

## CHAPTER 7: FROM LEO TO VIRGO

### **PART 1: CROSSING VIRGO'S CUSP & "THE HERMIT"**

Jungian typology, when dealing with the zodiac, faces the apparent paradox of (geometrically) 'opposing' signs being, at the same time, (functional) 'auxiliary' signs. For example, '5 Leo's intuition 'auxiliates' '11 Aquarius's thinking, yet there is also a sense in which '5 Leo's centering effect 'opposes' '11 Aquarius's eccentering effect; 30° forward and we note that '6 Virgo's sensation 'auxiliates' the feeling of '12 Pisces', yet there is also a sense in which '6 Virgo's focus on healthy boundaries 'opposes' '12 Pisces's disinterest in boundaries, healthy or not. I recall a Piscean client who had an N.D.E. assuring me, "I now know that we are all one". At the time, knowing that it is often difficult for people to bring N.D.E.s into the inter-subjective realm, I suppressed temptations to reply 'from' my Virgoan side... I don't, however, need to suppress them here: "having used your word 'I', would it not have been more accurate for you to say, 'I know that, first of all, there is 'I' that exists distinct from the 'we' & irrespective of the degree to which 'we are all one'?" The most relevant fact of N.D.E.s for Virgo – and, with '6' being 'abduct-able' by '8', N.D.E.s are not unimportant to Virgo – is that most N.D.E.-ers retain their 1<sup>st</sup> person sense of self ( $\pm$ ego) during their experience. FA & Jungians, of course, go further: the 'I' is more critical to psychological development than is the 'we'. Indeed, many "life reviews" point to an 'insufficient I'... we'll return to this in the 2<sup>nd</sup> section. Meanwhile, back at the ranch of 'stepping up' from '5 Leo'...

If, by avoiding the heights, the Sun-in-Leo individual has sidestepped his/her 'Icarus threat', FA-ers would hope that s/he becomes open to the view that '5' is only the halfway point of '(1)-2-3-4-5-6-7-(8) ego development'. Indeed, we would hope that s/he could view Leo as only the quarter-way point insofar as the centroverted fire sign can see that the centering earth, air & water signs are 'up ahead' of itself. The first of the 'up ahead' signs, '6 Virgo', tells '5' that it needs to 'step up' from its 'art' into '6's "refined" 'craft' & from creative '5 spirit' to '6 teleo-science'. Given that science-as-defined-on-Earth (Jim) rejects teleology/purpose, the '5'-to-'6' 'step up' requires "the (stepping) Fool" to re-define "science". As "the Fool" looks to do so, he assists himself by reviewing the pre-Virgo semi-cycle from Aquarius to Leo as it expresses through Freud's "scientific" 'triumvirate of deflation', Copernicus-Darwin-Freud...

The following 4 facts (ia) "natural selection" is half of Darwin's "(overarching) law" (ib) Charles' natal '5 Sun' was placed in '11 Aquarius', (iia) "random mutation" is the other half of Darwin's "law", (iib) Charles' Sun "progressed" through seeming chaotic '12 Pisces' as he formulated his law, led FA to 'source' Darwinism, to (what we call) the '11-12 raw archetypal realm'. This 'sourcing' is complicated by the fact that, at the end of the night/day (pun intended), Pisces won't always be as chaotic as it often feels insofar as chaotic feeling has a "regression from Gemini into Pisces" component. Recall that randomness, per se, as Sun in Pisces Einstein famously noticed, sources to the '4-3-2-1 micro-scalar' realm. If, alternatively, the 'stepper' is dedicated to anti-clockwise Piscean-ness, s/he can see Pisces as gestating not only '1-2-3-4 dice throwing' but also 'teleological ordering' of '(5)-6-7' if it can 'see' as far as Virgo.

The \$64000Q follows: from where is all this '1-2-3-4 & beyond' to be seen? FA's answer: given that Pisces is a sign that is open to all possibilities, it can be seen within Pisces but it may be better to take Pisces as a 'lens' and use Virgo to 'see', not the least

because Virgo is 'fed' by the ordering teleology of '5' (to differentiate, let's recall that '10' refers to artificially imposed order; '5' refers to naturally growing order). In turn, Virgo has 20-20 hindsight in respect of Pisces' 'random-ness vs. order dyad' that had been submerged in "what does a fish know of the water in which it swims all its life?"

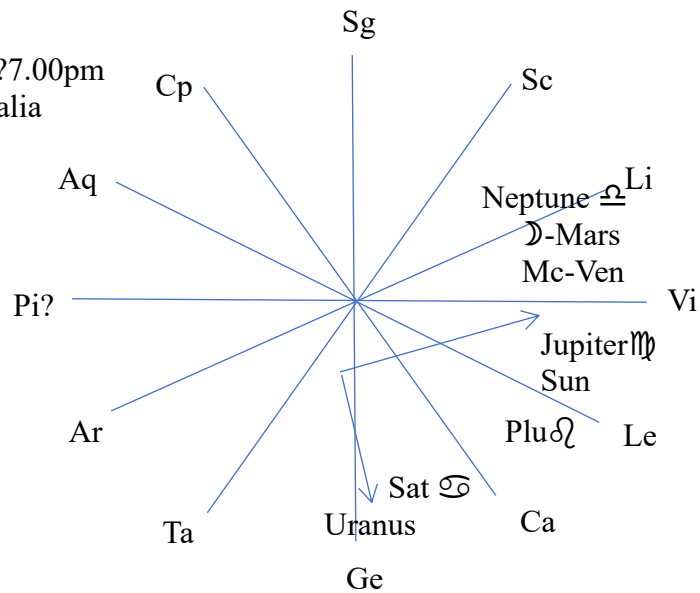
Virgo's status as an earth sign means that it has stronger links to the soma than does '5 Leo'. Upon entering Virgo, therefore, we have a right to look ahead to possible '8-to-9 fertilizations' and consider '6's contribution to a new round of "flesh". As we do so, it becomes clear that '6' 'feeds' the formation of the "flesh"'s middle layer, what embryologists call "mesoderm". By the time that the organism has developed to a state of reproductive readiness – in humans, as we know, this is around the 10<sup>th</sup>-12<sup>th</sup> year – the mesoderm will have flowered in "visceral" directions. As Freud would have been keen to remind us, these viscera are typically on the frontline of psycho-somatic health and/or disease. The FA-er would add that the viscera's occupation of a central position is a symptomatic 'reminder' of the mesoderm's key role in 'connecting' the ectoderm to the endoderm. No matter the element, 'centres' invariably prove to be critical.

In our second introductory essay, we had pointed out that the most interesting aspect of psycho-somatic sexual development is the 'gap' between psychological-brain and sexual maturation – 24±yrs for the former, 12±yrs for the latter – that has so much to tell us about the 'upper layers' of neurosis. The Darwinist in us would "rationalize" that, in large part, this was due to an evolutionary selection in favour of quantity over quality i.e. although immature parents will bear children that are more likely to lapse into developmental arrest and, one generation on, will be less likely to have exogamous children of their own, they will have more children... more enough to cancel the anti-selecting pressure of their immaturity e.g. "safety in numbers". Without any necessary mutual exclusion, the Freudastrologer in us would add that the evolutionary process is 'sealed on the other side' by the Lamarckian realization that, if an interim phase of 'earthy sublimation' (our term for "suppression"-not-"repression" of sexual instincts) can be instilled in the teenage psyche, the exogamous instinct has time to 'flower'. This is why all civilizations tend to encourage their teenagers to be 'Virg-(o)-inal' e.g. sexual activity & marriage are pushed forward, from ages 9-10-11 to ages 14, 16, 18, 21 etc.

In taking these ideas into the Jungian realm, we can view 'earthy sublimation' as an action that acknowledges that learning about oneself in a more 'incarnate' way – a Virgoan ritual or routine developed within (i.e. not superimposed from without) is an expression of not only 'individuality' but also of "individuation" – will, in the longer run, make for better (psychologically-physically) exogamous marriages. Our spiritual heritage also tells us that there is nothing especially "wrong" with spending a lifetime in (what Freud would call) the genital-(not-phallic) phase of development... this is the path taken by authentic priests and nuns. With the recent scandals, of course, we must emphasize the word, "authentic". And, in doing so, we acknowledge author & ex-nun, Karen Armstrong (e.g. "The History of God"), who tells us that convents attract many 'pre-Virgoan' "(inauthentic) arrested" infant girls but, for obvious reasons, only God will know who's who. Turning, now, to the major arcana, we encounter the apparently secular figure of "the Hermit", an image that could hardly be bettered in the way it emphasizes the 'I' and plays down of the 'we'. Unlike, say, "the Sun", "the Hermit"'s light shines only for its holder. '(9-10)-11-12-1 peer pressure' is now a fading memory...

### EXAMPLE EGO-DYNAMICS XIII: PETER WEIR

Peter Weir  
21/Aug/1944 7.00pm  
Sydney, Australia



Born (at least, politically) on 1/1/1901, Sun-in-Capricorn Australia has tended towards conservatism for much of its political life. Australia’s film industry muddled along through the 20<sup>th</sup>C until 1972, the year that the electorate changed its mind about conservatism, if only for a couple of years. It only needed this couple of years, however, for the film industry to find its feet. Many directors of Aussie films made in the second half of the 1970s were courted by Hollywood in a not dissimilar way that Germans & Eastern Europeans had been courted by it in decades gone by. Tinseltown would even give them a chance to make movies about breaking free of political conservatism from time to time... a provision that, for FA, peaked with Peter Weir’s “The Truman Show” (1998), a story of an unbeknownst reality TV star, “Truman” (Jim Carey), whom had come to his heroism via his realization that, despite the dozens of soul-stealing cameras capturing every aspect of his outer life, no-one had put a “a camera inside his head”. Nor did anyone, so the final scene tells us, remove his capacity for “free will” from it.

Younger readers of this website might be surprised to learn that, yes, there was a 20<sup>th</sup>C time when no-one had heard of “reality TV”. It is a wonder that it took so long to get its airtime grip... after all, “reality actors” don’t have to be paid scale or be paid at all. Either way, in 1998, Peter’s film may have been the first “Survivor” that would bring both utopia & dystopia together to make a 3<sup>rd</sup> ‘-topia’ (‘surface-topia’?) that, in retrospect, was downright prophetic. It begins with reality TV genius, “Christof” (Ed Harris playing the ‘off Christ’), informing the audience ‘within’ the film (and, in doing so, informing us, the audience ‘outside’ the film) that, because Truman is the only one in the show and in the world of the show’s audience who is not acting, Truman is the only one who is “real”. In ‘not-being-an-actor’, however, the psychoanalyst would say that Truman must be “identified with his mask”. In other words, Christof’s claim is incorrect because one cannot “be real” whilever s/he is drawing his/her identity from a ‘1 persona/self’. Christof’s mistake becomes obvious when Truman begins to doubt his circumstances because his doubt (that evil Christof is desperately trying to reverse)

is the beginning of Truman “becoming real”. And, as is always the case in hero stories, the hero will find himself in need of assistance from his (at first, “projected”) “anima”. Peter’s editorial cut from Truman’s “window to the soul” pasting exercise to “Sylvia” (Natascha McElhone), his “anima” watching him from beyond his ‘surface-topia’ (i.e. his unconscious) is a peach. In zodiacal terms, Truman’s re-unifying journey into the ordinary world is a journey from the 4<sup>th</sup> quadrant into the 1<sup>st</sup> quadrant. The fact that Peter tells the tale so well can be traced, in part, to his natal Sun in Leo that, through his youth, had “progressed” through his stacked Virgo sector – he has all the personal planets (Mercury, Venus, Mars, Moon) in Virgo – and, in doing so, had informed him about the trials & tribulations of Aquarius & Pisces through ‘geometric objectivity’.

Given the emphasis in Virgo, it is also not very surprising that Peter had made some very fine coming-of-age films. Just beyond his “progressed” new Moon in Virgo, Peter would make a film about (political) Australia’s own coming-of-age through the lens of a “Picnic at Hanging Rock” (1975) that had led to the disappearance of four of the picnickers, three of whom being teenage schoolgirls. This movie has more than a whiff of Demeter-Persephone-Hades about it with school principal, “Mrs. Appleyard” (Rachel Roberts), playing a Demeter whom, if unconsciously, is trying to prevent her students from being thrown out of Eden (Apple-yard, get it?) in a not dissimilar way that new Australians had hoped to make an Eden out of (very) old Australia. Note that the story is set in 1900, the year prior to Australia’s political birth. That no-one is able to find the disappeared (except for one who, in any case, returns to Europe), speaks to the fact that, overall, over the subsequent seven decades & counting, new Australians have remained in a psychologically Demeteric state... year-round “Sun-bronzing”.

Fast forwarding half a cycle of Saturn, we come to another coming-of-age film but, this time round, Peter flipped the gender from schoolgirls to schoolboys... “Dead Poet’s Society” (1989) tells the story of ex-student of “repressive” “Welton Academy”, “Keating” (Robin Williams), who is more interested in psychotherapy for his students than he is in preparing them for examinations. The audience is meant to have worked out that Keating, having overcome his own “repressive” past at Welton, has resolved to reduce the suffering of the present crop of students... although, by not having a full inventory of the inner life of each of his students, he doesn’t realize the risk that he is taking. There is a sense in which Keating (&, by extension, the film’s audience) expects any potential tragedy to focus on the most “explicitly repressed” of Keating’s students, “Todd” (Ethan Hawke) but he (&, spoiler alert, we) has to endure the surprise of the tragedy being directed to the “implicitly repressed” “Neil” (Robert Sean Leonard) i.e. Neil’s joie de vivre is a massive “(over)-compensation”. In the aftermath, the survivors get the chance to ask if Keating had “projected” his own experience of how to conquer “repression” onto students that were in need of discovering other ways of doing so. By instructing Neil to confront his father, was Keating just another “repressor”?

Fast forward half a cycle of Saturn (again), it may seem that Peter broke with his interest in teenage “tradition, honour, discipline, excellence”... yet, with “Master & Commander, the far side of the World” (2003), it is easy to make the claim that the captain, officers & crew of the Napoleonic era warship, irrespective of their respective biological ages, are teenagers. In a sense, the far side of the world’s ‘land’ is the ‘aware fraction of superego’, 20%; the south seas the superego’s ‘unaware fraction’, 80%.

## **PETER WEIR'S PSYCHOLOGICAL 'TOP 5'**

Like Kubrick, another Sun in Leo, Peter was not prolific – only a dozen or so films over 40 years. Perhaps, then, all of Peter's films deserve at least one viewing...

### **1: THE TRUMAN SHOW (1998) ☹☹☹**

"Truman" (Jim Carey) might be a sufferer of a "severe P.T.S.D." as a result of witnessing the (fake) death of his father but the way Truman responds to his "delusion of reference" paranoid-schizoid circumstance tells us that he is not really a candidate for a florid paranoid schizophrenia because he is keen to get away from his "all good" suburb and deal with the "depressive" reality of a fleshy world where "good" & "bad" are mixed together and "emotional puzzlements" are crosses worth bearing. Perhaps only psychoanalysts would want Peter to have made "The Truman Show II" wherein Truman & Sylvia (Natascha McElhone) untangle their respective family romances.

### **2: PICNIC AT HANGING ROCK (1976) ☹☹☹**

Often, when someone wants to take a pot-shot at Europeanized Australia, s/he will point out that it all began as a penal colony and hasn't been able to rise above its beginnings and, when this is taken in the astrological light of '12's associations to both (indigenous) "dreamtime" & "prisons", we realize why this pot-shot has some weight. If a European-Australian were to counter, s/he could claim that, in the anti-clockwise sense, '12' is closer to '1' than the '10'-ish artifice that, ½ a world away, had set it up.

### **3: MASTER & COMMANDER: the far side of the world (2003) ☹☹☹**

More than any other of Peter's films, this one reminds us that his collection of personal planets in Leo-Virgo is flanked on both sides by outer planets, (i) Uranus in Gemini & Saturn in Cancer and (ii) Neptune in Libra (it is square his Saturn). After telling stories set in a figurative New England and a literal New England, the time had come for Peter to make a movie about the source of these 'News'. "Captain Aubrey" (Russell Crowe) might declare, "this is England", but did she really rule the waves?

### **4: DEAD POET'S SOCIETY (1989) ☹☹**

If teacher "Keating" (Robin Williams) had guided his student, "Neil" (Robert Sean Leonard), to an analyst, the latter would have likely discovered that Neil's father, "Thomas" (Kurtwood Smith), was holding the opinion that he was sacrificing himself for the betterment of Neil's future. A deeper discussion of what the word, "sacrifice", means could have allowed Neil to realize that his father, rather than "sacrificing", was "trading". Would have he been able to confront his father with his 'mis'-application?

### **5: WITNESS (1985) ☹☹**

This is the film in which Peter '5 plays' most against his theme of "repressive" institutions couched in "repressive" civilizations. An emphasis on conformity appears to characterize the Amish but it is the surrounding "liberal" America wherein we see the more florid & toxic consequences of "repression". The denouement is a convincing illustration of "safety in numbers" but, in these 21<sup>st</sup>C days of misguided collectivism & weapons that can annihilate collectives, it is not a very comforting illustration.

## CH.7 (cont.) FROM LEO TO VIRGO

### **PART II: REFLECTING ON VIRGO'S CUSP & "WHEEL OF FORTUNE"**

In this chapter's 'part I', by virtue of the myth of Demeter-Persephone-Hades, we had typed the statement, "'8' is not unimportant to '6'". It is a statement that now needs a qualification: our use of the phrase, 'not unimportant', is not interchangeable with 'interested'... if '6 Virgo' took greater interest in '8 Scorpio, naïve Persephone might have avoided her experience of abduction as a surprise event. In earlier essays, we considered the possibility that Persephone's naivete may have something to do with her 'diametric' focus... as she goes about refining '1-2-3-4-5-(6) boundaried-me' from '(11)-12's 'boundaryless-we', she takes her eye off the upcoming '8-ball'. OK, so how do we now apply this idea to the once/year (new) '4-5 Moon-Sun' in '6 Virgo'?...

First, instead of Virgo's diametric objectivity in regards Pisces, we notice that the transit of the recently-in-Cancer Moon into Virgo could bring to the Maiden some subjective immersion. With the Moon's symbolic association with memory, we could theorize that the Moon in Virgo, especially a new Moon in Virgo, might be even more focused on the lower hemispheric 'past' than the upper hemispheric 'future', despite the fact that it won't be long before the '4 Moon' has made its way into '8 Scorpio'. In turn, we realize that the issue of 'Persephone's surprise' remains. In further turn, we realize that the unsurprised Virgoans will only be those whom are both mythologically and astrologically literate... yet, here, we encounter another paradox insofar as Virgo is more likely to be mytho-astrologically literate than many of the other signs, because of what we had noted earlier: Virgo, by virtue of its zodiac position, has the diametric objective grip to 'contextualize' and understand Pisces' primordial phantasmagoria.

Virgo's capacity in respect of its opposite sign leads us to comment further on the issue, raised in 'Ch.6', of astrology's planetary "ruler/s". In 'Ch.6', we noted that Uranus and the Sun both make sense as 'rulers of astrology-in-itself'. Freudastrology, however, doesn't stop there... when it comes to (especially) "depth astrology", wherein qualitative feelings loom as more important than the quantitative measurements, we have reason to add the "rulers" of Pisces & Virgo, Neptune & Mercury, to (what could be now called) the "ruling group". This view might upset a proportion of our readers. Then again, the kind of readers who become upset wouldn't have made it this far into this website in any case. Safe, then? These ideas now lead us to another paradox...

Feeling, whether it be '4's, '8's or '12's version, is about the valuation of one's intuited-sensed-thought experiences. What, then, are we to say/write about being able to feelingly value the feeling-function? A: because it is mixed up with emotion, '4' has some difficulty valuing feeling... we have to wait until '8' has burned through a chunk of an individual's 'storms-in-a-teacup' before s/he can break the paradox apart and, then, 'get it' that feeling may well be the most valuable (of the 4) function/s. The reason that your local highly qualified intellectual will likely find this possibility abhorrent is that your local highly qualified intellectual is 'thinking' about "regressive feeling" into and/or through Pisces (although, of course, s/he won't be putting it in these terms).

And, so, we arrive at the symbolic imagery of "Wheel of Fortune". The obvious initial comparison to be made with this mid-series (10<sup>th</sup>/11<sup>th</sup>) tarot card is with the last (21<sup>st</sup>/22<sup>nd</sup>) card, "the World", because they are the cards that are explicitly focused on circularity. If there is a feature of the former image that isn't found in the latter image,

then it would be in respect of the critical depth psychological issue of “containment”. Freud had realized that the analytic hour is soon realized by the client as the focus of his/her (perhaps, 3x/per) week because, even more than providing a centre, it provides a place wherein one’s imagery “plays” without judgement. As noted in ‘Ch.6’, the only judgement that the analyst would make is recommend that the analysand does his/her best not to “act out” outside of an analytic hour (the FA-er would translate the term, “acting out”, into “acting across from ‘3-4-5-6’ to ‘9-10-11-12’”). If the analysand has “containment”, s/he shows it through his/her feeling valuation of “suppression”.

In ego-developmental words, the “contained” analysand realizes his/her need to develop (more) centre-making ‘7’ and ‘8’ before s/he can be truly circumspect about the introverted ‘9-10-11-12’ realm. Hence “Wheel of Fortune” depicts the four (fixed) functions as cloudy and ungrounded and, therefore, it bespeaks the warning, “try not to get carried away with ‘we stuff’, unless, perhaps, ‘we’ refers to ‘you & I’ (‘7’ & ‘8’) rather than groups”. In other words, “the Fool” does well to draw back from any “group causes” until he has been wizened by the extra lessons prior to “the World”.

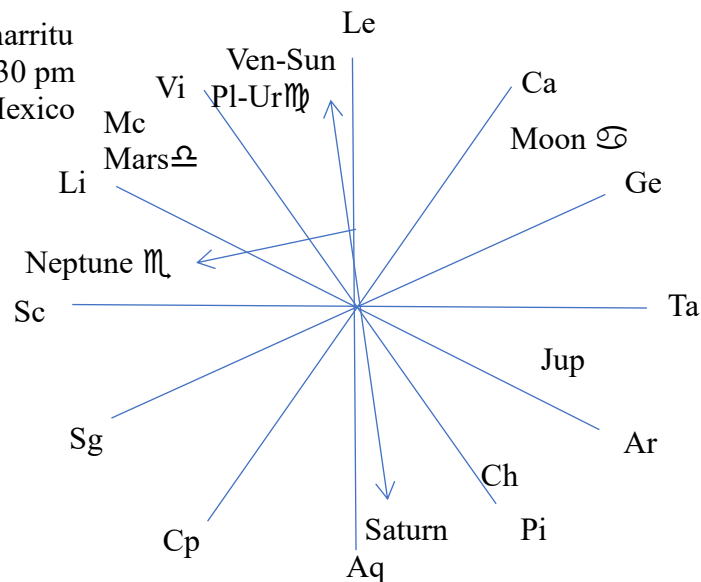
When we look at the specifics of “Wheel of Fortune”, we notice the paradox of the ungrounded functions being ungrounded probably because they are too book-ish (= taking ideas for their actuality) yet are coloured gold (= the taken ideas, in any case, “contain” references to the grounding process that contributes to Solar purposes). For the Freudastrologer, this paradox also points to the self-defeating problem that resides inside astrology insofar as its ‘fracturing-eccentering-dissolving 11-12 effect’ can lead to readings that (... errrr) ‘lead’ the client further away from purposes that, ironically, s/he was wanting to be led closer to. FA’s longstanding readers are only too aware that, without a thorough basis in depth astrology, the unconscious will be swirling with so many devilish “conflations” – symbolized by the reddish figure at the lower right of the compass – that “surface astrologers” often miss the interpretative mark. Note how the sphinx sits ‘high up’ holding its sword in a nonchalant and fetishistic way.

To put in another way, the non-depth psychological astrologer might not do so much damage if s/he sticks to interpreting (i) the 5<sup>th</sup> house, (ii) the Sun, & (iii) the Leo sector. Whenever, however, s/he wanders from this (recall our notes on Christopher Nolan’s natal Uranus in Libra), the odds are that s/he will throw the client away from his/her ‘compass’ and, worse, the client may be affirmed in his/her view that life is a “wheel of fortune” crapshoot e.g. random mutations and purposeless selections.

It is noteworthy, therefore, that Darwinism is often used to justify a disinterest in Freud’s depiction of sexual development. If Lamarckism – “epigenetics” – was able to make something of a comeback, the importance of the Capricorn-down-to-Taurus-across-to-Virgo sequence could be taken more seriously and, in turn, Freud’s windows of (sensual)-sexual development could take their part in the increasingly “dissociated” debate that has cropped up around gender. We would hope that, by now, readers will have already guessed that our favourite letter of the “GLBTQIA” acronym is the “Q” insofar as it means “questioning”. In developmental psychology, it won’t matter if the teenager ‘feels’ “straight” or ‘feels’ “curved”, the 6<sup>th</sup> house phase is about “reflecting” on ‘how’ instincts entangle in earlier phases and what Freud thought of as “childhood sexuality” is best conceived as “infantile attachment”. The untangling of attachment (= fear of abandonment) feelings & sexual feelings often takes years of “questioning”.

## EXAMPLE EGO-DYNAMICS XIV: ALEJANDRO GONZALES INARRITU

Alejandro G. Inarritu  
15/8/1963 ?12.30 pm  
Mexico City, Mexico



There are various ways to ‘5 play’ with narrative structure. A significant part of Sun-in-Aries Tarantino’s play with “Pulp Fiction” was his decision to bookend the multi-strand narrative with the pivotal cafeteria scene... it is a scene that distinguishes itself from all the other scenes by keeping the violence ‘in the air’ rather than ‘in your face’. Sun-in-Leo Alejandro also likes to ‘5 play’ with pivotal scenes... although, in his case, their violence is more explicit. In all of Alejandro’s first three movies, his “trilogy of death”, the narratives, pivoting on car crashes & chaotic gun abuse, emphasize the message that the boundaries that, whether as individuals or collectives, humans raise between each other are never psychologically understood and, in turn, they are unable to do what they are meant to do. The background of this lack of understanding is the human propensity to raise inner boundaries between aspects of the psyche (raised long before the abovementioned outer boundaries) that lead to erroneous self-conceptions, self-conceptions that are cobbled-together “parts” rather than “wholes”. As a result, the ‘Force’ that seems to ‘Want’ wholeness is (... errr) ‘forced’ into “events”...

With Alejandro’s first film, “Amores Perros”, we can go back to Plato’s story about the origin of humans: Zeus, in order to prevent humans from becoming too full of themselves, chops humans in half so that, instead of aiming for godhood, they spend most of their lives looking for their other halves. When it comes to pass that the other half has returned to the pleroma, as in the case of “El Chivo” (Emilio Echevarria), the disillusioned idealist fallen into the hell-ish pragmatism of assassin-for-hire, we notice that the opportunity remains to “displace” the search for one’s other-half to the other-half’s daughter. Without having integrated the ‘whole’ of his own “attack dog” nature, it seems that ‘Zeus’ has resolved to force El Chivo to recognize it “the hard way”, and, so, El Chivo cares a shot “attack dog” back to health but is so “unconscious” of this dog’s nature that he leaves the dog alone to kill his loyal, longstanding pack.

Turning to Alejandro’s natal chart, we are again faced with an unknown time of birth. Given that emotionally intense characters populate his films, Scorpio on the



ascendant would be a reasonable first guess; he presents as Cancerian but this could be due to his Moon in Cancer. Either way, '8' is a feature of his chart (i) a conjunction of Venus & Sun in Leo is one of the arms of a T-square to Neptune in Scorpio & Saturn in Aquarius (note that El Chivo is a disillusioned revolutionary) and (ii) Pluto in Virgo is conjunct natal Mercury. We also look to a prominent influence of '12' insofar as this is a 'f/Force' that dissolves erroneous 'inner boundaries'... so that, when things return to a new '1-2-3-4-5-6 round', less erroneous boundaries can be built and, yes, in seeing all of Alejandro's films, we note a propensity to go 'deeper' & 'wider'.

Alejandro's depth & width travels deeper & wider in the 3<sup>rd</sup> of his "trilogy of death" productions, "Babel", a story about a rifle bought in Japan, given as a gift in Morocco, leading to the death of a teenage boy, "Ahmed" (Said Tarchani), and almost leading to the death of American tourist, "Susan Jones" (Cate Blanchett), herself yet to recover from the cot death of one of her children back in San Diego. Although there are hints of Plato's story of searching-for-one's-other-half in this third, it is clear that Alejandro wants his viewers to view the unfolding tragedy as a microcosm of the 21<sup>st</sup>C Monotheistic world. Nonetheless, it is worth noting that both the Ancient Greek & the Biblical tales 'pivot' on human ambitions to be godlike and, therefore, there is no loss of archetypal continuity. In addition to 'mis'-communication born of grief, ignorance & deceit, the story has many episodes of 'non'-communication e.g. Susan doesn't ask her husband, "Richard" (Brad Pitt), "why did we come here?" until they had already made their way there; Ahmed's father, "Abdullah" (Mustapha Rachidi), doesn't warn his children about the danger of guns especially in the context of sibling rivalry; more straightforwardly, "Chieko" (Rinko Kikuchi), the daughter of the original gun-owner and deaf-mute, has struggled to communicate throughout life but, having recently lost her mother via a gun-suicide, is reaching her crisis point. The straightforwardness of Chieko's 'Babel' is emphasized in the fact that she and her over-distant father live on the top floor of a skyscraper. The great challenge of "being human" is how to "remain human" in the face the "most human" of experiences, loss. The "most 'mis'-taken" reaction to loss is to storm heaven under the sway of hell-bound "compensation".

Another way to storm (if not heaven, then) the heights is to make technological innovations. The second part of Alejandro's "trilogy of death" deals in the innovations that extend life... in the case of "21 Grams", the medical technological advances that now permit heart transplantation. Having a Moon in Cancer and Sun in Leo, however, Alejandro is also concerned with the subconscious yearnings that may or may not be disturbing heart transplantees. Although, for the great majority of religious devotees, the soul is an immaterial phenomenon, Alejandro addresses the growing physicalism of the 20<sup>th</sup>C by referencing the non-repeated experiment undertaken at the turn of the 20<sup>th</sup>C to determine if there is a measurable weight loss at the point of death. The very silliness of the premise of the experiment might be why it has never been repeated but Alejandro realizes that it has psychological interest not only for individuals with natal Moon-in-Cancer & Sun-in-Leo but also for anyone who is interested in the heart as a symbol of the 'centre' of one's existence. Because God seems to have given "free will" to His creation, He may not have known that, one day, His creation would charge into the Brave New World of heart transplants... but, with men having done so, Alejandro hears God thinking, "no worries, I can use this 'done so' for My Plan of soul growth".

## ALEJANDRO GONZALES INARRITU'S PSYCHOLOGICAL 'TOP 5'

Alejandro's trilogy put him on the international map. Then, in the mid-teenies, he would become the 1<sup>st</sup> amigo to conquer Tinseltown (stay tuned for the 2<sup>nd</sup> & 3<sup>rd</sup>)...

### 1: BIRDMAN or (The Unexpected Virtue of Ignorance) (2014) 🍷🍷🍷

By rights, a professional actor would be the least likely individual to "identify" with his/her "persona" because s/he has so much practice putting "masks" on & then taking "masks" off. Nonetheless, whether the individual is a professional actor or not, developments still need to go on behind the "persona". Jung describes three scenarios that can be observed following on from the 'collapse' of the "persona", (i) succumbing to the primordial images, (ii) "negative" restoration of the "persona", or (iii) a genuine pursuit of "individuation". With "Riggan" (Michael Keaton) having made his name donning a mask of a primordial image, he doesn't see the mental health-making '(iii)'.

### 2: THE REVENANT (2015) 🍷🍷🍷

In a strange way, the film that first comes to our comparative mind is Chaplin's "The Gold Rush" insofar as the bear, a symbol of the "Self", points to the "luck" that is visited on "the Little Tramp" even if, from the tramp's point of self-view, his "luck" appears to have run out (until it turns at the end). Many will think we are stretching, but surviving a bear attack could be seen as "lucky" insofar as, without surviving so, "Hugh Glass" (Leo DiCaprio) might not have gained access to his lost wife's spirit.

### 3: AMORES PERROS (2000) 🍷🍷

Considered geometrically, Genesis has a couple of 'axes' (i) horizontal: Adam & Eve are tossed out of Eden in an easterly (= ascendant-like) direction & (ii) vertical: via God's 'Babelizing' (= confused communication) intervention humanity is reverted to the downward (= I.C.-like) direction. That we see "Octavio" (Gael Garcia Bernal) conducting his money-making, sibling-rivalrous venture on a rooftop and "Valeria"'s (Goya Toledo) image hoisted high up tells us the Alejandro is more focused on '(ii)'.

### 4: 21 GRAMS (2003) 🍷🍷

Even if Alejandro places neither "Paul Rivers" (Sean Penn) nor "Jack Jordan" (Benicio del Toro) in any literal 'high up' situations, we do notice that he is figuratively placing them in the 'high up' deadly sin, pride... the former is secularly proud & the latter is spiritually proud. In this way, we could say that they occupy similar positions of the pair of 'high ups' in the first of his "trilogy of death". A wise way to soften one's landing is to make as much sense of the I.C. as possible and emote inner 'resonances'.

### 5: BABEL (2006) 🍷🍷

Arriving at the 3<sup>rd</sup> part of Alejandro's "trilogy...", the audience won't have to reach to register the Biblical reference because, here, Alejandro returns to literal 'high up-ness': "Ahmed" (Said Tarchani) and "Chieko" (Rinko Kikuchi) are flightless birds perched in lofty nests. Back in the Americas, "Santiago" (Gael Garcia Bernal) is both literally (substance) and figuratively (irresponsibility of youth) 'high'. When Santiago f/Falls, he manages to bump & dislodge a few branches and nests on his way down.