

THE '8-10 INTERACTION'

On 26/1/2008 (the year of the “GFC”), Pluto, after a break of 2½ centuries, re-entered Capricorn. This tells us that not only has the collective-as-a-whole had over a decade of '8-10' but all of its pre-teens have Pluto in Capricorn in their (respective) natal charts (and not insignificant fraction of these pre-teens also have a birth charts with natal Saturn in Scorpio!). As a result, the 'interactionologist' can claim that it is increasingly important to understand the '8-10 interaction'. And, in the days, weeks and months that lead up to 12/1/2020 – the date when transiting Saturn 'catches up' to transiting Pluto (at 23° of Capricorn) to form an '8-10-10 (complex) interaction' – the importance of understanding '8-10' increases even further.

That astronomers have 'downgraded' Pluto to the status of “planetoid” doesn't concern us much because, for FA, Pluto is merely, in any case, a proxy for the black hole at the centre of our “Milky Way” galaxy (and, in the wider sense, a proxy for all black holes everywhere). There is no suggestion that, anytime soon, astronomers will 'downgrade' their observation that the Milky Way's stars orbit the galactic centre in the same way that the planets orbit the centre of our Solar system. This points to the symbolic meaning of Pluto i.e. if the Sun is a conscious 'centre' that 'cooks' opposites to create something new, Pluto is the unconscious 'centre' that, when 'necessary', will override Solar systemic influences to 'cook' opposites to create something immaterial out of 'de-created' (not necessarily 'de-destroyed') materials.

And, so, when we turn to '10's (Capricorn's/Saturn's) focus on materialization – '10' looks 'down-forward' to e/Earthy '2' (Taurus/Venus), usually with a hefty dose of “compensation” (see FA's “Psychodynamic II”) – you don't need to be Einstein to realize that a Plutonic imperatives will not be easily received. This unwelcomingness is only going to be further emphasized in matter-orientated, 'scientific' societies such as we see everywhere today. The great irony of 9/11/2001 (i.e. the prior opposition of Saturn-Pluto across Gemini-Sagittarius) was that the attackers, although they would have thought of themselves as “spiritual” were, by virtue of their material statement, no less materialistic than the institutions that they attacked i.e. Jung would have said that the attackers were “projecting” their (respective) materialistic “shadows” onto these institutions... with neither side becoming the wiser after the attacks.

How, then, might an astrologer reflect on the 'matter vs. spirit' problem that is such a big part of '8-10'? Two ways come to mind...

&(i) Solar: it is noteworthy that, only one day after the 12/1/2020 Saturn-Pluto conjunction, the Sun 'catches up' to make a (what was a) 'double conjunction' into a 'triple conjunction'. This means that, if the individual has the patience to piggy-back the heroic path of the Sun over the subsequent 12 months, through Easter to its own 'homecoming' in Leo and, then, back up to the next conjunction, s/he will have been able to be able to 'view' this '10-8' from 12 different and developmentally sequential vantage points. Because Pluto has already been transiting Capricorn during 10 or so of these Solar paths, s/he could also draw on what s/he has experienced during the past decade e.g. because (a) '10' is a 'womb-izing' archetype i.e. it 'looks forward' to the next '1-(2) birth' rather than lament the prior '8 death' & (b) Pluto is as much an “intensifier” as a “grim reaper”, the addition of the '5 Sun' in Capricorn (to Saturn-Pluto) could push the psyche toward “intense” reflection on re-birth. In other words,

although deathly Pluto in life-preserving Capricorn might seem irreconcilable (and, in this way, seem “bad”) it isn't necessarily so. Still, we can't get carried away... it is precisely because the Sun & Saturn, if for differing reasons, are life-preservers that the individual may prefer to turn to our second way of reflection...

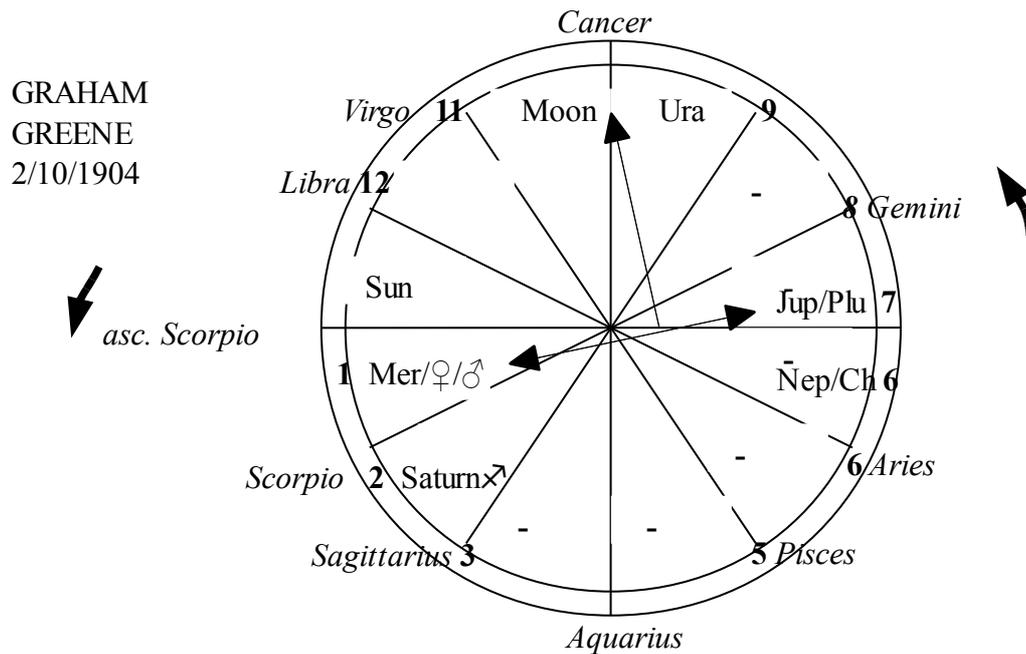
&(ii) Jupiterian: although the Sun is life-preserving because of its promise for a rich, fulfilled life and Saturn is life-preserving because it doesn't want anything to change (especially life), '5' & '10' do come together in the fact that, by preceding '8', they are somewhat blind to what '8' has to offer; experienced astrologers are used to hearing clients report '9-ish' things like, “that was very unpleasant at the time, but it was the best thing that happened to me” in the wake of a Pluto transit and, in turn, many will agree that they are reporting from, as it were, the 'Jupiterian' perspective because Jupiter-ruled '9 Sagittarius' follows on (i.e. it sits in the wake of) Pluto-ruled Scorpio; in other words, if the shining Sun 'creates' the meaning of life, outer-space-gazing Jupiter is a 'prism' for reflection-(refraction!) on the meaning of death. So...

Freudastrology's Jupiterian perspective divides into three: the meanings of (i) physical death, (ii) psychological death and (iii) the connection between the two. The Darwinian-physical reason for death is 'mating' i.e. offspring, taken as a whole, have a better chance of survival if preceding generations 'get out of their way'. If we apply this to '(ii)-(iii)', it follows that a psychological death (e.g. a Pluto transit) symbolizes the death of out-dated 'inner means' to make way for new 'inner offspring'. The out-dated psychological means that first grabs an FA-ers attention is that development-staller, “identity/identification”. And, recalling that Saturn is the ('dynamic') symbol for (the 'un-dynamic') 'inert identity', we realize that '9' sees the '10-8' interaction as the kind of interaction that takes no (psychological) prisoners. Moreover...

Taking the zodiac cycle as a whole (i.e. taking the zodiac cycle Jupiterianly), we realize that '9' does more than follow '8'... Jupiter, an intuitive 'connector' wherever we will find it, 'connects' '8' to '10'. Indeed, it is the Jupiterian impulse that is able to judge (not condemn) how well one is going with his/her dis-identification process. By contrast, because dis-identification is a form of change, Saturn condemns it without caring to understand it. This is all very obvious on the world stage where we observe government spokesman after government spokesman proselytizing the state=status and it/his commitment to its perpetuity but a psychoanalyst will want his/her clients to 'retrieve' their “projections” onto the world stage and, while 'retrieving', consider the ways in which s/he is over-committed to his/her identifications. It is worth noting that Jupiter recently (i.e. on the 2/12/2019) completed its transit through the signs of the 3rd quadrant – Libra/Scorpio/Sagittarius – and, on 21/12/2020, Jupiter will form its, once per 20yrs conjunction with Saturn (a '9-10 interaction') in Aquarius (a '9-11 interaction'). We consider Jupiter's transit through Aquarius as especially fortuitous because it 'connects' Scorpio to Pisces i.e. Sagittarius is already 'connecting' Scorpio-Capricorn, Jupiter now 'connects' Capricorn to Pisces. With 'connection' comes the possibility of “integration”. In short, under the pump of '10-8', patience is Virtue.

Unfortunately, the more unconscious the individual is, the more impatient s/he tends to be. One way of looking at this problem further is through artistic works that coincided with prior Pluto-Saturn transits. In the prior century, we notice the 1st on the 20/5/1915. Not a happy year. OK, so what can we say about 1947/48?...

RELEVANT BOOKS/IMAGES I: BRIGHTON ROCK (1938/1947)

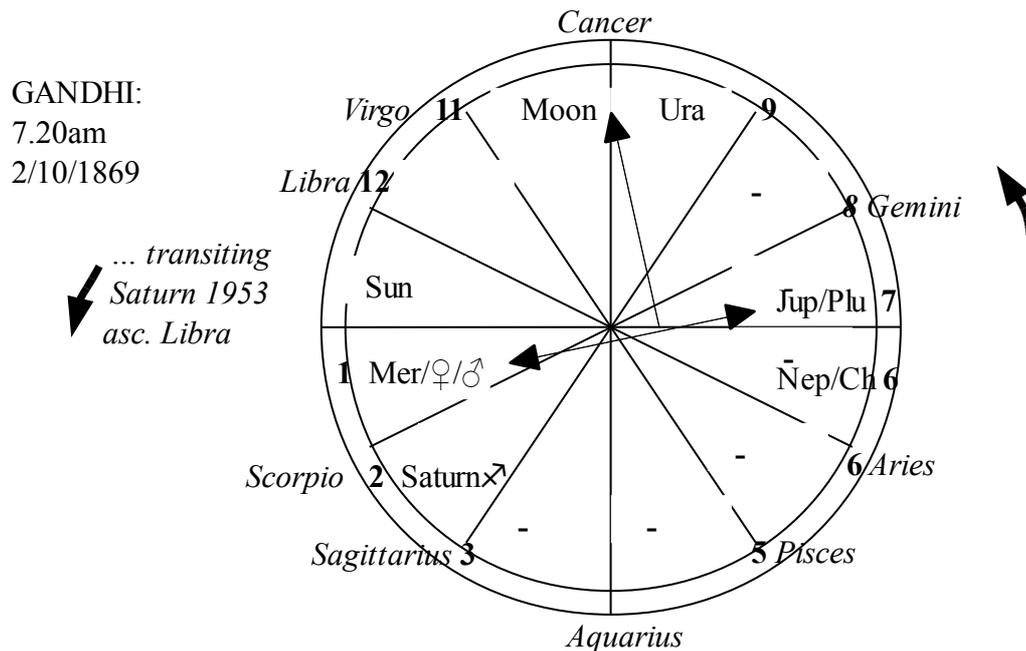


Before we look at the Saturn-Pluto conjunction of 1947 (see prior paragraph), it is worth recalling our note, in our 'Introduction' (December 2019), that WWII was a 'continuing theme' of the Saturn-Pluto conjunction of 1915. The celebrated author Graham Greene not only lived through this 'theme' he was also primed to it insofar as (i) having Scorpio on his ascendant, Pluto would have been his 'chart-ruler', and (ii) during Pluto's 'T-squaring' transit to his natal Chiron in '10 Capricorn' (in the 2nd house) square Jupiter in '1 Aries' (in the creative 5th house), Graham created one of the more (at the time) controversial characters in literature, "Pinkie Brown", the extremely psychologically wounded gangster of "Brighton Rock". The novel could only be described as relevant... the world of the late 1930's was being run by a bunch of wounded gangsters.

There are a number of Freudian astrological writers who view Saturn-Pluto as an interaction that points to the clash of the superego (Saturn) and id (Pluto) but, if, dear reader, you have read our overview, you will know that we don't agree with this view. Rather, we view Pluto as an 'exposer' of the superego and id and, as such, when Pluto aspects Saturn, it is 'exposing' the fact that the superego might imagine that it is "conscious" when, in fact, as Freud pointed out, it has a significant "unconscious" fraction. Although it is easy to think of gangsters as those who are ruled by their ids, and the police are those who are ruled by their superegos, Pinkie, someone who only cares to control those around him with lies and force, is a good example of a gangster who is dominated by the unconscious portion of his superego i.e. instead of marrying for passion, he marries for control. Although published in 1938 it would take the best part of a decade before it was transferred to the silver screen... no surprises that this occurred at the next-1947 Saturn-Pluto conjunction. The actor who played "Pinkie", Richard Attenborough, was also a director and was mixed up in our next example...

RELEVANT FILMS IA: GANDHI (1982:☉☉)

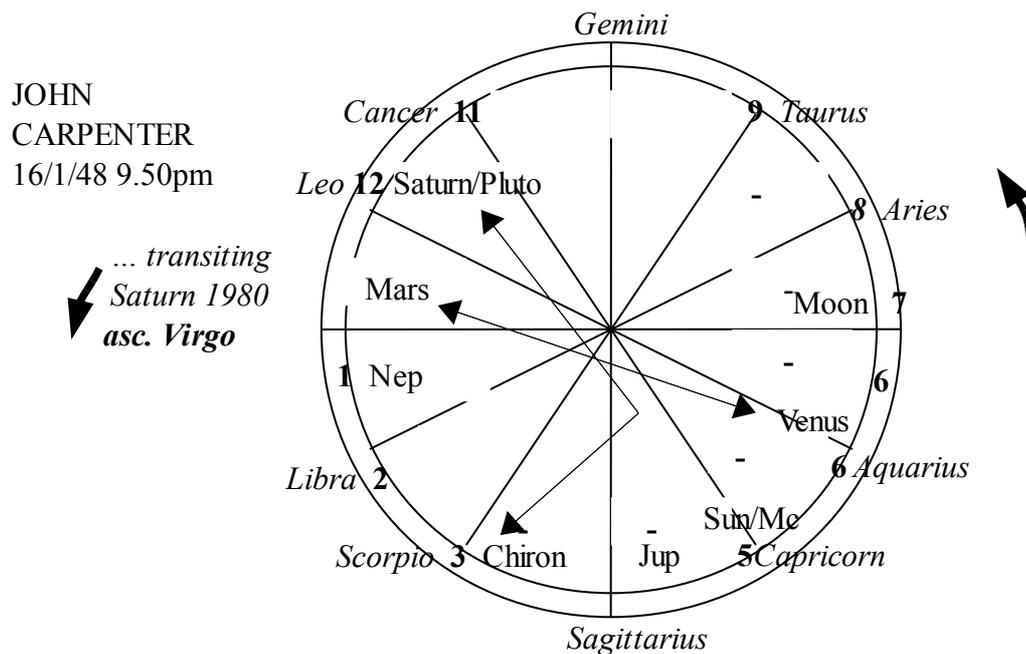
☉☉☉☉ = illuminating; ☉☉☉ = highly instructive; ☉☉ = interesting



The Mahatma's birth-time is not disputed as to the hour, but it is disputed as to the minute. Given that he studied law and, anti-Freudianly, assumed that reason will eventually (... errr) 'trump' passion in politics, we prefer the earlier birth-times that place Libra on the ascendant (this doesn't mean that Hitler didn't have Libra on the ascendant). In any case, we are here using Gandhi's chart to examine (not birth, but) death because, not having a Saturn-Pluto aspect at birth, we become more interested in Saturn-Pluto's activity near his death... he was assassinated almost 6 months after the 11/8/1947 conjunction of Pluto and Saturn i.e. 30/1/1948 (let's note that Pakistan was inaugurated a mere three days after this conjunction). Why the 'delay'? Most of our answer traces to the natal position of Gandhi's 10th house Moon i.e. from 11/8/47, it would take 6 months for Saturn to retrograde to the ruler of his Cancer M.C.... the Moon. During this time, anterograde Saturn got the chance to 'activate' his 7th house Pluto-Jupiter conjunction in Taurus. If Gandhi had visited a Freudastrologer before the fateful date, s/he would have advised him that this was the opportune time to do something about his 'inert identity' with his matriarchal image.

Unlike Gandhi, biopic-o-phobic director, Richard Attenborough, had a Saturn-Pluto aspect in his birth horoscope. In fact, while making his biopic at his 2nd Saturn return, transiting Pluto would join in on the fun. That "Dicky"'s chart lacks air tells us that his thinking function was 'isolated' and, so, if we add 1982's Saturn-Pluto, we get a sense that his obsession with India's king of reasonable-ness was something of a "compensation". We would hope that the 'real Gandhi' had more self-doubt than the one depicted on the screen. With natal Sun in the 12th house, Gandhi would have had some idea that he was a sacrificial lamb for collective politicians. And, so, FA takes the view that a movie buff might get a deeper sense of political 'reality' out of...

RELEVANT FILMS IB: THE THING (1982:☾☾☾)

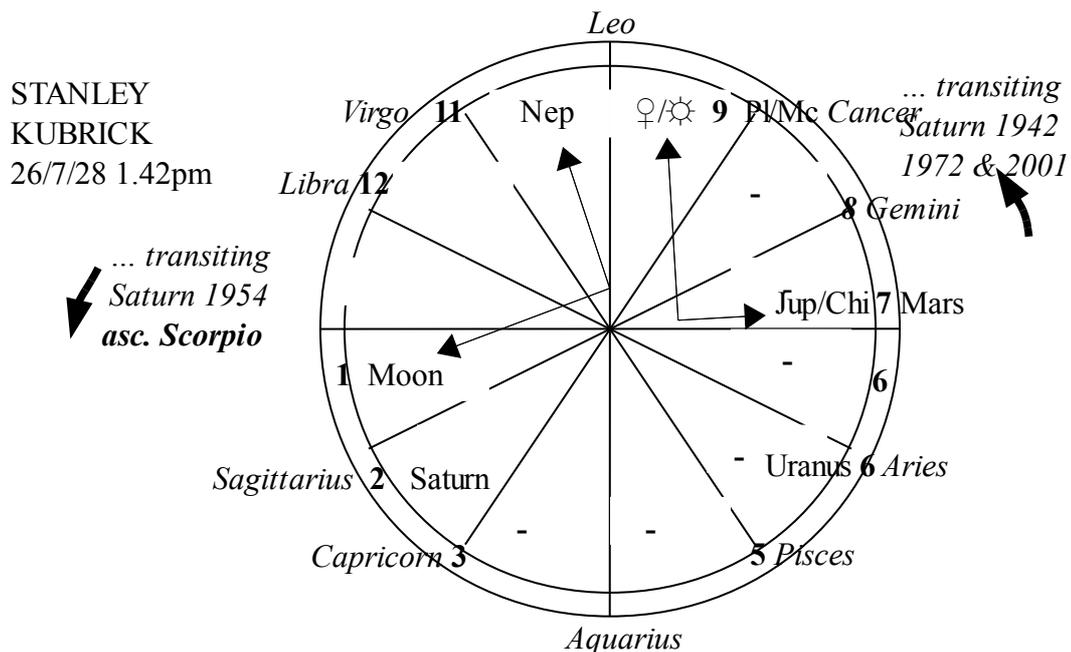


Let's turn to a director who was born two weeks after Gandhi's assassination. Having Virgo on the ascendant, we realize, almost without looking, that the director of "Halloween" (1978:☾☾), John Carpenter, has his natal Saturn-Pluto conjunction in his 11th house. It is no surprise, then, that he would make movies about groups of people in distress. In 1974, with Saturn rolling through his Geminian M.C. opposing his Jupiter in Sagittarius on the I.C., he would release "Dark Star", a movie about a crew of men wandering aimlessly about in space blowing up "unstable planets". Two years on – his 1st Saturn return – he returned to Earth to make "Assault on Precinct 13" (1976:☾☾), a bloodbath film about an Alamo-like last ditch stand by a group of cops and robbers. The critics raved because of its gallows humour... very '10-8'.

Saturn's descent over John's ascendant saw him release "Halloween" and "The Fog", a break from groups in distress to Virgoan maidens in distress but, by the time Saturn rolled on to join Pluto in Libra in his 2nd house, John released one of the best-ever films about paranoia, "The Thing". In our prior essay on this highly instructive film, we took note of the number of characters in the distressed group (12!) and used it to ponder how the 12 signs express themselves in a paranoid circumstance i.e. each character is unaware who of the (remaining) 11-10-9-8-7... characters is a puppet of the alien. That the story includes the threat of global, apocalyptic destruction within 27,000 hours brings in the question of how to disarm paranoid nations.

At the time, "The Thing" was devalued because of its lack of female characters but this why the film should be praised i.e. the world may look as if it is being run by a bunch of oligarchic 'boys clubs' but, deeper down, all these boys are pawns of their respective mothers. For Freud, paranoia points to unconscious homosexuality but we differ... paranoia (& homosexuality) point(s) to unconscious "identification" with the matriarchal impulses of '10' (± '11'). In other words, '8' exposes 'pseudo-patriarchy'.

HEROES OF DIRECTION I: STANLEY KUBRICK



Whether or not our readers agree that Stanley Kubrick should be the first of our 'heroes of direction', many readers will have already acknowledged that Stanley, a lifelong student of depth psychology, had Freud's ascendant (Scorpio) and Jung's Sun (Leo). He is, therefore, a good first example.

With the ascendant symbolizing birth and the horoscope being a 'birth' chart (not, say, a 'conception' chart), the first item of interest is the ascendant. The sign on the ascendant speaks to 'Kleinastrologers' because it describes the character of the bond between the newborn baby and his/her mother-world i.e. Stanley “projected” Scorpio onto his mother-world and, baby-Ram-head-to-mother-Ram-head, Scorpio would have 'buted' straight back. Scorpio's connection to life and death tells us that the individual with Scorpio on his/her ascendant, at least to the degree that s/he has 'reached' his/her ascendant, is 'intensely' attached to the world. This tells us that the second item of interest is the degree to which the individual is psychologically born... we can't say that, every time a planet transits the ascendant, there is more psychological birth; we are only able to say that, every time a planet transits the ascendant, more psychological birth is possible.

Kleinians would say that, when Saturn transited Stanley's ascendant in 1954, he was somewhat “projectively identified” with the lead character, “Davey Gordon” (Jamie Smith), of his first (owned) film, “Killer's Kiss”, who kicks the film off with the confessing voiceover, “it's crazy how you can get yourself into a mess sometimes; and not even be able to think about it with any sense and yet not being able to think about anything else; you get so that you're no good for anything or anybody; maybe it begins by taking life too serious; anyway I think that's the way it began for me; just before my fight with Rodriguez three days ago...”. This film also gives us a good illustration of the how an ascendant-persona becomes a 'window' through which the

individual looks at the world, everyone else and potential partners... “Rear Window-style”, Davey's apartment's window faces his future love interest's, “Gloria”'s (Irene Kane), apartment window. Davey's meet-cute with Gloria evokes Stanley's Scorpio ascendant insofar as Davey intervenes a life threatening attack by a gangster. Gloria then tells Davey her Scorpio-ish life story... her mother died in childbirth; her sister commits suicide (Saturn rules the sign on the cusp of the 3rd house of the sibling).

When considering a '(re)-birth' of Saturn, it isn't a bad idea to look at what it might have gotten up to during its 'gestation' i.e. during the prior 7 (or so) years. In Stanley's case, things are extra interesting because Saturn's transit to Stanley's M.C. on 11/8/47 was accompanied by transits of his (i) “chart ruler”, Pluto, (ii) “Sun/M.C. ruler”, the Sun, and (iii) Venus. In other words, the '10-8-(+)' interaction' of 1954 was preceded by an '8-10-(+)' interaction'. At this earlier time, Stanley was employed as a still photographer for “Look” magazine... a time, an astrologer would assume, when he was realizing the career limitations of working in bureaucracies. In any case, with Jupiter (i) running through his 10th house and (ii) conjuncting transiting a Pluto that itself was conjuncting natal Neptune (i.e. '9-10-8-12-1') in 1956, Stanley made a deal with United Artists so that he could complete his 2nd (owned) film, “The Killing”, the Hollywood “calling card” that would be quickly answered by Kirk Douglas.

There is a sense of 'over-determination' about the film Stanley made in 1957, his “Saturn return” year. “Paths of Glory”, a story about the nonsensical “paths” of the superego, was not only a reflection of a director having to come to terms with his own superego – as we all need to do at our (respective) “Saturn returns” – but also a reflection of Stanley's “glorious” '10-4 axis' i.e. the supra-egoic ruler of his Aquarian I.C., Uranus, was transiting his Leo on the M.C. and wounded Chiron was transiting his I.C.. With all the outer planet(-oid)s now mixed up in his “vertical axis-(houses)”, no astrologer would expect Stanley to cede to someone else's authority for very long. Nonetheless, he would put up with 'father' Kirk Douglas once more for “Spartacus” (1960) but, in the manner of its title character, he soon decided that he would rather have freedom in his own hell than go on being a slave to Hollywood heaven. It was a determination that allowed him to chase after Freud's “family romance”...

What would have happened if Stanley had sought a depth astrologer's advice during the making of “Spartacus”? The astrologer would probably have pointed out to him that the Sun-Mercury-Jupiter conjunction in Capricorn of 6/1/1961 will land in the early degrees of his 3rd house (and, over the next few weeks, pick up transiting Saturn). Because the 3rd house is where the individual develops his 1st personal mind and, in doing so, gives 'air' to his intellectual ambivalences, it is, when activated by a developmentally opportune transit, an opportune place to begin therapy.... especially in light of the fact that, at the next house cusp, the I.C., the individual will encounter his/her emotional ambivalences around the father. The astrologically minded analyst would, therefore, have expected Stanley to spend the initial year of therapy thinking about fatherhood and, after the Sun-Mercury-Jupiter conjunctions of Feb 1962 near his I.C., expected him to move along to his emotions about fatherhood... emotions, as they were for Freud, complicated by Aquarius' (say, Ouranos') disdain for childhood emotions and exaltation of intellectual ideals. (For the record, let's note that Scorpio-on-the-ascendant Freud commenced his self-analysis in 1897, with Jupiter transiting his 10th house and the Sun-Mercury conjunction forming in his 6th house i.e. 'beyond'

his I.C.). This same depth astrologer, however, would also have expected that Stanley would have not taken depth astrological advice because Saturn's transit through his 3rd house was, in 1960, opposed to his 9th housed natal Pluto in Cancer. Saturn-Pluto transits, as noted throughout this essay, draw people away from any kind of advice.

Stanley might not have gone into therapy in 1962, but he at least did the next best thing i.e. make a film about a “family romance”. For 1962, “Lolita” was as close as a film could get to unveil the controversies around childhood sexuality i.e. the title character (Sue Lyon) is hovering near the age of consent and her 'father', “Humbert Humbert” (James Mason), is not biological. The main thing that doesn't quite match with Stanley's horoscope is that Humbert is a literature professor rather than, as we would expect for Aquarius on the I.C., an engineer, architect or scientist. At least the ruler of his I.C., Uranus, is placed in the creative 5th house, thereby making this match up more convincing. Nonetheless, Stanley's next look at the “family romance”, “Eyes Wide Shut” (1999), features a straightforwardly scientific 'father'.

A far more 'typical' time to enter therapy is midlife and, if we fast forward to the next transit of Jupiter through Capricorn-Aquarius-Pisces, 1972-1975, we notice that transiting Saturn is no longer in the lower hemisphere and, therefore, we might expect him to be more open to exploring his personal unconscious... but, then again, transiting Saturn in the 8th house would have brought back the '10-8' theme that was troubling him in 1960. No surprises, then, that, through his midlife transits, he made another film about the family-romantic problems of over-attachment to one's mother and a forlorn search for a father, “Barry Lyndon”, one of the most visually exquisite films ever made. Fast-forward another dozen years – Saturn crossing the ascendant for a second time, running to its second return – Stanley presents us with the classic, neonate-at-the-“bad breasted” Kleinian mother... don't be put off by the fact of drill “Sergeant Hartman” (R. Lee Ermy) appearing to be a 'father'. Anyone who lives by his/her superego is a 'pseudo-patriarch'. “the Jungian thing, Sir!!”.

For all of Stanley's insightful surveys of nuclear family dynamics that, in our view, peaks with “The Shining” (see below), the main reason that he will endure into the 21st C is (and, arguably, beyond; see also below) are his philosophical films of the 1960's, “Dr. Strangelove” and “2001: A Space Odyssey”. The placement of the natal Sun has a lot to do with the meaning of one's incarnation and the placement of natal Saturn has a lot to do with the karmic debt that one owes to the world and, it was in 1968 that Stanley's progressed Sun, from Leo to (now) Virgo, formed a square aspect to his progressed Saturn (still) in Sagittarius... all very appropriately reflected in the final image of “2001...” i.e. even though the hero-astronaut is able to overcome Homo Sapiens' technological beast, he didn't do so well enough to transcend the world and, so, he is readying himself for another incarnation.

Through the 1990's, Stanley looked to do a semi-sequel to his “2001...” but, in the end, it would be his friend, (Sun)-Sagittarian Steven Spielberg, who would make “AI: Artificial Intelligence” in (well, yes) 2001. When we see that Stanley died on the day of his Neptune opposition to Sun in 1999, we get a sense that he was handing the baton over to Steven as, perhaps, he had received “Psycho”'s baton from Hitchcock in 1980... after all, “2001: a Space Odyssey” was, as Hitch would probably have said it, the purest example of “pure cinema”. Onto...

STANLEY KUBRICK'S (PSYCHOLOGICAL) "TOP 10"

1: 2001: A SPACE ODYSSEY (1968:1) 🌟🌟🌟🌟

This is FA's nomination for the Hero Myth for the Aquarian Age. We may still be struggling to humanize our biological evolution – i.e. the “Dawn of Man” through to the most audacious jump cut in cinema history – but the struggle to humanize our technological evolution looms much larger. That the heroic twin transcends “beyond Jupiter” (rather than, say, “beyond Saturn”) is astrologically satisfying because this fits with Jupiter's symbolic connection to bridges and expansion. The importance of (the number) 4 is emphasized primarily via the 4 appearances of the black monolith and its 4th appearance inside a bedroom points to how an exploration of outer space will sooner or later lead a death-bound human hero to an exploration of inner space.

2: THE SHINING (1980:5) 🌟🌟🌟🌟

Many hero myths begin in a delapidated kingdom ruled by a king who doesn't care to know that he is the cause. Moreover, his pride leads him to murder potential saviours. 'Sunny' Jung, unlike most other Westerners such as hotel caretaker, “Jack Torrance” (Jack Nicholson), realized that religions are systems of mental hygiene: it doesn't matter whether or not burial serves those who have died... burial helps those who remain alive to maintain respect for the deeper levels of the unconscious where time doesn't pass. Because “Jack” Overlooks this, he will “always be the caretaker”. At least, “Jack”'s son, “Danny” (Danny Lloyd), is in possession of the 'sunny', Solar, shining gift that helps him to retrace his steps in the labyrinth of the unconscious.

3: DR. STRANGELOVE, or how I stopped... (1964:8) 🌟🌟🌟🌟

One could argue that the lessons learned during October 1962's Cuban Missile Crisis were necessary to help mankind deal with the psychical 'pressure' that would be placed on it when, in 1966, 'concretistic' Saturn in Pisces formed an opposition to Pluto–Uranus. There is a sense, therefore, in which the crisis did bring about 'good'. Kubrick's interlaced images (i) the war-room invoking the '10/11 womb' and (ii) the B52-bomber invoking an '11 flight' over the '12 ocean', when put together, give us a sense of the newborn's “paranoid-schizoid position” 'gone global'. Dr. Strangelove's (Peter Sellers') right hand not knowing what the left is doing/thinking illustrates the 'intolerance of ambivalence' that characterizes the “paranoid schizoid position”.

4: BARRY LYNDON (1975) 🌟🌟🌟

'Civilization's' inability to settle differences with '7 diplomacy' is an indication that, despite having the appearance of patriarchy, it is matriarchal i.e. the sons tend to “displace” their mother image (from their mothers) onto their respective nations, especially, as it is for “Barry Lyndon” (Ryan O'Neal), when every father-figure that he meets has already done so. At first, we might wonder if Barry is an exception (e.g. his mother-tie is too strong to displace) but, in the movie's 2nd half, we see his mother “project” 'civilization' onto another mama's boy, “Lord Bullingdon” (Leon Vitali).

5: PATHS OF GLORY (1957) 🌟🌟🌟

Kubrick's first war movie may not have the black humour of his other two but this is the one for those who want a picture of scapegoating. Even “General Mireau”

(George Macready) is made into a “goat” (the 4th). The notion that there is an anthill that is so valuable to the French command that it will sacrifice thousands of its 'ants' to win it points to the idea that God must be a kind of 'scientist' Who looks down on man as an entomologist looks down on insects i.e. curious but indifferent. The rest of “Earth”, however, as one of the 4 unlucky goats tells us, will go to the cockroaches.

6: A CLOCKWORK ORANGE (1971) ☹☹

Over its history, psychoanalysis shifted emphasis from Freud's focus on libido (mating) to Klein's focus on aggression (hunting). Kubrick, by contrast, shifted back and forth between the two instincts (e.g. “Paths of Glory” to “Lolita”) but, with this controversial book adaptation, his interest would turn to how they become (as Freud would say) “alloyed” to each other. Not so the political wings... rather than use their libido to investigate libido, they prefer to use their libido not to investigate libido.

7: FULL METAL JACKET (1987) ☹☹

As Saturn rolled toward its 2nd return, Kubrick revisited the issue that featured in his 1st Saturn return movie... scapegoating. This time, however, the scapegoat gets the upper hand (at least for few seconds). When Sergeant Hartman (R. Lee Ermeey) barks “you can give your heart to Jesus, but your ass belongs to the (Marine) Core”, we recall Freud's clarification that the superego operates more 'below' than 'above'. In the 2nd act, the story goes beyond Freud all the way to “the Jungian thing, Sir!!”.

8: LOLITA (1962) ☹☹

Early on, it is easy to get the impression that the 'emotional age' of the middle-aged scholar, “Humbert Humbert” (James Mason), is rather less than “Lolita” (Sue Lyon), his teenage temptress. By the end, with Lolita informing Humbert that she is determined to make a “good enough mother” of herself and Humbert hunting down the more predatorial, “Claire Quilty” (Peter Sellers), the early impression is not out of the question. Teenage Humbert should have passed on poetry and chosen biology.

9: SPARTACUS (1960) ☹☹

As Roman Senator, “Crassus” (Laurence Olivier), explains, slavery operates at many levels... Rome may not brandish a whip but she still demands that her citizens chain themselves to her 'Idea' and kneel before her. Just as a Jungian would take the view that “Spartacus” (Kirk Douglas) needed to understand introversion so would a Freudastrologer take the view that “Spartacus” was overattached to his mother (her 'Idea', at least). We can guess that, at film's end, Saturn is transiting his ascendant.

10: EYES WIDE SHUT (1999) ☹☹

The curiosity value of watching a celebrity marriage diverts the audience from an illuminating survey of the difference between the raw anima and raw animus and how each play a part in opening the cracks that lurk in most marriages, celebrity or otherwise. The use of masks in the orgy scene points to the direct connection of the persona to the animus/anima. “Alice” (Nicole Kidman) dreams and “William” (Tom Cruise) (re)-acts to dreams but, in their search for “fidelio”, they are the same.