

## THE '7-11 INTERACTION'

Of the 'air-on-air interactions' ('3-3', '3-7', '3-11', '7-7', '7-11', '11-11'), our 2024 focus has been on those involving '11' ('11-11' in Feb' & '11-3' in June). It is likely that readers who recall our Feb' & June 2024 articles will already know the first questions that the FA-er would pose in respect of (this month's) '11-7': does 'extra-personal 11' "disrupt" '7'? or, reciprocally, does 'personal 7' "stabilize & balance" '11'? Answer: case-by-case... but simply asking these questions goes a long way to answering them. All the same, with (i) FA grounding itself in the developmental-psychological approach & (ii) the "Itchy & Scratchy" 'womby' world occupying '11-(10)'s "paranoid-schizoid position" (e.g. "October 7"), the Freudastrologer won't assume that those who have natal '7-11 interactions' have an easy time of stabilizing Venusian values. Indeed, it is easy to find '7-11-ers' who take a "disruption is good" attitude. Therefore, if there is to be '7 balance', FA-ers balance what analysts say against their events, dreams & symptoms... if, that is, they haven't already "disrupted" analysis of their '11 wombs'.

At this juncture, having read our opening paragraph, many '11-philes' will have already "disrupted" intentions to read further. Many of the remainder (= they are still reading) may be contemplating counter-ideas... for example: "with 'progress' being a 'keyword' for '11', '11' could even be more developmental than '7'!" The FA-er's reply to this counter-idea leads our discussion to how "development" is best defined... and, yes, "development" does mean "expositional change" from the French, "to unwrap"; and, yes again, '11 Uranus' is the "exposer" (of the archetypal realm's 'morphology'); even so, our sticking point remains: "development" is characterized by continuity. At this second juncture, many will point out, "wait, developmental theories have 'phases' (= partial discontinuities)!" We agree, but phasic shifts (e.g. transits over house cusps) are not as 'sharp' as those associated with '11'... 'sharp change' has a 'psychological indigestibility' about it. Sharp change might be OK for 'thinkers' that don't digest – computers – but it won't be OK for 'thinkers' with digestive systems – Homo sapiens.

Earlier this year, with Venus in Aquarius, we discussed Venus as the child of the severed loins of Uranus (see: '2-11' Mar 2024). Through December of this year, Venus returns to Aquarius and forms another waning square to Uranus (still in Taurus). The attentive astro-diarist will likely have made note of his/her inner & outer occurrences when, through early October 2024 to 15/10/2024, Venus transited Scorpio and formed an opposition to Uranus (still in Taurus)... especially those inner & outer occurrences that had laid an aesthetically pleasing '7-11 harmony' over a beautiful '2-11 melody'. The uber-attentive astro-diarist will likely go further back to 2/8/2024, when Venus in Leo had formed a waxing square to Uranus because Venus' transit through Leo marks its shift from its 'inward' (collective-to-personal) arc to its 'outward' (personal-back-to-collective) arc that, in turn, symbolizes the chance to '7 reflect' the overall issue of 'individual vs. collective', a '7 reflection' that is never easy for the individual who has a '++zodiac-horoscope-phase-shift-ed' natal chart (e.g. Leo, Virgo, Libra rising) ...

The 'wide' 'zodiac-horoscope-phase-shift' that is the most relevant to this article is Leo the Lion (i.e. the 7<sup>th</sup> house will be '7-11-ed' by virtue of having '11 Aquarius' on the '7 descendant'). In these 2020s days, there is an unmissable (Leo on the ascendant) Aquarius on the descendant figure. FA's longstanding readers know that we view the descendant being '7 equally' important with astrology's usual "big 3" – the ascendant,

the Sun & the Moon – because, in “developmental astrology”, the descendant becomes the “Emerald City” goal toward which, however haltingly, hero/in/es set their course. The tension for the individual who has (Mars+) Leo on his/her ascendant is a function of understanding of the persona-mask-self. If, for example, ‘time-flow-less’ vectors in his/her horoscope’s 4<sup>th</sup> quadrant have led him/her to the view that there is no need to “integrate” anything ‘beyond’ the ‘1 self’ (= his/her ‘5-(1)’ royal’ sense of entitlement is ‘already there’), s/he becomes over-satisfied with the intuitions of ‘centre-dom’ that are part & parcel of his/her ‘5-(1) ascendant’. Thereupon, s/he can “deny” that his/her persona-self is ‘meant’ to be a tool that points him/her to the inner 1<sup>st</sup> personal world.

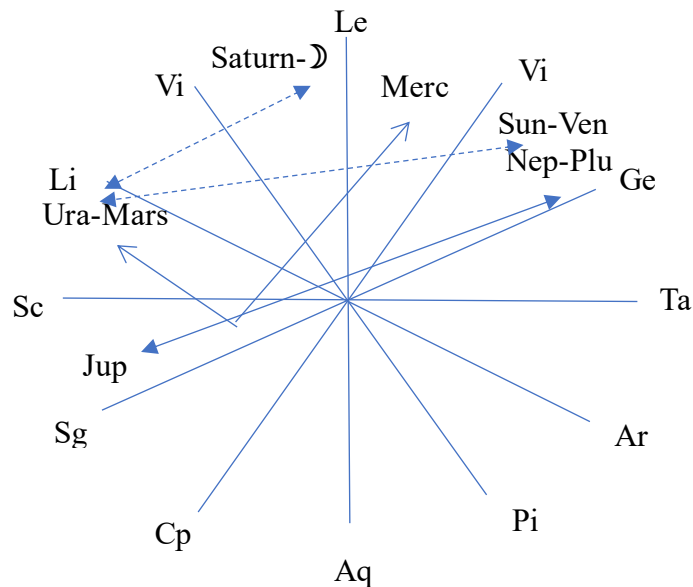
There is more. With FA being ever sympathetic to the individual who has a chart that features expressions of ‘8’ in the key developmental (lower) hemisphere, we carry an automatic degree of sympathy for the individual who has Leo rising because his/her 30° of Scorpio will be hovering somewhere near (or in) the houses that feed into & out from his/her “family romance”. In other words, the Leo ascendant (to a lesser extent, the Cancer, Virgo &/or Libra ascendant) individual will have to deal with the potential of ‘8 cynicism’ in the ‘guts’ of the developmental urge. In the longer run, this cynicism can bring about the ‘7-11 open enemy’ (rather than the ‘7-11 complementary partner’) that could, in the longest run, “disrupt” his/her intentions to value the descendant.

With all this in mind, we begin to see the outline of ‘11’'s ‘teleos’ when it interacts with ‘7’ e.g. one’s relationship is jolted by “sudden change” so that s/he might re-turn to his/her own value system. Indeed, one may argue that the individual might have an easier time of ‘11-7’ if s/he wasn’t in a relationship – at least s/he isn’t battling someone else’s system of values while s/he is sorting out his/her own – but a Jungian depth (or, height) psychologist will take the view that, under the influence of an ‘11 raw animus’, the individual may need the relationship to learn its lesson. If s/he wasn’t dealing with someone on the ‘outside’, s/he may find that s/he is forced into dealing with something far more sinister ‘inside’ (‘further inside’, actually). In one of our movie examples, we will be reflecting on a ‘7 marriage’ that is “disrupted”... although, through the divorce process, the partners do form a clearer idea of what could have been discussed before they entered their contract... in this case, “the psychology of parental attachment”.

A second reason for using Asghar Farhadi’s “A Separation” to illustrate the ‘11-7 interaction’ is that the lower courts (here, of Iran, but not so different to many other countries’ lower courts) play as big a part in the tale as does the unhappy couple. This is the point where the Freudastrologer wonders if there might, one day, be yet another heavenly body that will be discovered and, then, named after one of the ancient Greek goddesses of justice, Themis and/or her daughter (by Zeus). We like the fact that Zeus has a role in this little divine family because he brings the quality of intuitive spirit to the actions of courts. In less mythological words, we can say that “the law” does better in a context where there is an acknowledgement (along with heartfelt inclusion) of the “spirit of the law” in the “practice of the law”. By contrast, Aphrodite-Venus is more a daughter of airy Uranus & (the ocean of) Chaos than a daughter of a fiery principle and, as a result, she might be less sympathetic to “spirits of laws”. This lack might be starker when ‘7 Venus-Libra-7<sup>th</sup> house’ is interacting with ‘11 Uranus-Aquarius-11<sup>th</sup> house’ and it is part of the reason why Asghar’s stark movie had little trouble making its mark outside Iran. But, first, let’s look closer at ‘7-11’'s ‘doubled-up thinking’...

## EXAMPLE BOOK XXVIII: THE BOOK OF DISQUIET (post-humous)

Fernando Pessoa  
13/6/1888 3.20pm  
Lisbon, Portugal



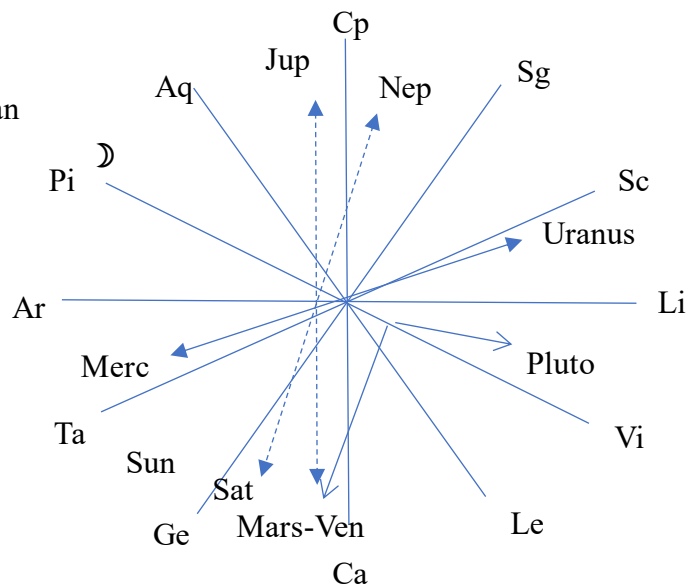
FA's longstanding readers endure our now 'longstanding flaw', the 'stuck record syndrome', creditably. Creditably enough, we hope, for us to re-state the 'double-edge sword-ness' of astrology: one edge is individualizing (= astrology is "good" because it 'de-collectivizes' and, thereupon, dissipates diabolical "collective shadows"); and one edge is fracturing (= astrology is "bad" because it can entrench a "paranoid schizoid" loss of 'centre'). Fernando Pessoa, an astrologer, is celebrated as Portugal's greatest poet-philosopher... and, internationally, Fernando would gain fame as the instigator, definer & illustrator of the "heteronym", the alter-ego of the creative writer who takes the extra step of discarding any (self)-ego that might be forming behind his/her 'mask-pseudonym' to forge an "identification" with the mask (= a poet's "method acting").

With the exception of Jupiter (which, in any case, isn't especially 'personal'), all of Fernando's personal planets, Venus, Sun, Mercury, Moon-Saturn & Mars, form an aspect to Uranus in Libra in the 12<sup>th</sup> house. A single personal planet-to-Uranus aspect is tricky enough already, but to have them all converging on a 12<sup>th</sup> house Uranus puts the possibility of '12 self-undoing' via an '11 fracture' in the depth astrologer's frame. With Uranus being the "ruler" of his 4<sup>th</sup> house, we are soon wondering the extent to which his self-(ego) undoing might have something to do with an over-intellectual, self-tricking memory of his (if we can call them) "relationships" to his parents. It appears as if Fernando had decided to solve them with the bottle. Huge amounts of bottle.

Both Freud & Jung noted the issue of the creative type who chooses not to enter depth psychological treatment because it might hurt his/her creativity. If the creative type does decide to enter therapy, s/he is more likely to choose a Jungian which, to an extent, 'relieves' Freudian therapists from the charge that they hurt creativity. For the Jungian, there may still be a charge of hurting 'style' because this will change during the therapeutic process. If, then, a creative prefers his/her 'pre-change' 'style' (and, if literary critics begin to agree), s/he may not care to pursue his/her "individuation".

**EXAMPLE FILM 29A: A SEPARATION (2011) ☾☽☾**

Asghar Farhadi  
7/5/1972 ???  
Khomeyni Shahr, Iran



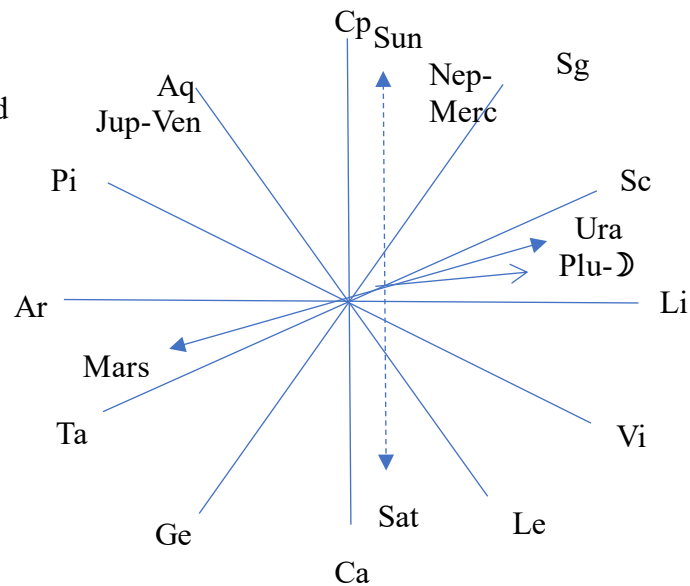
As 2009's Saturn-Uranus opposition across Virgo-Pisces rolled forward through to Libra-Aries into 2011, it would 'pick up' Asghar's natal Pluto square Mars-Venus & 'rattle' his natal Uranus in Libra opposition to Mercury. (Saturn's conjunction to his natal Uranus occurred 3 times in the first half of 2011). There are many themes to be found in his international breakthrough – and expanded upon in subsequent films, "The Salesman" (2016: ☾☽) and "A Hero" (2021: ☾☽) – not the least of which is the psychological pressure that leads individuals to be dishonest and, in turn, to a myopia that fails to focus on the ways in which 'dishonesty-now' brings 'worse trouble-later'.

Saturn & Uranus coming together in Libra is prominent in the divorcing couple. "Nader" (Peyman Mosadi) is Saturnian insofar as he holds to the traditional line that adult children need to care for aging parents (it is clear that, beyond tradition, Nader is also very attached to his father) and "Simin" (Leila Hatami) is Uranian insofar as she is seemingly aligned to a more modern view that the state can care for the elderly.

Another theme of "A Separation" is given in the title... civilization understands that 'togetherness' is important for its continuity and, as a result, it drafts laws to keep things together, such as divorce laws that make it difficult for families to break apart. The Uranus in Libra question: is it worthwhile for a divorce court to rule for a family to keep together 'now' given the likelihood of 'worse trouble later'? If a divorce court judge were to answer this question, s/he would likely say that it might be better if more laws are drafted to prevent incompatible people from getting married in the first place e.g. long betrothals would give the couple a chance to 'see' what might happen at the "7-year-itch" phase of marriage. Then again, the joke goes that it doesn't matter who you marry because, on the day after the honeymoon, s/he will be a different person in any case. Although the audience feels most sympathy for "Termeh" (Sarina Farhadi), the divorcing couple's daughter, sympathy is also strong for the judge (Babak Karimi) who 'knows' that he is disbarred from key facts that would permit him to judge fairly.

**EXAMPLE FILM 29B: KNIVES OUT (2019) ☹☹**

Rian Johnson  
17/12/1973 ????  
Baltimore, Maryland

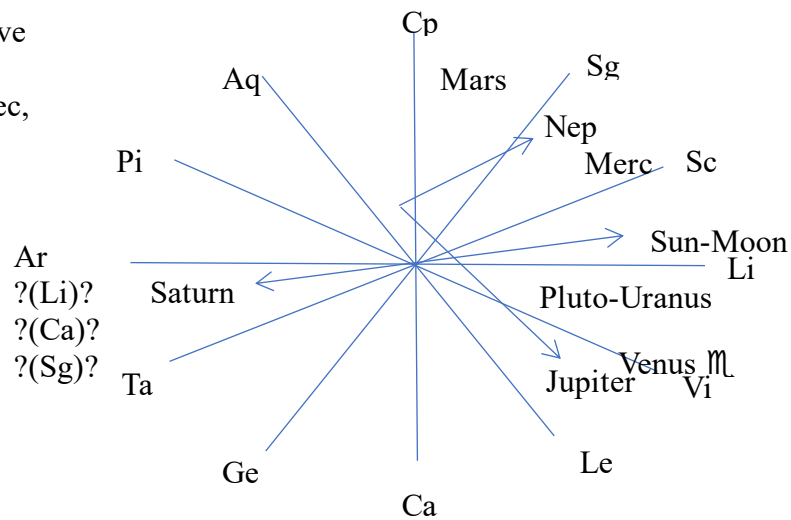


The ‘archetypal’ instrument of “separation” is the knife. The problem that arises with cutting is that the side of the pie that is ‘cut away’ (so that one might determine the hidden content) might be worth investigating even more than the side intended for inspection. This is the approach of master sleuth, “Benoit Blanc” (Daniel Craig), who is charged with the task of finding out what happened when a wealthy author, “Harlan Thrombey” (Christopher Plummer), was deemed, by the first round of investigators, to have committed suicide by a knife cut to his own throat. One can see the elements of Rian’s plot in his Mars-Uranus opposition from Aries to Libra and his Sun-Saturn (out of sign) opposition from Sagittarius to Cancer. Rian composed his script in a way that would lead his audience to ‘cut (suspicion) away’ from the perps, “Marta” (Ana de Armas) & “Ransom” (Chris Evans), to focus on the ‘logical motive’ slice of pie.

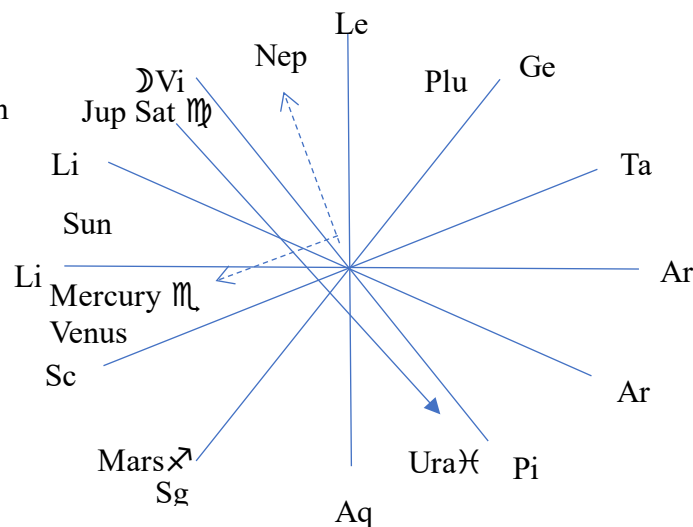
The depth psychology of ‘cutting away’ was illuminatingly discussed by Jung’s great continuator, Marie-Louise von Franz, who made the point that when something, especially in the scientific context, is declared “wrong”, it is simply discarded and zero interest taken in the issue where the wrong idea had come from in the first place. This is fine for the scientist... s/he does have a ‘right’ to say that s/he won’t be wasting any more time on wrong ideas. This is not fine, however, for the psychologist... it is his/her task to discover where ideas, especially “wrong ideas” (in respect of the outer world), are arising because they will be saying something particular about the inner world. As Marie-Louise explains, psychology isn’t to be viewed, therefore, as a branch of science. Rather, psychology has its own “magisterium” in the same way that scientist, Stephen Jay Gould, awarded religion (and, to its extent, philosophy) as “magisteria” that own their own contexts. Agatha Christie might have known nothing about nuclear physics’ “standard model” or cosmology’s “spacetime” but, of course, she didn’t need to know any science to understand the value of ‘keep intuiting’ when pieces of motivation don’t ‘fit’. A “physics envy” approach to psychology leads to lives of barking up wrong trees.

## HEROES OF DIRECTION 28: DENIS VILLENEUVE

Denis Villeneuve  
3/10/1967 ??  
Gentilly, Quebec,  
Canada



Frank Herbert  
8/10/1920 7.30am  
Tacoma, Washington



Every decade of cinema seems to throw up a flagship trilogy... going back to the 1970s (& 90s), “The Godfather”, in the 1980s (& 00s) “Star Wars”, (late) in the 1990s (00s), “The Matrix”, in the 2000s (2010s), “Lord of the Rings” and, in the 2010s, “The Avengers” (more on the way). And, so it seems for the 2020s, box offices will be setting another high water mark for “Dune I & II” (with “Dune Messiah” scheduled for Denis Villeneuve’s 2<sup>nd</sup> Saturn return year, 2026). The film trilogy of “Dune” is based on (the first) two of Frank Herbert’s six novels, was written & published in his mid-life when, as it is for all of us at midlife, Saturn comes into opposition to its natal placement. In the case of Frank’s natal horoscope, however, Saturn would do more than merely look at itself: it would run through his Aquarius-on-the-cusp (for FA) uber-important “me-in-here” 4<sup>th</sup> house and, in doing so, it would close in on its (2<sup>nd</sup>) conjunction with natal Uranus in Pisces near the cusp of his 5<sup>th</sup> house. Natal Uranus is part of an oppositional “complex” with natal Moon-Jupiter-Saturn in Virgo. As drawn above, we can also see

that Denis Villeneuve was born in these (at least, for Frank) “creative” years, although being born 2yrs post “Dune”’s publication tells us that Denis’ natal Saturn is residing one sign ahead of Frank’s (natal Uranus in) Pisces... in Aries. This won’t faze many longstanding readers, however, because they know that Pisces & Aries have a synergy in respect of “populist war”, perhaps the most important theme of the first two books. With 27° of Frank’s diplomatic Libra (& natal Sun) being submerged in his 12<sup>th</sup> house, we can assume that, to some extent, Frank was ‘12 haunted’ by (i) the possibility that humanity could have birthed a more ‘7 diplomatic, just & fair world’, but (ii) his (& our) ‘12 ancestors’ were too wounded to find a way to bring this to fruition. Yes, OK, we don’t know Denis’ house placements (♁ asc?) but, in any case, his Sun opposition Saturn points to Denis having to process a chunk of Aries-to-Libra ‘karmic’ stuff.

Just behind the key theme of “populist war” is the theme of the “populist hero”, the “messiah”, and the problems that spill forth from it. Our use of the word, “spill”, is deliberate in this case because, with the links (i) ‘5’ to hero & (ii) ‘12’ to popularity & populism, Freudastrological eyes go straight to the numerous ‘12-5 interactions’ in Frank’s natal chart (i) Neptune in Leo (in the 10<sup>th</sup> house) squaring his intensely-keen-to-communicate Mercury in Scorpio in his 1<sup>st</sup> house, (ii) ‘5 Sun’ in the 12<sup>th</sup> house, (iii) Pisces on the cusp of the 5<sup>th</sup> house, & (iv) let’s not discount Neptune’s transit to-over his Libran Sun in the years of Frank pulling away from his employment as an ecologist & pushing toward sci-fi writing that, in deference to his earlier life, was “spiced” with ecological themes. Yep, ecology is more ‘6 Virgoan’ than it is ‘12 Piscean’ but there is a sense in which the zodiac’s geometrically opposed pairs are “non-locally entangled”.

OK, so what is the problem with the populist hero? Answer: his use of his power too easily turns to his abuse of his power. Because the story of “Dune”, rather than set in a “Star Wars-y” far, far away galaxy, is set in our far, far in the future (10,000 years, in fact) galaxy, the hero, “Paul Atreides” (Timothée Chalamet), is able to recall human history while contemplating his growing awareness that he is “the One” that will free the oppressed “Fremen”, the indigenous population of “Arrakis”. Frank Herbert, of course, had 2,400 (±) years of ‘outer human history’ & 6,000 (±) years of ‘inner human history’ to call on while composing his storyline for “Dune”. The only historical figure w/Who, because of h/His capacity to deliver individual souls to Heaven, can be rightly called “messiah”, despite the billions of doubters, is Christ. By contrast, the alternate significant figures of Abrahamic monotheism, Moses & Mohamed, are best conceived as “prophets” insofar as this is the term for the deliverer of the Word of God to Earth. We make this distinction here because Paul Atreides is not really a “messiah”. Rather, Paul, a “One” who leads the oppressed into ‘outer’ battles against ‘outer’ oppressors, is more the ‘downward’ deliverer of the Word of God than any ‘upward’ deliverer of souls. Unlike Moses & Mohamed, of course, Paul is no deliverer of the Word of Peace.

There is a sense in which Paul is a kind of ‘failed Christ’ insofar as we do watch him struggle against the Fremen’s prophecy of him becoming their victorious spiritual leader who, nonetheless, finds that earthy victories are, after all, not spiritual victories. It is as if Paul could hold out for 39 days... but couldn’t conquer the Devil of the fleshy world. In Jungastrological terms, the reason that Paul is unable to last the 40 days is his insufficient “differentiation of his anima” that can be traced to the “power” of the “matriarchal genetic lineage”. In “Dune, Part I”, we learn that Paul is something of a Jungian ‘mis’-take because, in the preceding centuries, the feminine “Bene Gesserit”

order had been planning for the birth of a powerful daughter to be mothered by “Lady Jessica” (Rebecca Ferguson) rather than a powerful son. In other words, because of his various undeveloped “identifications” with various aspects of “the feminine”, Paul is unable to be objective about it. Note, again, that we aren’t talking about “women”, here... “the feminine” is only being symbolized by women in the story. Therefore, we do see some women trying to bolster Paul’s sense of objectivity about “the feminine”, most notably Paul’s love interest, “Chani” (Zendaya), a Fremen who holds a skeptical attitude to the prophecy. The audience has ongoing cause to doubt Paul’s affection for Chani because of a scene, just before Paul meets Chani in the flesh (she was already a figure in Paul’s dreams), that uncovers Paul’s ambition to marry “Emperor Shaddam IV”’s (Christopher Walken) daughter, “Princess Irulan” (Florence Pugh). And, with the obligatory spoiler alert, we can now say... yep, Paul’s fulfils his errant ambition.

One of the more helpful aspects of “Dune”, as we look to its obvious parallels to post-Abrahamic monotheism, is that it mixes & matches characters in ways that head off knee-jerk “Judeo-Christo-Islam-o-phobic” reactions. For example, the indigenous Fremen, who, at one time, had the “spice (= oil)” all to themselves, have links to Islam but, unlike in Islam, the Fremen’s “messiah” (“mahdi”) enters their lives from outside of their civilization. For another example, the ‘old’ spice mining Harkonnens can be linked to Judaism insofar as (Holy Mother) Jessica is the daughter of “Baron Vladimir Harkonnen” (Stellan Skarsgard) but, unlike the Jews who answer to the One God, the Harkonnen answer to the Emperor. Meanwhile, the ‘new’ spice miners from Atreides have links to Christians insofar as they are pushed aside in the context of the ongoing battle between the Harkonnens & Fremen in a similar way that Christianity is pushed aside in the battle between Zionistic Judaism & Islam (even if, as already noted above, Atreides is an anti-Christian “war messiah” rather than a Christian “peace messiah”, conquering the ‘Jerusalem-like’ centre, Arrakis). Freud thought that the unconscious can do naught else but wish and, if the “collective unconscious” (at least, its authentic Christian aspect) is also wishing underneath Freud’s unconscious, it could be wishing for ‘reincarnated Moses & Mohamed’ to counsel their (respective) ‘Word devotees’, especially during our just-completed year of world history. No messiah, just mess.

“Dune” also brings up the issue of prediction in ways that are more upfront than, say, “Lord of the Rings” does. Longstanding readers are aware that FA only cares for the quantum-physics-inspired, wishy-washy level of (archetypal) prediction that says nothing about specific “events”, yet it says plenty about the psychological dynamisms that bring about “events”... just as quantum physicists can say that “event A” is more or less likely than “event B” etc.. If, therefore, Paul Atreides had gone into analysis to deal with his prophetic dreams, his analyst would have looked to interpret the dreams that were disturbing him in a ‘quantum psychological’ way that “transformed” things from probability to possibility. This happens because the analyst can help analysands to “live out” their dreams in their imaginations in a way that undercuts their impulses to, later on, “live dreams out” in the outer world. It is “possible”, therefore, that artists such as Frank & Denis, having created their imaginal canvases, won’t be taking part in any future “live out”. For example, if a “charismatic” bursts onto the ‘outer’ world claiming to be “the messiah”, Frank & Denis can simply fast-forward their respective imaginations to the end of “Dune” and reply, “uh-uh, yeah... been there, done that”.



## DENIS VILLENEUVE'S (PSYCHOLOGICAL) TOP 5

Although your local Biblical literalist will insist that the 21<sup>st</sup>C is on a 'fated' path into Tribulation, the fact that the collective, to its degree, can "live tribulation out" in its psyche with the aid of cinema geniuses like Denis, Stanley, James (Cameron) et al. tells FA that probability is on the road to possibility. How far along, however, we can't tell... this depends on how many not only see "Dune" but also how many of those who have read/seen it can, with Frank & Denis, say, "yep, been there, done that". Although Denis' first three films, "Incendies", "Enemy" & "Prisoners" are all worth seeing, we expect that his ultimate 'top 10' will feature films from the 2030s... if we get there.

### 1: DUNE: PART I (2021:2) 🌟🌟🌟🌟

Pretty much everyone hated David Lynch's 1984-version (°/🌟), but it may be the case that this stumbling effort played its part in why Denis' version became an instant classic. For example, as stuttering as it was, David's version didn't copy the wisecrack style of "Star Wars" and, in doing so, it gave new life to the "2001: A Space Odyssey" sci-fi style of uncertain outcomes. (We always 'knew' that Luke, Leia & Han were sure to succeed... Paul Atriedes' success is uncertain and for good reason). David's version is also more upfront about 'Dune-universe-structure'... at the outset, David illustrates the '4 Corners of the (Dune)-Cosmos' i.e. we are immediately introduced to its Empire (Denis keeps the Empire in the background until his "Dune Pt.II") that, as fans of the books know, had formed out of a war between mankind & "AI". The subsequent peace was nothing to write home about... it was dominated by imperious intellect. This leads the typologist to look for possible "leading functions" of the two competing "houses": if "Atriedes'" fire is one auxiliary of the "Empire"'s air & the "Harkonnen"'s earth is the other auxiliary of the "Empire"'s air, we see the "Empire"'s 'mis'-take in respect of air's opposing function, water: the Empire prefers to Satanically cajole the Atriedes & Harkonnens into focusing on 'their opposition' (= fire to earth) and, then, have them go to war (by contrast, "Christ" would have advised the Empire to keep Atriedes' fire & Harkonnens' earth on the best terms possible so that they can 'double-auxiliate' the "integration" of the 4<sup>th</sup> function, water-feeling). Against this, some will complain that Arrakis is not a watery planet and, therefore, can't be aligned with feeling but, for FA, the standout narrative fact is that the Fremen repeatedly demonstrate their 'valuing' of water... whereas the other 3 "houses" care only for Arrakis' earth/spice above it.

### 2: DUNE, PART II (2024:4) 🌟🌟🌟🌟

One of our guesses for Denis' ascendant would be Libra, not only because this is Frank Herbert's but also because a Libran ascendant would mean a chart "ruled" by Venus in Scorpio conjunct Jupiter. Sagittarius on the ascendant would also be on our shortlist because Denis' movies are, if nothing else, '9 expansive'. If we look to Denis' more 'certain' expressions of '9 Jupiterian-ness', we would go to the fact that his initial four films, including "Sicario" (see below) speak to the intensity of a "progressed" Sun in Scorpio and the subsequent four films speak to the expansiveness of a "progressed" Sun now in Sagittarius. Indeed, soon after Denis' "progressed" Sun had made its way into the Archer, it would apply to a square to "progressed" Jupiter (now in Virgo), the time of "Dune". It is also worth noting that there was Saturnian "delay & frustration" in respect of the release of "Dune: Part 2" that straightforwardly illustrated the transit

of Saturn (in Pisces... squaring & opposing) over the degree of the “progressed” Sun-Jupiter square. The degree to which Herbert fans would interpret the three “houses” along human monotheistic lines may depend on the strand with which they are most sympathetic. FA’s longstanding readers know that we see the ‘thinking’ can be linked to Islam (thus, its long line of ‘intuiter-thinker’ philosophers and its out-of-touch-ness with the f/Feminine “unconscious”), ‘sensing’ can be linked to Judaism (thus, its long-awaited concretic Israel ever troubled by the opposing-ness of the irrational functions, intuition & sensing) and ‘feeling’ can be linked to Christianity (hence, its emphasis on death-into-water & re-birth-into-fire). We doubt that devotees of Islam would care for what FA ‘thinks’... if any do, we would recommend that they develop from ‘11’ to ‘7’.

### 3: BLADE RUNNER 2049 (2017) ☹☹☹

To its credit, the original “Blade Runner” (1982) didn’t confirm whether or not “Deckard” (Harrison Ford) is a “flesh-bot” replicant and, so, audiences were coming to this sequel dreading the idea that Denis’ might do the opposite and divulge too many literal answers – after all, one of the big ideas of “Blade Runner” was the possibility that the replicants may be “more human” than the soul-deficient “humans” who were hunting them down – but, fortunately, the plot goes off in the new direction of whether “replicants” can (... errr) “replicate”. In its way, this plot twist parallels the Christian story insofar as the impossibility of replicant replication parallels the impossibility of virgin birth. In Jungian terms, the involvement of a physical impossibility is not to be used as Ockham-ish rationale to “cut away & forget”... rather, physical impossibility is a moment to “psychologize & focus”... on, for example, possible archetypal sources.

### 4: ARRIVAL (2016) ☹☹

One cosmic paradox (called “Olbers’ paradox”) that puzzled the pre-“Big Bang” theorists of the universe was: if the universe was/is infinite, the night sky should be lit up by starlight... so why, then, is the night sky dark? This paradox is a kind of sibling of “Fermi’s paradox”: if biogenesis happened once, why, then, is the universe not filled with biogeneses? Homo sapiens would like to assume that a lifeform that had learned to traverse galaxies would (if not “good enough”, then) be “intelligent enough” to have already learned the value of “coming in peace” (call this one “the Spielberg-Carpenter paradox”?). Part of “coming in peace” is to come in a way that forces those who would “receive in war” to learn how to be “internally peaceful” with each other. Yep, there’s nothing like Spielbergian sci-fi fantasy for some feel-good... even if it only lasts a day.

### 5: SICARIO (2015) ☹☹

The plot of Denis’ “war on drugs” film is workable metaphor for the physical vs. psychological dyad of addiction... treating the physical aspect addiction is akin to the “local drug bust” because, as F.B.I. “Kate” (Emily Blunt), has discovered, it is a waste of time & energy if there is no path to the lair of the “distant drug lord” the symbol of the psychological aspect of addiction. The figure who stands behind the “distant drug lord” is, however, closer than your nearest of near street corner hustlers. International borders blocking the drug business symbolize ‘borders’ that block lines of sight to the spiritual aspect of addiction: are drugs “real”?... the psyche is “realest” thing of all.

