

# **On Storytelling, Privacy, Mythology, and the Jacobite Risings**

## **A Brief Essay about the History-Bending Power of Information**

**Daniel Chalhub**  
**UFRJ**

*An essay on the political power to be extracted from our seemingly valueless personal data, presented in the light of historical anecdotes such as the Jacobite Rising, the Battle of the Thermopylae, and early Roman Republic era Secessio Plebis.*

*Establishing storytelling and knowledge indexation as primary tools for human self-cognition, we seek to reevaluate even the smallest piece of personal data, as a properly ordered sequence of a multitude of data pieces can paint one individual's whole life story - enabling whomever detain such knowledge to discretely manipulate said individual.*

*Keywords: storytelling, epistemology, psychology, human cognition, post-modernism, marketing, privacy, morality*

Charles Edward Stuart was a claimant to the throne of Great Britain in the early 18th century. The heir of James VII, he was a member of the House of Stuart, which succeeded the House of Tudor with the ascension of James VI to the throne of Scotland, England, and Ireland in 1603. This dynasty lasted through the Renaissance into the early Modern Period, passing the crown down to the House of Hanover in 1714<sup>1</sup>.

However, the Stuart dynasty did not end with its rule over the isles. The Jacobite Risings were a series of uprisings seeking to return James VII, and later, his descendants, to the throne of Great Britain following the deposition of his House by an alliance that brought together the English Parliament and the Dutch Stadtholder during the Glorious Revolution of 1688. Jacobitism takes its name from the Latin word for James: *Jacobus*.

The Catholic Stuarts sought haven in continental Europe, gathering support from like-minded monarchs, such as Philip V of Spain and Louis XV of France. In November 1743, the French king, seeking the restoration of the catholic Stuart dynasty, launched plans for a cross-channel invasion of England, amassing a twelve-thousand-strong army at Dunkirk<sup>2</sup>. The British Royal Navy was to be lured away from the Channel so the assembled troops could board the transports and land near London. Success hinged on alacrity and surprise, but disaster followed when the plan leaked and British ships refused to pursue the French bait. This gambit took its toll in the form of 12 sunken French ships, as severe storms assaulted the French Navy<sup>3</sup>. By the spring of 1744, Louis XV had called off the invasion. History could have been much different had information regarding these plans remained private.

The use of information as weapon is not novel. From the dawn of war, intelligence and counter-intelligence tactics have been vital to success or failure in battle. It is always in someone's best interest to

be ahead when it comes to information, making its acquisition a prime necessity. The most famous engagement of the Greek-Persian War, the Battle of Thermopylae, was lost due to bribery: a young man named Ephialtes of Trachis, infatuated with promises of gold, revealed a small path leading to the Spartan phalanx's blind side, allowing the Persians to outflank the Greek hoplites<sup>4</sup> and win the battle. Information has always held value - in this case, the informant's weight in gold.

Though it can be dubbed common sense, we are often astonished when tiny bits of information take down celebrities or companies. Recent history teems with examples: from Justine Sacco's unfortunate life-devastating tweets<sup>5</sup>, to the breach of the Ashley Madison website in 2015 (the impacts of which were cataclysmic to many marriages). The stock market's own vulnerability to rumours is a monument to the power of well-placed pieces of gossip.

As such, journalists, marketing professionals, and even regular Internet users have in their hands the power to shape reality in a way humans have never experienced before. The tools of this power range from public shaming to various rating-based systems. The rating system provided by Uber inspired an intriguing piece of fiction: in the dystopian TV series *Black Mirror*, an episode titled 'Nosedive' featured a world where individuals can rate one another from one to five stars for every interaction, which can, in turn, influence their socioeconomic status. Boycotts following online rallies are not uncommon, either; whenever a story sparks outrage in the general public, whether due to a real or fake transgression, the offending subject is bound to suffer. The Digital Age enables an already powerful tool to achieve even more—to remain blind to this power is to cripple one's ability to assume an active role in modern times.

Data, however, is a fickle thing. Bereft of proper storage and indexing, it is no better than lucid dreaming. The adequate verification and mapping of pieces of information eventually solidifies into knowledge—when properly indexed can readily be checked, confirmed, and used. A quick glance at Wikipedia has ended many a pointless day-to-day argument. Indexing is not merely an exercise in cataloguing; rather, it is the cornerstone of human narrative. By means of indexing, we know precisely what happened and at which point in history. Even though this paper abounds with historical anecdotes, they are not the main point of this thought exercise—indexing, operating as a tool for human development, bridges the gap of where from to where to in every area of human knowledge. It bears repeating: indexing is the backbone of any coherent narrative. This leads us to our main characters: stories.

One of the finest examples of storytelling through indexation is our very notion of the passage of time. During our infancy, a year seemed to last forever—even summer afternoons felt eternal. In 1877, French psychologist Pierre Janet proposed the "ratio theory", seeking to explain why time seems to speed up as we age. Janet's theory states that we tend to compare intervals to the total amount of time we have been alive. Therefore, our cognition of 'present' begins to feel short compared to our total lifespan as we age. During childhood, a year feels like forever due to the simple fact that it takes up a good portion of one's total time alive.

As children, our minds are ready absorb an unsurmountable amount of information during every waking hour—novelty is everywhere: new sensations, new colours, and new feelings. The lauded sense of wonder we possess as younglings is the topic of endless pieces of song and poetry. Such a capacity to be surprised and impacted by new experiences is precisely what makes time seemingly slow to a crawl. It felt as if we would never be adults. If you are past your late twenties, however, a weeklong holiday melts away in what appears to be a mere couple of hours. Humans are "...*blind to the obvious, and...we also are blind to our blindness*"<sup>6</sup>.

James Broadway, a postdoctoral researcher in the Department of Psychological and Brain Sciences in the University of California, claims this seemingly mysterious deformation of and new media bloggers all over the globe denouncing her and encouraging all their followers to do the same. Jonson, R. (2015). So you've been Publicly Shamed. our notion of time comes precisely from getting better at classifying acquired information. As we age, we tend to gather similar experiences together, in 'thematic' clusters. This mnemonic indexing is further exaggerated by repetition: if all of your holidays are spent in the same place, with the same people, the expected novelty of each year's experience verges on zero. If, however, you can manage to spend your holidays in different places or, at least, with wildly dissimilar individuals

every year, the odds are that they will be more memorable—not due to a predetermined qualification, such as ‘novelty beats tradition’, but because they are classified by your brain as being different experiences<sup>7</sup>. In his pioneering book *Principles of Psychology*, William James described this feeling precisely in this way: we tend to experiment fewer and fewer novel experiences as we grow older, and thus life seems to pick up speed<sup>8</sup>.

While this particular efficiency in indexing can be somewhat detrimental to those amongst us with more stationary inclinations, it serves its evolutionary purpose nicely. In order to declutter our cognitive functions and optimize our overall mental capacity, we tend to index our memories in a clustered manner. The more adventurous among us would be ecstatic to have this inborn behavioural ability to slow time. The contemplative in our ranks, however, have nothing to fear: a quiet life of learning and reading seems to have the same practical effect when it comes to creating outstanding or remarkable memories<sup>9</sup>. What seems to truly detrimental to our cognitive functions is to remain stationary, both physically and mentally.

We are, then, able to create our personal narratives by gathering and ordering our memories in a sensible manner: by structuring a coherent story starting from our infancy we get a sense of where we come from, when our adolescence flourishes we begin to get a sense of who we are, during our early adulthood we then realize where we want to go - at least for the moment being. Our waking experience, our cognition, is a sequence of deconstruction and reconstruction of wants, needs, and impressions. The mosaic formed by these smaller narratives paint our general impression of ourselves.

Humans make little sense when severed from their historical context, as is with much of what have sprung from our minds throughout our collective history - when sundered from its zeitgeist, most intellectual or cultural pieces lose much of its meaning. Very few human creations, including fragments of our own personalities, are truly timeless. There needs to be a sense of cohesion for every single storytelling experience. Much like ourselves, any product or service we devise must have a background, a proper place in history. In the same manner in which we are led to sympathize with fictional characters after learning their personal tale, we are prone to do the same with anything else—be it physical, like another person, animals, or memorabilia; or ephemeral, like film characters, philosophical ideas, or stories.

For as long as we can remember, we have been concocting narratives regarding religion, regional identity, science, arts, companies, and, more recently, ourselves. Social media has enabled the individual to customize his or her own presentation to the world, to carefully sculpt a personal narrative in order to highlight particular points of interest. Polish-born sociologist Zygmunt Bauman claims that we, as consumers in a consuming society, have become commodities ourselves, in order to increase our own attractiveness in the eyes of our peers<sup>10</sup>. We are, indeed, becoming, something. But not products—stories. Marketing is storytelling, after all.

There is, however, an ongoing trade regarding data—and our personal data, for that matter. When segregated from ourselves, our narratives, these isolated nuggets of information make little sense. But they can be pooled together and used to paint larger pictures. One particular algorithmic metric might have access to your purchase history for medicine and history of using health-related services, making it capable of tailoring a custom health insurance offer to you. Another could learn about your music preferences and present to you, with extraordinary accuracy, an assortment of new artists you are likely to enjoy.

This ‘data mining’ amounts to nothing but reverse engineering regarding our personal storytelling. In a sense, there is so much eagerness to present oneself to the world, that we care little about the value of isolated pieces of our personal information. Armed with the building blocks of our own selves, data-collecting companies possess an extraordinary tool: the index for all of humanity.

Targeted marketing is not novel for the average Internet user. The pervasive banner ads that used to plague only our urban environments now scream at us, inches from our faces, and seem to mysteriously capture, if not anticipate, our personal needs and wants. This is not divinatory magic, after all, but rather a carefully developed data-analysis methodology, allowing marketing professionals to understand us—consumers—by analysing bits or blocks of information regarding our health history, reading habits, musical preferences, favourite movie genres, education level, preferred cuisine—the list goes ever on. If

we add all of these bits of data up together, they may not paint a perfect image of one's personality, but it is safe to say that it would translate into an accurate picture of one's cultural and economic inclinations. This, in turn, would serve as a powerful predictive tool for one's next acquisition. We are stories, after all.

Storytelling has always been central to human development. Stories have been used to entertain, educate, and instil moral values<sup>11</sup>—all core elements of our sense of being<sup>12</sup>. They predate written language by thousands of years, in the form of oral traditions. These narratives were initially used to make sense of the world; all of the mysterious aspects of nature which could not be explained by our then-limited cognition were made into myths and legends. Pantheons of gods and heroes were made responsible for the creation of the world, or for blessing humans with intelligence and wit. Natural phenomena such as thunderstorms, volcanoes, and earthquakes all had metaphysical reasons for coming into being, properly explained by a mythological story.

Long after we made sense of the world, we started weaving human nature into our stories. Even if imperfect, those tales offered us a sense of stability and continuity. Myth itself represents the human search for what is true, significant, and meaningful<sup>13</sup>. We still seek “[...] *an experience of being alive [...] so that our life experiences [...] will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive*”<sup>14</sup>. Like our ancestors, we must know where we come from and where we stand in the grand scheme of things. These ancestral stories paved the way to the study of philosophy and the natural sciences<sup>15</sup>. Philosophy itself emerged from the same set of questions mythology sought to answer: What is the origin of the world? What is human nature? What constitutes truth? As time marched on, philosophy took a different approach to answering these questions. Even though divergent in methodology, however, archetypes set forth in mythological tales of tragedy and heroism pervade philosophical thought. These ancient allegories are so powerful they are not only remembered today, but some embody colloquialisms and even psychological tendencies.

Greek mythology abounds with exceedingly human examples: Oedipus, Narcissus, Icarus, Achilles. All are immediately recognizable for the roles or traits they portray in human behavioural inclinations. Powerful stories reverberate with emotion. Such is the secret behind the continuing popularity of Olympian myths—these archetypes become recognizable patterns<sup>16</sup>, and once we can identify them, we know how to perceive their presence and influence. From Shakespeare's plays to Ingmar Bergman's movies; from Freud's first drafts of psychoanalysis to modern pop culture. Our communication is impregnated with mythological figures of speech: Achilles's heels, Oedipal Complex, the flight of Icarus, the Trojan horse, and so many others. Hence, the embrace of storytelling as the main approach in marketing; it is much easier to make someone acquire something they feel is familiar. Creating a sense of wonder in the consumer regarding the product or service being offered is intended to make the consumer seek to associate herself with the core values the product or service bestows. This is central to the storytelling approach to marketing.

Proper storytelling for marketing purposes involves a threefold structure. The narrator must hook the audience early, engaging the audience by offering thesis, antithesis and synthesis<sup>17</sup>. In addition, the narrator must make the audience the protagonist, not the product or service<sup>18</sup>. The personal relevance of the consumer must be highlighted—if the audience has a role in the story being told, it is bound to feel it is an extension of the story<sup>19</sup>. Finally, the narrator must connect with emotional impact<sup>20</sup>. Choices are made based on feelings; it is not until a *posteriori* rationalization occurs that our thinking processes validate our choices as logical to avoid retrospective cognitive dissonance.

A plethora of social media tools have been used to create this tripod of storytelling. Consider the seemingly harmless quizzes that abound across the internet, for example: “Which Game of Thrones character are you?”, “What is your D&D alignment?”, “We'll guess your age based on your answers to these questions”, “What should your favourite holiday destination be (according to your animal spirit)” and so on and so forth. Most of these quizzes take you to an external site, which asks you to allow it to connect to your Facebook, Twitter, Instagram, or other social media network account, thus tagging your personal identity extracted from your social media profiles with whatever additional information you input into the quiz. Some would say, “People know more about me now, so what?”. But if you cannot spot what is being sold in a digital environment campaign, then it is safe to assume the product is you.

In practical terms, these methods allow not only data regarding one's general persona to be acquired, but also information on what hook succeeded in creating the personal engagement in the first place. Say, for instance, what initially caught an individual's attention was a mention of her favourite TV show. If she further develops her relationship with that piece of media through a direct identification with one of the characters, she will feel personally represented—even if through broad acceptations of particular shared personality archetypes—and so become even more intimately invested in ideas behind the intellectual work that motivated that connection<sup>21</sup>.

It is, therefore, no wonder that storytelling marketing has been around for so long. Intellectual property enforcement, however, is quite primitive in this regard, especially since most people do not consider their personal data to be an asset, even after knowing there is a price tag on it. It hints towards irony, however, that storytelling can and should be used to raise awareness not only of the intrinsic value of personal data, but also of the dangers of its misuse. International media has often broadcast word of scandals regarding elections being manipulated throughout the world—directly or indirectly—by the use of targeted storytelling. Fictitious, and more often than not, malicious, facts are used as tools for deforming the perception of truth regarding domestic and international politics.

Why now, though? What precisely has shifted in our collective acceptance of what can and cannot be true? The internet is often blamed for weakening our cognitive filters; however, a single piece of technology alone could not have such large influence on our perspective of the external world. Much more significant inventions - such as writing itself - depended on the content being broadcasted through it in order to influence people. The message is more important than the medium. Thus, it takes a long time, usually a generation or two, for new philosophical ideas to settle in, and we seem to sit precisely at the cusp of one such settling. Post-modern epistemological and ethical relativism appear to have a large negative influence in our never-ending quest for the essence of truth.

Contemporary commentators have often vilified post-modernism, as an epistemological tool. Post-modernists describe 'truth' as a one-sided narrative of a given fact—in a sense, these thinkers concur with Kant's purview on the unknowable aspect of ontology. For Kant, though there is in fact an essential truth, a fundamental core to every being, thing, and fact, human reason is unable to sense or fathom such truths. Post-modernism, on the other hand, renders such essential truths nothing more than individual perceptions; as such, there would be as many truths as there are individual observers of any given fact.

Post-modernism has not been able to solve any problems uncovered in our age. One could argue, however, its most remarkable virtue is its iconoclastic rhetoric. Through deconstructionist thinking we have been able to reverse-engineer a wide range of socio-political issues, reaching for its causes, exposing matters of concern as they truly are, allowing us to treat the disease and not merely the symptoms.

A common misconception regarding post-modernism, however, is that it can act as a surrogate for a moral system. It bears repeating: post-modernism is a tool for deconstruction of old rigid mental paradigms. It fails entirely to describe reality and fails even more miserably in suggesting adequate ethical solutions. Shallowly reading post-modernism as nothing more than ethical relativism has created the fertile soil in which post-truth flourishes. It can be argued that modern art—with its conceptual and abstract subjective meanings—gave rise to what would eventually solidify into proper post-modern thinking. As it introduced a new manner to grapple with abstract perceptions and new avenues through which human artists could express their more fluid ideas, modern art somehow standardized, or at least normalized the subjective perspective as a valid methodology through which to analyse artistic work, and, later, ideas.

The fast-food version of post-modernism, simplified through pop culture, fostered the post-truth era. Even though "everything is subjective" is one of the most harmful mottos for organized societies, it appears to be one of the most enticing for Machiavellian parties seeking to shape our collective perception of truth.

Normative moral relativism, for example, conveys the message that we, as a collective species, should tolerate any sort of behaviour from others, even if we cannot agree with the morality of their actions - due to the fact that, since morality is relative, nobody is right or wrong, which could escalate into a society buried under the corruption of some of the most precious democratic values, much like the abuse

of free speech in order to disseminate hate or prejudice. Karl Popper addressed this issue quite masterfully while debating the seemingly paradoxical idea that “(...) *Unlimited tolerance must lead to the disappearance of tolerance. If we extend unlimited tolerance even to those who are intolerant, if we are not prepared to defend a tolerant society against the onslaught of the intolerant, then the tolerant will be destroyed, and tolerance with them. -In this formulation, I do not imply, for instance, that we should always suppress the utterance of intolerant philosophies; as long as we can counter them by rational argument and keep them in check by public opinion, suppression would certainly be unwise. But we should claim the right to suppress them if necessary even by force; for it may easily turn out that they are not prepared to meet us on the level of rational argument, but begin by denouncing all argument; they may forbid their followers to listen to rational argument, because it is deceptive, and teach them to answer arguments by the use of their fists or pistols. We should therefore claim, in the name of tolerance, the right not to tolerate the intolerant*”<sup>22</sup>.

If “reality is whatever I perceive or hope it to be” is to be considered a serious cognitive proposition, it would be akin to admitting we are pathologically solipsistic as a species. This would be a contradiction on itself, as solipsists recognize no truth other than their own; therefore, acknowledging a universal external rule or harmony, such as ‘all human experience is similar to mine’, would defeat the exclusively individual-oriented cognition of reality solipsists in fact possess.

Casper Grathwohl, president of Oxford Dictionaries, once stated that “[post-truth is] *one of the defining words of our time*”. And it largely underlies our collective careless approach to our personal data. By throwing ourselves—and our personal narratives—freely onto social media platforms, essentially seeking to carve our images into the digital landscape, we perceive very little of what is and can be done without our knowledge or approval.

However, we have very little idea as to how to tackle this post-truth menace to our post-modern world. Social media hovers over us, pervading our private lives: we contact friends and family almost exclusively through this sort of services, which means the companies that control the means of communication have a reasonable power over us. Luckily, there is very little which is new under the sun. During the early days of the Roman Republic, plebeian commoners, angered by their lack of political rights, especially in contrast to the absolute power wielded by the patrician political caste, decided to withdraw from the city of Rome<sup>23</sup>.

This was not a mere general strike. A good nine-tenths of Roman population was of plebeian origin, and so the resulting *en masse* exodus from the city meant all shops and workshops shut down and commercial transactions largely ceased. The absence of the common people, the turning gears of Rome, brought the city and the Republic to its knees. This display of informal power, made possible by the sheer number of plebeian commoners, lies at the heart of participative democracy. The withdrawal of the Plebs, or *secessio plebis*, forced the Patrician aristocratic class to create the office of the Plebeian Tribune<sup>24</sup>, the first form of real political power ever attained by the common Roman citizen. Four additional *secessio plebis* occurred over the course of the next two centuries, each expanding upon the political rights attained by its predecessor, culminating in the subjection of the Patrician class to the effects of the aptly named Plebiscita in 287 BCE. We still use plebiscites as a tool for choices that are far too important to be decided by the political class alone.

That does not mean, however, we must all flee to the countryside and abandon technology. As protagonists of our own stories, we should retain power over their courses. Even though we can observe episodes like the exodus of users from Facebook in the wake of the Cambridge Analytica scandal<sup>25</sup>, we do not need to abstain from our regular usage of the tools and entertainment at our disposal—though we can hope it becomes a trend to confront such malicious practices in the future. We merely need to learn how to use them with our best interests in mind. A modern-day *secessio* of personal data would be much more significant than a handful of discontented users unsubscribing from some digital services.

Information and knowledge have always been valuable commodities. Once carefully used in war and conquest, then artistically, in order to sculpt our past, we now live in an age where they can shape events in real time. As long as our information is freely accessible to any party, they can influence us buy things, attend events, elect representatives, and a plethora of other actions. The world could be a much different

place if the Jacobites had succeeded in keeping their plans a secret, or if the Spartans managed to keep their military intelligence under control. Once we consider the gravity of these examples, only then can one imagine how immensely our individual stories could benefit from adequate privacy for our personal data.

## ENDNOTES

1. Mackenzie, A. (1935). *The Rise of the Stewarts*.
2. Riding, J. (2016). *Jacobites: A New History of the 45 Rebellion*.
3. Cruickshanks, E. (1979). *Political Untouchables: The Tories and the '45*.
4. Herodotus. *Herodotus: The Histories: The Complete Translation, Backgrounds, Commentaries*. Translated by Walter Blanco.
5. In December 2013, Justine Sacco tweeted a series of jokes intended to mock North American ignorance of South Africa, and in a later interview expressed that her intention was to "mimic and mock what an actual racist, ignorant person would say." Justine slept during her plane trip to Cape Town, and woke to find that she had lost her job and was the number one trending Twitter topic worldwide, with and new media bloggers all over the globe denouncing her and encouraging all their followers to do the same. Jonson, R. (2015). So you've been Publicly Shamed.
6. Kahneman, D. (2011). *Thinking, Fast and Slow*.
7. "Our brain encodes new experiences, but not familiar ones, into memory, and our retrospective judgment of time is based on how many new memories we create over a certain period. In other words, the more new memories we build on a weekend getaway, the longer that trip will seem in hindsight." Scientific American, August 2016. *Why Does Time Seem to Speed Up with Age?*
8. James, W. (1890). *Principles of Psychology*.
9. Steve Taylor, PhD. *Why time seems to pass at different speeds* in Psychology Today, July 2011.
10. "The culture of consumerism is marked by the pressure to be someone else, the attempt to acquire characteristics for which there is market demand. You have to concern yourself with marketing, to promote yourself as a commodity that can attract a clientele. The paradox is that the compulsion is to imitate whatever lifestyle is currently being offered and touted by paid market criers, and hence revising one's own identity is perceived not as outside pressure but as a manifestation of personal freedom". Bauman, Zygmunt (2007). *Consuming Life*.
11. Davidson, M. (2004). *A phenomenological evaluation: using storytelling as a primary teaching method*.
12. Bruner, J. (1990). *Acts of Meaning*.
13. Mythology serves multiple functions within human society: metaphysical, cosmological, sociological, and pedagogical. Campbell, J. (1968). *The Masks of God: Creative Mythology*.
14. Campbell, J. (1988). *The Power of Myth*.
15. Some philosophers assert that, antithetically to moderns, primitives think 'mythopoeically', which means concretely, uncritically, and emotionally. Philosophical and mythopoeic ways of thinking are more than different conceptions of the world. They are different perceptions of the world: the coming of rain after a drought is ascribed not to atmospheric changes but to, say, the defeat of a rival god by the rain god, as described in myth. Some philosophers translate myth into existentialist terms in order to make its meaning palatable to moderns. For them, myth is a philosophical tale, and myth for them is philosophy". Segal, R. (1996). *Myth: A Very Short Introduction*.
16. "The power of myth, its reality, resides precisely in its power to seize and influence psychic life. The Greeks knew this so well, and so they had no depth psychology and psychopathology such as we have. They had myths. And we have no myths as such—instead, depth psychology and psychopathology. Therefore [...] psychology shows myths in modern dress and myths show our depth psychology in ancient dress". Hillman, J. (1990). *Oedipus Variations: Studies in Literature and Psychoanalysis*.
17. Every story has three parts: setup, confrontation, and resolution. Any story can be framed in this format.
18. "Human knowledge is based on stories and the human brain consists of cognitive machinery necessary to understand, remember and tell stories". Schank, Roger C.; Robert P. Abelson (1995). *Knowledge and Memory: The Real Story*.
19. In many ways, this phenomenon replicates the endowment effect, a psychological tendency to be more inclined to retain a good or object one owns than to acquire or value that same good in the same manner, if

- one did not previously own it. People tend to overvalue what they own and undervalue what they do not. Weaver, R. (2012). *A Reference Price Theory of the Endowment Effect* in Journal of Marketing Research.
20. Stories mirror human thought as humans think in narrative structures and most often remember facts in story form. Facts can be understood as smaller versions of a larger story; thus, storytelling can supplement analytical thinking. Because storytelling requires auditory and visual senses from listeners, one can learn to organize their mental representation of a story, recognize structure of language and express his or her thoughts. McKeough, A.; *et al.* (2008). *Storytelling as a Foundation to Literacy Development for Aboriginal Children: Culturally and Developmentally Appropriate Practices*.
  21. An analogy could be set from the Endowment Effect, the hypothesis that people ascribe more value to things merely because they own them, especially if we explore the Attachment Theory, which posits that mere ownership or identification creates an association with the self – owner – and the good – possession. The good becomes part of the identity of the owner, thus being incorporated in his or her concept of self; accordingly, the owner imbues the good with attributes related to one's self-concept. This association may take the form of an emotional attachment in ways that the loss or harming of the self-associated good is perceived as a danger to one's self. Beggan, J. (1992). *On the social nature of nonsocial perception: The mere ownership effect*. Journal of Personality and Social Psychology. 62 (2): 229–237
  22. Popper, K. (1945). *The Open Society and Its Enemies*. 1, The Spell of Plato. Princeton University Press.
  23. In many ways, this phenomenon replicates the endowment effect, a psychological tendency to be more inclined to retain a good or object one owns than to acquire or value that same good in the same manner, if one did not previously own it. People tend to overvalue what they own and undervalue what they do not. Weaver, R. (2012). *A Reference Price Theory of the Endowment Effect* in Journal of Marketing Research.
  24. Livy. *Ab Urbe Condita Libri*.
  25. Ihne, W. (1853). *Researches Into the History of the Roman Constitution*. As available from <https://www.theguardian.com/news/series/cambridge-analytica-files>.