similicity”, intertwines with and closely

resembles the creation of metaphors and similes. For example, to what extent are two or more marketplaces (or religions, tribes, political systems, cities, poems, paintings, fine arts, historical eras, and so on) alike or different? In the United States stock marketplace (or any other subjective territory), how much- if at all- does the past environment resemble the current one? Remember that metaphors and subjective definitions are two sides of the same cultural coin. In culture, take a word or a perspective such as investment, speculation, recession, or “market bubble”. Fill in the blanks for that word or perspective (supply it with variables, and organize and evaluate those variables) and thereby subjectively give it meaning. Then ask if these various past or present phenomena fall under the definition or perspective (model) or not, and if so, to what extent. As in the establishment of metaphors and similes, although speakers may use some formal logic within their cultural reasoning chains, this metaphoricity and similitude remains entirely cultural and so does not involve an objective application of the scientific method. This metaphor-like (simile-like) comparison between phenomena requires an estimate. That reasoning analyzes the extent to which one set of phenomena fits (falls within, satisfies; resembles, parallels; accompanies) another subjective definition or perspective (which also are phenomena, established via a previous subjective process). Metaphoricity and similitude thus further underlines that the cultural theaters of Wall Street, the social sciences, and humanities are far more poetic than most people recognize.

Some poets- like some religious prophets and Wall Street oracles- claim to be illuminated, enlightened, or visionary. Many poets and other fine artists- like many Wall Street players, social scientists, and sages in the humanities- explicitly or implicitly claim to possess objectivity (science; they may deem themselves clear-sighted, realistic, or a similar term) regarding cultural fields and their phenomena. Some artistic high priests preach an enchanting faith that “art” can express (even if dimly or incompletely) objective (universal) truth, or

versions of such a truth or truths for all, that “reason” or science cannot unearth or adequately comprehend. Metaphors help poets and other fine artists, like Wall Street and other cultural observers, to express subjective truths (faiths). Nevertheless, no scientific proof via the scientific method demonstrates that rhetoric (cultural reasoning), including its metaphors, unveils or states or symbolizes objective (scientific) truth. Fascinating and persuasive opinions are never science. Even gifted poets and other skilled artists, like expert observers in Wall Street and other cultural fields, never possess objective (scientific) truth, a version of objective truth, an approximation to objective truth, or even partly objective truth.

Like other cultural speakers, poets deliberately create and pull rhetorical strings. Metaphors are alluring and marvelous devices. Like other cultural residents, many poets intend to and often do inspire readers and listeners to reason or act in a particular way. Poets nevertheless do not seduce, lead, or mislead themselves and their audiences any more or any less than other cultural participants (observers), whether Wall Street investment advisors, American Dream merchants, economists and other social scientists, philosophers, or politicians. As with other rhetoric, listeners choose to believe in and follow or to reject poetic propaganda.

In “The Dwarf”, the poet Wallace Stevens says: “The web is woven and you have to wear it...It is the mind that is woven...It is all that you are” (“Collected Poems”, p208). In cultural domains, the rhetoric of others surrounds, influences, and permeates us. Yet each of us chooses and develops our personal rhetoric. Each cultural player, whether in Wall Street or elsewhere, deliberately creates its subjective perspective on phenomena and thereby creates themselves. Like poets, traders and other Wall Street observers are always entirely artists (cultural), never scientists at all. The weaving of cultural rationality involves great scope for choice, like weaving a tapestry or composing a poem. Wall Street, like other subjective realms, thus offers great

opportunity for the development and expression of ability, including skill. As some poets become more skilled than others, so do some Wall Street traders and other cultural players.

In Greek mythology, the goddess Calliope is the Muse of epic poetry. Money also is a Muse. Recall money and its roles within the rhetorical wheels of the American Dream and economic life. Money is not merely worshipped, played for, fought for, and loved. Money is, means, and equals happiness, power, freedom, liberty, respectability, the good life, a better life, material goods, love, entertainment, success, and so forth. Money is not a mere word. It is a metaphor. Money is the American Dream. Money is Wall Street. So for many, Wall Street is the American Dream.

No perspective ever completely describes or explains a cultural field. In talking within or about Wall Street, there is no last word