

SYNOPSIS

Jocelyn Chanussot, IEEE - a dangerous psychopath

Cha(t) - nu - (s)sot = Silly naked cat

(for more see: <https://silentscience.com/>)

Being a high functioning psychopath and narcissistic feminine homosexual, Jocelyn Chanussot has a problem fitting into 'normal' society. After *doing nothing and just watching the world*, the Albert Cohen's character Solal inspires him to 'die' and then 'resurrect' as Double Jesus, *Cha(t) - nu - (s)sot*, or reborn Solal, when he becomes the master of his own antichrist crime in order to be accepted by the society. Like Solal, his desire to professionally succeed, Jocelyn expresses through his, believed to be true, Jewish ethnicity. He gets his PhD in engineering, what allows him to enter the professional discipline where homosexuals are common, and women scarce. Joining IEEE, where his almost Shakespearian homosexuality is equally cherished as his ethnic belongingness, he uses his strong sociopathic / psychopathic skills in his "*movement up the social ladder, a geographic voyage and an entry to the world of gentile men to save his (IEEE Jewish) people*" through the '*rabbit-who-feeds-dogs-to-dogs*' approach. By sacrificing Gentile/Christian women sexually and professionally to old men, vastly to Gentile/Christian men themselves, he becomes highly accepted and respected by the society.

While he sees Gentile/Christian women as *sadistic Europe* and female animals, his sinister strategy of disgracing them involves two main directions: 1) one where real prostitutes become involved, being presented as students or post-doctorates, and then being sexually 'shared' among male researchers; and 2) the other where true female researchers are sexually disgraced by fabricating their privacy, leaving them with no chance to become professionally successful. This tactic, cleverly developed to the finest details, satisfies not just IEEE but it also attracts numerous IEEE exhibitors, professors and researchers worldwide. Above all, the sexual machinery, which Jocelyn Chanussot develops, feeds his sociopathic / psychopathic nature suppressing his constant internal anger and thirst to hurt or even to kill. Taking control of people's lives, what he founds to be the answer to his '*cat-like cursory*' life, provides him with the '*balance of the Universe*', where he enjoys the multi-layered pleasure through: 1) his promiscuous nature where he enjoys young men while homosexualising them and providing them with co-authorship and research awards, in return; 2) his hatred of women / misogyny while punishing them for being 'female animals' who love men just to satisfy their sexual needs; 3) his insecurity because of his child-like physical appearance and fear of becoming an old 'sexually-useless' man unattractive to other homosexuals; 4) his sociopathic fetishism and pleasure of either controlling, or hurting men and women who he cannot control, which is seen as his turning-on sexual tool; 5) his desire to punish Christian/Gentile women and men for the past, as (Eastern) Europeans were known for their rejection of non-Christians and homosexuals; 6) his sickly self-centered/narcissistic desire to attract and seek constant attention of other men; 7) his desire to involve Gentile/Christian men in his sexual machinery while controlling them and

consequently making them less powerful; 8) his help to his own Jewish people in IEEE to become the biggest engineering society in the world by involving the whole *network from the hell*, as Jocelyn Chanussot postulates, and people from NASA, ESA, DLR, ISPRS, US Air Force, industry and academia in his sexual machinery, while enhancing the IEEE's influence over Europe despite their US origin. This leads, in his view, to the disintegration of *sadistic European* science and, at the same time, to the highest impact factors of IEEE journals.

Like Solal, Jocelyn dares to develop a flirting sexual relationship with a mature Christian woman. *He doesn't just want her to love him because he's gorgeous*, as he strongly believes, but because he wants to feel his sociopathic power over her, seeing her as *sadistic Europe*. This coincides with Albert Cohen's *Solal*, but Jocelyn takes a step further - *He sees her as his narcissistic female* in her full capacity of being a female animal and he wants *to see her death before proceeding to his own death*. It stays unclear, however, if he feels her death as a deed of liberation from the feminine side of his homosexuality, or as the liberation from a beauty competitive to his own narcissistic feminine goddess of Ishtar/Astarte. The turning point or climax happens when the woman, although hurt by Jocelyn's disgracing sexual games, does not want to give-up her professional accomplishments gained alongside her motherhood of two adult children, and she fights back. Being rejected, Jocelyn loses his capability of controlling his narcissistic self-centered nature and faces another challenge of his 'cursory life'. Differently from Solal, who failed to protect his Jewish people from the totalitarian fascism, Jocelyn saves his Jewish and homosexual IEEE people through the totalitarian communism. In return, the IEEE society applauds his criminal charges and tries to save Jocelyn from his own suicide.

In parallel to the political and sexual scenes, a beautiful orange cat named Serge, given to the woman as a gift just before she started her relationship with Jocelyn, becomes part of her life. However, in less than two years Serge accidentally kills himself by jumping from a high-level balcony. This event, given it happens just before the woman confronts Jocelyn and reveals his crime, triggers the bitter sensation about the real ending of his 'cursory' life.