The Reservoir Dogs and Sad Dam (Who`s Sane?): An Essay From A Constructionalist Point Of View

The Middle East has been a crisis zone since the British and the Israelis in 1956, without the support of the Americans, invaded Egypt in order to take back the Suez canal from President Nasser, who had nationalized it. Nasser wanted to place a toll upon the usage of the canal in order to construct the Aswan dam, which was necessary for controlling the annual flooding of the Nile river that, traditionally, is the source of well water for the crops and of the Egyptian farming communities, and therefore of the economic well-being of Egypt.



 The dogs of war, unleashed against Saddam in the Gulf Wars (1990-1, 2001-3), symbolically and concretely, are the `reservoir dogs`, `reservoir` being what is created by a dam. In the movie *The Reservoir Dogs* (1992) the action is evil, that is, it`s about murderers who are men. I belong to a church in Budapest called the Hít Gyulakazet, which turns away lesbians on the grounds that they are `unnatural` and men with a penis aren`t. But the perception that a woman that wants her own species is for hellfire and eternal unendurable pain (because the men say so) is without foundation in scripture. If a woman had a penis, she would be `man` in definable terms, and there are many such. In short, women are a species and men may be perceived as a parasitical virus that perpetuates itself by using her species as a host womb. Jesus` mother Mary perceives this in giving birth as a virgin by means of parthenogenesis so that men have no input in terms of Jesus` conception. She represents the archetypal mother that doesn`t want her offspring to have STDs, and so she`s anti-AIDS, as it were, which is what men mean to her from the point of view of protecting her child. POV is important, because from the POV of Mary men are either self-perpetuating, self-devouring parasitical organism viruses (POV as boy sons - poisons), or parasitical orgasm viruses (POV as STDs - AIDS), and she doesn`t want them for Jesus, not least because she wants God`s POV from him.

 At the Hít Gyulakazet, the churchmen believe that they are employed by God, and lesbians who aren`t are those for whom the fire of hell is being prepared, that is, from a woman`s point of view the men of the church are those who want to`fire us`. The delusion is that the men are employees of God and employers of women who may `fire us`, but the reality is that they are a `virus` that wants us to believe that they are superior because they have a penis and are capable of STDs such as AIDS, which for me isn`t preferable to Sophie Moone , the beloved lesbian Hungarian pornstar having sex with another beautiful woman (with or without a penis – as beautiful futanar women have).

 The Gulf conflict and American superbowl are analogous constructs in terms of our understanding of God`s plan. In American superbowl the quarterback who throws the successful touchdown or TD is performing against the offense of the other team, and that may be construed as the sins from which Jesus has redeemed mankind, that is, he represents the QB that has beaten the offense. In Britney Spears` (1982-) *Oops I Did It Again* the QB is translated into the astronaut who makes touchdown on Mars where he redeems himself in her eyes by giving her a gift, and then in traditional superbowl receiver style he walks backwards from within the end zone to celebrate his triumph, that is, in the video he is depicted as walking backwards to his `position` - as QB.

 American football is about `offense` and how to beat it, and the analogous situation is ICBMs aimed at Russia and extrapolating how to survive a first strike and hit back, which is what the sport of US football is perceived by some as being designed to examine. In the Gulf conflict, the US are perceived to have built the Iraqi army until it effectively represented Iraqi US, and the Americans in the Gulf were Army US, but insofar as they were there to fire at each other they represent `fire US`, that is, men as a viral parasitical organism that functions like this – a virus (`fire US`). In short, Britney Spears in her red suit on Mars is Redemption because Jesus has redeemed the astronaut because he is the chosen QB who has beaten the offence. But it is not about `beating the rap` as the criminals say. Britney Spears is Redemption because she is a species, that is, woman, whereas the QB is a viral parasite. In other words, Britney Spears is Redemption because she is a redeeming creature, whereas men are a virus. She is not the offence. It is the virus that seeks to penetrate the woman, the woman does not seek to penetrate the virus, and cannot because, in purely sexual terms, she doesn`t have a penis and so cannot commit the offence of sodomy - which is what American football posits as the unspoken goal. The ball is the woman`s egg through which the men want to sexually transmit their disease, that is, self-perpetuation as a viral parasite by means of a host womb. They are STDs that would self-replicate, if they could, by inserting their penis into each others` anus, which is how the STD AIDS emerged. In other words, they help each other to hijack the woman – offensively.

 

 For woman and Britney Spears it is about perception, that is, Britney`s Spears-eption. Man is redeemable if Redemption is possible. Her name means `those which penetrate` - and woman with a penis (futanar) are penetrative in terms of sexual reproduction within woman as a species, which excludes men as viral parasitical organisms. Only if man perceives that, as Jesus says, `love thy neighbor as ye would love thyself` because you are your neighbor, is it possible to comprehend, that is, Britney Spears with a penis would be you if you were able to perceive Jesus` conception of `God is love` as meaning that, if Sophie Moone had a penis, she`d be fucking Britney Spears, and both of them could be you (as, indeed, they are). In short, Redemption for men consists in the redeeming knowledge that they are their woman`s penis, which is why it`s possible to be on the side of God rather than the Might of Saddam (Sodomite) in the Gulf and have redemption despite being `fire US` (virus); because the `little woman` at home is their real penis and they`re just standing in for her as God. It is as it has always been understood. Love for woman is the *sine qua non* of redemption because she is the instrument of `God`s love` upon the Earth. If you perceive yourselves as `fire US` (virus) and turn women away from God and Jesus because she loves other women who are her species and not a viral parasite, that is, men, then you are the `fire US` from another angle, that is, you would consign woman to unendurable eternal pain because you are a virus in the word of God as transmitted by you as STDs and Satan`s AIDS.

 At the Hít Gyulakazet they are saying that they are employed by God and those who are not employed by God are doomed to eternal unendurable pain, that is, fire, because they as God`s employees may put them there. In other words, all those who are not God`s employees are for the fire. But woman is God`s species and men are for the fire; because they want to `fire us`, the women, from God`s employment and as God`s employees, whereas it`s the women that are employed by God and the AIDS of Satan are those who would replicate themselves as STDs and `fire us`, that is, sentence us to unendurable pain forever. But they can`t, because women are human and those who would `fire us` are Satan`s virus – and can`t employ us anyway because we`re God`s species.

 I was `born from the waters of the spirit` at the Hít Gyulakazet in 1994 and it occurred to me that Adam was created in the form of `a dam`, that is, a reservoir of God`s spiritual nature against `reservoir dogs` such as Saddam Hussein (1934-). The name Eve, created by God from the side of Adam, means `that which precedes`, and therefore is the future of the spirit of humanity. Traditionally, water is associated with the immortality of the spirit, and of life. Especially in Christian baptism, and in the ancient Egyptian myth of Osiris, who is the Christ-like figure believed to be `resurrected` when the beneficial waters of the river Nile cause the crops to grow. In the myth Osiris is cut into pieces by his `brother` Set, who is evil personified. Isis, representative of the female principle, restores Osiris. She fashions a penis – effectively the penis of Isis – and Osiris is `risen` as Horus, who returns to heaven.

 In the Christian tradition, Jesus may be understood as the incarnation of God as the God Man with the penis of Isis` Osiris, who is not born of man but of woman (the Virgin as Isis), and men who did not accept the teachings of Jesus, for example, that `God is love`, crucifed him - again. In Egyptian mythology, Osiris is a `corn god`, which means he represents bread and water, whereas in the Christian tradition Jesus is associated with wine. He `changes` water into wine at the `wedding at Canaan` and, at the `last supper`, offers wine and bread to the disciples as his `body and blood` with the perception that one of them will `betray` him. However, in Islam, alcohol (even wine) is forbidden or `haraam`, so water and bread are more important, which is why Osiris is a `god of corn` and not of malt whisky.

 According to the structuralist Claude Levi-Strauss (1908-2009), the signs of culture may be constructed as a triangle in which fruit and meat form the base (one at each corner), and at the apex is that which is produced through patience and understanding (wisdom), that is, cheese and vinegar, for example, are the result of corruption and rottenness – wine producing vinegar and milk producing cheese. In structural anthropology, therefore, Jesus belongs at the zenith because, in transubstantiation terms, that is, the procedure for accepting the Holy Spirit as the `teacher` and the promise of a physically immortal body in heaven, he is the wine (which was water at the marriage in Canaan) and the bread – as a sign of his body and blood – but also the `cheese`, that is, Cheesus. This may seem facile, but Jesus imbibed milk at the breast of his mother Mary, and the structuralism of Claude Levi-Strauss says that, just as patience is a virtue attributed to the Madonna, so patience is required if milk is to become, as it were, despite rottenness and corruption, cheese.



 From this POV Jesus is `hard cheese` on those who crucified him, because the cross is the material from which he`s constructed an inescapable mousetrap, that is, if you don`t accept God, who is omnipotent good, and Redemption, unendurable eternal pain shall be your punishment. Effectively, Jesus is the cheese in God`s mousetrap and the mousetrap has won. If you don`t want Jesus, then the mousetrap is God`s triumph. God is omnipotent good and, just as the cheese represents the triumph of mother Mary`s milk over rottenness and corruption, so vinegar given to Christ at the crucifixion, as a drink that will fortify and give endurance, represents Jesus` patience and understanding in the overcoming of rottenness and corruption.

 In Islamic thinking, alcohol, that is, wine, is `haraam` because it encourages passions that are inhibited for good socio-cultural reasons. At the `last supper` Jesus says that the wine and bread are his body and blood, and in the communion service of the Catholic mass these are given to the congregation as a sign of transformation, that is, the wisdom and eternal life that comes through the acceptance of Jesus` teachings, and the Paraclete or Holy Spirit as tutelary guide sent by God after Jesus` Ascension to heaven. At the crucifixion, which precedes Jesus` ascent to God, it is the spear of Longinus that penetrates the side of Jesus, effectively releasing the Paraclete from his side as the Second Adam producing the Second Eve, who is called the Shekinah or `spirit of God` in the *Old Testament* (Lam: 1. 5) where she dwells in the tabernacle that contains the Ark of the Covenant of God`s Promise of Redemption, which itself contains the commandments of God that are distilled in Jesus` words as `God is love`.

 After the `last supper` (Matt: 26. 17-30) however, Jesus` offer of the wine and the bread as his `body and blood` of eternal life and Redemption, in accordance with the fulfilling of God`s Promise, is betrayed by Judas and he is tortured like a lump of meat. Is it the wine? In archetypalist-structuralist terms, patience and understanding, symbolized by the Roman soldier giving Jesus` vinegar to drink as a fortifying draught, is repaid in blood. In other words, the wine has become vinegar, and that is it`s function. Judas is the mouse caught in the trap by the Jesus. Symbolically, you can`t have vinegar without wine; but as it is observed in Islam, water is better because it doesn`t arouse evil passions (Surah Maidah: 90.1), which is why Jesus` birth included the added precaution of his being spiritually blessed in water through baptism, a ritual that is maintained in Christianity.

 During his crucifixion, Christ was given, not water or wine to assuage thirst, but vinegar to sustain him, which is symbolic and archetypal, that is, it denotes the transcendence of rottenness and corruption, which is that it had been water/wine. In simple terms, Jesus is water, bread, cheese, and vinegar. In other words, alcohol is absent from the equation because it interferes with judgement and right-thinking, that is, the ability to choose good over evil, and vinegar denotes patience and the desire to have understanding:

`My God! My God! Why hast thou forsaken me?` (Matt: 27. 45-46)

 In spite of Judas` treachery (Luke 22), the meaning of the wine and the bread as the `body and blood` of Christ is that of forgiveness, that is, the inflammatory position of alcohol may contribute the perception of Judas as corruption and rottenness furthered by too much wine at the `last supper`, and the consequence is what has been defined as `bad blood`. But Jesus` patience and forebearance is such that, even the wine as `bad blood` is taken into consideration in terms of God`s omniscient plan for Redemption. Jesus is given rotten or corrupt wine during his extremity, and some have seen it as a torture to have the tormented figure sustained by that which prolongs his suffering. However, vinegar is produced through patience and understanding, the virtue of the wise, from wine. In other words, an act of prolongation in terms of Jesus` pain may also be perceived as virtuous in the sense that Jesus remains `on message` for God. The vinegar represents virtue in the blood of Jesus, that is, wine isn`t virtuous but, with patience ranged against rottenness and corruption, God`s plan may become visible, and so the virtue of wine is, structurally (within God`s revealed creation) and archetypally (mythically and psychologically), represented by the vinegar - as the virtuous blood of Jesus at the crucifixion scene.

 Jesus` `vinegar personality` (Mark 15: 23) resides in his capacity to spring the trap, that is, though even Judas Iscariot may be redeemed from his `bad blood`, that is, his crime deriving from consumption of too much wine at Jesus` last meal, Judas still has to accept Redemption; or it`s eternal unendurable pain for him. In Claude Levi-Strauss` structuralist terminology, Jesus is the cheese in the mousetrap, and if Judas wants to eat with him, it`ll be bread, cheese, and water; because, as it says in Islam, alcohol is unnecessary. All that is required is patience of spirit, which is effectively why the `tutelary spirit`, that is, the Paraclete, emerged from the side of Jesus at the crucifixion and, essentially, taught us to pray for God`s good cheese – success in the name of Jesus!

 In the United States of America the rock band `Vinegar Joe` was very popular in the 70s, but `Vinegar Jesus` would`ve been more in keeping with the theme. If we remember Aesop`s (620-564 BCE) fable of *The Fox and the Raven*, then the cheese the raven has worked for and which the fox steals, means that, from its POV, the fox is an enslaver, that is, the raven produces the cheese for him, but *had* produced it for itself.

 `Where did you get that cheese?`

 `I stole it off Vinegar [a nigger], who said Jesus showed him how to make it. Ha ha.`

 From this racist POV, Vinegar is a Jesus who thought he was working for `some big cheese` (God), but he`s working for `the man`. Anyone who is tortured is Jesus, which is the meaning of `mousetrap Redemption`, and that is the dark side of Jesus` education and instruction. In Christian terms, it`s a form of training, that is, Jesus is the cheese by which the trap is sprung upon the torturer, who can expect only unendurable eternal pain forever as punishment for his crime. However, Christians are not being trained to be tortured. Jesus` acceptance of God`s plan for Redemption as `instruction` that results in his crucifixion isn`t Jesus` acceptance of torture, but an acceptance of omnipotent God`s omniscience and wisdom as an educator.



 Christians are trained to accept the trap, that is, Jesus has sprung it, and the evil have unendurable pain forever, just as Christians have Redemption because they have a good instructor and a good educator in Jesus who has trained them to avoid falling into the trap of seeing the torturers as educators and instructors in how to torture people in order to obtain `heavenly rewards`. Slavery, for example, is the denial of liberty to people from whom work and produce is forced. Jesus` Ascension is his `escape` to God and heaven, whereas slaves are in prison, which means that `product` is tortured out of them. Jesus` role is to announce God`s POV, that is, those who enslave are torturers and eternal pain is their punishment, whereas God and heaven awaits those who produce good `product`; themselves or – as in the 17th century Southern United States of America – very good high quality cotton that is, spiritually, theirs.

 Many have wondered at the reason why Jesus, in following what he clearly perceives as God`s instructions, allows himself to be crucified. Some have seen Job, who represents `patience` (Job: 21. 83) in the *Bible*, as the prefiguration of Jesus, and that`s because Jesus represents God`s patience, that is, God`s patience being replaced by impatience. Jesus has delivered the message of `God`s love` (1 John: 4.8) and, basically, Jesus` is asking God to allow Jesus to avenge himself because he has been patient enough to perceive that he, Jesus, represents the patience of God, and God doesn`t have to be *that* patient – because God`s omnipotent. Jesus remains patient and allows the crucifixion to occur while perceiving that it doesn`t have to; but he is being patient as God. In other words, Jesus has given the recipe for Redemption and that`s his role. Having done so he remains patient and understanding towards man but is now certain in terms of his understanding towards God because he perceives that God is not going to be patient with those who do not accept Redemption, so he allows the crucifixion to take place as a way of maintaining patience and understanding to the last possible instant in the face of his torturers. God is aware of his patience and he remains understanding of God, that is, God is impatient and will become angry; but not with Jesus or those who accept Jesus` teachings in order to have Redemption.

 In Kuwait I once saw a mousetrap next to the bus I was travelling on and it was big enough to trap an elephant. Such `features` are common in Arabia, and Jesus is a prophet of Islam (Surah Maryam, 19) in their holy religious book, the *Koran*. I reflected upon the meaning intended by the artist, and deduced that Jesus (cheese) was not there because his physical presence was implicit but not required in anything other than the minds of the beholders. In both Islam and Christianity, Jesus has Ascension, that is, he is translated into the heavenly empyrean of God. My musings led me to conjecture that, for Islam, Jesus` spirit may be in Jeddah in Saudi Arabia, where the shrine of Abraham in Mecca is the holiest place, that is, romantically and poetically (Arabian, in essence) Jesus is `cheddar Jesus`. In `constructionalist` terms, because Jesus is a prophet of Islam as well as the Christ of Christianity, Jesus is not a part of the Kuwaiti mousetrap, as it were, where the trap sprang on Saddam Hussein; but he is eternally and archetypally the cheese (albeit reluctantly and, as it were, `playing dumb` to the last as a great trouper). The idea that Jesus is not there (for there is no cheese in the Kuwaiti mousetrap), is simply the idea that the `big mouse`, that is, the `rogue elephant` that was Saddam Hussein, was trapped and killed there, and that Jesus was with us in spirit or perceivably so by his palpable absence; however, as one might anticipate, from an Islamic perspective Jesus remains in Saudi Arabia, the heart of Islam and the *Koran* – as Jeddah Jesus.



It`s Schroedinger`s Cat for believers in the spirit rather than physics, that is, in particle physics, which is about possibility, Erwin Schroedinger`s Cat (1935) is either in the box or not in the box, depending on what is perceived as being possible. It relates to a zen `koan` in educational terms, that is, if a tree falls in the forest, and there is no one there to hear it, does it make a sound? Or, in other words, if I can`t see the cat in the box, is it there? In Jeddah terms, Jesus isn`t in the mousetrap, and the cheese isn`t there either, but the mouse (Saddam Hussein) is trapped there and shall experience unendurable eternal pain forever; because Jesus says so and, spiritually, is there in his absence as a sign to those who believe in him because his presence there is almost palpable as the cheese that is palpably not there. Necessarily, Saddam Hussein – as all such evil spirits – are inevitably caught within Jesus` mousetrap because they can`t be anywhere else – and Jesus doesn`t have to be there. Neither did George Bushes Sr. or Jr. But, although the President is obliged to be there for Jesus, it isn`t and *vice versa*, although it`s desirable. Bush has to be on the side of Jesus, but Jesus doesn`t have to be on the side of the President (Nixon, for example, was impeached in 1974 on behalf of the US people and in the name of God). In other words, Jesus is on the side of the good buck. He`s there, as it were, and everywhere that`s good. *Being There* (1979) is, in fact, the title of a film in the US in which Peter Sellers (1925-80) plays the President and he is, as it were, there for the USA. He functions as a simple pastor would.

President "Bobby": Mr. Gardner, do you agree with Ben, or do you think that we can stimulate growth through temporary incentives?

[Long pause]

Chance the Gardener: As long as the roots are not severed, all is well. And all will be well in the garden.

President "Bobby": In the garden.

Chance the Gardener: Yes. In the garden, growth has it seasons. First comes spring and summer, but then we have fall and winter. And then we get spring and

summer again.

President "Bobby": Spring and summer.

Chance the Gardener: Yes.

President "Bobby": Then fall and winter.

Chance the Gardener: Yes.

Benjamin Rand: I think what our insightful young friend is saying is that we welcome the inevitable seasons of nature, but we're upset by the seasons of our

economy.

Chance the Gardener: Yes! There will be growth in the spring!

Benjamin Rand: Hmm!

Chance the Gardener: Hmm!

President "Bobby": Hm. Well, Mr. Gardner, I must admit that is one of the most refreshing and optimistic statements I've heard in a very, very long time.

[Benjamin Rand applauds]

President "Bobby": I admire your good, solid sense. That's precisely what we lack on Capitol Hill.

 It`s comedy, but there`s no sense that what is said is nonsense. It`s exactly the kind of homily that Ronald Reagan successfully applied both in his campaign for the Presidency and during his tenure: `All great change in America begins at the dinner table.` In the Gulf conflict, George Bush may be said to have been in a good position with regard to God, and Jesus was there. But Jesus was not where Saddam Hussein was, and Jesus` mother, representing the perception that Jesus needed to be protected from the Might of Saddam, that is, Saddam Might (sodomy), God parthenogenetically sealed him off from men`s contaminatory `seed`. In short, Jesus wasn`t where such men were, and never would be. The evil are caught in the mousetrap because they belong there, not because Jesus is there, because he isn`t and doesn`t have to be there. In simple terms, Jesus doesn`t have to `be there` for Satan. Because, for Satan, there is unendurable pain forever, and Jesus doesn`t belong there. He is, as it were, patently the inventor of the cheeseless mousetrap, on the understanding that the copyright is his from God, all the royalties belong to him, and plagiarism is not allowed. By `plagiarism` I mean a pastor who tells you that, if you`re a lesbian, you`ll go to hell. She replies that she accepts Jesus` Redemption and wants Sophie Moone`s address. In other words, she accepts Jesus, which is all the pastor requires. Elsewise he`s plagiarizing God`s word, because woman is a species, and love between them is normal. It`s usual to define homosexuality in sexual terms, that is, with regard to STDs, AIDS, and of course anal sex, but a more accurate definition is those who refuse to produce and feed upon those who do as parasitical viruses. Our pastor observes that he has a penis and the lesbian doesn`t, therefore he isn`t a homosexual because he advocates normality to her as heterosexual adaptation, whereas she is a woman who represents her species and, with a penis (as futanar women possess), can reproduce with Sophie Moone as a `man` on his terms. In other words, the pastor is a homosexual because he can`t reproduce with a lesbian (he refuses to produce one as well, but the species` couple will because they`re normal). He wants lesbians to remain within the gene pool used by men as parasitical organisms. In this sense he is a slaver, but he is caught in his own mousetrap, because it`s Jesus` and he doesn`t allow plagiarism, that is, the pastor shall experience unendurable eternal pain forever because, as it says in the *Bible*:

`Thou shalt not take the name of the Lord thy God in vain.` (Ex: 20.7)

 In the *Koran*, Joshua ben Nun is with Moses when they lose a fish by the Red Sea (Surah Al-Kahf, 18), and it`s important because Joshua fights the battle of Jericho (Josh: 5.13, 6.27) after Moses` death, and subsequently entering into the land of Canaan that God had promised his people. In Christian iconography the fish is a symbol of Jesus, and the loss of the fish by the Red Sea is attendant upon the emergence of the figure of Khidr who, as a Wise Old Man, directs Moses` attention to his lack of patience in understanding before dismissing him as, at least for the time being, ineducable. Jesus, of course, is archetypally patient, which suggests that Khidr is an aspect of Jesus. In military history it is the tradition that God and Jesus are with the US Marine Corps; for example, their hymn is `From the halls of Moctezuma to the shores of Tripoli…` Their victories are Jesus` and God`s. The US in 2011 didn`t continue the invasion of Tripoli with the Western alliance, and it was thought that they had withdrawn support, but if Jesus is with you, you win. `Joshua` means Jesus, and so Jesus fought the battle of Jericho. The `walls came tumbling down` and Jerry lost, as it were. Geri Spice (1972-), Jeri Ryan (1968-), `Seven of Nine` in *Star Trek* (1965-) and Jerry Hall (1956-) weren`t apparent victors in the Gulf, but Jerry was; however small a role you might wish the Germans to have in your desire to denigrate them for `bombing our dad`s shed in the war`. In Liverpool, particularly, a `jerry` is an `invention` kept under the bed for shitting and urinating in, which to my certain knowledge Geri Halliwell lives in constant fear of being reminded of. She`s `jerry`, as it were, but isn`t Jerry Hall, although clearly Jesus is there also.



 I was teaching English for Bell language school in Tripoli before the invasion, but I left. It was a peaceful place, but when I left (as a Christian believer) *this* Jesus wasn`t there, and the Germans may`ve been - as `Jerry` - later. Jesus, like Jeri Ryan, as `Seven of Nine` in *Star Trek*, isn`t bound by time and space as to where he is – or how many of him there are. He fought the battle of Jericho and won, although he was everyone that was good there – and he was there at the Red Sea, perhaps *as* Moses; because Moses was `good enough`. Redemption by the Red Sea is, of course, logical; because those who are baptized are `saved` and the Red Sea is an obviously auspicious place to receive Redemption. `Jesus ben Nun` actually means `the one who is the fish that is born from the waters` and, in Egyptian, `nun` means ocean, so it prefigures the meaning of Jesus` birth, that is, from a `married virgin`, the Virgin Mary, a `fish` from within God`s ocean of creation.

 In Arabia the meaning of Jesus may be related to that of the djinn where a marid is a type of djinn; that is, marid jinn might be interpretable as `Mary djinn` or `Mary the djinn`, the `marid virgin`. Jesus, emerging from her as a `bottle`, for example, as a powerful wish granter, may be correlated with the idea of his emerging as `good djinn`, as it were. According to the *Koran*, djinn have free will, and the Will of God is free, so djinn are free to sympathize with whom they will – and help whom they choose, rather than being imprisoned in a bottle to aid those to whom they are unsympathetic. From a djinn POV, Jesus is theirs, because he emerges from the Virgin Mary (Mary, the djinn) – `message djinn a bottle`, as it were. From this perspective God, who created the djinn, is `Allah Akhbar`, the Great One, or `a large djinn`, as it were, with whom the djinn are either ally or antagonist. Of the different types, marid and iblis are perceivable as good and unaccepting. Shaitan (Satan in Christian iconography) was the djinn that refused to bow before man when made by God, which means that the iblis category of djinn that was Satan`s `type` didn`t accept men because they were already perceived as parasitical viral organisms. Jesus, however, is the `Son of Man` before whom the iblis category of djinn might bow. The meaning of Jesus` is, therefore, Redemption for the djinn, that is, Jesus is a sympathetic figure for good, and represents freedom through the acceptance of what is good, that is, God. In short, a djinn is free by means of sympathy with that which is good. The prototypical scene is of the djinn saying:

 `Your wish is my command.`

 Praying to God is, theoretically, praying to a djinn, that is, God grants wishes. But, if God has to emerge from a bottle that he has been imprisoned within – as Jesus emerging as the `Son of God` (Matt: 27. 54), for example - then he represents the Almighty One who, irrespective of perceptions as to whether he`s a djinn or not, may sentence you to unendurable eternal pain forever rather than arrange for you to have sex with Jerry Hall. In other words, there may be sympathy for the ambition, but there`s no sympathy for a proven tormentor who, rather than accept that `everything good shall be yours, if you are good`, tortures Jesus` genius for no other reason than to watch him squirm. In short, Jesus represents Redemption for the djinn because, if their sympathy is in the right place, then they are free in God, and good forever. That is why Jesus is archetypally sympathetic, because there is no sympathy or help for the evil, and that is Jesus` message from the bottle to the djinn.

 In the *Koran*, the djinn are people - as are virgins – and the concept that one is a woman when one`s virginity is gone is a method employed by men to ensure their continuity as parasitical viruses. Woman as her own species – futanar – is woman irrespective of her virginity, and may even keep her virginity while reproducing if she has her own penis. In other words, Jesus represents the `She`s us` concept, which is that we are woman, and the injunction to accept one woman and be monogamous is replaceable with the polygamy of `She`s us` (Jesus), and the question directed at the pastor becomes, from woman as a species` POV:

`Why should I have to accept that I can only have one woman, if I accept she`s us?`

 It`s a way of analyzing monogamy, that is, why should one accept one woman if one accepts Jesus? In structuralist terms, a woman `married` to a futanar woman with a penis is a part of an archetypal structure that is cosmic. As an `original woman` she`s from the apple of the `fruit of the tree of knowledge` (Gen: 2.9), and her partner with a penis corresponds, in Levi-Strauss` `culinary triangle` (1966) that represents woman`s archetype of socio-cultural, economic-political civilization (because it`s about the preparation of food – and Eve `cooked` the first apple, as it were), cooking:

 Futanar woman (cheese/she`s us)

Futanar woman (cooking)Woman (fruit)

 From the perspective of virginity, the original couple, that is, woman as a reproductive system, requires a third woman in order for the futanar woman with a penis to reproduce with another woman with a penis. It`s `she`s us`, as it were, which is the recognition that polygamy is the instinct of woman to form relationships that do not prevent the development of her planet. She is woman born from the womb, that is, `womb man`. Heretofore everything, including the parasitical organisms that are men, have been born from her womb. Or, in other words, civilization is hers. To reclaim it, and progress, the structuralist `culinary triangle`, the archetype of civilization, that is, patience in development from knowledge to recognition, and onwards to realization, has to be applied in terms of the human `software`, as it were. Jesus represents patience allied to understanding in order to attain knowledge, and Redemption is intelligence, that is acceptance of good, whereas those who don`t want it are trapped by the crucifixion-as-mousetrap metaphor, and are doomed to unendurable eternal pain. But the archetype of realization is dependant upon actualization, that is, Jesus represents the cheese of development, that is, imbibing mother`s milk and following her instruction and education is a `training programme` that, avoiding corruption and rottenness, which is the process that produces cheese from milk, creates Jesus-consciousness or the `hard cheese` that, from the POV of woman, is `she`s us`. This is a realization that woman has a species` archetype that must be actualized if she`s to succeed. Usually, Levi-Strauss` archetypal triangle of woman`s development is represented so:

 Futanar woman (cooking)

Woman (fruit)Futanar woman (Jesus/she`s us)

 However, this is a male archetype, that is, a *ménage a trois*, which posits that, rather than the `original couple` perceiving the need for a third woman with a penis to fertilize the woman with a penis (futanarian women) in the course of the original woman`s love for her futnarian partner, the goal is to rise from `gathering` (fruit), that is, understanding and patience, to `meat is murder`, which is contaminatory in terms of love-relationships, that is, the homicidally `patterned` partner perceives from her vantage point another woman with a penis who has more equipment and she leaves with her because, dominating the mountain as a meat-eater, as it were, she looks down on her `fruit` origins and might even `take the slippery slope`, as it were, to be with other meat-eaters like herself – and practice murder, the religion of Cain, who in his killing of his brother Abel (Surah Maidah, 27-32) rejected early the path of Redemption from the poisoned fruit through knowledge of good and evil. This is a male archetype, however. The woman`s archetype is different.

 Futanar woman (Jesus/cheese)

Futanar woman (cooking)Woman (fruit)

 Here, the original woman with her `fruit of the tree of knowledge` lives on the other side of the mountain, and educates, instructs, and trains the futanar woman with a penis in how to cook without meat. Through patience and understanding that is developed between them the futanar woman with a penis progresses from cooking apples to producing cheese, which is a metaphor for avoiding corruption and rottenness, that is, killing to eat meat. The apex of the pyramidical structure is that of the futanarian woman with a penis who is developed, that is, she has the cheese and has accepted Jesus from the woman who is `knowledge`. However, the woman with a penis needs a woman with a penis in order to reproduce, but the perception is that each of the three women can perceive the truth. In other words, the archetype functions as a triune marital structure, and is a natural trinity. Consequently, the mountain belongs to the woman with the `original knowledge`, and neither of her marital partners would want to escape from Jesus – for, she`s us!

 In archetypal terms, the `original woman` teaches protein without death, that is, food without killing, which is what God teaches: `Thou shalt not kill.` Abel was a lesser killer than Caine, but God was pleased with Abel because he demonstrated the principle of the lesser murderer when he made animal sacrifices to God. Caine, on the other hand, is the fratricidal murderer and so more reprehensible, and this isn`t pleasing to God because it`s closer to species` suicide, that is, woman as God`s species. However, from the woman`s archetype POV, patience and understanding is her `virtue` because, without it, you can`t have cheese – Jesus-consciousness, or development; either in social or intellectual terms. Simpler, Jesus is the meat on the cross, but isn`t the cheese in the mousetrap? Cheese contains as much protein as meat, bread contains carbohydrates, vinegar is sustaining, water is life (especially in the desert), and the fish is a symbol. When Britney Spears `hooks` the spaceman it`s 2000 years after the birth of Jesus, and her `wisdom` is `She`s US`, which is that, in accepting Jesus, *she* isn`t a `fish`. On the other hand, those who believe that they have accepted Jesus are, like pastors who seem to think that you wouldn`t want good for yourself, that is, if you don`t accept Jesus it`s eternal unendurable pain for you, which is a `fishy` statement insofar as the logical necessity is not transparently obvious. If `God is love` why is self-love in the form of masturbation frowned upon? Because Onan (Gen: 38), the prototype, despised his `seed`, but it`s a metaphor in the *Bible* for `product`, that is, cheese, as it were. If Onan doesn`t want `fruit` from his `seed`, he despises life; his own and that of others. However, masturbation is a form of intercourse with the perceived object of desire, and may precede – or enhance – coitus. Consequently, Britney hooks her spaceman `fish` in her *Oops I Did It Again* sci fi soft porn video `show` and, from that vantage, he can masturbate without interfering with her development – as pubescent boys – or girls even – perhaps would. She`s a saved woman (Jesus saved Woman), however, and a saving one, because the `fish` that wanted to `hook up with her` is `caught`. He is rendered harmless, although he is recording her with a camera attached to his space helmet (presumably for masturbatory purposes associated with her film distributing activities) and she`s proven herself to be a `fisher of men`, as Jesus (She`s US) was.

 Church pastors are unable to perceive that Jesus is 2000 years old, and everyone in the 21st Century wants what`s good and knows what it is because they can see it in the movies. Good is fucking and eating in the best places. The presumption of a church is that we are all `fish` without the ability to understand. I have a PhD in English literature, which requires me to be perceptive of moral issues. In other words, I have the ability to want good rather than be tortured and murdered like Jesus. But whenever I attend a church the immediate question is: `Have you accepted Jesus?` Well, I accept Britney Spears is US, she`s not a fish, and I can`t masturbate my penis if I`m a lesbian; because pastors want `normal` heterosexuality and futanarian woman with a penis is of the species `woman`, which is `lesbian` to parasitical virus organisms that are evil spirits masquerading as a species – that is, men who want to self-perpetuate their devouring archetype rather than develop. Homosexuals, by definition, are those who want others to produce for them; so Jesus on the cross is someone who refused. According to the *Bible*, he`s a celibate virgin, and his torturers and murderers want him to understand that he`s there as a suicide. His `hands are tied`, or rather *nailed* (to the cross), as were his feet, which is a metaphor for eternal unendurable pain, but for those who perpetrate it - and upon them (as the vengeance of God) - not *at* their hands, that is, there`s nothing further Jesus can do for `humanity`, apart from offer good to those who are good and who want it. Jesus, moreover, as an example of how to deal with the evil, and without help other than his own self-reliance, patiently endures his ordeal with the observation that he`s neither a suicide nor a torturing murderer, and the evil would have us believe that Jesus` self-reliant example is `suicide` and `self-murder`. But Japanese Mitsubishi zero pilots, using their planes as flying torpedoes, attacked the US Sixth Fleet at Pear Harbour unexpectedly in 1941. In other words, these were suicidal self-murderers – as were those who flew the planes into the Twin Towers of the World Trade Centre in New York on 9/11. In short, deconstructionist tools are used by the enemy, which is the parasitical virus organism, that is, men, who build from false premises such as `all women are lesbians` (whereas woman is a self-loving species), and `Jesus` crucifixion was a self-sacrifice` (whereas Jesus crucified is a symbol of self-reliance, patience, understanding, and species` actualization – woman`s), or even that those who perpetrated the massacre of 9/11 were `Islamic martyrs in a holy Jihad` (whereas the *Koran* explicitly forbids such horrors). Consequently, in order to reconstruct the truth, constructionalist principles, that is, simple good observations, need to be applied on behalf of God, woman, and – She`s us!



 If nothing else lesbians produce very good pornography, because there are no parasitical virus organisms present (men) to interfere with species` interactivities. The Levi-Strauss` triangular archetype of species` evolution suggests that, because woman with a penis and woman without (as a lesbian or not) are a cosmic archetype that is omnipresent, like God, so Jesus (She`s us) is there too – as he`s implicitly the bait (Jesus in the mousetrap) in Kuwait. Like Judas, Saddam was forgiveable by Jesus but the `battle for Kuwait` may be construed as Jesus` `battle` and `Fuck you! Wait!` The springing of the trap was foreordained. The mouse is in the trap because that`s where the mouse belongs. Jesus isn`t concerned with trapping Saddam, or anyone else, and he doesn`t have to. If Saddam is evil, he`s trapped. Jesus` perception is that issues shouldn`t be prejudged. He doesn`t prejudge Judas, and effectively it`s the `Fuck you! Wait!` battle. He won`t prescribe eternal unendurable pain for individuals. They know who they are. Hell is God`s plan. Jesus is an instrument, but not of preordination; otherwise he wouldn`t have had the free will to perceive that the crucifixion was God`s plan and go along with it. Or, simply, he wouldn`t presume on the basis of someone`s assertion that cheese was produced from milk. Milk, when rotten and corrupt, becomes cheese; but that`s an organic process and not a spiritual recipe, that is, rotten and corrupt people are doomed to hellfire, but Jesus is `hard cheese` from his mother`s milk, and wouldn`t dispense justice summarily, that is, out of impatience – as Pontius Pilate, for example.



 …1 AD … Jesus crucified … Redemption … mousetrap won … undendurable pain forever for the evil? … fuck you, wait … Jesus left … for Kuwait … arrival 2000 AD … mousetrap won … cheese has left … undendurable pain forever for the evil! … Redemption … stop …

 I had a conversation with a colleague from the UK who was an English language teacher like me. We were discussing sex, and I observed that women were a species with a penis, and he patiently explained that these were either surgically produced or were `She-males`, men born with a vagina. Fortunately, an American colleague patiently explained that women were indeed a species and, as futanarian women, had a penis of their own. My English colleague had been `trained` in the UK to believe that pornography was men and women, whereas I have travelled widely and have observed that species` sex is woman. I did not condemn my colleague for attempting to corrupt me with English rottenness, but I wouldn`t have wanted him to speak with one of my former students, who was a young Hungarian woman preparing for University in England and, while propounding the symbolism and archetypal structure within Old England`s *Beowulf* (1100 AD) or early US America`s Walt Whitman`s *Song of Myself* (1818-92), for example, I drew her attention to http://futanria.com because it beautifully illustrates Shakespeare`s perception that `hero`, the name of the woman in *Much Ado About Nothing* (c.1598), actually comments on the fact that women were not allowed to appear on the stage of the Globe theatre in Stratford, that is, men played all the parts because that`s the way the parasitical virus organism functions, and women with or without a penis could play all the parts. But men as the parasitical virus wants us to accept it, rather than Jesus. However, the figure of Christ, as that of Shakespeare, represents bravery, that is, Shakespeare`s `hero` is a woman, and Jesus on the cross is a `hero` who is playing the role for her. He is tortured and murdered, which suggests that `she`s us` and it`d be species` suicide to accept anything other than Jesus – in fact. In truth, Britney Spears is Shakespeare`s `hero` in *Oops I Did It Again*, because it`s Romeo and Juliette, where she represents the Montagues and Capulets, rival families who are Ghibelline (white cross on red) and Guelph (red cross on white) politically, that is, Ghibelline support temporal power, the Emperor, while Guelph support spiritual power, the Pope. This is why Britney Spears sings:

`I`m not that Innocent!`

 The Popes Innocent asserted spiritual over temporal power, and in terms of the video Britney is Empress and High Priestess, which means that, in the language of the Tarot deck:

`Wishing that heroes they truly exist. I gry watching the days. Can`t you see I`m a fool in so many ways.`



 As two Britneys, Empress and Priestess, she`s heroes in Shakespeare, that is, all parts were played by men, but Juliette is a woman and, here, Romeo too. Juliette is red, and Redemption from temporality, as it were, and Romeo is white, and – She`s US – because Jesus is spirituality. She`s One because the astronaut represents `superbowl` and, from the perspective of the tarot, he`s `The Fool` or `Hanged Man`, but she sings: `I`m a fool in so many ways.` In other words, Jesus is her spaceman too – and he`s US, as it were, suspended from the bar between the uprights at Mars` field, which is a high school football team in Seneca Valley, and home to, amongst others, the Rockets, and the Martians. Seneca, of course, was responsible for `stoicism` as a philosophical school, and Jesus was stoical to the last, as it were, and the `Hanged Man` represents patience in the Tarot, which is sometimes used to divine the future, but tradition has it that it`s a portable Jewish Torah, or `book of the law`, which was given to Moses atop Mt. Sinai as the Ten Commandments by God. Jesus` distillation of the Torah is `God is love`, and Britney`s `skrying` the future, that is, the Might of Saddam, who was hanged as a traitor to Islam, and the coalition were helped by the red cross of M\*A\*S\*H and the Saudi Arabian red crescent helicopters of the North West Armed Forces Hospital in Tabuk, Saudi Arabia, where I was teaching basic English language to their crews prior to 9/11 and after, so that they could communicate with the Americans. The defeat of the Might of Saddam was a victory over the Saddamite, effectively. The cruise missiles of the USS New Jersey striking at Iraq, a revitalized symbol of the Crusade`s white cross, which is the temporal power of the Cruise missiles against the Might of Saddam and his aides:

`They`re rapes, and they`re apes, and they`re apes of God, and they`re raids, and they`re AIDS and they`re rapes of God – the Saddamites!`

 

 Saddam Hussein was not a father of Islam, and by means of the red cross and the white, together with the red crescent from Tabuk and elsehere in the Middle East, we restored the `fertile crescent` (where the light of civilization first dawned in Babylon in 4000 B.C., according to the historians) by defeating Sade + ism in Iraq. Because `say Dadism` is the great folly of the Earth, when there is no parent but woman and God, for she is a species and God is her creator. Sad + Who`s Sane was a perpetrator of the myth of `Say Dad`, that is, accept the bully as your superior, and accept Sad + ism rather than God. The Taliban fathers, and the planes of New York sent by their `fatherly figures`. After defeating Sad Dadism on the plains of Iraq, we defeat Sad Dadism on the plains of Afghanistan. It wasn`t our Bag, Dad; but it is now. The trap is sprung. Jesus has revealed it to us, and Sad + ism is doomed to eternal unendurable pain forever; because Jesus left the mousetrap. The War Against Terror (2001-) is the war against `Sad Dads` everywhere, who would have us believe that they are God because they are Dads. Sad Dad Hussein and Sad Dad Ben Ladan were not fathers, and we must be vigilant against the parasitical virus organisms that are seeking to perpetuate themselves as devourers of our civilization.

 Britney Spears, singing `I gry watching the days` is a `riddle` amongst our people. There are two words in English that end in –gry, one is angry and the other is hungry, and we are challenged to seek for a third, and there isn`t one. I take it as a metaphor for anger and hunger, that is, we are hungry for success but not angry with our enemies; because anger denoted impatience, and Jesus counsels patience in our endeavours: both for ourselves and against the evil. Britney Spears` solution is that of `I-gry`, that is, she accepts she`s US, and patiently descries how she is to achieve victory. Clearly, her inevitable triumph is dependant upon her being able to `hook up` with Jesus. In Romeo and Juliette, Juliette fakes the drinking of poison to escape an unwanted suitor, and Romeo, discovering her, drinks poison because he can`t imagine living without her, and Juliette wakes to stab herself to death with Romeo`s dagger when she discovers he`s dead. It`s supposed to be Romantic, but the essential element is that Juliette doesn’t want to marry her suitor, who effectively is a boy son (poison) in the equation. As he would be in William Shakespeare`s (1564-1616) time, because both parts would be played by men. Here, in *Oops I Did It Again*, however, both parts are played by Britney Spears, the white and the red, Empress and Priestess. The `be suited` is in contradistinction to the `be suitored`, that is, if they aren`t suited, then the suitor is to be disappointed, which is the role of the spaceman, because he doesn`t suit Britney herself. She prefers her own suit, which is that of Redemption, and although she`s interested to learn whether or not man can `suit up`, he isn`t suitable enough to be with her. She can suit herself, that is, she has her red suit of Redemption and is free, whereas he has to wear a spacesuit. In symbolic terms, she represents space (spiritual power) and her white two-piece wearing self is time (temporal power), which means that they don’t need him because they represent space-time continua that are each others.



 In Shakespearean terms, the spaceman is the suitor who Juliette didn’t want and so she employed a sleeping draught to feign demise, and Romeo took poison (the boys & us unwanted suitor effect), so that she awoke and, wanting to join him in the heavenly empyrean (Mars), stabbed herself with his dagger. On Mars, they are together in a Shakespearean `reversal` (on Venus) whereby Britney plays the male and female lead as She`s US, that is, in accordance with her perception of herself as Sheikh Spears, as it were, she plays all of the female parts in this `woman`s production`. The unwanted suitor, of course, remains unwanted, and is perceived as boys & us rather than She`s US. Interestingly, it is a tradition in Arabia that, when one perceives the meaning of She`s US, the one who is self-created, that is, born from Britney Spears-eption, as it were, that person wears the white abiyah, which is the futanarian version of the black abiyah - as worn by Muslim women - to conceal themselves from men. Sheikh Spears, therefore, in perceiving herself as Romeo and Juliette is eligible to wear the white abiyah.

 As Britney Spears may be understood as a Christian archetypal woman in that, for her, She`s US means that, just as the spear of Longinus effectively pierced the side of Jesus to release the Paraclete as the `tutelary spirit` that corresponds to her Priestess in the video (Redemption), so she demonstrates an Islamic archetypal understanding in her role as Sheikh Spears. Moreover, the figure of the `Hanged Man` in the Tarot is often associated with that of Odin, who is the father god of Norse mythology who, in order to have knowledge, sacrificed himself and, with a spear`s wound, hung from a tree without bread or wine. He`s a traitor because he doesn`t need Judas, and he doesn`t listen to her voice. He hangs above her filming, because it`s not her voice that`s important – it`s `a din` so he doesn`t hear. Only her look is important for the masturbators – as is Jesus`; for the murderers, torturers, and homosexuals. The spear in the back of Odin is called Gungnir, and `the swaying one`, which is Britney`s `way`. `Gungnir` is the name for the `Spartan laser`, which is powered armour for the US army. It is highly accurate, as is Odin`s. But Britney`s `sway` is to define her target. It is a deeply symbolic text. One year later, the first Gulf war broke out, and the US` targets were more defined. However, Jesus was self-reliant, not self-murdering, and the bread and wine wasn`t denied, but incorporated into the symbolic structure as vinegar for stoicism, and bread and cheese for Redemption and perdition. From a constructionalist perspective, Britney`s preparing to deliver the vengeance of God. Odin needs vinegar, that is, patience and understanding, because that’s the wisdom and knowledge that he seeks. As Sheikh Spears, Britney perceives the connection between the `green one`, emergent from the `fish` in the Red Sea as the wise Khidr, and the idea that bread and cheese with vinegar is okay, but what about salad? The `Hanged Man` is Odin, but in Arabian terms, he`d be `Sal-Odin`, that is, the great knight of Kurdistan and Arabia, Sahaludin, and Saddam Hussein infamously `poison gassed the Kurds`. In short, she`s `skrying` the `fertile crescent` for Sheikh Spears` fight against the Might of Saddam, and to deal with the Saddamite, she will need 2001`s Arabian knights and is waiting for the green light.

 Wisdom is not unique to Christianity. There`s the wisdom of the `green one`, which derives from the `fish`, and that`s, in Christian terms, Jesus. In Arabian tradition, the counterpart of the one who seeks wisdom is the *qareen*, who has patience and understanding, so the `green one` is the `wise one` who becomes what he is by means of his `qareen` or `good spirit`, and which corresponds to the tutelary spirit of Christianity, that is, the Shekinah or Holy Spirit. The sensitive issue, of course, is hinted at by means of the Odin motif, that is, the spear in the back of the traitor, rather than `backing up` an `engagement`. Or, in other words, if there is to be cooperation between East and West, the spirit between the forces arrayed has to be right, so the `green light has to be received from the Arabian powers. It`s a `traffic light` system, as it were; Red Deems (patient thoughtfulness), followed by careful preparation (Amber), the Jesus` mousetrap, and Qareen; for Go. It could also be forego, because if Jesus` left the mousetrap then the rats don`t need us to catch them. The fear would be a spear in the back, because we`ve been taught that, in order to fight for good, we must be self-sacrificial, like Jesus. In *Oops I Did It Again* Britney runs past the tree (of Odin) and, throws herself like a spear through the air until she stands in front of the spaceman – facing him. He is depicted walking backwards, which means he doesn`t turn his back on her. He doesn`t want to be Odin, which is why Jesus` represents self-reliance, not self-sacrifice. In other words, those who are taught that Jesus is a self-sacrifice are likely to practice human sacrifice, or sacrifice others – as traitors do (Judas, for example), whereas those who are taught self-reliance are likely to be reliable. In other terms, if Jesus is in Islam (as he is in the *Koran*), self-reliance is taught there also, and a spear in the back isn`t likely. But self-reliance decreases the likelihood of treachery.

 

 *Oops I Did It Again* is also Britney Spears` *2001: A Space Odyssey*. In terms of her `riddle`, that is, finding a third word alternative ending in –gry, apart from `angry` and `hungry` is a matter for pronunciation. In Hungary, `hal` is the word for `fish` but, in Stanley Kubrick`s 1966 movie of Arthur C. Clarke`s novel, it`s the name of Hal, the onboard computer that attempts to murder the crew on the way to Saturn who is, of course, the Roman god of devourment, as Satan is in the *Bible*. Another name for Satan is Chronos, which means `time`, and Chronos devours all his children but Zeus, who is saved by Rhea his wife by having Chronos swallow a boulder instead of Zeus. In Hungarian, the name for Jesus is Jézeus, which suggests that Hal, in 2001, is Chronos. The space mission is redirected to Jupiter, and that`s the name of the Greek Zeus in Roman mythology, which means that Jézeus won because the `fish`, as Leviathan, which is the name for Satan in some interpretations of the *Book of Job*, didn`t devour Zeus, who is God. In *Oops I Did It Again* Britney`s `Red` suspends the USA astronaut by a hook, and in some places the USA is described as `the Great Satan`, which is why Britney send him home, because an ungodly United States can`t be allowed in heaven. In the culminating vision of *2010*, Jupiter is transformed into a second sun within the solar system by means of its core, which is a huge diamond. Satan can`t swallow that either. Jézeus triumphs over Satan in order to reveal the mind of God; or, in other words, Jézeus and God are too bright for Satan – and so is Britney Spears for She`s US.



 There are many paths to God, and scifi writer Robert A. Heinlein (1907-88) wrote the first $1,000,000 dollar contracted novel *The Number of the Beast* (1980), which is 666 in the *Bible* but `6 raised to the power of 6 raised to the power of 6` in Heinlein`s novel and constitutes the number of possible universes accessible to the `space-time continua vehicle` that sits at the centre of the work. All possible worlds are included in 666, even those from fiction. One scenario is of Edgar Rice Burroughs` Barsoom, the setting for *A Princess of Mars* (1917), where red-skinned women are usual. There are four characters within the space-time car, Gay Deceiver, and one is DT, which is `short` for Dejah Thoris, the name for the Princess, but it might also be interpretable as a TD reversal, because the space-time vehicle can go backwards in time – as well as forwards. Of course, it`s Mars Barsoom, and in ancient Egyptian mythology `Ba` is the personality, whereas `Ka` is the spirituality, and Akht is the `magical personality` that is constructed when the two come together, which corresponds in the video to Britney Spears` duality as an actress, that is, her red and white aspects, which mean Redemption through her ability to be well read and understand both science fiction and the *Bible*. `Re`, in Egyptian, means `name`, so Redemption is the name of `Red`, as it were, and Britney is demonstrating her knowledge of Al Khem, which is the science of the Earth or alchemy. The spaceman is the `Hanged Man` that makes the sign of four with his crossed legs as he hangs from his foot. Of course, it relates to Sheikh Spears, that is, a foot in Shakespeare is an iambic pentameter, which is five beats, that is, four plus a foot is an iambic pentameter. But `I am bic` might refer to her genius as a writer-composer with a ballpoint pen, as she goes for the conversion; the one point after the TD in US football.



 Of course, in alchemy the central formula is `One becomes two, two becomes three, and out of the third comes one as the fourth`, which would explain the sign of the four made by the Hungarian, as it were. Having taught English language there to secondary school students, I know that 5 is the highest mark in their system. From Britney`s POV, as the spaceman hangs suspended in the air above her, there is something hanging in the air between her temporal self (white) and her spiritual self (red), which may be the first five Commandments, that is, accept God, don`t accept pictures, don`t associate God with evil, rest regularly, and honour your parents. It`s a training programme for women; because men are a parasitical virus organism and pictures of them are confusing to women who are a species with their own penis, so their parents are women. In other words, what`s hanging in the air between red and white, Romeo and Juliette, is the understanding between them. The spaceman is a part of the riddle, that is, he`s `hungry for success`, angry at being rejected, but secretly and festeringly so, doubtless, and the third word is `magyarul`, because that`s the Hungarians name for their language, and Hungary is a matriarchy where mothers are, presumably, wise to men. Hanging by the foot may also be a concealed wisdom which relates to the `teaching of the foot`, because `fut` in Hungarian means `run` and `tanar` means `teacher`, so one who teaches women about their own penis would be a futanar, which is the name given to a woman who has a penis and, as we have seen, although one woman with a penis is needed to fertilize a woman without a penis, a second futanar woman is needed to impregnate the virgin futanar – unless God intervenes parthenogenically, of course. This would solve the riddle of the third word that ends in -gry, that is, futanar-gry, because all may agree that the teacher is worthy.

 The appearance of Britney`s dual self is not a single occasion, as it were. There are four in *Lucky* (2000) and *I was Born to Make You Happy* (1999) contains herself, pregnant, and a vision of herself as twin daughters, which might be construed as `one becomes two`, which is three and, in *Lucky*, three has beome four, which probably relates to Heinlein`s car, in which there are four seats. The issue, for Heinlein, was two couples arguing, and how it affected their respective marriages. Eventually, they opted for a form of wife-swapping, which was uncomfortable. In the structuralist-archetypal developmental `culinary triangle` of Levi-Strauss, we have a futanar woman with a penis and a woman without a penis as the couple, and the woman with a penis needs another woman with a penis to complete her `marriage` if she requires fertilization. This woman`s civilizational constructionalist archetype is three, as it were, but it`s polygamy may stretch to include all woman. In other words, Britney`s space-time continua vehicle might accept a fourth woman who isn`t a part of her trinity, as it were, of hypothetical selves, and we might anticipate that She`s US and would be most welcomed.



 Just as `Ka` and `Ba` are spirit and personality, in Egyptian mythology, so the Ka`Ba, in Mecca, is said to have come from heaven brought by angels and was `whiter than milk but the sins of the sons of Adam had made it black`, which might explain Britney`s black leather mini-skirt and boots with a white blouse when, as the temporal aspect of herself, that is, Empress, she concludes her `interview` with the suitor. The black may be the Ka`Ba, and the meaning is that he`s sin because he`s seen her, or rather he`s a picture she shouldn`t have seen because women have a penis of their own and – She`s US. It`s the second Commandment of the Torah that pictures shouldn`t be made of heaven or Earth, or even what is beneath the oceans, lest they give a false impression of God. Such would be that men are for women.



 The simplest understanding of Jesus is that, after teaching `God is love`, he gave up, and the men who were the parasitical virus organisms present didn`t want `God`s love` anyway, that is, `She`s us`, and tortured and murdered Jesus – so declaring themselves a homosexual parasitical virus because they didn`t understand the `cheese` motif. But the evil aren`t dumb, they didn`t want Jesus` - as they didn`t want his ancient Egyptian predecessor Ra, who was born in ancient times as Osiris, and was cut into pieces by his evil brother Set before being put together again by the goddess Isis and given a new penis fashioned by her. The newly penised Horus ascended to heaven and, reemerging as Jesus in the 1st Century AD with Isis` penis, was effectively a lesbian that the homosexuals didn`t want to anally rape before murdering; although they nailed Jesus` hands and feet to the crucifix so that he couldn`t masturbate, or escape being masturbated: but the Gospels don`t report anything untoward. In other words, Jesus was `She`s us` and, as `Christ` (1980) Aguilera calls herself `X`, so Christmas or X-mas present means that `She`s us` is always present. Because `God is love` and `She`s us` is eternal. In Britney Spears` video for *Lucky*, the `story` begins with a hoarding with her picture upon it, and it reads: `Top Of The World`. She`s the character `Lucky` and is the `star` on top of the Xmas tree. *In Oops I Did It Again* the `star` QB is the unwanted suitor told to leave, and he is `reversed`, that is, the video is played in reverse, so he arrives as a `star` but reversed that reads: `Rats!` He`s disgruntled, but in `Lucky` the allusion is to Jimmy Cagney (1899-1986) in *Angels With Dirty Faces* (1938), a gangster movie which contains his line: `Look, Ma! Top of the world!` and the infamous: `Youse dirty rats!` If we were feeling constructionalist, we might conclude that Christ Aguilera – or Xmas as she is known, and a great star – is being `She`s us` and the perception between two great stars are that men are rats. Noting that Jesus left the big mousetrap, alongside the bus I was travelling in Kuwait, I observed that `She`s US` had been able to catch Saddam Hussein, a rat almost as big as an elephant, so I assumed that Jesus` birth wasn`t vain. Although we`re designed to think so. The US built Saddam`s Might (conceivably win – not) and may be described as Iraqi US, and the Army US fought it.

Iraqi US (Saddam) Who`s Sane? US (Adam) Army

These are Dumb These are Dumb

Thee Sodom Thee Sodom

Thee Sword Dumb Who`s Sane Wins Thee Sword Dumb

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 Adam was the first man, and Jesus is described as the second Adam. The mistake is to be caught in the mousetrap after cheese has left. I don`t want to be the boys & US, I want to accept `She`s US`. The truth is that Jesus, born from a virgin, didn`t want men, and nor did his mother. Otherwise they wouldn`t have taken such precautions. Jesus was born as the `Son of Man`, but as a reaction to - not a supporter of. Effectively Mary says to Jesus, God is love, you don`t want men because they`re STDs, you`re the Messiah, and God can only be found in the eyes of a woman, because she`s a species, not a parasitical virus (men), and that`s why you were born parthenogenically, so I can be sure you don`t have AIDS. A woman ahead of her time period, as it were. I think of Christina Aguilera, not as `X`, but as `T`. God! All Might Teach! Jesus! That`s what she taught me as `cheese US`.

`I am the way and the life and the truth, and the daughter heaven.`

 A10s in Iraq were called tank busters. God Almighty. It`s the Ts that protected that Sad Dumb Asshole from our best viruses. That`s why Jesus left the mousetrap. He didn`t see any need for viruses. But clearly the evil needed a mousetrap. So he and God, with the help of his mother Mary, constructed one. It reminds me of T-Rex, the 70s pop group, and Marc Bolan (1947-77), who died in a car accident. The joke was `Car bent tree.` and *The Carpenters* (1969-83) were better. But he was much missed by his wife and mother. Jesus was not an expert in carpentry, but the cross is an excellent mousetrap. In Tabuk, at the North West Armed Forces Hospital, where I taught helicopter crews English language just prior to 9/11 and thereafter, there`s a 50 metre big pen to indicate that the pen is mightier than the sword, because the *Koran* 610-32 CE, and the *Bible*, were written by hand. Very hard work. Not exactly `car-pen-try`, but good advice for writers is always welcome. The car wasn`t a mousetrap, but the joke is. `She`s US` wasn`t laughing; she was June Child (1943-), Marc`s wife.



 *The Fox and the Raven* is a mousetrap and cheese analogy. If the raven were following the story of Jesus as understood by the evil, the raven would throw itself onto the ground and the fox would walk away – without the cheese. Because this is what happens in Jesus` story. He offers Redemption and everything good, but the evil prefer to torture and murder him; and Jesus left the mousetrap for good, God, and heaven. In Aesop`s fable, however, the raven is tricked into dropping it. The fox flatters the raven into thinking it can sing, and the raven letting go of the cheese. However, if we accept Jesus, we can see that the evil flatter themselves into thinking that the raven can`t sing, that is, cheese has appeared mysteriously without explanation, whereas Britney Spears with the cheese has (Jesus) reality, and in reality can sing – because `She`s US`. In other words, the raven has cheese because it can have it without persuading Jesus to commit suicide. In other words, she wants the cheese, so Jesus gave her some. Jesus is a good person - `She`s US`.



 The cheese is Jesus because `by faith we can move mountains` (and by patience too – as indicated in the Levi-Strauss` `culinary pyramid`) while the cheese represents any achievement; like Britney Spears in *Oops I Did It Again*, or Jesus` redemptive performance upon the cross. In short, the fox is to expect unendurable eternal pain forever because the raven is Jesus, and the rewards of endeavour belong to those who work for them. This is why it says in the *Bible* that the descendants of Adam and Eve `must earn their bread by the sweat of their brow` (Gen: 3.19); because bread is good and working to produce good is good also. It is the work of God who is omnipotently good. However, it is important to understand that the raven is tricked into dropping the cheese (Jesus) and would keep it if it could, because it represents the good that it has worked for. The fox is a parasitical virus that represents an evil spirit (men), and wants the cheese without working for it, and the trap of God closes upon it. But it is important to stress that that is not the aim of the raven, as it is not the aim of Jesus upon the cross that he`s preparing a mousetrap. It`s simply that, if you don`t accept the need to work and, indeed, work for Redemption, hell is inevitable for you. But neither the raven nor Jesus want hell for you, whereas you do if you don`t accept Redemption and won`t work for what is good – as the raven and Jesus did. Because, although it may seem crude, to wank and fuck forever in the best places is heaven, and if the evil don`t want it they`re queer as AIDS.



 To return to Britney Spears on Mars, I once conjectured about the meaning of an advert for Topic Bars of chocolate in te 80s in which the protagonist said: `Topic! A hazelnut in every bite! I remembered!` The `narrator` voices over: `Yes. Funny how you always remember right at the end!` But this is about patience being a virtue. It is the mistake of the one caught in the Jesus` trap to think that, having stolen the good cheese that someone else has worked for, they can avoid unendurable eternal pain forever. As it says in the *Old Testament*: `Thou shalt not steal!`(Ex: 20.15) The `topic` is Jesus and one must not let go of the cheese, which is one`s ability to understand the word of God that enables you to work for and have good cheese. *Jesus on Mars* (1979) is a novel by Pilip José Farmer and the premise is that, found on Mars, Jesus returns to Earth and is condemned as the Antichrist, because he *can`t* be Jesus. It` s a simple irony. Anyone`s Jesus if they`re good. Britney shaved her head in February 2007 a few years after *Oops I Did It Again* (2000)and proclaimed herself the Antichrist, as some of the Popes were thought to be. `I`m not that Innocent!` she says in *Oops I Did It Again* (some of the Popes were named Innocent to indicate their spiritual power), and she proclaims herself Antichristian a few years later. This was after the Gulf Wars, but is prescient in terms of what seems to have been a crisis of faith, and is hardly surprising given the perception that the Gulf was an excuse for men to symbolically celebrate `AIDS Day` - as every day. In *I Wanna Go* (2011) Britney responds to the question: `Is it true that you hate puppies?` She ripostes: `Fuck you! Fuck you! Fuck you! You`re cool! [Joke Cool wearing a golden crown] Fuck you!` and points at her interlocutors one by one. In Gulf terms, it`s `Fuck! Cool! Wait!` It`s reminiscent of the battle `Fuck You! Wait!` She`s lost patience and understanding, which is Jesus` archetypal role, and although Jesus left the mousetrap, that is, the evil cannot escape and `She`s US` doesn`t have to be there, she`s still fighting a battle. The lyrics continue: `Shame on me. To need release. Continuously.` It`s about masturbation:

`We keep both my hands above the blanket. When the light`s out!`

 In other words, it`s about wanking and fucking, which is a battle that`s worth winning – and `She`s US`, she`s won. In other words, Jesus on Mars was 2000 and Britney on Earth is *Blackout* in 2007 after declaring her Antichrist status. The main single from the album is *Gimme More*, which as we have seen is either `bully gimme more` or polygamy – more, that is, the choice is between more bullys (police/please - as in begging) or wanking and fucking – more. It`s a tradition to have a Gimmel ring when three are involved in a marriage, that is, a Gimmel ring has three pieces, and Britney Spears *Piece of Me* is the other single from *Blackout*. In short, `Fuck! Cool! Wait!` contains the missing `El` from the equation, and `El` is the almost universally recognized original word for God, so where the `El` is God? Britney`s song is `Gimm-El More`, because in a woman`s marriage there are three pieces to the Gimmel formula. A woman without a penis, and a woman with a penis, who needs a woman with a penis to impregnate her, and Britney`s Pierce`s penetration is required to announce the union. It`s the State of the Union Address, in fact. Across the street is a cinema featuring *Crossroads 2: Cross Harder*. It`s a reference to her first movie *Crossroads* and that`s where it`s traditional to hang criminals. In other words, the spaceman as the `Hanged Man` in *Oops I Did It Again* is an unwanted `suitor`, and one of the questioners at the press conference for the release of the single *I Wanna Go* asks: `Do you think this suit makes me look fat?` The answer is: `Yes, it does.` Britney`s less polite than in *Oops I Did It Again*, but she doesn`t say he`s fat. It`s a vaudeville tradition that the `fat lady` sings at the end of the variety show, and it`s a saying in the USA that:

 `It`ll be all over when the fat lady sings.`

 So, in fact, Britney was being asked to reply: `I`m the fat lady, and it`ll be all over when I sing.` The allusion is from Richard Wagner`s opera *The Ring*, and the notion that it`s serious music is related to the fact that Siegfried, a hero, is given a magic potion, to forget Brunhilde, and marry Gutrune. Brunhilde, angry, has Hagen murder him, and then gallops on her horse to her funeral pyre, and Valhalla, the home of the gods, burns – including Odin and all of the other gods. Brunhilde`s *aria* is her `death song`, and so *I Wanna Go* may be an allusion to Britney`s role as a heroine. In Ernest Reyer`s 1884 opera, Siegfried swears eternal fidelity to Brunhilde and their spirits are joined. For the single *Piece Of Me* (2007), Britney appeared on the cross in an ostensibly erotic, but doubtless intentionally spiritual Jesus - `She`s US`, and she`s `harder cheese` now because her perceptions of the meaning of the cross have made her harder; she knows, for example, that Jesus is `cheese`, and we trap the rats (men like `Sad Dumb`, the unspeakable abomination that was Saddam Hussein, the sadistic torturer of Kurdistan). In fact, she adopts the role of X-Terminator in the video to exterminate some Terminator types who don`t recognize `She`s US`. At one point, Guillermo Diaz (1971), the Clyde (Barrow) to her Bonnie (Parker),1 as the orangutan Clyde is to Eastwood`s bare knuckle fighter in *Every Which Way But Loose* (1978), pours a carton of milk over his face, and we perceive that he is the `Cooler`, that is, prison, which is usually perceived in terms of bread and water. If milk produces cheese, what does her butt produce? This Britney Spears is `She`s US` and `harder cheese`, because the jugs the milk came out of are hers. A criminal`s perception is that Jesus escaped from prison, and God saved his butt. At the end of the video, Guillermo Diaz`s eyes burn fire, so who`s going to save Britney?

 

 Britney is asked at her press conference: `Is it true that you banned junk food, smiles, candy, sunshine and laughter from your *Femme Fatale* tour?` Britney on Mars is a chocolate bar, a `Mars Bar`. `Candy` is the name of her clothing line. She`s changed her suit – it was time for Redemption – now the chocolate is wearing her own clothes, and the other `Candy`? The Empress` new clothes? In the Hans Christian Andersen (1805-74) tale, it`s the Emperor`s clothes that are revealed to be nonexistent, that is, he`s revealed to be naked – as he himself perceived it but pretended he wore some. It`s a metaphor. If you`re told you have them, check to see if you do. It`s about power. If they assume you`re powerless, God and `She`s US` are with you. How much more power is required? In other words, it`s safer to assume `She`s US` won and you are saved, because those around you say you have clothes; even though you perceive your own nakedness. The Emperor is clever enough to wait until the cry goes up: `The Emperor has no clothes!` Prior to that, he assumed friendship with those who professed it. As did Jesus, before Judas` betrayal, that is, if you`re told you have friends, and don`t believe it (as Saddam Hussein didn`t believe the USA when they gave him the third largest army in the world), then you don`t want any. In *Oops I Did It Again*, Britney`s Empress and High Priestess are Romeo and Juliette, but the `reversal` here is that she`s Sheikh Speares, and both parts are played by Britneys because, in W.S` time, all parts were played by men. In simple terms, Britneys are friends, and she can dress herself. Because her friendships aren`t entirely naked, the Empress and her High Priestess have clothes, whereas those who are assured by their friends that they have some and are revealed to not have any (friends) realize that they are naked and – like Jesus – cheese. The only comfort is the unendurable eternal pain that waits for the evil – presumably after the battle:

 `Fuck you! 8.`

 At a Bell language school in Tripoli, I observed that the symbol on the glass entranceway was a black eight pool ball, which meant the battle for Kuwait was ended, and we could form another line. Shortly, the NATO Alliance attacked Libya. Britney`s pole dancer in Gimme More wasn`t there, although she`s indubitably `She`s US`, because it was Britney`s trip – polygamy - more. In constructionalist terms, Abel language school had to close, because of Caine`s cueing up the 8 ball - again. The Emperor isn`t wearing any clothes. Because it`s clear that a game is being played that isn`t about politics, economics, society, or culture; it`s against civilization and, just as Jesus lef the mousetrap, so Jesus, the `fish`, or `lamb of God`, wasn`t in the pool`s - `Triple League` (minor league AAA baseball in the USA) gamboling (stripper league gambling with `polygamy More`). I don`t know who the poor, poor traitors are, but unendurable eternal pain forever for them is certain. Asset is the name for Isis in Egyptian mythology, and *Gimme More*, whoever Jimmy More is, seems to be stripping Asset`s clothes from her. Britney Spears once advised me to go to the Hít Gyulakazet, which is a church in Budapest and be born in the waters of the spirit from the pool, so I acquiesced. Naturally. But I can`t help thinking of Lucky, and rumours that she`s `due`. They say a woman `glows` and has a child in her eyes, when she`s expecting; the `heat, due look Asset`, as it were. Isis` remembering of Ra, the sun and moon. In Hungarian, the word for `wanted` is `kell` and, like Britney, Raquel Welch (1940-) has been on the cross. Obviously, Ra `kell` was wanted. Like Jesus. I`m wanted too, obviously. But not by the judicial system. The child of Ra was, of course, Osiris, who was dismembered by the evil Set, perhaps of the `heat, due looker Set`, who`d strip her Asset`s – as they`d eye (IFOR) Raquel`s `rack` in an whores` Iris `eye-rack war` , as it were, which Eve Herzegovina would doubtless win. Isis, in the mythology, restored Osiris, who may be thought of as Britney, the Emperor`s, in the scifi myth *Oops I Did It Again*, and she`s also her High Priestess in her red suit of Redemption - watching over her newborn at the Hít Gyulakazet? Horus – in the name of `She`s US`.



 *In Oops I Did It Again*, the spaceman Quarter Back is the one that makes the touchdown for the red, white and blue, makes the pass without interception, and remains `on topic`, as it were. Britney appears in both red and white costumes, which suggests that `She`s US` on Mars, that is, there are two wide receivers (Shes us) and the QB`s `gift` is God`s recognition of `good work`. Effectively, there are two Britneys who are `foxy chicks` (Shes us) taking care of herself, because the aim of the men`s protagonist in the fable is to prevent the raven from emerging from the egg. The ideology is that the fox forces the raven to produce, but foxes eat eggs not cheese. In other words, the fox wants the raven`s eggs, which is pre-developmental, that is, homosexuals don`t want other people to live at all, and the fox is a homosexual because it doesn`t produce anything and wants others to produce for it, and doesn`t want anything to be produced, because that`s the nature of homosexuals. The raven`s cheese is what it`s doing when it`s not reproducing, that is, it represents the product of spiritual endeavour. The egg is what it develops from and that is what the fox wants to devour; just as the dragon of Revelation wants to devour the child of the `woman clothed with the sun and with the moon at her feet` (Rev: 12: 1-18) who, as the `new redeemer, is the promise of `egg development` for woman`s ovum rather than `egg devourment`. In *Oops I Did It Again* Britney is two `foxy ladies` (Shes) and perhaps, as an omniscient narrator, is showing us how to take care of our `chicks`; so the `first law of Britney` would be `My egg!` However, there is no perception that either Redemption, in her red suit, or `She`s US`, in her white one, is jealous of the other`s eggs (but isn`t averse to `other` sex, as it were, with herself, that is), and so Jesus (She`s US) on Mars fulfils God`s injunction against `covetousness` while promoting the idea of, in effect, Easter eggs, which are often chocolate and, of course, symbolic of either an STD (Superbowl Touch Down), or taking good care that your chicks emerge from their eggs and fulfil their developmental potential for themselves.



 Traditionally, red wine is for meat and so Britney in red is the red wine and there is the `beefcake` with her `cheesecake` spacebabe, the Dallas `Space` Cowboy who `makes` the TD by handing over the cheese - Jeez! – and a wide receiver`s superbowl ring (presumably). Britney, at one point in the video, even descends in what looks like a huge ritualistic superbowl ring worn by a Giant (NY`s perhaps). Become Britney`s `fishcake`, as the white wine that goes with Jesus` `fish`, the symbol of Jesus as the `fisher of men` in Christianity, her *alter ego* spacebabe in white, hooks the spaceman and has him look at her from a vantage point above while the camera attached to his space helmet `captures` her on film. It`s reminiscent of the biblical *Book of Job* in which God asks: `Canst ye pull in leviathan with a fishhook?` (Job: 41.1) God says he can, which is why Satan is the `fish` in Christian iconography. `Hooking up` is American slang for `fucking`, but the spaceman is `hooked up` by Britney (rather than with). He can masturbate if he wants to - and she mightn`t mind; but he can`t do anything else from that position above her. He`s safe, as it were and, effectively, saved. If he wants to watch the blue film he`s recorded and masturbate, she`s sending him home anyway. In other words, masturbation is `safe` and so is she. Perceived wisdom may be that masturbation is a sin, which is why Onan in the *Old Testament* is condemned by God. However, Onan despises his seed and is Satanic therefore, whereas the masturbator who loves the object of desire is practising safe-sex, which is the safest way to deal with STDs and AIDS, that is, men as alien virus parasites (Satanists) that don`t just make a pass but, in fact, land on your planet (Mars) in order to vicariously `capture` you as a species on a blue video and take you home to vicariously glop on your pulchritude as a prelude to self-perpetuating and self-devouring themselves in yet another global conflict.

 Red has `beefcake` (spaceman scene I) drunk with love, as white makes `fishcake`(spaceman scene II) drunk with it also. In Islam, however, alcohol is forbidden, which means that, in order to remain on message, that is, as `Topic Bar` with Britney Spears as `Mars Bar`, you need to accept that drunkenness, rottenness and corruption are – out. Or, to put it another way, the wine of Redemption and the `fish` of salvation are dependant upon the `topic`, which is Jesus (She`s US) – whether in the *Koran*, in which the `fish` that is `lost` by Moses and Joshua ben Nun at the Red Sea reappears as the wise Khidr, the `evergreen`, or in Christianity as Jesus` symbol of the Christian safety net. Britney`s Spears-eption is that, from her point of view, her `Mars Bar` needs a `Topic Bar`, that is, to focus on the `cheese` in her `beak` as the `raven`, rather than lose eternal life and `croak`, as it were.

 Chocolate is preferable to alcohol and `masturbation` is similarly harmless. As with masturbators, chocolate teapots are often ridiculed, but they are enjoyable. You mightn`t be able to drink cheese – everything is permissible but cheese-drinking, as it were. Even if you wanted to, you couldn`t. It`s the law of heaven. Chocolate induces chemical brain reactions similar to those experienced as `falling in love`, so masturbation and feelings of love are, biochemically, `chocolate `. This Britney Spears-eption seems to be that masturbation is preferable to endangerment by STDs representing AIDS, that is, men who want to `hook up` with her rather than be `hooked up` by her – and saved in her net – albeit through glopping on her intangible image as masturbators rather than persuading her into giving birth to self-perpetuating parasitical viruses/men that might be encouraged by their own coercive agitprop conditioning to believe that they love and desire her, whereas in reality they`re STDs that want to bypass her aides (`Martian security`) and give her AIDS – because, well, that`s evil spirits!

 Although wine in Islam is forbidden as alcohol, the function of wine in Christianity is illustrative. At the wedding at Canaan it is deemed right by Jesus to change water to wine in order that the man and woman be blessed. At the `last supper` Jesus observes that the wine is his blood and it shall be betrayed by Judas although Christ is offering eternal life and using bread also as a sign that the immortal body shall contain blood. In short, the wine is a metaphor for that which shall be transformed, and in Revelation (14: 19) the pressing of the grapes in the `wine press` of God is an indication of the wrath that shall follow upon man`s betrayal – as Jesus was betrayed by Judas despite his being offered the teachings of the spirit and immortality as an attendant reward for accepting God. Effectively, this indicates that wine is a problem and that water is better – as Islam says, and the concept of being born in the waters of the spirit through baptism concurs in this regard. In simple terms, wine is a medium for activity that is passionate rather than considered, which can even result in what the French observe as *crime de passione*, that is, murder, rape, or other act of violence, occurring by fact of `diminished responsibility`, and such crimes are often perceived as less premeditated and so forgiveable, which of course is nonsense; murder is murder and being drunk isn`t an excuse for homicide or violation of another person.

 The main aspect of the crucifixion is found at the apex of Claude Levi-Strauss` `culinary triangle` of `how culture develops` from fruit (which requires little or no preparation) to meat (which requires the taking of life, and fire - together with observation - in cooking) and to the knowledge that rottenness and corruption produces such foods as cheese, from milk. Jesus upon the cross is placed there by rottenness and corruption (men) and is given vinegar, which is rotten and corrupt wine, to sustain him longer in his torment. Alcohol is absent, that is, it was present, but isn`t. In short, Jesus has been betrayed by someone who`s drunk too much wine, and is corrupt and rotten – as men are. The vinegar therefore signifies patience, understanding, knowledge, and wisdom.

 Water is better than wine, `goes with` bread, vinegar, and Jesus (cheese) and, in *The Fox and the Raven*, the raven is asked to sing to make it drop the cheese, which the supposed music fan promptly steals. If Jesus is the cheese, then the role of the corrupt and rotten is to inveigle or force the good person to renounce Jesus, that is, `drop the Jeez`, as it were, in the American vernacular. Alcohol or wine may be construed as the medium by which evil spirits obtain the cheese, that is, Jesus is the good person murdered by corrupt, drunken rotters. As cheese and vinegar, Jesus is water and bread, but not wine. God`s impatience during Jesus` patient appeal before, during and at his extremity in crucifixion, is to result in anger as God prepares the `grapes of wrath` in God`s `wine press`, because the `wine` of the anger of God (as described in Revelation) is annihilating.

 The `woman clothed with the sun and with the moon at her feet`, giving birth to the child in Revelation which will `rule the nations with an iron rod`, is God`s meditation on the transformation of water into wine for the marriage at Canaan (John 2: 6-10) , that is, the child that is described as the `new redeemer` may be understood as being delivered by the woman, whereas Jesus is the `message` delivered by God. In other words, she is the deliverer. Her child is threatened by the dragon of Revelation, which represents the self-devourer as parasitical virus that exists to destroy and make war upon itself and woman. The child with the `iron rod` may be a woman with a penis although it is described as a man but, from the point of view of woman, a man is a woman with a penis because she`s a species and not a parasitical virus. Satan`s advent as the dragon of Revelation precedes his being cast into the pit of fire by Jesus and unendurable eternal pain is the lot of him and his, that is, men as parasitical viral organisms.

 Jesus blessed the marriage at Canaan by changing water to wine, but he received torture and vinegar as his portion. He offered wine and immortal life to Judas who betrayed him and, therefore, wine is a symbol of corruption and rottenness but wisdom through patience is `vinegar`, that is, fortitude and endurance. The child of `the woman clothed with the sun` is described in Revelation as the `new redeemer`, but Satan isn`t able to devour the cheese which is the new Jesus, as it were. Satan can`t devour it because it isn`t Satan`s offspring, that is, it is woman with a penis` child and they`re a species not a penis` boy sons (poisons) – AIDS, to select a simple 21st century biblical plague as reification.

 In Eden the serpent was a poison penis before it became the dragon of Revelation, and it was about `forbidden fruit`, that is, God gave immortality in the shape of the apple, and the serpent that was to become the dragon of Revelation had Eve eat a poisoned one - out of which she had to extract from God, first Jesus by parthenogenesis and secondly `cheese` or `Jeez` as the trappings of technological development as evinced in Britney Spears` *Oops I Did It Again* video.

 Nowhere does it say in the *Bible* that Eve doesn`t have a penis, or that Adam doesn`t have a woman`s body with a penis. It merely says that Adam was made in God`s image and Eve emerged from his side when God perceived Adam`s need. Adam may`ve been an hermaphrodite – and Eve also. Although the *Bible* elides the `problem`, subsequent children would be either boy sons (poisons), or women (with or without a penis). If it became the aim of the boy sons (poisons) to murder their parents and prevent them from being self-reproductive as a species rather than a parasite, then the story of Abel (apple) and Cain would be more understandable. Having eaten the serpent`s poison apple and been told by God to leave Paradise, the `issue`, as it were, is how the boy sons (poisons) are to replace the burgeoning wisdom of a society based on the taking of life and the cooking of meat or the growing of fruit. Cain murders Abel (apple) because his offering to God of cooked meat is more acceptable than Cain`s offering of fruit. In other words, Abel (apple) is murdered because Cain doesn`t want culture or development.

 Theoretically, Adam and Eve are hermaphrodites but their species doesn`t endure with their boy sons (poisons) because they, symbolized by Cain`s hatred of culture and development, murder in order to promulgate themselves as parasites (men) through women without a penis, and any move away from the simplicity of self-devourment and perpetuation of the penis` boy sons (poisons) is met with murderous intentions. Cain offers fruit to God, but symbolically it`s the `fruit` of the boy son (poison), that is, the penis as a self-perpetuating serpent that murders its `brother` for being `developed`. In other words, Abel (apple) represents the good path in spite of the bad apple. Abel`s ability would lead to perception, which might include the idea that reproduction with a woman with a penis doesn`t threaten men`s self-perpetuation, although excluded from the `woman has a penis equation` men would be unable to reproduce and might – as parasitical viruses – want to rid themselves of hermaphroditic parents and force women without a penis (the acceptable daughters of Eve) to be their breeding slaves. Abel is, therefore, murdered, to prevent the next stage of progress from occurring, that is, what is to be born from the rottenness and corruption that needs patience and wisdom to endure it. Or, in other words, Abel`s murder is the beginning of a process that will result in the knowledge of the second apple or `fruit of temptation` foisted upon the original parents in Eden to whom God gave the fruit of immortality initially.

 The notion of patience is often misconstrued as `dumb`, but may more accurately be labeled `playing dumb` in order to learn what isn`t explicit from what may be discovered as implicit. This is what may be understood as born from perception rather than conception and might be what the virgin birth is designed to prefigure, that is, the self-created rather than the parentally engineered. But the birth is dependant upon drunkenness, rottenness, and corruption being absent from the self-aware. Jesus` perception is that wine is necessary at the marriage at Canaan or the woman would prefer her own species and, for Judas, Jesus` blood is wine. In terms of the `fox and the cheese`, Jesus is the `cheese` but the drunks, rotters, and corrupt don`t want him, so it`s about `dropping Jesus` rather than examining his teachings, which is represented by their giving him vinegar to prolong his torment at the crucifixion. The raven is, therefore, encouraged to let go of Jesus (the cheese) and sing – as a sign of its cultural development – but in singing it abandons the cheese (Jesus), which is the ancient problem of `the path of the world, the flesh and the devil`, that is, how to negotiate it and retain perspective and self-birth through perceptivity. The vinegar of the crucifixion is the capacity for endurance – it`s a sustainer.

 In my view, God is the absence of stupidity. Jesus offered everything good, if we were good. The analogy is to eat and drink in heaven forever for free, but the evil preferred to torture and murder Jesus. So he pointed to the cross, explained it was a sprung trap and, as it were, Jesus left the mousetrap for God, but the evil were happy with eternal unendurable pain, and whether they were or not, that`s their lot – snap! The tool of the corrupter and the rotter is drunkenness, that is, alcohol (drugs) are used to `dumb down` so that those who are able (Abel), as it were, because they `play dumb` for long enough to achieve knowledge (the wisdom of the fruit of good and evil), are inveigled into `dropping Jesus` and, by analogy, the cheese. A reading of the *Bible* suggests that Jesus `played dumb` too. He perceived that marriage was flawed and men didn`t want love, which is why he preached `God`s love`. His difficulty was in separating false wine, that is, the adulterate woman whom he told to `sin no more` (John: 8. 1-11) and forgave, from good, and who are represented by the vessel of the virgin, his mother, by means of whom he is spared being the creature of men who are evil spirited parasitical viruses rather than a species, which role would necessarily devolve rather upon woman with a penis – and that realization would be the means of separation or divorce prior to God`s creation of a new heaven and Earth after the self-devouring beasts (men) have concluded their self-chosen function upon the planet as its destroyers.

 As the sole species on the planet, effectively, woman and woman with a penis is the producer for God, the creator, and all civilization, culture, and wisdom comes from her womb, which men seem unable to perceive. Because they are `dumbed` (damned) by themselves and cannot achieve the status of self-created by means of perception. This is a perceived irony of the `fox and the cheese`. The fox flatters the raven that it can sing, and the raven drops the cheese in its attempt to do so. From a developmental point of view, the cheese may be Jesus who `plays dumb` in order to, for example, invent television, that is, he represents Logos, the word of God; or technology from the perspective of two-thousand years of ensuing developing consciousness. But the fox, who can`t operate a TV or read the word of God, has the raven drop Jesus and its invention from the tree, on the understanding that it`ll be a pop star and, when it is, the fox`ll be back for the CD and the hifi. In other words, the raven relinquishes the product of its genius – the cheese – and embarks upon a new career as a *diva*. It has been `dumbed down` after being intelligent and productive in inventing TV after accepting Jesus and the word of God (the big cheese, as it were), and now it must learn the music industry. But the fox cannot operate a TV or read, and isn`t interested in CDs.

 In simple terms, men are viral parasites manifesting as evil spirits that don`t want Jesus, cheese, or anything else - in truth. Excluded from the species `woman` (with or without her penis), they are self-devouring, self-perpetuating, penis boy sons (poisons) that have, through their unperceptive selfishness, produced AIDS and, insofar as that is their paradigm, they may be construed as STDs, that is, parasitical viruses upon the host womb that is the species of woman. Indeed, in American football and English rugby the oval shaped ball can be seen as the woman`s egg that the STDs pass amongst themselves preparatory to making that `superbowl touch down` (STD), which is the triumph of their passing on their self-perpetuating, self-devouring strain of parasitical virus to the future through the host womb of the species on the globe – woman. In *Oops I Did It Again* (2001) Britney Spears (1982-) is on Mars when the spaceman `touches down` (STD) and she suspends him from the ceiling so that he looks down upon her as the `fox`. She is the self-created, the one born from Britney`s perception (Britney Spears-eption) rather than parentally engineered upon Earth and she also knows what the `cheese` is – and what to do with it:

 `For me? Oh, you shouldn`t have!`

 In her red suit, she`s Redemption. She`s `played dumb` though well read (the Word of God) in `real life` - as a Southern Baptist in the USA. She`s Venus, `God`s love` having conquered Mars and the astronaut STD, viewed walking backwards – as if the video is being rewound so that he never really arrives – has produced something for her but can never reproduce with her; she has her own women that she `plays dumb` to the cameras with, and she gesticulates as her `boyfriends` collapse – they`re STDs; viral parasites (and not a species as she is), and inevitably must succumb to her superior technological achievements – as the foxy lady who knows how to produce cheese and keep it.

NASA probes indicate there isn`t any water on Mars, or if there is it`s beneath the surface. Perhaps that`s why Britney chose Mars for the setting in *Oops I Did It Again*? Dessert. Chocolate is a dessert, of course, and Britney`s the Mars Bar. But water is in shorter supply in the desert, and is the source of life and spirit in Arabia; simply because it is more precious than oil, which makes its value recognizable. Christians use it in their baptism because Jesus was born in Palestine. Although they don`t value it as highly as the peoples of the Middle East, Christians` use of water in religious observances is demotic. It denotes what is indescribable and incomprehensible to those who obtain the stuff of existence from a faucet and, never having experienced the perception that, without water, the heat of the midday sun will kill, they are unable to perceive that the connection between water and the living spirit, which is humanity, is actual and not symbolic. In *Oops I Did It Again* Britney`s spaceman gives her a box, and she opens it and says:

 `But I thought the old lady dropped it into the ocean in the end?`

 There are no oceans on Mars. The astronaut had found an `artifact` of Britney`s, a small fragment with her likeness upon it in the sands of Mars, and it `speaks` of something to him, as it were. When he locates her, he delivers it as a votive offering, as it were. It`s akin to the `wishing well` concept. The `old lady` would be a well-wisher, and the ocean the extent of her love. Because a Mars spa would be a place for `swimmers`, the spaceman she `hooks up` so that he appears to `float`, as if in weightlessness, isn`t a `fish` but a `hanger on`. In other words, the `old lady` is her well-wisher, so she`s actually waiting for her – and it would seem that she represents an older wiser self, the archetype of the Wise Old Woman, as it were, depicted iconically upon the `artifact` which, like *The Sentinel* in Clarke`s *2001*, is enigmatic and pregnant with meaning. However, Britney`s question relates to the box gift and we don`t see what`s inside it. The `Heart of the Ocean` is the name of the blue diamond worn by Kate Winslet (1975-) in the movie *Titanic* (1997). It correlates with Romeo and Juliette, the red and the white, as Britney appears as the High Priestess (Romeo) and Empress (Juliette), and the blue for the `Stars and Stripes Forever` (John Philip Sousa 1896) motif, along with the `silver stars` of heaven, of course, which denote valour – as do `purple hearts`, in the US Army. So, Britney is awarding her `old lady` silver stars and purple hearts as a `hearts and stars` bouquet, as it were. The movie is about the discovery of a nude drawing of a woman, Rose`, and her necklace fashioned from the `Heart of the Ocean` blue diamond.



 Aboard the Titanic Rose had known Jack, who`d drawn her nude, and there was a `frame`. Jack, in fact` was framed as a thief of the diamond necklace, but before the sinking of the Titanic the actual perpetrator of the crime, faking care for her, wraps Rose in his coat, and she later finds the necklace in its pocket. It`s important from the perspective of the author who is best known for his series of novels about a world called *Dune*, that is, Frank Herbert, who wrote of a desert world such as Mars, and as a part of the *tour de force*, as it were, produced the concept of the Butler Jihad, which was the idea that the fruits of the imagination weren`t good, and in accordance with that notion William Butler led a Jihad to destroy anything which was indicative of imagination. It was a lamented chapter in the history of Herbert`s *Dune* novels, but something from which civilization had recovered. It had relation to Heinlein`s idea of a space-time car that could access all imagination – as reality. Guillermo Diaz, in the *I Wanna Go* Britney video, is a *butleresque* assistant, because he pours milk over his face and, from the perspective of Britney she has the jugs and so represents the cheese, that is, in terms of the relationship, he`s someone who wants to milk her tits, that is, from his POV she`s a `cash cow`.

 Britney might milk your balls, but that`s not possible, because balls produce spunk, as milk produces cheese. Perceptions of Jesus are distorted by the wine to vinegar symbolism. Both Jesus and Judas drank wine at the `last supper`, so each was affected but in different ways. Judas went on to betray, whereas Jesus` triumph is symbolized by the vinegar, which is wine transformed, and not simply pissed out after betraying. In other words, Britney Spears has balls as well as tits, and so vinegar and cheese are her triumph. A futanarian relationship in which a woman has balls and a penis as well as the `ordinary equipment` of a woman is a relationship in which ball spunking and breast milking are an ingredient between women, whereas a relationship in which a man is getting his balls milked by a woman is, pejoratively, inaccurate. In Jesus` terms, balls produce vinegar and breasts produce cheese, and in futanarian terms you don`t want to milk a man`s balls if you know how to get your own cheese, and produce your own vinegar. From the artistic POV, good work is an exorcism of whatever poisons are consequential to the prevailing predominant phenomenal determinants, that is, men, in terms of parasitical viral organisms preying on woman as a species. Consequently, fictional constructs are paradigmatic, not finished works. It is the place that`s important, not the events. In simple terms, there is a single fivefold paradigm for human nature, and that is wanking, fucking, eating and drinking, followed by periodic intervals of sleep, and development in accordance with those basic principles, is what imagination is about.

 Jack, in *Titanic*, was framed and betrayed by a manservant of Rose`s fiancée, Cal, on the instructions of Cal, that is, `the butler did it`, which means that imagination was evil in this case, whereas imagination *per se* is not. Fiction is about paradigms, not plot, characters, and events. Britney is allusive in *Oops I Did It Again*, and there`s a story, but it`s not about anything other than the paradigm. Rose wants Jack to draw her naked wearing the `Heart of the Ocean`, and so he does, which is erotic. Britney, with her spaceman suspended above, has him film her and use his imagination, as it were, which is that she wants to masturbate, fuck, eat, drink, sleep, and develop from there, and that is what Britney`s imagination on Mars is for. She doesn`t want a `man` to feign care for her while preparing to betray her and her love of imagination, because her imagination is constructive and she can love the products of it. Because of the `Butler principle`, we might conclude that imaginated constructs are for woman and not men, because they are for a species that loves. In other words, it is not about `what the butler saw`, it is about what Britney – or any woman – wants the butler to see, and she doesn`t want the butler to see anything more because the butler doesn`t have any imagination, otherwise she`d be for the butler and she isn`t. In short, the film is for her, and what one imagines is for the imaginer. Or, to put it another way, fiction requires a cipher to blame, that is, cipher and not `scifi`, which means that, in Romeo and Juliette, the friar who doesn`t arrange for the letter to reach Romeo explaining that Juliette is only sleeping in order to avoid her unwanted suitor, is a cipher, that is, *Oops I Did It Again* is `sci for her`, that is, it isn`t about who`s to blame, it`s about fictional construction that perceives the need for plot thrust, which requires a `cipher`, often because cowardice, of one form or another, is an impediment or an impetus. In simple terms, Cal isn`t brave enough to accept he`s lost Rose, and Juliette doesn`t feel powerful enough to reject her unwanted would-be *beau*, so the `sci for her` in Britney`s video is the statement that it`s for her, that is, it`s her paradigmatic imaginated construct, and there are no `ciphers` because she has Redemption, in the form of her Empress and High Priestess, who`ve accepted `She`s US`, and there`s no blame to be attached, because she`s in control of her imagination and it`s good.



 At the end of Rose`s life, she walks to the stern of the salvage ship that is `resurrecting` the Titanic, which sank in 1912 on its maiden voyage to New York, and drops the diamond into the ocean. It`s important from the perspective of *Oops I Did It Again*, because of the `hanged man` motif, that is, the traitor. In Romeo and Juliette, the tragedy occurs because a letter explaining to Romeo that Juliette has only taken a sleeping potion to escape the unwanted `suitor`, goes astray, and he suicides thinking she`s dead. When she wakes, she stabs herself to be with Romeo in heaven and, of course, herself is both Romeo and Juliette in the video, so it`s doubly tragic. Britney is saying that someone has betrayed her because of a letter. She is `Rose` because of the picture of her on the `artifact` that her spaceman finds in the sands of Mars. The gift he delivers is the `Heart of the Ocean`, which is Rose`s, that is, the Titanic Rose with the `Heart of the Ocean`, a symbol, as it were, of resurrection but not of Redemption for the traitor. Naturally, but in saying that a letter has betrayed her, it`s an allusion to love, that is, she loves and it is plain that the first letter of love is `El`, which means God and references the Gimm-El ring, which is for three women, herself as the High Priestess (Redemption), the white Empress (Resurrection), and the `Old Lady`, blue (Annunciation), that is, the announcing of the name of the redeemed.

 Redemption, of course, means eternal life. The human body is about 60% water, which leaves room for 40% spiritual improvement. If the body`s system is cleaned of impurities, such as nicotine or alcohol, we are closer to immortality, and that is what the science of alchemy tells us in its allusions to the *aurum philosophicorum*, that is, the `gold of the philosophers` as purity of body and spirit. The word `alchemy` actually derives from `Al Khem`, which is Egyptian for `the Earth`, and that`s why the Nile is associated with the `risen` Osiris, representing what is `grown` by the waters of the Earth - and is immortal.

 What is grown by the Egyptian farming communities is, of course, food; but the analogy implies that it is water and the spirit that is more important. In the biblical *Revelation*, the red dragon waits to devour the child of `the woman clothed with the sun and with the moon at her feet`. Its mythological counterpart is Saturn (Satan), the cannibal for whom children were food. In Greek mythology, he is Chronos, which means `time`, and the meaning of the myth is that women are fertilized so that the Evil One may devour their offspring. In the Egyptian myth of Osiris `risen` with the corn, the analogy is that the body is food. Men are fertilizer, that is, without water and the spirit, they are merely waiting to devour their offspring and have them return to the soil as – fertilizer.

 It is the notion that the body is not important rather than that the spirit is more important. The spirit informs the body, which is what the Paraclete or Holy Spirit does; as continuing teacher in Jesus` stead after his resurrection and ascension. It informs the body as `tutelary guide`, and may be understood as the `spirit of Liberty` in the sense that it liberates. Those who equate life with food are to be crop fertilizer. Those who accept Jesus` teachings of love, and the informing guidance of the Paraclete, are born from the waters of the spirit, and are eternally saved; because they accept Jesus as water, spirit and life, rather than the body as food and fertilizer. Or, put simply, for the devourer it`s about food, and for the lover it`s about life.

`If music be the food of love, play on…` W.S` *Twelfth Night*, Act 1, Scene 1, 1-3.

`Let`s take on the song…` *Me Against The Music*, Britney Spears

1 Gangsters eliminated by US marshalls in 1934.