

CLAUDIO NARANJO

PSYCHOLOGY OF THE ENNEATYPES

- TRANSLATED BY MEL -

PSYCHOSPIRITUAL  
LAZINESS



## **DISCLAIMER**

This entire book has been translated by me, [Mel](#). I have been working on a translation of this book since March 2022, and now, in August 2022, I have finally released it. I hope you find the experience of reading the book enjoyable and I truly hope that the information you find in this book will be valuable for either typing yourself, or someone else. Without any further discussion, enjoy reading, have fun and thank you for taking a look at this PDF.

This book focuses on the Enneatype 9 and how the passion of sloth/laziness manifests in three different ways. First we have the introduction to the type 9 and the most notable differences and contrasts between the subtypes of the type. Then the three subtypes are covered in great detail, in order of Self-Preservation (or Conservation), Sexual and Social. The book finishes with academic correlations of the type 9.

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## **INTRODUCTION: CONTRASTS AND DIFFERENCES BETWEEN E9's SUBTYPES**

Translated by [Mel](#)

If we start from the Nasrudín-Naranjo theory of neurosis, which proposes that the lack of being is at the base of all passions of the enneagram, in the case of E9 what is in the foreground is a resignation regarding his loss of being. It is likely that this type attracts less attention than others precisely because of the fact that it accommodates in its loss and because it is not so striking the way in which it seeks to replace it.

The fundamental feature of E9 is self-forgetfulness. To define it in greater depth, Claudio Naranjo uses the words laziness or inertia, which point to a lack of interest in one's own internal world, in looking within oneself. Naranjo employs also the term *acedia*, which seems the best to explain this lack of interest in caring for one's position or condition in the world. We have to understand the passion of Sloth as psychospiritual inertia by which the E9 seeks to stay in a state of spiritual ignorance, in the laziness of the spirit, denying his inner world and any quest that allows him to awaken his conscience. It is as if darkening the conscience allowed him to forget the original separation of his being and to hide any restlessness connected with the experience of the nuclear lack and the loss of the meaning of existence.

Psychologically, it is a resistance to any change, which takes place in the absence of motivation, conflict avoidance, and repression of emotions, with blindness to any friction that could occur at the intrapsychic or interpersonal level. It is as if the E9 resists to differentiate himself from the other and to have awareness of the differentiation between its internal parts, in order to live in a state of illusory union, outside and inside oneself.

It can be said that this enneatype suffers from a laziness in loving himself, or that his capacity to love himself was numb. For lack of love, he has forgotten his being and has disconnected from himself. But instead of looking inward to retrieve his own inner experience, he seeks to fill himself through the experience of the other.

In the childhood of this enneatype, we find children who had to adapt from an early age to demands and responsibilities and who stopped being themselves. Phrases like “I had no choice but to adapt to the circumstances” are repeated frequently. Consequently, this character suffers from a significant lack of inner experience.

The E9 is thus disconnected from itself, as the way to do it and to fill the needs of the other which differentiates the subtypes. The Social E9 seems the least disconnected. The participation, his passion, makes him seem interested in the affairs of the world. It is the subtype that works against inertia (counter-passion) by this vacation to incessantly be jovial and earn a

place. This apparent motivation is, at heart, a distraction from his internal world that leads him to the realm of activities, although not always aligned with his true interests. He has learned to relate to the world as a way to escape its emptiness existential life and the painful experience of not being seen and “not-being”. In the Social Nine, adaptation is a movement that anesthetizes him — he does not seek applause or merit but rather participates in the world as an experience of to be. His motto is “If I do not participate, I am not”.

For Conservation E9, social belonging is not so important. This subtype survives pain and lack of love filling this void with cravings. It's not just their appetite for food, but for experiences and objects, which distract him and make him believe he's satisfied. He appears to be satisfied but in reality, he's compulsive, with a disconnected satisfaction, and that aspect of a “happy chubby person” is nothing more than a visible protective mechanism to avoid connecting with oneself. The Nine Conservation seems sometimes not to be “there”.

The Sexual E9 also seems not to be there but it is less evident than Conservation E9, because its shyness makes it go unnoticed. Sexual subtype blends with one another, filling his emptiness by becoming one with another.

The main difference between the Social and Sexual subtypes with that of Conservation is the expression of anger, which in the latter is much more visible than the other two. The conservation E9 is more stubborn and obstinate in form, the sexual E9 is softer and more shy, and the social E9 is more smiling and good-natured.

There is also an expensive difference in the realm of fantasy: The Conservation 9 is much more concrete, while the sexual dream a lot, especially with platonic love, and can build stories so rich in detail and so elaborate that they believe that their fantasy is going to come true. The Social Nine also daydreams to escape, but they are not about love but about belonging. This ability to fantasize is manifested in the three subtypes from early childhood and has the purpose of ignoring the harsh reality to which it is subject.

The Sexual E9 cries and feels the pain of others, but embarks on a path of self-awareness or therapy, he may believe throughout his life that he is very lucky because doesn't suffer like the rest of the world. He's completely blind to his own pain. We can also confuse it with the Sexual E3, with the difference that the Sexual 3 invests many energies in the continuous work of seducing to be seen, while the Sexual E9 robotically conforms to whoever is next to him.

The sexual E9 is also more reserved and shy than the conservation and social E9 because they are more aware of intimacy and therefore feel much more misunderstood. None of the three subtypes likes to talk about themselves because they don't think they have anything interesting to say; it is even considered boring to others. Although the most talkative of the three could be the nine conservation and the least, the sexual.

On the other hand, the E9 Conservation is more opinionated, stubborn and crude when it comes to expressing themselves and making their presence felt. The sexual E9, on the other hand, is trained from childhood to become invisible and silent, learning to be among the crowd without being seen, entering and leaving the rooms without anyone knowing. He is someone you can easily forget when you just met him. The social E9 can be a group leader although without causing conflicts, which leads him to go unnoticed because he does for and for others. It can be similar to E3 conservation, both for wanting to be useful and for managing well when it comes to solving other people's problems and for its taboo to stand out; it just lacks that apparent self-esteem that the Conservation Three does possess, and what it seeks is not security but belonging.

The sexual E9 is much more like the E4 because it is closer to its despair, and it is less happy than the conservation E9. Unlike the Four, however, the sexual Nine is not aware of the depth of his pain because he is distracted by worrying about not making the other suffer. The E4 cries and feels his pain, the sexual E9 cries and feels the pain of others. If he does not embark on a path of self-knowledge or therapy, he may believe throughout his life that he is very lucky because he does not suffer like the rest of the world. He is completely blind to his own pain. We can also confuse it with the sexual E3, with the difference that the sexual Three invests a lot of energy in the continuous work of seducing to be seen, while the sexual E9 robotically conforms to whoever allows him to be by his side.

The Conservation looks more like the E8 but with the difference that he does not take what he wants; but acts blindly from the impulse, without being clearly aware of it and without the benefit of real pleasure.

Lastly, the Conservation Nine has more of a feel for omnipotence, while the Sexual feels much weaker because he experiences more dependence on the other. The Sexual Nine believes and feels deeply that he is dependent, but the reality is that he is so blind to himself that, being he who supports the family and the couple in everything, everyone thinks he's the sharp one. The Social Nine, for its part, is the least resigned of the three, sometimes showing a certain rebelliousness, that he turns into the group, being able to become a great fighter for social rights.

The Social E9 is generous to everyone; he does for others. Sexual E9 also does but for the partner, for the friend, for the family, not for a large and indiscriminate group. He chooses to do only for people very dear to him; he only sees his feeling in one-to-one relationships, opposed to the Social, who prefers group relationships.

The Social E9 seeks the good of being in the group and is used for the benefit of it all, especially of those whom he perceives in greatest difficulty. The sexual E9, on the other hand, doesn't feel very good in the group because he cannot handle several people at once. Conservation has a limit in his relationship with the group; is more transgressive and provocative, can afford to criticize the other more openly, and join the conflict.

Of the three subtypes, the Social one is the one that seems the happiest. Apparently, the more satisfied, the less outwardly null. He is much more talkative than the sexual one, who is frequently in an inaccessible silence.

Of the three, the one that has the most difficulty for commitment with the partner is the Conservation.

There is an example that illustrates the differences that Naranjo often tells: Before a glass of water, none of the three subtypes are conscious of a silky desire to drink. The Conservation would think: "I'm not thirsty; I'll drink it later when I'm thirstier; my body can take a lot without drinking and I have a lot of things to do." The social E9: "I am not thirsty; take it yourself, and it is also logical that you are more thirsty than me; you've been in the sun for a long time." The sexual: "You are not thirsty, I am not thirsty. How are we going to be thirsty?"



## **FIRST BOOK**

### **ENNEATYPE 9 CONSERVATION**

Every chapter in this section has been translated by [Mel](#).

# **1. PASSION IN THE SPHERE OF INSTINCT: HOW SLOTH WORKS IN THE CONSERVATIONAL**

Translated by [Mel](#)

There is a duality, a contradiction even, in the functioning of the E9 conservation regarding its laziness and its conservation instinct. On the one hand, there is an action to not preserve oneself: How to do everything except what would be convenient for you, how to do everything not to contact the pain you feel in your soul, how to do everything not to contact yourself or the other. It is a desire to forget that he is useless, that he is not worth like the others, that there is no remedy for him. That there is something deep down that is not forgiven and that itches. And he wants to bury it, cover it up in many ways: with food, sweets, chocolate, alcohol, tobacco, drugs or television.

*„My tobacco addiction lasted for many years. I quit smoking in October 2010 after several lapses of time over twenty years and long periods without doing so. Sometimes I smoked two packs a day.*

*The smoke hid my rage and helped me to express 'puffing' what was cooking below, in my stomach; because I swallowed the smoke. I was at the cinema watching a movie and I was already thinking about having a cigarette on the way out. The same with workshops, training, therapy. I couldn't go home if I didn't have a sufficient supply of packs. “*

(Pilar)

On the other hand, the E9 conservation has a very accentuated survival instinct. At the last moment an impulse to survive arises, which allows him to do just that: survive. His self-destructive instinct runs parallel to a survival instinct. In order to stay alive, he strives to ensure the basics: money, food, home, job, security.

*„My conquest is to survive. And to survive I have to control the external variables that can make me change the expectations that I myself create. This is why if things don't happen as I'd like them to, at some point, sometimes without being aware, I have programmed, they cause me discomfort and suffering. Faced with this my reaction is violent and aggressive. To myself and to others. “*

(Jordi)

It is a crossroad between the role of victim and that of survivor. In the first, the E9 conservation is lost in the fierce criticism against himself, the underestimation, the pity, the self-aggression. It is an addiction to not seeing, with resistance to delve into oneself. He is driven by self-destruction and is unable to take charge and be brave to do what benefits him, for essential action. He seeks to satisfy himself with a delicious dish, a glass of wine or simply an ice cream,

as a reward for a hard day's work, since there is no satisfactory relationship with others and he does not know how to share either his failures or his achievements. Or sublimated total confluence or isolation. There are no intermissions. He replaces the pleasure of being with the other with things or small pleasures to forget his loneliness.

*„Some time ago, when I felt miserable and had no one to share with, I felt that there were only two alternatives: either play the guitar and sing, or that the music sounded on the computer while I accompanied myself singing the sad songs of the records, emptying a bottle.“*

(Pilar)

Laziness in the conservation subtype is disguised as „anti“ and works to cover the thirst, cover the pain, not get into the subject. This is very clear in conflict situations, because at the moment of truth he does not usually enter the rag, but rather keeps quiet and avoids the conflict. The conflict does not exist and if it exists, he flees. What happens is that afterwards he grumbles quite a bit in a low way or adopts the role of a *barking dog, not a biter*.

The expression (body, facial) of E9 conservation presents two variants. Their presence can convey peace, tranquility, serenity and confidence, through pause, inactivity or the absence of expression (if such a thing makes sense). But other times it is scary, because this lack of clear expression the other does not know how to interpret it and is submerged in a feeling of mistrust or even threat. In reality, they are self-protection mechanisms that you use to manipulate the situation and not enter into relationships of competition, of struggle, that could harm you.

The dependent aspect shared by all E9 subtypes, in the case of Nine conservation manifests as a false independence. It is a counterdependence, a way of disguising the need for the other by fleeing forward. There is an underlying feeling of fear and of putting on the bandage before the wound. Before they reject him, he no longer approaches; he is isolated. On the other hand, it is very difficult for him to take responsibility for what he feels or what he thinks; he must always have another point of reference from someone he considers wiser than him, to finish deciding or take a direction.

In the process of going back and forth between the polarity of victim and survivor, he forgets himself. He cannot look at himself because he is engaged in a struggle between death and life. He goes from one extreme, in which the personality does not exist, to another where he finds a strength to survive that arises from the viscosity and is full of mistrust, violence and loneliness.

Another concept that helps to understand passion in the sphere of the Nine's conservational instinct is inertia, the resistance that a body offers to movement.

*„Faced with Einstein's question: 'Can the inertia of a body depend on its energy content?', I ask myself: 'Can the inertia of a character depend on its energy content?'. And I answer: 'Yes', since*

*this is the base of the Nine, and the conservation remains even more in contact with its source of survival: the vital energy.*“

(Emilia)

Inertia, the fruit of the art of forgetting, which can normalize even the most important trauma, is used to cover the channels of affectivity, thought and, above all, energy. All this exists within, but the inner inertia, linked to renunciation, with its consequent resignation, prevents spontaneous flow.

When the impulse arrives, if it starts to move, it is, as a general rule, in response to the desire to feel alive. He thinks impulsively, without reflecting, without distinguishing between himself and others, without giving himself time. He blindly follows the impulse because it is a moment of vitality, of jumping into life without a parachute, convinced that he has the situation under control, but without a project or real pleasure. This may seem like wanting in the E8, but in E9 conservation it is not a life strategy and, above all, it does not know the "what I want I take".

The Conservation Nine has a lot of energy, but does not channel it in order to obtain, nor is it aware of its potency. The impulse is like a geyser that doesn't know when it's coming; part of the belly and up to the brain, makes him go into apnea and feel omnipotence, "from the stables to the stars", and then return to the stable. The impulse is very strong, like a jet of steam, but everything is expressed there and, after it has been consumed, the person does not feel satisfied; the experience is not even a lesson for the future. Why? Because it does not develop cognitive elaboration or contact with authentic emotion.

*„If I feel stimulated and involved in a relationship, I enter into the second principle of inertia: I start moving and, if the other's stop does not intervene, I can walk forward in a rectilinear and infinite way, because I do not know the limit or , to put it in terms of physics, I don't have any frictional force inside me that slows down my mindless drive, such as exhaustion or the weight of sacrifice.*“

(Emila)

## **2. THE CHARACTERISTIC NEUROTIC NEED**

Translated by [Mel](#)

The passion of this subtype is *appetite*, a word that describes the basic need of a living being to be fed and fed, in connection with the organismic perception of feeling hunger. This mechanism that ensures survival, in the E9 conservation is neurotically distorted. He has lost contact with the feeling of hunger very early and eating has become a way of swallowing without limit or awareness. And it's not about just swallowing food; also emotions and thoughts. Appetite is the only need he can feel, the only possibility to fill his psychological and existential emptiness, his love emptiness. Eating is a defensive action against the wound of not having been adequately welcomed and protected, so that he could have felt that he belonged to the other; first to the mother and then to the world. It is an action that can become self-destructive.

There are several aspects to take into account in the neurotic motivation of E9 conservation. The first of these is a need to fend for oneself and not depend on anyone. This trap leads him to feel that he needs affection and does not have it. Not wanting to depend on anyone and acting so as not to need the other, it is very difficult for him to ask for the affection he needs. Also, if he finally goes out to get this love contact, he does it very clumsily.

He often feels that he is not a normal person even though he needs to feel like others. It happens that he does not want to be seen, because he has always felt that he was left over, that he was in the way. He almost apologizes for existing and being there. And it is justified. He disqualifies himself from being disqualified. And so that they do not see him as a rival.

He feels a neurotic need to take care of others because he doesn't take care of himself. If we see it in the light of *appetite*, the only contact with himself is eating, and giving food is a channel of interpersonal relationship, out of the need to please the other.

He also needs someone to tell him what he doesn't know, to tell him what to do. This dependence actually serves him not to take responsibility for himself or what he feels. What he feels he thinks is not real.

*„Dependence on the opinion of the other is a cross that leads me to bitter paths. At the time of adolescence and youth, my path was divided between a survival instinct that precisely helped me survive in the face of excesses and a need to belong that led me to important risky situations and that was vital for my emotional survival.“*

(Jordi)

Laziness coupled with the instinct of conservation makes him be very aware of the other. What the other does and says is very important, coming to influence their way of living. When

he sets aside his self-imposed limitations, he can be brave, kamikaze even. In these moments he needs positive support from the environment since a negative response leads him to doubt himself, his value, and to plummet.

The E9 conservation is very self-critical, it is fierce. And it can also be with the other as soon as their violent and aggressive reaction is triggered. His self-destruction affects the people he cares about most.

*„The main need is not to feel: neither pain, nor love nor fear. There is an anger that is deep inside and I am afraid that it will appear because even it scares me. I want to protect myself. I have used tobacco and I use overeating to cover up all my anger.“*

(Pilar)

His shield is his fat, his body, that the other does not feel is dangerous or desirable. And there is also a great need to be joyful and to be content with the fact that he is alive. A kind of Christian resignation. There is always an explanation for his unhappiness and dissatisfaction. In fact, he is like a double face. Towards others he has to project well-being; They should not see that vulnerable, sad, angry face, even if that is how the feelings inside are. Moreover, it is best to go as unnoticed as possible. Later, when the others are gone, the work of justification begins, or rather, of resignation. This part is carried out in a dialogue with himself, and can end in a solution that leads him to a situation of abuse and self-punishment. Somehow this is how he escapes from that reality that hurts for not giving himself space when he is with others.

Voracity is the consequence of the oath of fidelity to the crazy ideas of childhood: “I don't have to be a burden to others; I am alone and I have to know how to do things on my own, without asking for help, because this would create problems for me”, and adolescence: “I will do things on my own, I will adapt to the world but I will not believe in its teachings”. Everything revolves around this: the mind of the E9 conservation is his Don Quixote, who sees, in these crazy ideas, the only possibility of not being devoured by the world; while heart and instinct are his Sancho Panza; and both have the illusion of returning to the lost paradise if they put themselves at the service of these crazy ideas.

*„All my life I have fed this idea, without asking for explanations, without asking questions, adapting externally to reality but continuing in the internal search for something without, despite this, wanting to know methods and techniques to find it. I have often said to myself: 'If there is someone who was the first, someone who understood and acted alone (in the beginning there was a first who discovered fire or the wheel), why can't I be like them?'. As if there were no teachers and, deep down, they had to discover everything on their own, from their own experience. It is a way of taking to the extreme the need to act without anyone's help. Externally it may seem omnipotence, but at the base is the pain and the feeling of rejection.“*

(Emilia)

Voracity is the defense mechanism against the lack of love, contact and stimuli experienced at the beginning of life, and may be linked to an experience of lack of nutrition.

*„When I was a few months old, my natural hunger had to wait and respect my mother's working hours.“*

(Emilia)

Unconsciously, the feeling remains that one needs to eat as much as possible when there is, because one does not know when there will be again. The perception of danger of death, with the consequent anguish, decreases this voracity. Which also has a comforting function of loneliness. It serves to build a barrier with which to ward off the pain that is inside.

Voracity is not necessarily just a hunger for food; It can be from movies, books, trips, theater, food, television... consume everything that can take you away from your feelings. There is a deep fear of pain that needs to be distracted from; in fact, the irrational idea is that *you can die from pain*.

The appetite becomes a neurotic need that has nothing to do with the pleasure of eating; it can even be a response to the feeling of frustration, in an anger that turns inward and often somatizes in gastritis or constipation.

*I enjoy, therefore I exist.* It is a concrete thing that fills. When it is bad, the stomach dilates and the person can be filled to infinity, until feeling full and anesthetized. It is a form of self-boycott, because the heavier it feels, the more resistance to the impulse to change.

Always buying more food than you need: two or more units of everything; Better to have a reserve in case you don't find more. It is an automatic gesture linked to the fear of suddenly being left with nothing. Fear of lack and the consequent suffering; a reaction similar to that one has after a war.

Voracity is activated to respond to anxiety, to the anguish of inner emptiness; but because it is neurotic, it does not give her the satisfaction he expects. Like E3, if you look inside you can't find anyone; eating thus establishes a contact with himself.

*„Sometimes I talk out loud and say to myself: 'Enough is enough, Emilia! We can't always eat shit, we must start eating well and not just what you want. You need to start cooking well!'“*

(Emilia)

This „must“ is a „we“ constructed by himself that allows him a relationship with himself.

It's just a way of continuing to feed an anguished death impulse, which quickly manifests itself when it comes into contact with the discomfort of pain or any other emotion and the alarm signal goes off. It thus becomes a form of narcotization, because it does not serve him to face and

overcome anguish; just to placate him: the anguish of lack; it is like an angry god to whom offerings and sacrifices must be made to appease his wrath.

It is like being asleep and when, for whatever reason, the conservation E9 wakes up, it responds with a compulsive action, as if for a moment being alive could be demonstrated through a jet of uncontrolled energy (which would be the compulsive action), but that doesn't really move you toward wanting to change anything really.

In the E9 conservation there is also a very mental voracity, which runs out quickly. It is unable to go deeper, only superficially satisfying a passing curiosity, often due to impulsive thinking that feeds on itself, or also that lack of desire. Jack of all trades, master of none. He collects books that remain there, for years, without being read; great works that carry a deep interest and that he thinks that sooner or later, when he has a lot of time, he will manage to read. He buys them believing he is curious to know, but it is a compulsive curiosity that passes with the possession of the book. He justifies himself by saying that one cannot live without having read them, but later he is frustrated by the immensity of the argument and his inability to understand, and resigns. But they are there to make a collection. And it may also happen that he reads them after a couple of years or never.

*„I recognize myself compulsive also in my collecting learning courses; I'm one of those 'learn the art and put it aside' kind of people. Learning without using it later to change, learning to fill and identify myself, as if I could say: 'I am' because I know how to do this and that and the other, but without feeling its value or creative potential.“*

(Emilia)

Aware of his ignorance in general, and feeling guilty, he would like to remedy it by setting huge goals or many at the same time, to become what he is not.

*„For years I have accumulated magazines on gardening, archaeology, politics, nature, without having any real cognitive interest; often it is the images that fascinate me.“*

(Emilia)

He is looking for an enlightening answer or something exceptional, without being aware of what he is looking for; he must often reread the pages, his voracity prevents him from paying attention.

If he is passionate about something, he quickly devours it without feeling the pleasure of discovering it. Likewise with food: what he likes he eats quickly, and takes more than he will actually eat.

The neurotic hunger for stimuli also serves to exorcise his internal discomfort, a consequence of the lack of contact with emotion. In this way, while he mentally fills himself with inputs, he continues to be dissatisfied by the lack of emotional participation.



It is so because in reality greed is at the service of distraction, of not wanting to feel; it is a defense mechanism that gives you the illusion that everything is going well when, on the contrary, you are suffering. The more involved you are with external stimuli, the more foggy and distanced you are from the background discomfort. If he fills himself with things to do, he doesn't drown, he stays afloat, and he has the illusion of not needing anything or anyone; Above all, he does not need love. This is also in the service of resistance to change.

It is a lifestyle that does not entail fluidity; only autoatism. He does not truly see, feel, or appreciate, but superficially.

*„I really like colors and I often buy things because of the color and not because I need them. I like to make myself wool sweaters and many times I buy the wool attracted by the colors; not because I need another sweater. “*

(Emilia)

You can start several things at the same time, without finishing one first; it is a chaotic impulsiveness to fix everything at once, to put things in their place in the shortest possible time, anxiously, in apnea, with a carnivorous desire that makes him devour time without savoring it.

*„I wanted to embroider an aubergine and I have bought all the shades of purple; I wouldn't have started if I hadn't had them all. Then I have ordered the threads in spools by shades and in the end I have not done it but I think about it and I imagine it very beautiful. “*

(Anna)

The hunger to travel can also be compulsive: filling your eyes with images, with places. He likes to travel and is good at taking care of the practical aspects of a trip, but he is never the one who chooses where to go, adapts and everything comes to him from photos, and where to walk or what to see; in this he is good, it is enough for him to travel. You can make thousands to capture each moment, and feel rich in experiences that you will quickly forget when you return.

### **3. INTERPERSONAL STRATEGY & ASSOCIATED IRRATIONAL IDEAS**

Translated by [Mel](#)

The E9 conservation lives looking outside, he is a spectator of the world because he is not in contact with himself, and in this way he *forgets himself* (fixation of enneatype Nine). But if you go into introspection you can go to the other extreme and forget about external reality, lose contact with the world until you reach another form of anesthesia. This is possibly the trap Ichazo is talking about. If he heads out he anesthetizes himself inside; if he goes inside, he anesthetizes himself outside; both dimensions lack osmosis and in both the contact with the other dimension is interrupted. He lacks fluency in living reality. Either me or you, never you and me.

His distorted interpretation of reality and its events is always focused on forgetting, erasing from consciousness, any stimulus that can lead him to contact his heart and mind, to existence itself, because that contact would be to fall into a meaningless fog, lost in a void of existence, as if he really could not trust a body or an inner world that he has never experienced.

Regarding the place he occupies in a space or in a group, he always tends to feel in the middle, neither on one side nor the other, „between two waters“, and with a lot of pressure to position himself and never wanting to position himself.

*„My parents were separated and I lived with my mother and worked with my father. Bad with one and bad with another. Lots of conflict with loyalties. Very afraid of judgment.“*

(Pilar)

Of course, and consequently, the E9 conservation is not a member of any social network. He connects to the internet when he wants to know or expand information. Simple. He does not participate in any forum. He does not like to do so. Showing an opinion, showing oneself, is something that bothers him a lot.

A basic characteristic is to postpone all your desires and all the actions that suit you and put you in touch with life; it is a move around the outside.

With regard to the place he occupies in a space, he never feels safe and the feeling is that his place is being taken away or that he feels invaded. Many times he does not know how not to let himself be invaded and he moves little by little, leaving his place to the other. He has a lot of difficulty setting limits or staying put. And at the same time a lot of tendency to get stuck. The western phrase: „Pus cows will not cross my ranch“ is a tagline that fits into some phases of his life story.

Some irrational ideas:

*"The world is dangerous, it wants to devour me"*

If he doesn't want to die, he must know how to manage on his own, because adults don't protect him. If you follow your wishes, you expose yourself to the anger and pain of others (dangerous world).

If he is different from the others, they do not recognize him and reject him (they kill him).

Consequence of this is another crazy idea, linked to the fatigue of living in an environment that feels hostile:

*„If I become invisible, I get less tired defending myself. If I don't create problems, I don't expose myself, and so I don't risk dying.“*

If you give the world what it wants, it won't kill you. If he puts himself at his service, he will be safe and will not have to worry about anything. Behind it is the irrational idea that he can live without being seen; the less he is seen, the more he can survive.

*„If I renounce myself, I renounce conflict“*

Flight is their favorite strategy in a conflict situation. Avoid the risk of harming or being harmed, in your goal of survival. If he could stay in his isolation it would be easier to survive.

*„I forget myself in many ways. Alcohol, work, doing for others, television... allow me to escape from my real needs and be calm for a moment. Afterwards the effects are sometimes fatal and I feel very bad. There is a terrible duality between the dependence on the other and the rage locked up in a self-protective autism.“*

(Jordi)

Renouncing the conflict of being, one dies inside so as not to really die outside. He does not usually show anger and, if he does, he does not usually stay there for a long time; It's hard for him to be angry. He immediately tries to make amends and apologizes and takes full responsibility even though the conflict is a two-way affair.

*„You have to give the other what he wants to receive“*

He gives what he is forbidden to desire for himself. It is not born of an exceptionally altruistic spirit, but of a quenching form of desire, given and acted towards the world instead of asking the world.

He hardly admits needing help and, when he agrees to ask for it, he relativizes the need or the help, or devalues it thinking that it could annoy or bother the other and therefore he must do it alone.

*„There is always someone who is going to appropriate my work”*

The E9 conservation is undervalued and when he does a good job he thinks that they will always think that someone else has done it. That other people benefit is desired; what happens is that his effort is almost never recognized. As the scapegoat of the group, he is often the target of workplace harassment.

He does not really believe the sincerity of recognition, he does not trust it. There is a fear of believing and letting go; if he does it he could exaggerate, feel better than others, and he does not do that.

*„I have to manage alone; others need me and are not there for me“*

He needs the other to calm down but he doesn't allow himself to be comforted. Either he rejects it outright or he calms down on his own; the consolation of the other in the background does not convince him and only he can calm down. If the other calms him down, he tends to believe that it is not true and then he pretends that it is, that the other calms him down, just to end the dynamic of the relationship and not frustrate the other.

He hardly shows his frailty or his weakness; he doesn't like to complain and thinks it's manipulation: if one is fragile it's because he wants to get something. He always manages to give himself an image of an autonomous and solid person, who does not need to be comforted and cared for.

*„I can resign, without suffering, for the happiness of the other“*

For this reason, their vision of reality must be mitigating; nothing should be so intense as to make him get involved, in the good or, above all, in the bad. Behind it is the fact of not having confidence in reality. If it's okay, something will quickly come along and destroy everything. Evil is stronger than good. He harbors the illusion that if he gives up pleasure he will not feel pain either.

He doesn't like to win and, when it happens, the sorrow for the other diminishes the pleasure of having won. In some cases, even on the verge of winning, he can let the other win to make him happy. He has no ambitions in his life, he appears to live only in the present; behind, the lack of projects, the anesthesia.

*„I am covertly competitive. I disguise my competitiveness as a false withdrawal, as if I don't care. My strategy is to play weak or harmless. I move better in a small group or one on one, because it is difficult for me to make myself heard. I always let someone get ahead of me. That's why I like intimacy more, because I have the other person without sharing it with anyone.“*

(Pilar)

*„I am unworthy as I am”*

When he is wrong there is no forgiveness, and he must accept having to live without anyone wanting him; not even God loves him if he makes a mistake. He feels unworthy of understanding.

If you seek pleasure, God also punishes you and takes you away from it. Seeking pleasure is being selfish and that is not right.

If he loves he cannot also hate, if he hates he cannot also love (great conflict), he cannot be both opposites, therefore he must renounce one of the two.

Some additional crazy ideas:

- What I want is not so important when there are so many people in the world who suffer and go hungry and I don't. I can not complain about anything.
- I would be selfish if I did what I want.
- I don't need anything special. I have plenty of everything.
- I don't need to fight. What need is there?
- It is better not to mean or say what I think, because there will be problems and if the other does not like me, he will leave.
- I don't deserve love because I'm very aggressive and I hurt whoever loves me. If I love someone I hurt him.
- There is no love for me.
- Others are worth more than me.
- Why am I going to speak if they are not going to pay attention to me, they are not going to listen to me and they are not going to believe me and they will surely be angry.
- Why am I going to argue if I'm not going to get anything.
- Nothing happens to me. I'm good.
- What happens to me is not so important.
- I have to work more (to have a place: more work than the others, and with much more effort) to prove that I am worth it.
- Without effort nothing is achieved.
- It's my fault if it goes wrong. It will be that I have not done enough nor have I put the appropriate interest.
- I put up with anything.
- I don't need anyone, I can handle everything.
- I'm a survivor.
- What I feel is not important.
- If the other finds out how I really am, he will leave me.
- Out of sight, out of mind.
- Trouble times with bread are lesser.
- My love can cause death.
- What I feel is not real.
- They always cheat on me.

## **4. OTHER CHARACTERISTIC TRAITS AND PSYCHODYNAMIC CONSIDERATIONS**

Translated by [Mel](#)

### *Renunciatory*

It is repeated in the life of E9 conservation letting things happen (God will provide) and a lack of determination and diligence when facing day to day. This strategy is based on the idea that there is something bigger that decides for you what has to happen or not. In this delivery there is a part of acceptance that can be considered healthy and even wise, and at the same time, a harmful resignation that is the essence of this lazy personality unable to act according to their own desires and needs.

### *Distant*

Heartburn or laziness leads you to postpone more intimate relationships with loved ones (siblings, friends), prevents you from developing affection, respect, fraternity, and ends up causing distance with those people who are really important to you. In reality, the experience or the sense of not existing and not seeing oneself is reflected in a difficulty in feeling the existence of the other: he does not see them. Then loneliness and frustration appear.

### *Positive in their imagination*

Reading love novels and watching romantic comedies or dramas replace the love that does not live; it is as if he lived the life of others and was already satisfied seeing that they are happy even though he is not; that gives him the possibility of thinking that —although he lacks love today— one day it will be possible.

### *Emotionally insensitive and distrustful*

The E9 conservation does not tolerate, in the long run, the intensity of emotions. Feeling too much is dangerous; there is the fear of losing control, fear of something that he does not know about himself and that produces anxiety. He fears what he might discover them and show them if he follows the intensity and goes deeper.

Showing yourself without fear of judgment leads to the assumption that the more you show, the more you feel. And there is less need for the other, to the point of ending up not needing it, with the implicit risk of being left alone. Too much pain could kill you or lead you to kill, too much pleasure could make you feel and come off as lustful, too much joy could make you feel childish and inadequate, and too little joy could make you feel shallow and, above all, selfish.

He has no confidence in his emotions and thoughts. He does not believe what he feels, thinks, or wants is fair, and following his impulses without the world's approval can be dangerous. At the base is the confusion between being and not being, plus the fear of rejection or indifference. On the one hand, he needs to believe in himself, but if the world does not give him confirmation, he cannot exist. In order not to conflict or create problems, he resigns and adapts.

### *Physically insensitive*

He trusts a lot in his body and in its ability to always respond to the maximum; he is his guarantee of survival and the machine with which to face difficulties. He must always feel healthy; if the body is wrong, he feels betrayed.

*„I don't take drugs, so when the pain tries to stop me, the drug kicks in quickly and gets me back up and running quickly. “*

(Anna)

*„If I feel physical pain, I think that first of all the body should do it alone, as if it could heal itself. Medicines, especially chemical ones, seem like intruders that make me dependent. I say to myself: 'And if the drugs were no longer there, how would I go about curing myself if the body has become dependent?' Better to try to overcome the disease on my own, with my resources. Another great trust is the 'it will pass.' It scares me to think that I might have to go to the hospital, because I would be in the hands of the doctors and they would not be able to do anything to protect myself; therefore my body should not catch a serious illness. “*

(Emilia)

### *Reactive and rigid*

To support your reasoning you need a lot of anger and energy. He already starts with the shotgun loaded because he doesn't really trust them; he always thinks they will make him look stupid, childish or out of place and therefore inappropriate. When he argues and doesn't feel heard, he automatically raises his voice: if he shouts, the other is forced to hear him. In reality, it is a way of giving energy to reasoning that he cannot sustain assertively; he believes that the other does not understand him because he does not want to listen to him. He doesn't feel recognized and that makes him feel bad; he feels invisible, he feels that he does not exist for the other.

Consequently, he is stubborn, does not easily admit that he has been wrong and can cling to straws as long as he does not change his attitude or opinion. He stiffens because he feels between a rock and a hard place and must defend himself. If he recognizes that the other is right, it is like abdicating himself and he is afraid of the power that he gives to the other over him; but he also knows that his renunciation of self-affirmation is to betray himself in the name of „quiet and harmonious living.“ Sustaining himself in the conflict seems crazy to him, and he says to himself, „It's okay, whatever happens.“ At first he feels anger but then anxiety, doubt and fear of



being alone and weakening his drive also come. In the end he becomes stubborn so as not to appear weak, so that he remains faithful to his ideas.

### *Friendly and insecure*

He is friendly. He would like to present his ideas and have something to say, even if it is often only perfunctory, and he easily remains neutral in a discussion between friends or colleagues. If he starts talking, he can become verbose and passionate about what he says, expressing himself with emphasis and emotion. While he speaks, however, he is very attentive to the expressions of those who listen to him to know if they agree or not, and slips into the sentences words that ask for approval. If he perceives discomfort, he quickly loses confidence and becomes deflated. To understand you need simple and clear words; the right word is "frankness", without detours or manipulations that make him lose his self-confidence.

If he realizes that a thought of his, or an emotion, or a gesture, is approved and appreciated, that means that it is going well, and then it becomes a point of strength that he will use repeatedly, because it acquires the value of recognition. It can be recognized in him, through him it exists for the world. This compensates for the feeling of insecurity and the threat of rejection that he experiences when he shows himself, which is part of the crazy idea that it is not correct, from the outset.

*„I usually use the tagline 'I don't know' a lot, although I do know, because I have a hard time positioning myself and I don't feel sure if what I think won't hurt the other. “*

(Pilar)

### *Resistant to change*

He needs certainties and it is an effort for him to accept the change, which puts his reality in question: he fears not knowing how to orient himself anymore; trying another path may mean getting lost, and you lack confidence in your ability to find the resources to protect yourself. He suffers change by resisting like a storm: just wait for it to pass; it remains like a reed that folds but does not break and adapts. He is afraid of what is different, afraid of not knowing how to live up to change, afraid that the situation will overwhelm him because he does not understand it. He learns not to desire in order to survive, and every change, even those he considers positive, is experienced as destabilizing.

*„I often tell myself that if progress depended on me, we would hardly have discovered the wheel. I am not fascinated by technology and I accept learning to use it only if it serves a purpose.*

*I bought a Vespa when I was twenty-five years old because, going to live in the mountains and working in the city, I couldn't keep moving on foot or by bicycle, and I only got my driver's license because my sister changed her car and gave me her old one. In my opinion, this aspect of the character is well displayed, in an amusing way, in a character, Uncle Vanya, from Roy Lewis's book 'The End of the Pleistocene'.*

*I use the computer to write but lately I think that I should continue writing on paper and that this gadget is a technological progress that makes me dependent. “*

(Emilia)

Other conservation E9s, though they crave change, seek it through superfluous modifications, or else hope it happens on its own. They easily give up their desire, not only to avoid conflict but also to save themselves frustration.

This character knows the polarity of opposites, but does not accept that they can coexist instead of canceling each other out. It is an emotional rigidity that is born from the feeling of insecurity, of danger, of not knowing what to believe, and of the habit of giving more value to what the world says than to what you feel inside. White is a certainty, and so is black, but if they get mixed up he no longer knows how to recognize them.

#### *Voracious, in its inertia*

There is an unconscious voracity of experiences and knowledge, but it lacks the internal drive to overcome inertia and start the search. It harbors the illusion that it must come from outside, like lighting from above. He doesn't know how to search because he doesn't believe in his intuition or in his desire, he is afraid of making mistakes and, therefore, getting lost. He remains frustrated and subconsciously hungry. That is why he looks for the „extraordinary“ that upsets everything, it frightens him and excites him to imagine something extraordinary, being amazed at what happens to him makes him come into contact with life; it is the opposite of ordinary and activates desire.

*„I believe in the existence of other lives in the Universe and I fantasize about finding them, it excites me horribly. But then I ask myself: 'How would I react if one day, suddenly, I really met an alien?' And I answer that I would be amazed, excited, happy, with my mouth open; that my only reaction to something so extraordinary would be to shake his hand and say, 'Good morning!' As if I found it every other day!“*

(Emilia)

#### *Imaginative*

Not knowing how to live in reality, he seeks escape routes. He is under the illusion that his kingdom is not of this world and that he can live in another. In his infantile escape from reality instead of facing it, he better lives the experience with his eyes closed, with sensations that lead to another dimension instead of living in the present. He despises his own abilities: „I am not up to this world“, with victimhood: „No one understands me“. He does not feel of this world, but with nostalgia for another dimension where there is only harmony.

*„Sometimes I have thought that I should have been born in another century or in another time. “*

(Pilar)

Reality is never completely acceptable to the E9 conservation, which spends a lot of energy coloring without actually transforming it. You can endure a lot, standing firm and imagining, at the same time, that you revolutionize the world. Registering to real change requires a lot of mental work and abdominal control; hence, one day it may happen that, not having made small and substantial changes, it explodes like a pot and pressure and acts without thinking, sweeping away everything.

### *Dependent*

If someone throws an accusation at him, his first reaction is to believe that the other is right and that it really is his fault. Only later, rethinking, perhaps he realizes that he could not be solely his responsibility.

*„I am very aware of the look of the others and their judgment towards me. In an art workshop I realized that the first thing I do when I look at a painting is look where the people direct their gaze. This makes me question the extent to which I am aware of the gaze of the other to situate myself in my relationship with them, and the extent to which I am demanding that the gaze be directed towards me.“*

(Pilar)

### *Conflict avoidance*

It is slow to metabolize an experience; It's not enough for him to get burned once to learn that fire can be dangerous. To elaborate is to judge and that implies coming into conflict with oneself. The conflict generates anxiety, doubt, confusion, destabilization and even the possibility of choosing oneself instead of the other, which brings one closer to the taboo of selfishness. That is why he is not able to relativize and takes everything very seriously, both relationships and commitments.

### *Avoidant of choosing*

In the face of abundance, he does not know how to choose, everything is on the same plane and one thing is the same as another. Not knowing what he wants turns into compulsive greed and tries everything. Choosing takes effort and you can postpone an important decision to infinity for fear of not knowing what the right choice is. He is afraid to take risks and if he thinks or feels too much he is no longer able to act, which causes anxiety. He does not know how to make the assessments that allow him to choose, he chooses on impulse, when he launches and manages to move. That is why he is clueless, because he is always loaded with a lot of things. In addition, choosing implies the need to take a position, to place oneself, and this would mean being aware of an "I" that desires.

*„I'm clueless. I often pay for things in stores and forget to take what I just bought. I put it down to the fact that I am usually very loaded, with my backpack, my bag, what I buy...“*

(Pilar)

### *Concrete*

Money is important to the extent that it helps you get what you want. If you like an object you can pay for it above its value without realizing it, and you can also find the low value of an object excessive and not buy it: even if it works for you. From excess to lack, he impulsively splurges or gives up for reflecting too much.

If he sells something made by himself, and he has felt pleasure doing it, his price is only that corresponding to the material used, because he cannot make him pay also for the pleasure that doing it has given him.

*„I enjoy cooking for friends and I cannot conceive of making them pay for the pleasure of having cooked for them, not even to cover the expenses.“*

(Fosca)

*„At work I have difficulty getting paid, I get tired of stipulating a contract and I often quit work because of this difficulty. It seems strange to me that my work is paid, also because I also do it as a volunteer.“*

(Rita)

### *Low self-esteem*

Impatient, he would want everything and now, and that everything would be perfect the first time. He doesn't know how to handle frustration and doesn't believe in his ability to learn from it: „I'm worth nothing.“ To this judgment that he makes, he reacts with rebellion: „I don't need it“; he prefers to give up fighting.

### *Rebel*

It automatically goes against things. If the situation is tense, assume the role of an observer who does not want to get involved. If, on the contrary, it is harmonious, it is intolerant and provocative. It is an attitude linked to internal rebellion; in fact, they very often remain outside of real participation, wasting their time interpreting situations instead of living them fully.

He is also confrontational with himself and is undisciplined. The mind programs and sets homework but the guts and the heart do not collaborate; there is no emotional involvement. This creates the illusion that he is free, that he does what he wants and not what he should, as a substitute for pleasure.

### *Shy*

There is a lot of shyness, because it does not exist, it is in the world just to watch. He is very upset if he sees himself in the front row, he feels too exposed and has to force himself not to be in the center of attention. In relationships, he is not the one who takes the first step, because he always thinks that the other will not be interested in knowing him, that he will bother, with fear of rejection and dependence on the judgment of others.

### *Procrastinator*

He is better at postponing than facing. He easily postpones everything he does not like or finds too tiring because it leads to arguments or conflict. Or he postpones because the situation calls for organization and movement and he does not know where to start, he gets lost and gives up.

### *Sacrificing*

He sacrifices himself automatically, with a robotic altruism that perceives the discomfort of the other and makes himself available to him. He renounces himself and offers this renunciation. Deep down, he has the passive and underlying claim to be seen and loved precisely because of this ability to offer himself. He puts the other on Olympus, makes him God. For E9 conservation it is taboo to feel like a God, and he projects this image of himself onto the other, making him absolute, unique and resplendent with his own light. He agrees to be his shadow because, through his projection, the other will restore his splendor and he will be able to live on the light reflected from him. It is a form of parasitism; it could even be said that he feeds the other and then feeds himself.

### *Involved and attached*

He has difficulty withdrawing, either from relationships or experiences. He can remain linked even if you perceive, in either case, that it is over; It's always better than wandering in space without direction or purpose.

*„I have a hard time letting go of things, goodbyes, although I usually pretend they don't impact me. In the farewells I am happy and then, after a while, when the person in question is no longer there, that is when I let myself feel the sadness.“*

(Pilar)

### *Autonomous*

He does not like that another depends exclusively on him, it scares him because it would take power away from his need to feel free and autonomous. He can give himself completely to the other and at the same time feeling indispensable involves too much commitment and responsibility.

### *Unlimited*

He finds it hard to understand that there is a limit, either for himself or for the world. He doesn't feel any brake and doesn't even know when he wants or should stop, as if he could keep going (it's the principle of inertia, by which a body continues in a straight line unless an external force intervenes). It is the consequence of feeling that he exists only if the other exists, not being in contact with himself. Fear can become an ally because it tells you, with its manifestation, that the time has come to stop. He brings you instantly into contact with him.

He thinks of revenge as a consolation strategy, and he can ruminate on it and never execute it and remain attached to rage. He has a hard time accepting that for others it is not something temporary and he starts manipulative strategies to try to find out if the other is still angry with him. He needs to know that the conflict has not turned into a war for the other, and he needs to return to harmony, to feel at peace with the world, to know that the conflict is over.

### *Anti-conventional*

He is not deliberately violating social rules and authority, and at the same time he does not have a problem going against social conventions and moral rules. He has a hard time keeping roles in mind, because he doesn't know how to move formally. This makes him seem aggressive and self-confident, when in reality it is a failure to recognize, above all before himself, the possibility of having a role and being able to protect himself through it.

### *Simple*

He feels comfortable in the middle of nature, and feels love and deep respect for animals, because in nature and with animals, the relationship occurs in a simpler way.

## **5. EMOTIONALITY AND FANTASY**

Translated by [Mel](#)

E9 conservation finds it difficult to connect with their emotions and especially with pain. He does whatever it takes to not contact himself or the other. It is wanting to forget that he does it worse than anyone else. There is something in the background that he prefers not to look at. He covers it up with food or tobacco, but often he also hides what he feels by generating a fantasy about what has happened with the other, or imagining a parallel situation that helps him anesthetize the conflict.

*When I was little, when my sister was late and my father began to scatter toads and snakes, prey to anxiety I would go to the window and think: „Now I close my eyes and when I open them again I will see it arrive and I will be happy, dad will stop swearing and everything will calm down.“ The anguish became unbearable and that fantasy helped me to bear it in silence.*

(Emilia)

It is difficult for him to identify what he is feeling, whether it is anger or pain. And besides, he is left without knowing what it is due to. Maybe until the next day he does not identify the cause.

The process could be summarized in a series of stages. His detector is his own body. First he feels an indefinable discomfort in his stomach, with a point of anguish. Then surprise, because he did not expect to feel that way or anything special and it is something that he does not identify and that is increasing in intensity.

After that initial confusion, he gets scared and goes into denial: „Nothing happens, it's that I'm susceptible and I already know myself and it's that I take advantage of everything.“ He begins to think about what a mess he has made or what he could have gone through in some of the last interactions (in the office, in a store, on the phone...) and reconsiders. He ends up identifying the scene and what caused that emotion, at what time it happened. Why is he feeling this for what, so much pain? Deep down he believes that it is not going to be useful for anything, that feeling is useless, that with that there is nothing that is going to change.

He then projects his anger on the other person or verbalizes it, and without their being present, and begins with fantasies: What is it due to, what is the reason that the other has said or done what has hurt him. Instead of focusing on the pain, he begins to give a series of explanations that justify the behavior of the other. In the end, when after reflecting for a long time he finally assumes his part of the responsibility, he feels discouraged, because he does not see the possibility of change, since the pain is so repetitive, and the mechanism so repetitive.

If he manages to identify the anger, he usually shuts up and avoids the conflict. The conflict does not exist; and if it exists, it flees. In order not to feel, he gets into action, always with projects that take him out of his monotony, even if nothing changes in his daily life, because deep down he does not have faith in change or does not really want it. He moves in the comfort zone.

He disguises his shyness with a certain frankness and many times he sticks his neck out and hurts the other. It is the „false sincerity“ for not knowing how to hold the blame.

Also, when he comes to connect with the emotion in the contact with the other, at the moment in which the contact is taking place, he tends to flee from that scenario and abuse the mechanism of deflection: he devalues and takes away the importance of his feelings, smiling even if you can't wait to scream or cry. At farewells he is cheerful and then, after a while, when the person in question is no longer there, that is when he allows himself to feel sadness.

The conservation E9 has little persistence to distinguish and maintain its desire. From the outset, it is difficult for him to distinguish his desire from another's; and then avoid the conflict. Put aside what is important to him as long as the other is comfortable, or if his desire is incompatible with his own, so that he does not get angry and so that he does not see him as a rival. There is a lot of covert competitiveness, which is disguised as a false withdrawal, as if the object of desire does not matter to you. His strategy is to play weak or harmless, or even the victim.

*„I usually carry my desires to the other and ask: 'Do you want...?' instead of assuming: 'I want' or 'I would really like...'.“*

(Pilar)

There's a lot of self-censorship. It is not usually displayed. Consider it normal to have secrets. He usually excuses himself when he shows his desires (or simply shows himself).

He tends to tell himself stories and fantasize. Especially in love. On the one hand, he sublimates desire by reading love stories and poetry. On the other hand, every time a relationship ends, it is said that the ideal partner will come in the future. Fantasizing about a better future relieves or anesthetizes the pain of the present.

*„Fantasy is a defense mechanism; actually I don't use it to live but to be able to escape or endure life.“*

(Emilia)



## **6. CHILDHOOD**

Translated by [Mel](#)

The childhood of E9 conservation has as its motto not to cause problems. It is a learning derived from family circumstances that leave the boy or girl in a position of „better not bother and solve my difficulties myself“, because he learns that it is better this way and in this way the rejection, conflict and the feeling of being responsible for those responses by adults is avoided. And there are quite a few cases of sexual and psychological abuse.

*„I was abused at the age of four by an uncle, for several years, because my mother often left me with him.“*

(Gabriella)

He is a child who becomes invisible so as not to disturb. If he doesn't bother, he doesn't get the frustration of negative responses and he doesn't feel guilty.

In some cases, parents reinforce this passion, Laziness, with an authoritarian presence of the father and fear of the mother, together with important changes in childhood (of address, for example) that are difficult for the child to understand and that no one explains. He is there, he can even seem important, although in reality nobody sees him and really listens to him. There are no spaces for him to express his needs, concerns and desires, and little by little he builds a parallel world in which he lives more in peace, although at the price of not being anyone with real life. Death in this case will be in isolation, which can cost so much to break. Outside there are dangers, conflicts, which it is better to avoid. What happens is that outside there are also pleasures, needs that can be fulfilled, and all this is also lost.

The E9 conservation does not have in his childhood the feeling of being important for the mother or the father, and he does have insecurity. Some of the parents may transmit fear or not really defend him and his right to be respected. Or emotionally blackmail him. While the other exercises a strict control of the instincts, he exercises an authoritarian way of deciding on behalf of the child and saying things for him. There may be contempt and undervaluation, insufficient love and superficial communication, full of indisputable and unappealable orders and decisions.

All this makes the child move away from a reality that he cannot cope with and decides that it is better to live isolated from an environment that does not favor his autonomous growth. He protects himself against life in fantasy and thus avoids the suffering that derives from contact with the other (the family, in this case) and that he transfers, like a crazy idea, to others (the world). The image is that of the crab, or the snail, that lives in its shell and looks at the world from there, going out as little as possible to avoid the risk that what is outside entails.

The Nine of conservation in childhood is, as they say, a loser, because he lives in environments without affection, which force him to have to find, from an early age, resources to survive affectively. The fact that he does not know how to talk about the discomfort and hostility he experienced as a child but, on the contrary, remembers a normal childhood and, sometimes, even a frozen one, is the result of the maneuver of giving up, normalizing and forgetting that he is in the basis of the defense mechanism of this character.

*„I have never been hugged by my parents, I don't remember hugs. My mother was very present, perhaps too much, but she was not affectionate. She didn't help me, on the contrary, it was I who helped her.*

*I must not create problems because I could break the union between them. I perceived that it was too much and wanted to disappear, to be transparent. They fought and my father was violent, I did everything to please him because he would have hit my mother if I had expressed wishes. I've always been a nuisance and that's why I've always been content. “*

(Rita)

Like the oyster that, with long and patient work, transforms a bothersome intruder into a pearl, the E9 conservation can turn his uncomfortable, and often too painful, childhood into a normal period of his own life, doing a job of „encapsulating“ the uncomfortable memories that would disturb his normality. He covers them until they stop bothering him, and in this way he can forget about them.

Often, too often, in the childhood history of these boys and girls there is, sooner or later, sexual abuse by an adult, family member or not.

In general, the environment in which conservation E9s are born is lacking in positive stimuli, attention and affection: they have the perception of having been born in the wrong place at the wrong time. In general they talk about not having been wanted.

*„I grew up to be able to take care of myself by taking responsibility. My brothers convinced me that I had been adopted because I was dark in complexion and I believed it. They gave me signs of contempt or, to test their toy, compressed air rifles, they used me as a target. “*

(Anna)

*„I felt like I was a problem for my family. I was born after two abortions of my mother. And it's as if I felt like a mistake, as if I too should die; I have felt this death within me. “*

(Rita)

Contact is missing, especially physical; they have no memories of being hugged and cuddled, and they have few memories of childhood in general. Sex is taboo:

*„Religion came first. They told me that, when I was less than five years old, I was once caught masturbating and when they asked me what I was doing, I replied: 'I'm tickling myself.' When they reminded me of it over and over again it was to shame me, because sex was a sin. In fact, when I was a teenager, my mother didn't let us go out with boys, even if she was in a gang. I not only repressed sex but also emotions, because when I wanted to cry and cried, my father always told me: 'You have to have more bad blood'.“*

(Pilar)

During childhood there is always an episode experienced in a traumatic way that has to do with a sudden detachment due to the death of an important person for the child or with a change of home or even country. The consequence is to feel with the roots cut.

He is E9 conservation because, often, one is born and suddenly discovers a world made of fights, clashes and recriminations between parents. Parental figures are generally weak and non-existent, dedicated only to work, but aggressive and violent at home. The mother figure is, in fact, dependent and even tied, beyond the children, to her husband, from whom she accepts any humiliation.

*„When my father and mother quarreled, he would inevitably become aggressive and verbally offend her. I instinctively felt that I wanted to protect my mother and confronted him. The same thing happened when the one who suffered the violence was my sister: I felt a strong and immediate responsibility to protect her.*

*But on the contrary, it didn't work: I couldn't count on them; here was the confusion, I defended those who did not protect me. I was a child who grew up for them, but I never had adults to protect me. It should have been the other way around, since the roles never matched this way. I would fight with my sister, who was eight years older than me, but when she came to blows with a slap, my mother was never there to protect me. And the same thing happened if it was my mother who gave me; my sister did not feel a protective impulse towards me. My father was never present and my sorrows were not significant to him.*

*There was a period, close to adolescence, when I thought that I had been adopted, that this could not be my true family.*

*I learned that, when I came home, I had to leave my emotions at the door, especially if I arrived happy and carefree, because I never knew what the family atmosphere would be like. I left out the lightness to suit the heaviness I would find at home.“*

(Emilia)

He is a confused child; often in the family the roles of the parents are superimposed or exchanged. He is often the first-born of a large family, who early becomes the "mother" of his mother, whom he helps by taking care of her siblings or wants to protect her from the violent side of the man. If he is not the mother, he may be a sister or a brother; he becomes protective of the relative who suffers the anger. And in order not to contribute to the further explosion of

family tension and violence, he soon learns that if he doesn't ask for more than what he is given, he doesn't create problems; and if he doesn't make trouble, the monster will behave and no victims will have to be sacrificed to it.

In this way, an E9 conservation child ends up believing himself to be the defender and conservator of family harmony.

*„My father and my mother, in my eyes, have never been husband and wife. My mother was a bit like my father's mother, she took care of him but it wasn't love, I didn't see tenderness between them. So I was confused, in this family I didn't see the roles: I was a bit like the mother, she was the mother of my father... in short, there was a confusion of roles.*

*There were also economic difficulties, two children already; I have felt that anguish and I have felt that it was too much. I wanted to disappear, to be transparent to them. Also for my brothers there was plenty; It was useless, they were already there. My presence was heavy and they convinced me that I was adopted, that I did not belong to my parents and I, for a long time, believed that it was true. Anyway... the clan was against me.“*

(Rita)

*„I think I got used to being the oldest and that my needs did not count for anyone, and I had to take care that they could not pay attention to me, that my parents had a lot of work and I did not go over to give them more problems. I learned to read by watching television. I never felt allowed to do anything, neither to flow nor to urinate, and always waiting made me desperate. Much feeling of neglect, abuse and anger. The secret. I still tend to cover my mouth with my hand without realizing it.“*

(Pilar)

For all these reasons, the Nine conservation child, who is very receptive, strives, from very early on, to be his own father and to know how to manage alone, without being able to count on the help of adults, too busy with his problems and without interest in the child's world. This means that, for example, when they play, the most obvious thing for a child is never to fully enter the game, because they must also be responsible for themselves. They learn early that letting go in the game of life is a pleasure with too high a price on their emotional economy as children.

Therefore, in the healthy attempt to maintain balance, an E9 conservation child, although he unlearns the pleasure of playing and letting go, tries to compensate for his tiring life by developing the ability to fantasize on his own. Fantasizing will help you endure frustration and helplessness, in order to continue living in a hostile family reality, to bear the weight of an existence that does not promise anything good, but from which you cannot escape, precisely because it is a child, in a family environment where there is no attention to their growth.

Despite lacking a relaxed and well-disposed family atmosphere, they are not sad or complaining children. On the contrary, despite the hard work of adapting to disappear, they know how to be cheerful, sunny and, why not!, when possible, determined to be even happy.

*„It seems that when I was born I came determined to be happy, I was so determined that my happiness resisted the presence of a punishing and absent father, secluded in his fear and pain. I was so determined that my happiness resisted the loss of a dream that began to appear when I was thirteen years old and the military coup d'état came to crush it. I transformed this pain into a desire to fight, to break down fear. Now, looking back, I realize that happiness and joy were disconnection, they were a good construction to face a hard life.“*

(Loreto)

The school saves them, in general, from the oppressive family situation; but even here they perceive that adaptation is their only recourse in order not to be swallowed.

*„We stayed for lunch at school. We also had class on Saturdays. My memory of these years is that I was very studious, I got very good grades. I was chubby, shy, with glasses and quite introverted; a little autistic. With how expensive school was, my duty was to get good grades and thank my parents for the great effort they were making.“*

(Pilar)

In an attempt to safeguard their originality, to stay true to themselves in order to survive, they can be quiet learners who are easily distracted, perhaps out of boredom, and, if brought up, seem foolish. Lost in their oblivion of the world and then escaping into fantasy, they don't have many cards to play when they end up in the spotlight.

*„I have always had difficult relationships with colleagues; better with cousins, brothers...“*

(Gabriella)

Finally, there is often an episode in his childhood and adolescence that leads to conflict with God and with the Church, and as a result of which there is a profound detachment from spirituality and religion.

*„When I was eight years old I remember having fought with God, for not having given me the possibility of participating in a church performance that children of my age did; I arrived late and they didn't let me do any paper. I attributed it to divine plans that didn't want me on this path. From that day on I began to move away from that path. Although I continued to have contact with the parish because my friends were there and we went on excursions with the priest, during any act, such as mass, he clearly and insultingly pushed me away.“*

(Pau)

## **7. PERSON AND THE SHADOW: WHAT IS DESTRUCTIVE FOR ONESELF AND FOR OTHERS**

Translated by [Mel](#)

The main shadow in the E9 conservation is the sadistic part. They never want to recognize it because either they have been victims through life, or else they pretend that everything was fine as it was and deny identification with the aggressor.

They make other people suffer when they walk away or leave without any explanation and without confrontation. Silence is passive aggression.

And when, on the contrary, they do not remain silent, they have a viperine tongue, an irony and a sarcasm that does want and has the intention of hurting because they feel "justified" to express aggression in that way.

The confrontation is complex to assume; it is always easier to give in, to deny what is happening, in short, than to see and accept reality as it is and not as it suits them. To do this, they use mechanisms of flight forward, leaving aside what may be conflictive.

What has already been conquered is used to being left behind with a certain autism and insensitivity, although from an unconscious attitude, since the E9 conservation is not aware that it is abandoning.

There is an inability to be aware of their own actions, and they always go after others, and if they are also attractive or interesting, they act on them and please them in a way that is sometimes exaggerated and invasive.

Behind the joviality and good predisposition to attend to the external, there is a deteriorated self-esteem that is not shown in an obvious way; He has to go very deep for it to manifest and be recognized. Although he is usually smiling and happy, there is a lot of latent sadness that he does not usually allow himself to show. He is crouched. E9 conservation has a hard time feeling and showing pain. He doesn't like to be seen sad.

Live repression is present at all levels. It is a control not only of oneself, but of the environment, and a sexual and affective repression not only of oneself, but also towards the other. There is no healthy relationship when someone is controlling you all the time. Sometimes it's like a wall. Behind his good-natured appearance he hides a critical aspect and a very denied judgment of others.

The need for recognition is another frequent aspect of his shadow. When he helps others, he does it to find that recognition. Beneath the poor self-concept hides a great arrogance for

considering himself a survivor. This overlaps with the contrary belief of being worth less than others. Helping is a compensatory action for their sense of internal poverty.

The need to be or appear good, even at the cost of being mistreated or despised in a more or less obvious way, arises from denying oneself and one's own needs. The apparent love of others before himself is to avoid the pain of not being cared for, with the crazy idea that by pleasing others he will find well-being. Beneath generosity hides a lot of fear that they won't love him for himself. The E9 conservation does not feel worthy of affection and that is why he buys it by taking care of the other.

## **8. LOVE**

Translated by [Mel](#)

### **For you, my love**

For you, my love  
I went to a bird market  
And I bought a bird  
For you  
My love  
I went to a flower market  
And I bought a flower  
For you  
My love  
I went to a junk market  
And I bought a chain  
A heavy chain  
For you  
My love  
And I went to a slave market  
And I searched for you  
But I couldn't find you anywhere  
My love

– *Jacques Prévert*

Claudio Naranjo speaks, in his book „*The Enneagram of Society*“, of a *complacent love* for E9 conservation.

This subtype substitutes the need and expression of love for nurturing and being nurtured through things; there is a care of the external without wanting to go deep.

He has an important listening capacity and a presence that allows the other to feel comfortable and apparently welcomed. But this enneatype, as we have been saying, does not want to enter into the essence of pain and love, for fear of being told that they do not love him. It is like a love at a distance: he gives love, leaves it (as food, care, clothing, gift) and then walks away to see how the other receives it.

In the relationship with himself, the person ignores himself and does so through abuse and various addictions: tobacco, alcohol, food... There is a relationship of little love with his own body, with his achievements and with his failures.



As for the theory of the three loves of Claudio Naranjo, in E9 conservation the most developed is compassionate love, followed by admiring love and it suffers from a clear imbalance in terms of Eros.

*„From now on I will sell maternal love, in which, however, I do not believe, as long as I have erotic love from the man.*

*I would have had love relationships where I would sell love with the illusion of rediscovering an erotic intimacy that, as I would discover over time, is a door to get back in touch with an even greater intimacy, the spiritual one with the whole. The mind becomes my rival, and in order to achieve sexual intimacy I must adapt my mind to the man's, recognizing his value and admiring him. By striving to be like him, I also sell admiration for erotic intimacy and compassionate love.*

*In short: I have easy access to the admiration of the other, while recognizing the falsity in giving care, since the latter is only a functional channel to receive contact with myself, that is, erotic love.*“

(Emilia)

The Nine conservation lives love in a childish way; if he falls in love, he loves „with his eyes closed“, it is an absolute form of love; each crush is as if it were the first. He is by nature faithful and remains linked for a long time even if he feels that the relationship no longer nurtures him. He needs a lot of energy to separate because he takes all the responsibility on himself. He overestimates his ability to endure, to anesthetize himself in the face of suffering and underestimates the other's ability to react.

Catastrophic fantasies and tragic feeling of life are common.

*„My mother used to tell me as a child that in her father's town there was a girl who had a very bad heart condition and a boy fell in love with her and so did she. And when he was going to confess, she heard the noise of her motorcycle in the distance, and because of the emotion that he was going to see her, she had a heart attack and died.*“

(Pilar)

Another catastrophic fantasy has to do with the theme of love and death.

*„As a result of seeing for the first time a film of 'Romeo and Juliet', by Shakespeare, I was terrified to think that without being dead my love would think that I was and that she would commit suicide, and I would wake up and find myself alone. It has to do with what Claudio says about the nine: that it feels dead in life.*“

(Pilar)

Nor does love live, if it is not in relation to danger and death.

*„In Seville, in a roundabout in the María Luisa park, there is a monument to Gustavo Adolfo Bécquer and to love. To love as he expressed it in his book 'Rimas', always romantic, tragic and miserable. It is a sculpture sheltered by a cypress (the cemeteries tree), with three women, each one showing an aspect of love: 'el amor ilusiando' (hope), 'el amor poséido' (fullness), and 'el lost love' (heartbreak). There is no love for me. It is a very deep feeling of lack and hopelessness. 'Rimas' by Bécquer was my bedside book when I was a teenager.*

*Another fantasy: If I love, I disappear. That is linked to the pain I felt when I read Andersen's 'The Little Mermaid' as a child. She sells her voice to make the prince fall in love and he does not recognize her and dies.“*

(Pilar)

In the masculine E9 conservation, catastrophic fantasies related to one's own death or that of close ones, such as children, coexist very often: „If my children die, I die“, while underestimating the other's ability to react: „If I die, what will become of my children?“.

With his partner he establishes a relationship of dependency and even submission.

*„With my partner it is difficult for me to maintain my position and in discussions, if he hurts me, I can remain without reaction. I lose the opportunity to defend myself, to feel that I deserve respect, and this can lead to an unbalanced and unhealthy relationship.“*

(Jordi)

With his children the love he feels has to learn to show it. He lives it in a polarity of authority/tolerance, which sometimes leads him to authoritarianism.

*„With my children I am strict and demanding with the schedules and tasks that I say must be fulfilled. I lose a relationship of cooperation and understanding, and feed a bond of submission that I don't like. I lose the opportunity to strengthen more just and balanced relationships.“*

(Jordi)

Although on other occasions it can act with excess tolerance and overprotection. He then falls into indulgence and indolence, does not know how to set limits and leaves the role of educator and father or mother to chance, without taking into account the need of the other.

With respect to compassionate love, the E9 conservation is considered generous. His money and his house are always at the disposal of the other, unless he becomes encased and retires to lick his wounds. He usually attends compulsively when they need him.

On the other hand, to the extent that it works like an automaton, and makes itself available to the other in a servile plan, there is no clear vision of the needs of others, only an intention to be useful for whatever; It doesn't matter what they ask of him as long as they love him. To the extent that the E9 conservation does not respect his own needs or underestimates or

postpones them, and although he knows how to see what the other needs (at least, what he needs concretely, always with great difficulty in seeing the interiority of the other), can't stop messing around. He is capable of doing incredible things to maintain a relationship, out of sheer fear of abandonment.

This usually has labor consequences, because a servile attitude is usually the complement of a sadistic attitude, and there are people who cyclically suffer episodes of workplace harassment by bosses and colleagues.

It tends to be invasive. The result is that the other person becomes defensive and angry that she is meddling in her business. Claudio talks about the experience of an invasive mother. Some mothers read the newspapers with conservation nines when they were children, and he somewhat repeats this with others. He confuses caring with invading.

There is a lack of sincere expression (he trembles inside but does not express it) and looks for something external to show his love. For example, he can buy books and give them away as an expression of love. By sharing what he likes, he wants to involve the other in his world. Everything really revolves around him.

When someone is sick, the E9 knows how to take care, although without respecting the process of the other. He takes care of someone for a day or two, and then considers the disease over. He doesn't like the demanding love part.

He considers love very spiritual, clean, light, angelic and divine. It is not allowed in shade. If he wants the other he wants him whole, „devours him“, everything he likes without discriminating.

In the physical space the E9 conservation lives in chaos. It does not accept the limit, it spreads throughout the house. He wants to be present everywhere.

The conservation E9 is in love both grateful and remote.

Regarding Eros, it is clear that he has a lack of deep desire. It is as if he beats in the background something very disconsolate that determines him to give up his desires. His strategy has been to deny their needs and his desires so that they will love him. His erotic desire is very dissociated from love.

Some feel a split in the waist at the energetic level, with the motor center on one side, and the affective and mental centers on the other. Sexual and romantic relationships are seldom developed on an equal footing. At the time of making love, it gives a lot of confidence, shows a lot of respect and care towards the other. He seldom thinks of himself (perhaps because he is angry or upset). He doesn't want to feel comfortable if the other person doesn't.

This same servility, taken in an insane way to relationships, perverts their erotic love. He manages to develop his masochistic streak that sometimes suffers abuse. It is common for him to financially take care of the couple's needs, and to support them.

*„My boyfriends were almost always unemployed and I supported them and paid for their vacations.“*

(Anonymous)

## **9. HISTORICAL EXAMPLE: WINSTON LEONARD SPENCER** **CHURCHILL**

Translated by [Mel](#)

Winston Leonard Spencer Churchill (Blenheim Palace, November 30, 1874-London, January 24, 1965) has the physical complexion of E9 conservation and an eternal relationship with the cigar. As a child he was always alone and had to manage and, in fact, was involved on multiple occasions in life or death situations, from which he emerged unscathed.

He was a conservative, traditional person and, at the same time, original and daring, quite adventurous. He loved going to war, not for the war itself but for traveling and writing, because it was a true vocation to see and tell about it live. And he was pretty daring when he knew what he wanted to do. He moved on instinct.

His grandfather was viceroy of Ireland. His father, Lord Randolph Churchill, held important positions in the Government, rising to Chancellor of the Exchequer, and died young of syphilis. And his mother was a beautiful woman, the daughter of an American billionaire who was married three times. Winston was born in the family palace.

He was Chancellor of the Exchequer, like his father, with the Conservative Government of Baldwin, Secretary of State for Trade, Minister of the Interior and First Lord of the Admiralty with the Liberal Government of Asquith. He was Prime Minister of the United Kingdom in two periods: 1940-1945 and 1951-1955. Awarded the Nobel Prize for Literature, he was named an honorary citizen of the United States by President Kennedy. He earned the aura of a very controversial character: „he had noble blood, but he had to earn a living with his work“.

His first and only novel, *Savrola* (1898), was a political fiction and adventure story set in Laurania, an imaginary country ruled by a corrupt tyrant and liberated by a hero, where some have wanted to see his portrait at the time.

When he talks about himself, he does so with a sense of humor and his writings distill a fine irony under which a lot of pain and effort hides. He practically does not relate any emotion—except when the scene is life or death—and limits himself to narrating the events or the speeches; he keeps the reader in suspense until he finds out how the war stories or those from the corridors of Parliament end. His prose is fluid and carefree, peppered with allusions to customs, historical facts and literary works.

As E9 conservation, he shows his conflict with loyalties, regarding finding his place, because although his fame comes as leader of the Conservative Party from 1900 to 1904 and from 1924 to 1965, he was also part of the Liberal Party from 1904 to 1924.

His childhood was very lonely. His parents didn't take care of him. His father was often absent, and his mother was busy with multiple adventures.

*„My mother always seemed to me like a fairy tale princess: a radiant being possessed of limitless wealth and power [...] In the image I have of her in Ireland my mother is dressed in a riding dress, tight as a second skin and often romantically splattered with mud. Both she and my father were constantly hunting on her huge horses; sometimes we worried because one of us would return home several hours later than expected [...] During my childhood, my mother always made the same extraordinary impression on me. She shone like the evening star. She loved her deeply (albeit from a distance). My confidant was my nanny. Mrs. Everest took care of me and attended to my every need.“*

Mrs. Everest, his caretaker, used to take him to Ventnor, where his sister lived, who was married to a jailer and told him stories of prison riots. She also stories about the Zulu, who were at war with Britain. He was against the Pope, so Winston's education was not based on Catholic premises. He speaks fondly of her when he recalls her death in London:

*„Although aware of its seriousness, she only cared about me. A good downpour had fallen and my jacket was wet. When she felt the wetness on her hands she feared that I might catch a cold. I had to take off my jacket and dry it thoroughly so that she would stay calm. Her only wish was to see my brother Jack, but unfortunately it was not possible. I left for London in search of a good specialist, and the two doctors consulted diagnosed with peritonitis. I went back to Mrs. Everest's bedside. She still recognized me, but she was gradually losing consciousness. Her death came sweetly to her. She led such an innocent and loving life of service to others, and she had kept such a simple faith, that she neither feared death nor cared too much. She had been my dearest and closest friend for the first twenty years of my life.“*

Churchill was very sensitive to this kind of life:

*„When I think of the fate of poor older women, many of whom have no one to take care of them in their later years, and lack what is necessary to support themselves at the end of their lives, I am glad that I have contributed in some way to the creation of a pension system that no other country can rival, and which is an invaluable help for these people.“*

The first episode of survival —like good E9 conservation— came early. He suffered a concussion falling from a donkey (he became nervous when he saw some soldiers parading and began to kick).

Also at the age of eighteen, while on vacation, he fell from the railing of a bridge, jumping a nine-meter gap trying to reach a fir tree; he spent three days unconscious and three months immobile in bed.

Another episode of the same style is his excessive desire for the pleasure of swimming; he was sailing in a boat in the middle of a lake in Switzerland and it occurred to him to take a

dip; while he bathed the boat he moved away with the wind; He was about to die from lack of strength, from sheer wear and tear.

Then there are his many war exploits. As when, even without being a combatant, he rescued the wounded from an armored train in the war with the Boers, exposing himself to being the target of crossfire without being hit by the bullets. This last episode also illustrates how, although he obeyed orders, he always questioned higher command when he disagreed.

He was taken prisoner by the Boers, and during the time he was imprisoned he tried unsuccessfully to convince the authorities that they should release him, due to his status as a war correspondent:

*„When I look back on those days I always feel real pity for the prisoners and the captives. What it can mean for any man, especially for an educated man, to be caged for years in a modern prison is beyond my imagination. Each day is exactly the same as the day before as you gaze at the barren ashes of a lost life and long years of captivity ahead. So when some time later I became Home Secretary and was responsible for England's prisons, I did my best to be consistent with a policy of change and improvement in the lives of prisoners, such as providing books to educated minds so that they might feed themselves, providing everyone with periodic entertainment of some kind so that they could at least look forward to it or remember it with joy, and ease, as much as possible, the heavy burden that, though deserving, must be borne.“*

In his captivity he went through moments of despair and prayed. „My prayers were quickly and wonderfully answered,“ for he managed to escape, in another resounding feat, after carefully planning everything.

This is how he narrates the feelings that caused him to be running away all the time:

*„The risks faced on the battlefield, the dangers posed by bullets or grenades are one thing. Having the police hot on your heels is another. The need to hide and deceive fosters a feeling of guilt so intense that it gradually undermines morale.“*

Until the age of five he lived in Ireland. He had a governess who taught him to read and add, who were very rigid and punished him. However, he considers that his childhood was happy, as good E9 conservation:

*„I was happy as a child with all those toys in my room and I've been happier since I became a man. However, this school interlude casts a bleak, dark blur on my life journey. It involved a number of absolutely negligible concerns and also efforts that were never rewarded; an unpleasant time, of restrictions and monotony without any purpose.“*

At the age of seven he started school and was in a select boarding school that prepared students for entry to Eton. He was excited to start although he comments:

*„I was worried, because I was afraid of spilling the cup and making an entrance on the wrong foot. Besides, the idea of being left alone, abandoned among strangers in that huge and imposing*

*place, depressed me. After all, I was only seven years old and I had always been very happy at home surrounded by my toys.“*

He failed to learn Latin or Greek at St. James' and, after illness, was moved in 1883 to Brighton, a small and more agreeable school run by two ladies. (The mechanism of falling ill to seek care from the mother is a resource in E9 conservation.)

After double pneumonia and a three-year stay, he was taken to Harrow. He really liked the subjects of History, Poetry and Writing. He didn't do Latin or Mathematics, until he understood them. They put him in the group of the most backward, after leaving the entrance exam blank. He was last in everything except English. He recited more than twelve hundred verses from Macaulay's „*Ballads of Ancient Rome*“.

His first position of responsibility was that of head of rookies in his dorm. He learned math in six months. From then on he began to consider that free will and predestination are identical. He was good at fencing, oratory, and remembering lectures.

At Sandhurst, he began his military career. In that disciplinary rigor, he was part of the clumsy platoon and he was very interested in the Tactics and Fortification subjects. His passion: horses.

*„Both my comrades and myself spent all our money renting equines in the excellent stables that existed in the locality. We accumulated bills trusting that we could pay them out of our future salaries.“*

Here you can also see how he handled money. He knew that he would be at his disposal, he lived from day to day, and he did not hesitate to go into debt for something important to him.

This love of horse riding will be diminished in the future when he dislocates a shoulder; This circumstance prevented him from riding many times and gradually led him to a fairly sedentary life and with lifelong pain. Not taking into account the body's attention calls takes its toll. He will also suffer a couple of heart attacks due to his excesses with food, tobacco and alcohol.

He greatly admired his father (which does not contradict his remarks at school).

*„The first time I visited the Empire Theater was in his company. He also took me to important political meetings [...] where most of the leaders of the Conservative Party and a good representation of its most select members met frequently. In addition, he allowed me to accompany him when he met his friends at the horse races, where we enjoyed a different company and new topics of conversation that were equally entertaining. In fact, it seemed to me that he held the key to everything or almost everything worth knowing. However, if I began to show even the slightest hint of camaraderie, he immediately took offense.*



*Once I suggested that I could help his private secretary with the correspondence and he gave me a look that left me transfixed. Now I know that it was just a passing phase. If he had lived another four or five years, he couldn't have managed without me. But those years did not come! Just when the friendship relations were maturing and taking the form of a cordial entente, of an alliance, my father disappeared forever.“*

His father died on January 24, 1895, and Winston Churchill would die on January 24, 1965:

*„He had a peaceful ending, without pain. All my dreams of camaraderie together, of entering Parliament with him and helping him, vanished. All I could do was fight for his goals and reclaim his memory. From that moment on I became the master of my destiny.*

*My mother was always by my side offering help and advice, but since I had already turned twenty-one, she never tried to exert control over me. Moreover, she soon became my most fervent ally, supporting my projects and taking care of my interests with all her influence and her inexhaustible energy. She was forty years old and still beautiful and fascinating. We worked together as equals, more like brothers than mother and son. So it seemed to me and so it remained until the end.“*

His hedonistic and anti-moral spirit led him to collaborate with a League for the Protection of Amusements. At the age of twenty-two, his desire to learn was awakened, and being stationed in Bangalore (India), he dedicated himself to reading Socrates, Gibbon... everything that fell into his hands in history and philosophy. „After all, a man's life is only valuable if it is devoted to knowledge or action. Without work there can be no pleasure.“

This is how he rethought his religious ideas:

*„For a time I was indignant because, as I saw things then, the teachers and clergy who had guided my youth had told me many lies. [...] I went through a violent and aggressive anti-religious phase that, if it had lasted a little longer, would have transformed me into an unbearable person. My balance was restored in later years thanks to frequent contact with danger. I found that, whatever I thought, I did not hesitate to ask for special protection when I was going to enter under enemy fire, nor to feel a sincere gratitude when I came home safely to have tea. I even asked for more insignificant things, like not dying too soon, and almost always in those years, and of course throughout my life, I got what I wanted.*

*This practice seemed completely natural, and as strong and real as the rational process it contradicted so violently. Practicing it was comforting and logic led nowhere. I acted according to my feelings without worrying about adapting my behavior to the conclusions of my intellect.“*

Regarding his fondness for alcohol, as a conservation E9:

*„I didn't understand how so many of my fellow officers so often asked for a whiskey with soda. I liked wine, both red and white, and especially champagne; and on very special occasions I could even have a glass of brandy. But I had never been able to face that smoky taste of whiskey.“*

His military profession led him to be appointed war correspondent in the Sudan and in other conflicts, which was what he initially aspired to. He became a correspondent for the „*Morning Post*“ in 1899 to cover the Second Anglo-Boer War. This allowed him to devote himself to literature and painting: „I thought I could try a novel. I found that writing it was much easier than writing the exact chronicle of an event. Once started, the story flowed by itself.“

His first book was titled „*The Story of the Malakand Field Force*“. His hobby often brought him the hostile gaze of his colleagues and superiors, of which he was very aware, since he feared that he would be annulled the appointment he needed on each occasion. This is where his pessimistic fantasy, that of E9 conservation, comes in:

*„Yet I was haunted and haunted by a deep, unrelenting fear. I had not heard a word in Cairo about how Sir Herbert Kitchener had tolerated the War Office going against his will in regard to my appointment. I imagined his telegrams of protest to the Ministry that would have tested the resolution taken by these [...] I expected at any moment a revocation order [...]*

*Every time the train stopped at a station, every time the steamer approached a landing stage, I scanned the crowd with the eyes of a hunted animal; and when I saw a staff officer's badge, I immediately concluded that the worst was about to come.“*

When he returned from India, he left the Army because he didn't want to be a burden to his mother. He planned each and every one of his expenses. This is his concept of himself back then: „I felt just like a clay pot among a fine porcelain tableware.“

In the midst of the colonial era, he publicly declared himself against Chinese slavery in the mines of South Africa. He dedicated himself professionally to giving rallies for the Conservative Party and gained more confidence in himself. He spoke of the need for the liberation of the Sudan and the colonies, and the need to ban foreign goods that came from prison labor.

He soon warned of the danger posed by Hitler, and opened a wide range of arguments to avoid war and promote a negotiation after Hitler occupied Austria. Faced with the inevitable, going to war, his position was always against surrender.

On September 12, 1908, he married Clementine Hozier (1885-1977), the daughter of a soldier and the granddaughter of a count. He was thirty-four years old and his girlfriend was twenty-three. They had only known each other for six months, although there was an earlier relationship between their families. He was always faithful to her, since he had a very romantic vision of love and sought her unconditional surrender in her. They had five children: Diana, Randolph, Sarah, Marigold (who would die prematurely of sepsis) and Mary. Before getting married he had had other relationships, among which the actress Ethel Barrymore stands out.

*„His idea of fun was late-night dinners, with liquor, cigars, and good conversation on political issues. A more culine universe of camaraderie in which she was at ease. The need for marriage*

*only arose at the time of reaching his ministry goal. Once the decision was made, he acted with his usual energy as if planning a battle or an election campaign: there was hardly any courtship and he was late for the marriage settlements.*“

The meaning of marriage in his life could be summed up in one of his most famous phrases: „I got married and have lived happily ever since.“

At the age of twenty-six he was elected to the House of Commons. He criticizes himself for not being good at improvising. He gradually drifted to the left, and he felt himself going against the tide within his own party. He disagreed with both parties. He felt naive and focused on denouncing abuses of power.

*„Churchill began to show unmistakable signs of his independence of judgment from the Conservative Party. Following in his father's footsteps, he soon flirted with the idea of revitalizing the old Fourth Party. To this end he joined with other Tory troublemakers, led by Lord Hugh Cecil. For their ease called hugbligans (for Hugh) or simply hooligans (for hooligans). His sentences were brilliant, bombastic and cutting. His pose was also bombastic.*

*He seemed very sure of himself when he spoke. However, he continued to memorize the speeches and an interruption could make him lose the thread. He used to rehearse in front of the mirror. To improve his diction he repeated all kinds of tongue twisters. Rarely have such ambition and tenacity been seen together.*“

He was Minister of Commerce (1908-1910) and from then on various social measures were adopted: labor exchanges were created, conciliation boards between employers and workers (England was the cradle of trade unionism in the 19th century), media party was established weekly in commercial establishments and working conditions and minimum wages were established in various industries.

*„His greatest efforts were directed above all to rescuing children from exploitation and those who fell from the scaffolding of modern life, that is, the unemployed, the sick and the elderly.*“

National Insurance, proposed by Lloyd George, was also approved later, a system borne by the employer, the worker and the State, which granted certain protection to workers in the event of illness or unemployment. If this attitude was understandable in the posthumous son of a teacher —Lloyd George— it was not in the case of Churchill, the grandson of one duke and the cousin of another.

In 1910 Churchill was promoted to Home Secretary: he passed new work safety measures for mining and pushed for prison reform. An example of his stubbornness and his shadow was his position at the Sidney Street siege, in the face of police clashes with an anarchist group. A fire broke out and he did not allow the firemen to come to put out the fire, thus forcing the surrender. The episode reflects the authoritarian spirit of him. On the Irish question he showed more negotiating spirit.

In October 1911, at the age of thirty-seven, he became First Lord of the Admiralty, in control of the most powerful Navy in the world. His strategy reforms in weapons and aviation were decisive in the intervention of Great Britain in the First World War. And on the map that resulted in Europe and the Middle East, with the dismantling of the colonies, for which he had a friend and collaborator like Lawrence of Arabia.

Later he would warn of the danger of the rise of Nazism and prepared the country for war. In the second world war he generalized the use of radar and the tank and submarines.

### *Quotes*

„Continuous effort—not strength or intelligence—is the key to unlocking our full potential.“

„I have nothing to offer but blood, toil, sweat and tears.“

„We must draw from the heart of suffering itself our source of inspiration and survival.“

„Nothing in life is as exhilarating as being shot to no avail.“

„The first quality needed is boldness.“

„I am sure of this: you just have to persist to conquer.“

„I am an optimist. It doesn't seem too useful to be something else.“

„I never worry about action but about inaction.“

„It is more pleasant to have the power to give than to receive.“

„Lonely trees, if they grow, they grow strong.“

„Success is going from failure to failure without losing your enthusiasm.“

„Never trust a man who doesn't have a single redeeming vice.“

„If you have something important to say, don't try to be subtle or insensitive. Use a pile driver. Hit on your argument. Then go back and hit again. Then it hits a third time, tremendously.“

„Let our concern become occupation and planning.“

„A politician must have the ability to predict what will happen tomorrow, next week, next month and next year. And then, to explain why it didn't happen.“

„Never yield, never, never, never, in anything great or small, vast or insignificant, never yield except to your convictions of honor and good sense. Never yield to force or the seemingly insurmountable power of the enemy.“

„Although I was prepared for martyrdom, I preferred that it be postponed.“

„I have gotten more out of alcohol than alcohol has ever gotten out of me.“

„My rule of life prescribed as an absolutely sacred rite the smoking of cigars and also the consumption of alcohol before, after and, if necessary, during all meals and the intervals between them.“

## **10. LITERARY AND CINEMATIC EXAMPLES**

Translated by [Mel](#)

### *A cinematic example*

#### *Irma la Douce*

The protagonist of the film „*Irma la douce*“ (1963), by Billy Wilder, is Shirley MacLaine (Irma), with Jack Lemmon (Néstor Patou, alias „the tiger“) as the second main character.

Irma is a rather chubby prostitute, with a strong addiction to tobacco. There are times when she butts one cigarette with another, and there isn't a single scene in the entire movie where she doesn't come out smoking, if not when she's asleep. Because even when she just got into bed she lights up a cigarette. When Néstor asks her to stop smoking, the humor of her response is enormous: „In my work, men have always asked me for all kinds of things, very strange. Now, quitting smoking is the first time I've been asked to do so, that's really weird.“

For her, the most important thing is her work. Her place of work is located on Rue Casanova, next to the Les Halles market, the stomach of Paris. The voiceover lists all the foods on the market and their places of origin. She sees food everywhere.

She always shows up waiting and smoking. She is always waiting. She also smokes when she gets angry and feels unseen. The dissociation between love and sex is clear. Sex is paid and „love is illegal.“ They pay her to work, and with that money she pays who she considers to be her love, her Merz, who mistreats her. She is always waiting for a man to show up for work. She tells Néstor that his work is not a job, that it is a profession; she values it a lot.

She uses her dog to attract sympathy or to manipulate the situation, because with the man—in sex taken as work—she always plays the victim and thus obtains more money. She tells the men she works for various stories: She was going to be a concert pianist and the lid fell on her and she broke her fingers and her vocation was frustrated and nothing matters to her anymore, only being able to feed her dog, whose name is *Coquette*; she doesn't know what her name is (the woman who doesn't know) because she was born in an orphanage and now she is sending money to rebuild it because it burned down in an American bombing; her parents were missionaries in the Congo and passed away; her sister needs three blood transfusions daily...

Improving in her profession is important for Lord X to take into account, when he announces that he has divorced his wife: „I have been practicing. I'll do better tonight.“ „He will feel very lonely now in the castle“ (the projection). „It would be a wonderful place for Coqueta, because she gets drunk; I always find bottles under the bed.“

When the new policeman shows up and asks her what she's doing on the street at that hour, she replies: „I don't know about the other girls; I'm walking my dog.“ She hides her true intentions, disguising herself as naive, which is her way of competing with her, because some men feel sorry for her. „Why is it that nine out of ten men want to reform me?“ She explains to someone that there is a lot of competition in her work. E9 conservation can also find therapists everywhere, who want to „help“ her when she hasn't asked. There is something in her attitude that moves her to that offer.

When the policeman tells her he's sorry to stop her, Irma replies, „Don't worry; a break will do me good“, because she takes charge of what the other feels and because she does not rest enough. In fact, since she always sleeps during the day, she puts on a mask so that the light doesn't bother her. She is bothered by the light, by seeing, it hurts her to see.

In his work, between breaks, she always takes a „break“ at the bar across the street. She always shows up at the bar, for one reason or another. The bar is her second home.

She tells the owner over and over again: „Put it all in my account“ because she takes care of everything, and the expenses of everything. She pays for the affection. She buys her man's clothes and jewelry and gives him everything he earns. „What would girls say if I let you work?“ „That's why I'm going to work for you twice as much as I worked for others.“

She has a low concept of herself. When Néstor tells her that she is very pretty, with all her love, she replies: „The binoculars will be out of focus.“ She is not better than the concept she has of her space. When they go up the stairs to her apartment, Nestor and her, she overtakes him; „Don't expect too much luxury when we get upstairs, I have to buy some curtains.“

She doesn't mind her nudity, she doesn't feel shy about sex and that's why she doesn't mind not having curtains.

It is also difficult to access her space, you have to climb endless steps. In the second part of the film, when Nestor disguises himself, he goes down to the underworld and comes up as Lord X; and when he comes back from working in the market all night, he climbs the facade, climbing all the floors. Her space is very lofty. „I am also an artist; I painted this bed“, she brags about her *castellation*.

In his concept of love, this is not only illegal, but also an illusion, „I don't believe in miracles.“ „Don't bet.“ It's stupid to be romantic. When she talks about her parents, specifically about her mother, she criticizes her because she left her profession out of love, because of an unhappy man. The only thing she credits to her is that she didn't marry her father, which is very smart on her part.

The room has an ornate decoration, of the time; the space seems smaller because it is full of things, although ordered.

Irma is critical and acid: „Lord X, is that X eccentric?“.

Halfway through the film, although love continues to be dissociated, she glimpses an unknown happiness. „I am so happy. From now on it will be just you and me and the lord.“ And she starts dancing. When she celebrates something, she dances.

There is a lot of loneliness. When Lord X proposes only solitaire and no sex, she replies, „Solitaires? I really like solitaires. I had never done a solitaire in company“.

„I don't think it's right to accept money without justification. After all, I'm not doing anything for you“, she protests. She doesn't know what love is. She interprets Néstor's signs of tiredness as another woman. She doesn't see it or know how to recognize it until something tragic happens. She fights with Néstor when she calls him to account —and they get to slap each other— again, making her close up again, even though that is a sign of health.

She will end up opting for Lord X, who is the one who likes her the best. Through her fantasies she will merge sex and love. She asks him to take her with him and does not accept the money. „He will come looking for me. He is a gentleman“.

When Néstor tells her that she doesn't know anything about men: „You can't tell when someone loves you like I do,“ she replies: „You just want my dollars.“ When someone tells E9 conservation that they love her, it's easy for her not to believe it and think it's out of interest.

Irma realizes her love late, when Néstor goes to jail. He changes his life and work. She is a cashier at the fish market, pregnant and with guilt: „I can't marry you because I love you. The father is Lord X and it wouldn't be fair to you. A woman always knows those things.“



## *A literary example*

### *Sancho Panza*

Here are some reflections from the book by Miguel de Unamuno, „*Life of Don Quixote and Sancho*“, on the progressive quixotization of Sancho and sanchization of Don Quixote, at the end of Cervantes' novel. There is a polarity, that of realism/idealism, in which the two characters move. The first book portrays that of each one, as we know them as an archetype, and in the second book the healing process is given, to the extent that both also move at the other end of the polarity, contrary to the beginning.

Sancho Panza is presented by Cervantes as

*„...a farmer neighbor of his, a good man —if this title can be given to someone who is poor—, but with very little salt in his head [...] Sancho Panza, as the farmer was called, left his wife and children and settled as his neighbor's squire [...] Above all he commissioned him to carry saddlebags; He said that he would take it, and that he was also thinking of taking a donkey that he had very good, because he was not used to walking much on his feet [...] Sancho Panza rode on his donkey like a patriarch, with his saddlebags and his boot, and with great desire to see himself already governor of the island that his master had promised him.“*

The saddlebags are a clear symbol of going, the E9 conservation, always carrying something: food, tools and whatever is needed for the road. And the wineskin speaks for itself.

His naive nature does not hide it: „At the hand of God; I believe everything just as your grace says it.“ „Don Quixote did not stop laughing at the simplicity of his squire.“

To convince him, Don Quixote must promise him the adventure and the island. For E9 conservation, sacrifice has as its purpose, before an eternal love or the recognition of a group, something very tangible, like a house or a job: to be governor of his island. Sancho, in exchange, will give himself completely, without asking any questions caused by doubt, will follow him like a child and will even believe in Don Quixote's imaginary madness even though his eyes tell him otherwise. He will adapt to Don Quixote and his madness just as the peasant adapts to the land and its cycles, just as a child has to adapt to the requests of the world and learn to tell the lies that the world wants, to obtain what has been promised. It is an aspect of this character to be easily seduced by the promises of people you want to believe, usually because you do not trust yourself and trust others more. And also because he is someone who gets excited easily.

It is important to believe in the other. Although the Nine conservation is aware that the truth as it is told is not entirely true, he needs to trust because only by remaining faithful to the other will he be able to hope to be what he alone does not have the possibility of being. Despite living moments of sincerity with himself and with the other, self-deception, adventurous idealism and the dream of the other are more important, which fascinates him, making him forget reality.

Here is the problem for the E9 conservation: that in the world of men each one sees what he wants, and he believes that the world obviously sees what his eyes see, and it is not so; and then he no longer knows what to believe; the obvious is that a Nine conservation does not have a crazy part of him with which to see and live the world and therefore he cannot understand the subtleties about don Quixote's madness.

We have seen the two protagonists leave behind a world where deep down they do not recognize each other, to create one that, although it passes through the concretion of reality, is the most romantically ideal thing they can imagine.

Don Quixote's madness also provides an answer to that hidden and unrecognized thirst for conservation that Sancho has. A thirst that is the subtle concern of a person adapted and satisfied with his world, in which he does not want conflicts, and who in turn seeks the extraordinary, such as becoming governor of a kingdom or finding a man with a spirit so pure. For the Conservation Nine, getting in touch with the craziest part of him, creativity, letting himself be guided by it a little, is an experience that he lives mentally with terror, which he has to avoid whenever possible for fear of being destabilized. Letting go is dangerous and can amount to going crazy. You can transgress as long as you don't let yourself flow or overflow. Jung speaks of the extraverted sensation type. He is realistic and has in the shadow, highly developed, intuition, which he ignores. Although Sancho senses that Don Quixote is not well, he disregards his intuition, his ancient wisdom. The main function is sensory.

There are numerous references to his good appetite and rough manners of eating and drinking:

*„Sancho told him to see that it was time to eat. His master replied that at that time he did not need it; let him eat when he pleased. With this permission, Sancho accommodated himself as best he could on his donkey, and, taking out of the saddlebags what he had put in them, he walked and ate behind his master very much from his space, and from time to time he steeped the bora, with such pleasure that the most gifted bodegonero of Malaga could envy him. And while he went that way having many drinks, he did not remember any promise that his master had made him [...]“*

*„When he got up he gave the boot a feel and found it somewhat thinner than the night before; and his heart was grieved, for it seemed to him that they were not on the way to remedying her lack so quickly [...]“*

*„But another misfortune happened, which Sancho considered to be the worst of all, and it was that they had no wine to drink, not even water to reach their mouths. [...]“*

*„Great mercy! – said Sancho – but I can tell your grace that if I had a good meal, I would eat it as well and better standing up and alone as sitting next to an emperor.“ And even, if you are going to tell the truth, what I eat in my corner without pretense or respect tastes much better to me, even if it is bread and onions, than the turkeys at other tables where I am forced to*

*chew slowly, drink little, clean myself often, not sneeze or cough if I feel like it, or do other things that solitude and freedom bring with them.*“

Sancho Panza is obedient, even though he grumbles:

*„Don Quixote got up and ordered Sancho to saddle up and saddle up at once, which he did very diligently [...]“*

*„And saying goodbye to thirty woes, and sixty sighs, and a hundred and twenty regrets and rejections from the one who had brought him there, he got up, remaining overwhelmed in the middle of the road, like a turquoise bow, without being able to straighten up completely. “*

His character is peaceful, he does not like fights. For the Nine conservation, in the face of unforeseen events, problems and conflicts, it is no use reacting or confronting them; better resist and let go to fate. He renounces following his own destiny, better to let himself be wallowed by the Wave than to try to ride it uselessly. In general, he takes what life gives him, for better and for worse:

*„May your worship be very well obeyed in this; and more, that I am peaceful and an enemy of getting involved in noise or fights [...]“*

*„Lord, I am a peaceful, meek, calm man, and I know how to hide any insult, because I have a wife and children to support and raise [...] because it cannot be mandated, that in no way will I lay hands on the sword, nor against villain nor against gentleman; and that, from here before God, I forgive all the wrongs that have been done to me and will be done, whether they have been done to me, or will be done, or will be done by a tall or short person, rich or poor, hidalgo or pechero without any state, status or condition [...]“*

*„Lord, withdrawing is not fleeing, nor is waiting sanity, and it is wise to save today for tomorrow, and not risk everything in one day. “*

Sancho is very clueless, because there are several times when he leaves the saddlebags in the inns, the letter for Dulcinea and his master's diary, and he doesn't notice.

And he is impatient: „I can't suffer or bear with patience some things that your grace says.“

His cheerful and contented character shows him dancing: „And saying this he gave two shoes in the air, with signs of great contentment.“ There is a step in the Aragonese jota that is this shoe in the air.

His conservative and traditional character is manifested in the proverbs, and in his ambition to own an island to govern:

*„May your grace be served, my lord Don Quixote, of giving me the government of the island that you have won in this rigorous brawl; that, however great it may be, I feel strong enough to know how to govern it just as well as anyone else who has governed islands in the world [...]“*

*„Neither do I say it nor do I think it; there they have it; with his bread they eat it; if they were cohabited or not, they will have given the account to God; I come from my vineyards, I know nothing; I am not a friend of knowing other people's lives; that the one who buys and lies, in his bag feels it. How much more, since I was born naked, I find myself naked: I neither lose nor win; But if they were, what's the matter with me? And many think that there are bacons and there are no stakes. But who can put doors to the field?“*

His facet of knowing the people, his popular wisdom, appears when he acts as a healer:

„He told him not to be sorry, that he would remedy it so that he would easily heal. And taking some rosemary leaves, of many that were there, he chewed them and mixed them with a little salt, and applying them to his ear, he bandaged it very well, assuring him that no other medicine was needed, and that was the truth.“

And at the same time he covers his rage: „Sancho got up, and with the rage he had at seeing himself beaten so undeservedly“.

He is prudent and practical when it comes to taking revenge, he does not want to do it because he has the losing side: „What the hell of revenge should we take if these are more than twenty, and we not more than two, and even perhaps we but one and a half?“.

This aspect engages with fear, and specifically the fear of the Inquisition:

*„More so was the fear that had entered his heart, that a black of fingernails did not dare to depart from his master [...]“*

*„Because I intend to protect myself with all my five senses from being hurt or from hurting anyone. About being blanketed again, I say nothing; that such misfortunes can hardly be prevented, and if they come, there is nothing to do but shrug your shoulders, hold your breath, close your eyes and let yourself go where luck and the blanket will take you“.*

*„Well, he says that if he had believed me this damage would have been excused, believe me now and he will excuse another greater one; because I let him know that with the Holy Brotherhood there is no use of chivalry“ [...] „Naturally, you are a coward, Sancho“.*

His tiredness and so much effort for nothing:

*„Señor Don Quixote, your grace give me your blessing and give me license; that from here I want to return to my house, and to my wife, and my children, with whom I will at least talk and share everything I want; Because wanting your grace to go with him through these solitudes day and night, and not to speak to him when I feel like it, is to bury me alive. If luck wanted the animals to talk, it would be a good thing because I would converse with my donkey whatever I wanted; and with this I will spend my misfortune; that it is a tough thing, and that one cannot carry on patiently, go looking for adventures all one's life, and find nothing but kicks and battering, brick blows and punches, and with all this, we have to sew up our mouths, without daring to say what man has in his heart, as if he were dumb“.*

In the second book he already appears as governor of the island of Barataria. Sancho, through the experience of being a governor, comes to know the deepest nature of him, from his superficial and world-directed way. Having the power seemed to be his desire and, assuming the role of governor, he can do it. The Nine conservation must, however, go through a form of action to reach the truer nature of it. That is the price paid for having power, and Sancho prefers to remain true to himself and his freedom. If having power over others means giving up being simple, Sancho chooses himself, no matter who falls. Having power and ambition causes destabilizing conflict, better to remain yourself and give up.

When Don Quixote is defeated by the Knight of the White Moon, Sancho Panza also feels defeated.

## 11. A JOKE AND A SONG

Translated by [Mel](#)

*Chufra, Chufra*



Stubbornness and rigidity, in the image of the baturro with the cachirulo tied to his head, drinking wine from the boot in the middle of the train track, on top of a donkey. You see the train coming and the locomotive smokes.

– Chufra, chufra, as long as you don't get away...

*Like every day (Original title: Como todos los días)*

Today as always in an accidental way  
Hoy como siempre de una forma accidental

The noise of a radio or a clock woke me up.  
Me despertó el ruido de una radio o de un reloj.

Today like every day I opened the shower and the water was cold,  
Hoy como todos los días abrí la ducha y el agua estaba fría

Drain the dream.  
Escurrir el sueño.

Today as always the tranquility  
Hoy como siempre la tranquilidad

Saturates the news of the first daily newspaper.  
Satura las noticias del primer diario hablado.

Today as always they forgot to quote  
Hoy como siempre se olvidaron de citar

To the friend lost a few days ago.  
Al amigo perdido hace unos días.

Today as always do not forget  
Hoy como siempre no se olvidan de

The lilies of Ireland or Argentina.  
Los lirios de Irlanda o de Argentina.

Today as always I drink coffee quickly  
Hoy como siempre tomo el café deprisa

And I forget something.  
Y me olvido de algo.

The bus escapes me.  
El autobús se me escapa.

I'm late for the office like every day.  
Llego tarde a la oficina como todos los días.

They scold me for my hair like every day.  
Me riñen por el pelo como todos los días.

The chief of staff has looked at me angrily  
El jefe de personal me ha mirado enojado

Like every day.  
Como todos los días.

The music that makes you work  
La música que te hace trabajar

Faster faster  
Más deprisa más deprisa

Like every day.  
Como todos los días.

Conchita's legs, which she eagerly covers  
Las piernas de Conchita que se cubre afanosa

Like every day.  
Como todos los días.

The same sandwich wrapped in pastern  
El mismo bocadillo envuelto en cuartillas

Like every day.  
Como todos los días.

The director talking about riffraff  
El señor director hablando de gentuza

Like every day,  
Como todos los días,

Of that rabble with long hair and beards  
De esa gentuza con melenas y barbas

And who always demands things  
Y que siempre exige cosas,

Like every day,  
Como todos los días,

I could say something and I shut up  
Podría decir algo y me callo

Like every day.  
Como todos los días.

You neither friend I think  
Tú tampoco amigo pienso yo

You will endure all your life, I believe,  
Aguantarás toda tu vida, creo yo,

Finally, one day, perhaps,  
Por fin, un día, quizás,



You feel the shame drowning you,  
Sientas que te ahoga la vergüenza,

Go out and shout it through the streets,  
Y salgas a gritarlo por las calles,

Maybe, yes, maybe.  
Quizás, sí, quizás.

Original song: [Hilario Camacho - Como todos los días](#)

## **12. TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS**

Translated by [Mel](#)

The great workhorse of E9 conservation is to begin to connect with his emotions, to become aware of what he feels and his escapism, since he spends time covering up what he feels all the time, anesthetizing himself. It's like a funnel, everything goes straight from the mouth to the stomach.

The work of introspection can be materialized by beginning to practice meditation, whatever its type. With meditation, on the one hand, the body is still and there are no excuses or distractions. Despite the interference of thoughts, one begins to glimpse who he is, one begins to peek into his essence. The void is perceived as that place where emotions can pass and not remain, since the great panic of E9 conservation is the intensity of the emotion and the idea that nothing ever changes. You can thus conceive of emptiness as a state of natural and pleasant rest.

*„Sitting after sitting there is only me. My thoughts, my pains, my body and my emotions, which I live, have reached a higher level of consciousness by not having excuses or distractions. I wake up and meet myself and stay with me all day until I go to bed. Also, during all that time I have the privilege of being able to reach through **zazen** a level of consciousness enhanced by the experience I am living.“*

(Anonymous)

*„It never ceases to amaze me: suddenly I have myself, I am my object of study. I look at myself and try to understand who I am. It's hard, thoughts and body interrupt and boycott me all the time. However, the feeling in those brief moments when I get closer to my essence, when I can at least intuit it, is one of well-being and fulfillment. I think it's the first time I've really seen myself.“*

(Jordi)

Also walking slowly, putting awareness in each one of the steps you take, helps you see how fast you are walking, and to connect with the body in the here and now in movement, without having to have a goal.

Start looking, as you never want to see, neither outside nor inside; start seeing things differently, not with the prejudices and old constructions of when you put on autopilot to get somewhere or nowhere and realize you don't know how you got there.

And a function that perhaps sometimes causes pain and is also a bit of a feared scene: The pleasure of contemplating beauty in itself awakens one's own pleasure and the imperative need for one's own enjoyment. It can cause pain to the extent that the conservation E9 realizes

the pleasure that has been denied even in the simplest things, especially if at that moment he does not find how to satisfy that need for pleasure, whether or not it is shared. At the same time it means the discovery of a new itinerary. A new world opens up to perception.

*„Contact a dimension in which there is neither space nor time, where everything is freedom and love. That lost paradise... If we find that dimension, and we can live it in the present, we are happy and we don't need anything. It is the natural dimension of being that manifests itself without images, that simply Is. **Shamata** meditation, not doing.“*

(Diego)

Another important job is keeping an emotional journal. Beginning to realize what you feel is a great event for you. It can be done with the periodicity that you consider appropriate, without forcing too much and without seeing it as another „obligation“, although this time it is to your benefit. Perhaps the guideline is not to require yourself now to do for yourself what you have spent years ignoring.

The work carried out in the SAT meetings and its monthly follow-up, with different people who share with him the same objective of working on themselves, especially encourages this subtype, because they feel more and connect with feeling that „I am one like the others“, neither better nor worse.

Dream work, either individually or in a group, goes a long way toward undoing projections. Also to feel the possibility that there is another form of knowledge less earthly and in any case transcendental.

*„In SAT I I have had a very intense contact with my own being and it is as if in that struggle to know myself better in my most essential part, in the end, as in battles, the wounds, the pain, the dead remain. Parts of me that I have to eliminate. In a war the end results in pain and death. Then comes the reconstruction and the desire for a better future, life and joy.“*

(Jordi)

It is obvious that going to individual or group therapy greatly favors contact with denied emotions, especially anger, and with disconnection in general, since he has rarely known what he was feeling, or has not wanted to recognize it even if he felt it or was made to see it.

In particular, gestalt therapy connects a lot with the here and now, when the E9 conservation has almost always moved into the future, anticipating events. An important question that the therapist often asks at the beginning is: „What is now happening to you?“ This question becomes part of his daily life and he integrates it little by little.

Another very important aspect is that sense is non-judgment. The therapist's attitude of non-judgment also changes the way of relating to authority, power and self-worth.

In group therapy you can see how he tends to function in confluence and how he uses projection and retroflection, and how he tends to become emergent of the group more times than he wants to. The others become mirrors that are going to return part of what he is and does not want to see. At the same time, the others cease to be a threat, since the E9 conservation burden of mistrust is considerable. Another important job is working with loyalties and positioning when conflict arises within the group.

*„I believe that the combination of the authentic and deep therapeutic process, plus a meditation practice that serves to focus attention and awareness on oneself, and finally an instrument of action such as coaching, are a path of sensation for an E9 conservation as me.“*

(Jordi)

Another block of tasks would be those that help him let go, since he is a very content character with clear anal connotations. As Lowen says, there is a tension between the two orifices, the oral and the anal, which are in permanent tension, so any task that helps him express himself, including the rage so often denied, and to let go of everything that is contained and held by unrecognized, will be very healthy.

Anything that involves body work, like dancing, Open River, yoga, tai chi, chi kung, tao yin, Gurdjieff movements... gives him back the awareness of himself, of his own body, which he hardly ever takes care of.

Dancing alone or accompanied, at home or in any other space, necessarily moves the diaphragm and the sensations and emotions.

„Giving yourself permission“ to do crazy things or go crazy dancing is something he's never been used to. And that cannot be allowed at another time or in other spaces. The feeling of power over one's own emotion, so often denied, and the feeling of being able to choose what to do with it, because it belongs to you, is very gratifying. And without judgment or with judgment, with crush or without crush, he realizes what he feels. Feeling that he does not have to „control“ or „behave“ as expected gives him a power over himself that he had always delegated to others. This is very healing.

*„Dance and feel the pleasure that the body experiences when moving freely, letting go in the movement of the body and in its lightness.*

*Accept telling yourself the truth, be honest with yourself, tell yourself that 'the king is naked' and that you can only be what you are. I perceive a sense of healing by repeating this phrase to myself, I can give up and I sense that I can transform forgetfulness of passions into detachment, I can finally stop.“*

(Emilia)

In yoga, tao yin, tai chi or chi kung, which are usually done in silence, the awareness of one's body and emotions is from concentration. This character can feel the pleasure of harmonic movement and his body in harmony with the environment.

The work with Gurdjieff's movements is extremely useful for him to become aware. He sees that error is part of learning, that everyone is wrong, not just him, and that it is necessary for awareness, and that there is no member of the group more valid than another, that all are necessary and valuable in themselves.

*„SAT 4, 2010: In this period of my life I am not filling myself, the action must go into the void, as if I had to purify myself; maybe I'm afraid to empty myself, I don't know but I feel nauseous.*

*I know throwing up, but it's also mechanical, I empty myself the same way I fill myself.*

*Now I must be still and use immobility for something good to come, spontaneously purify myself and give myself the time I need.*

*In this way acidia can be transformed into patience.*

*It is useful to be in the discomfort of not normalizing, being in the 'not normal'.*“

(Anna)

All jobs that have to do with the voice, such as singing or learning overtone songs, are very healing. Singing is an integral awareness of the entire body, because the awareness of breathing enters, of how to expel the air, and because there is a creative work of transformation of the emotion that you are feeling at that moment.

It is very healing to sing in public, for others, because he begins to become aware of his exhibitionist side, and of the pleasure it gives him to show himself as an artist, or as a non-artist, simply to show himself.

Music itself, just because or as a complement to other activities such as meditation, walking, dancing, etc., is essential. Rhythm, emotion and pleasure and whatever comes.

*„For many years I had a reproduction of The Scream by Edward Munch hanging on a living room wall. Everything that has to do with opening the fifth chakra, with vocal expression, singing, screaming, etc. Listen to my own voice. Hear myself really. Feel my voice. Singing and playing the guitar at the same time and feeling my own voice. They give me the sensation of feeling alive, that I vibrate, that I exist. I find it very rewarding. I've also started singing on the street when there's no one at the bus stop, or when I'm walking and it seems like I'm carrying my ipod. There must be some advantage to living in a noisy city.*“

(Pilar)

All works of art or theatrical performance help you creatively express your own emotions. And, on the other hand, they heal one of his most feared aspects, which is showing himself as he is, naked in his own truth.

And, finally, a third group of tasks would be aimed at helping you select the activities that you really feel are necessary. Dropping tobacco, which covers the chronic rage and anxiety of E9, often uncovers Pandora's box and is surprised at everything that was inside.

Following a diet to lose weight gives you a more beautiful image of yourself, a lightness, a release of burdens, an image of „I can“. The feeling of beauty before the other encourages him to take more care of his image, buy new clothes, look more in the mirror in every way. And he is more available for sex, where he almost always represses himself.

*„Following a diet provides me, apart from more, apart from better health, another vision of myself and my image towards others, which I like a lot, and a kind of discipline with excessive consumption. And at the same time, it feeds my desire to be liked and to feel desired. I feel desirable. I feel like a woman like the others and as desirable as the others. I am more willing to have sex.“*

(Pilar)

## **SECOND BOOK**

### **ENNEATYPE 9 SEXUAL**

Every chapter in this section has been translated by [Mel](#).

# **1. PASSION IN THE SPHERE OF INSTINCT: HOW SLOTH WORKS IN THE SEXUAL**

Translated by [Mel](#)

When inertia affects the sexual instinct, the person invests his energy in the intimate relationship of two and, in the couple or friendship, he gets involved in a confused way, just as he lived with his parents, in which he allows himself to feel his existence only through the other, to whose desires and needs it attends, without differentiating the I from the you. In short, he „uses“ the existence of the other to be able to carry out his own. He is a devoted but drugged lover; he converges and identifies himself globally with the loved one in order to feel loved.

The sexual instinct loses its instinctive character and becomes an ability to perceive the need of the other. One's own pleasure can be experienced if it is at the service of the loved person's pleasure, with a feeling of abnegation where the self has no space.

The loss of the connection with his deep self is compensated by looking out. The other becomes the reference, the compass to detect needs or thoughts.

The mechanism by which sexual E9 becomes indifferent, apathetic, and drugged is the interruption of instinctual sensation before it is even noticed. This interruption results in anesthesia and obtundation. Paradoxically, it is the very fact of feeling that deactivates feeling.

This process carries with it a sense of confusion and therefore inappropriateness, which adds a further degree of complexity to the sexual E9's understanding of what he himself feels. Only when he reaches exasperation (after repeated denials of his instinctual drive) does he decide it is time to give space to his need and allow himself to be determined or even imposing to satisfy it.

Probably, at the origin of character formation is the conviction and, at various moments in childhood, the confirmation, that his instinct will not be listened to by the environment, and that it can even be dangerous if he does, so an unconscious but inexorable mechanism is installed to listen to the instinctive world. Even in adulthood, when the desired, the impulsive, appears, he associates it with a feeling of discomfort, because its expression in childhood has repeatedly led to physical or psychological damage.

*„As a newborn, I was told, I was very good. I ate, slept and normally didn't cry even from hunger. I waited without disturbing and even sometimes my mother, when it was time, gave me the bottle without waking up and ate sleeping, It seems evident to me that since I was born I learned what I have done throughout my life: be good, do not disturb, do not ask for anything, not even food, get by with what is unpretentious.“*



(Dania)

*„I am the seventh of ten children. I was born into a refugee family in circumstances of extreme poverty. From a very young age I knew that I shouldn't ask for things because there weren't any and because asking for something that I knew my parents couldn't give me would make them feel bad, and I had already seen enough suffering in them to give them more. I learned not to fight or throw tantrums so as not to give more problems, not to get angry or ask for help because no one was going to listen to me. At the same time I learned to keep my sorrows to myself and not enjoy my joys so much because they were not going to last.“*

(Lupita)

The sexual E9 has difficulty participating in groups, which he perceives as dispersive. In groups, people become elusive, it is more difficult to relate to so many and he prefers the relationship of two. He feels deeply uncomfortable in large groups, since the simultaneous interaction with several people presents three major obstacles for him:

- an excess of emotions, because the confluence with all the members of a group is exhausting and creates a confusion of feelings that is unsustainable;
- since it is impossible to capture everyone's demands, the crazy idea is awakened that someone will stop loving him because he has not known how to be good enough and attentive to everyone;
- the relationship with the group does not offer him an intensity that allows him to lean on it and fall asleep in it as in the one-on-one relationship, and it seems abstract, diluted, unfathomable, with interruptions.

The sexual E9 learns in a completely cognitive way what is "what is right" or "what should be done" in each specific circumstance, and when an instinctive sensation arises, it replaces "feeling" with a learned, completely rational response to the event. This leads to the outside world perceiving the sexual Nine's behavior as "false" and perhaps also exaggerated, since he is effectively acting out a learned script, acting out his role as in a movie, and not expressing what he is feeling at that moment.

*„Much of my childhood and adolescence was like I lived in the dark: my father fell into alcoholism and my mother, saturated with so much work and responsibilities, paid for her anger with me and my siblings. In addition, I was in a situation of abuse that lasted a long time.*

*I felt dark inside, however I went to school or went outside and I smiled all the time. I remember sometimes not being able to hold this smile because inside I was sad, angry or embarrassed, but I kept doing it: the smile was like a facade to cover up how rotten I felt inside.*

*It was so much effort that he put so that people didn't realize what was inside that he preferred not to look into their eyes because he thought that if he did they might notice. I never told anyone about my sorrows, even when they were many and serious, because I didn't think they were important and so, how could they be important to others?“*

(Lupita)

The sexual E9 is hypersensitive to the slightest disturbance in the parents, first, and in the loved one later, and minimizes their pain and the aspiration to their own happiness, for the well-being of the other.

Very important in this process of anesthesia is the poison of fantasy and postponement, renouncing the present. This postponing as much as possible reveals the acidity of the sexual E9 that, rather than coming into contact with reality, deceives itself by living in its fantasy, which it models to make its life better and to avoid seeing reality, which would cause a pain that it would have to face. But, above all, he would implicitly have to accept that he cannot change reality, the extreme of which the sexual E9 is incapable, often prey to a delirium of omnipotence that makes him believe that he can control everything, that everything depends on how we move in the world and that anything can be achieved if one wants it.

Thus, in his extreme effort to keep everything very stable and uneventful in his life, the sexual Nine does not know that he is not happy, and he considers that it is better to settle for how life is going in order to avoid useless difficulties. Above all, he understands that it is not fair to disturb the serenity of the family and of the loved one, not even indirectly, by ever wanting something for himself.

That is why it is very difficult for the sexual E9 to decide to do something for him, also because, deep down, he is convinced that happiness does not come from self-knowledge, but only from being shared in his love. Doing something for yourself could even hurt and offend the other, and this would already be unacceptable. Thus, the sexual Nine does not know what he likes, he does not know how to decide for himself and, when he does something, it only makes sense if he can share it with his partner.

*„Since we were little, with my sister we shared the same sport, most of the friends and interests. It is more correct to say that she chose what to do or who to hang out with and I followed her. We are very united until today by a bond of love and deep complicity, we have always had a secret pact of 'you protect me and I protect you'.”*

(Dania)

## **2. THE CHARACTERISTIC NEUROTIC NEED**

Translated by [Mel](#)

The satellite passion of sexual E9 is indicated as *symbiosis* or *union*. With these words, the passionate need of this character to join the other in a fusional way is pointed out. The neurotic need to bond symbiotically with the other is the psychic and spiritual error of people who recognize themselves in this subtype: they confuse the intimate and parasitic relationship with the other with contact with themselves and spiritual fulfillment. With Nine being the origin of all the other characters, according to the theory of the enneagram, it is interesting to see how this neurotic mechanism is significant for the neurosis linked to the sexual instinct.

The sexual E9 sees the union as a symbiosis with the other, understands it as a need to support and complete oneself with the other. It is not a union between two different people, but between two who merge because they are unable to live as autonomous individuals. The symbiotic needs to unite with another not to accompany each other in the things of life, but to survive. It will be, therefore, a survival and not a true life, because both members of the couple, not having self-sufficiency, will suffocate the instinctive life, the requests, the needs, the demands, the dreams, the aspirations...

In a particular way, by not having contact with his essence, the sexual E9 replaces it with the presence of the other, with whom he identifies. As a child, choose a friend or friend with whom to share all the moments; later, it completely replaces that friendship relationship with the choice of a life partner.

*„Since I was a child, all my dreams of the future life were with a partner. Life was happy for the simple fact of having a partner. The mentor never had any interest in having children (although later they have been my teachers), but I was sure that I wanted to live as a couple (although I didn't do much to look for it either).“*

(Blanca)

The relationship is symbiotic in nature: moments of leisure are only conceived as a couple, permission is not given to be able to independently live an experience that may interest one and not the other. He agrees with the other even when he thinks he is making a mistake, for fear of being rejected; and tends to put the needs of the other before his own, tries to satisfy them even if it is difficult or even goes directly against his own. The neurotic component of the union conditions life because he does not pay attention to what he himself wants (to please the other and thus avoid the risk of not being accepted); he gives up making very important choices for himself if they are not shared by the other.

*„In my memories I hear my mother's voice saying: 'Shut up', 'Stop it', 'Be still'. When I saw something and said what she thought, or asked for explanations, I was denied any answer and even the evidence. So I learned to doubt my way of seeing and feeling. I would define it as a radical castration of instinct from my birth.“*

(Dania)

The search for union can also occur in a broader range of action (children, friends, acquaintances) until reaching the whole (nature, Universe). The sexual E9 considers his children as an extension of himself, as if they were shoots of the tree that he represents, so he has difficulty representing them as separate individuals. The internal struggle to be a good father or a good mother is precisely in "letting them go", separating from them, feeling that they are autonomous to the point of allowing them to be so.

Also in the union of friendship, acidity acts with a mechanism of disconnection from feeling. The sexual E9 experiences a split between intensely feeling the affective relationship and the possibility of forgetting about it or, more precisely, of putting it aside until the affection returns by itself (as if there were a kind of floodgate that opened and closed the access to feel affectivity).

*„Since I was little I realized that, unlike what seemed to happen to everyone, I did not suffer from not seeing people. I didn't miss my friends on vacation, or if they changed schools, or my grandparents when we returned to the city after the summer. In me the proverb 'out of sight, out of mind' becomes true.*

*And, on the contrary, when I see someone again after many years of not having any contact, it is the feeling of 'like we talked yesterday', as if a plug that had been loosened was reconnected. The link immediately reestablishes where we left off, as if no time had passed.“*

(Blanca)

### **3. INTERPERSONAL STRATEGY & ASSOCIATED IRRATIONAL IDEAS**

Translated by [Mel](#)

The fixation of the sexual E9 is *self-forgetfulness*, evident in the hyper-adaptation and false serenity that hinder the gaze towards interiority. Something that is consistent with the passion of the Nine, the sloth, understood as a passion for the unconscious, for the inner non-presence, through being present by and for another.

The strategy that he learns to put into practice from an early age is to do with what there is, and that everything is enough, giving up wanting things, emotions or love for himself. In short, learn not to live. It is very unpleasant to learn this lifestyle, but it is better than receiving rejection and suffering uselessly for wanting what is not there or cannot be achieved. In addition, the sexual Nine learns to be happy with it, transmitting to everyone a false serenity that even he ends up convincing.

Usually, a sexual E9 grows up in a family of adults who don't have time to value the personal needs of children. Absent adults, attentive only to themselves and their needs, forgetting that they have children and thus forcing them to have to grow up soon and manage to survive. This is how the sexual Nine learns to disconnect from the pain of growing up, so that everything can pass as quickly as possible. Emotions, verbal expressions, feelings, needs, everything a child faces are ignored and castrated. And instead of finding nearby adults to teach him by holding him, the soon-to-be sexual Nine child finds himself having to take care of himself as he grows up, often taking care of at least one parent as well. A reversal of roles occurs. It is the child who must understand the adults and their motivations and find a way not to feel their own, as if first they had to fix the affairs of the adults and the world in order to be able to be a child again.

*„The childhood years were difficult. I would define them as a "non-childhood". Because of my mother's continual depressions and exhaustion, I had to hurry to grow up. I was always a little woman who had to provide for herself and others. She had no friends and she couldn't play with the neighboring children either. Family conditions did not allow me because my parents, due to financial problems, worked all day and only came home to sleep.“*

(Dania)

The method to disconnect is to activate a detector of what happens outside (the bad moods, anger, tension and needs of others), do whatever it takes to not feel inside (anesthetizing the emotions) and manage the emotions so that they transform in thought and action. An action governed by a frightened thought, which does not allow one to take risks, to enter life with his hands full, to take something for oneself, but only to help the other and limit possible damages to later return to rest in solitude. Because only when he is alone can he really rest, and fantasy and play are of great help here.

*„As a child I saw how my mother suffered to get us ahead. Although my father worked to support us, he was away for a long time, so I remember my mother very alone, with a lot of anguish and a lot of burden.*

*I was almost completely focused on her. I always worried a lot about her, especially when she was sick, which was very often. Of course I suffered a lot when she suffered, and I thought: «If only she could do something so that she doesn't suffer». So I remember sometimes praying for her, asking God to at least take half of her pain away from me so she wouldn't suffer so much.“*

(Lupita)

The sexual E9 learns to feel loved when he is in total fusion with the vision of the other, annulling himself and forgetting himself. This self-forgetfulness develops very early, and leads him to live a life that is not the one he has chosen. Initially, everything he chooses and does is because, in reality, it is what one of the parents likes. Hence, preferences in school or sports, interests and even political options are chosen by fusion with one or the other. The mother or the father is the false orientation for growth. The sexual Nine does many things to please, as a sign and demonstration of love... But, for other things, he takes them as models to do exactly the opposite of them.

*„During the refuge, my parents lost part of their identity, their language, their family, their land, their work, among many other things, but it was my mother who suffered the most because she was the most rooted in her life in the village and their indigenous identity. She lived her first years in the new country with great sadness, tirelessly remembering her previous life and always yearning to return.*

*I was born in that period and somehow I sucked in that nostalgia and gradually appropriated its history. As a child, when she told the anecdotes of her life in the village, I imagined myself to be her, and thus I forged her long-awaited return as a goal in my life, almost like a destiny.*

*Some time later it seemed strange to me that my older brothers, who were born in the village, did not have such a strong desire to return, but I did not give it importance.*

*This idea tattooed on me caused me to finally return when I completed my studies as a teacher. I lived in the town for four months and it is obvious that, although I had a great time, I did not find the paradise in which I once fantasized as a child. Nothing and no one was waiting for me and only then did I clearly see how I had been looking for something that was not mine. It was a clear reflection of how I had appropriated my mother's life.“*

(Lupita)

Later, the sexual E9 transfers this attitude to the couple: it becomes part of the other, it completely annuls its existence for the other. He does it to show love, and because it is the only form of love he has ever known. Only in the annulment and complete dedication to the other

does he feel that he is alive, and the forgetfulness of himself becomes so deep and rooted that the emotions are the emotions of the other. Food, vacations, a movie... everything revolves around the decisions of the other, and he cannot clearly feel what he wants, he only feels what is good for the other and, therefore, for „us“.

*„In my relationship I have a hard time making decisions. I always expect him to take them. When I feel the need to do it myself, I usually take them thinking about whether he will like them. It's a lot of effort I sometimes put into trying to guess what he'll like. It is obvious that I never get to know for sure. When I fail to get it right, I am almost inevitably flooded with a sense of frustration that makes me feel, once again, inappropriate.“*

(Lupita)

A sexual E9 adapts easily, apparently painlessly, to the wishes of the other as long as he is well, except that, sometimes, he contacts a general bad mood that explodes in a state of anesthetizing confusion, with a physical tiredness that leaves you without strength and without being able to recognize the cause.

If you are faced with a real sexual E9 and ask him to choose a food, a movie, a book, or list his favorite interests explaining the reason for each choice, you can be sure that you put him in a bind.

*„As an adult, I became aware that it was an ordeal for me to be asked what I wanted, and I began to pay attention to it. One summer day when I was in front of the refrigerator to have a drink, I realized the mechanism that followed: First, not choosing what others liked; and second, from among what others did not like, choose what there was more of. At that moment I decided that I wanted to learn to choose for myself, and I began to pay attention to my bodily sensations to find out what I wanted, starting with the smallest and most concrete.“*

(Blanca)

Here are some of the irrational ideas typical of a sexual E9:

*„If I ask, I behave like a kid“*

It is based on the childhood experience of having to take care of oneself, being strong and having no needs because this is the way to guarantee love.

*„Feeling is counterproductive, it is better not to feel“*

He believes that feeling will put him in contact with the very strong pain that he has inside; that feeling the body and the emotions will hurt unbearably.

*„I must not show my feelings“*

If you show what you feel, you become vulnerable, you can suffer and feel ashamed. You could experience feelings that are not appropriate for the situation or for the other, and be rejected.

*„I have to be indispensable“*

The sexual E9 is convinced that the only way not to be rejected and to be well accepted is to be indispensable to another.

*„I always have to say yes“*

Always saying yes serves two purposes. One, that there are few people who always say yes accepting anything, and thus it becomes indispensable. Two, that thus avoids conflict and difference.

*„My need comes after that of others“*

Following one's own need makes a sexual Nine feel selfish and heartless, and this jeopardizes their place in the world.

*„Following my wish will have very bad consequences for me“*

When at some point the sexual E9 perceives the desire, even without recognizing it, he feels physical discomfort and a sense of danger.

*„I take everything literally, I blindly believe that what they tell me is true“*

He is naive when it comes to relating to the other. This is naivety at the service of unconsciousness. He does not even remotely think that someone can be false or say something that is not true for his own convenience.

*„I'm not up to the task“*

The sexual E9 feels that others are better than him, he does not feel intelligent and has a poor image of himself. In all situations, from the most basic to the most complex, he is always accompanied by this little voice that he recommends: „Shut up, you're going to make a fool of yourself, speak and act only if you are completely sure.“

*„The easy life is not for me“*

„Duty“ is so well developed within a sexual Nine that he is accustomed to taking everything very seriously. So much so that, if things are easy, they seem unreal and you feel unworthy. He has learned that things are won with the sweat of the brow and with seriousness, not lightly.



*„I cannot exempt myself from making others respect their duties as well“*

Precisely because of his ingrained sense of duty, he feels empowered to make others equally serious and carry out their duties with diligence.

*„I am so organized that I can find everything with my eyes closed“*

This is a fantasy, since it is their order within their chaos, and sometimes it is a great confusion in the eyes of others. Perhaps, rather than ordered, it would be correct to say that they are „methodical“. This love of the methodical also applies to the intellectual, as if it were justified to disappear as an individual in literal obedience to method. It is a structured chaos.

*„I have to always be welcoming“*

The sexual Nine maintains a welcoming posture towards the other and, therefore, tends to want to be useful so as not to be rejected. It is a way of rescuing himself as well, since he always likes to be welcomed, and doing it with others is a way of also accepting him.

*„Crying is useless“*

For a sexual E9, crying is prolonging the time of suffering. If he doesn't cry, it speeds up the solution of the problem. If he cries, on top of that others will see that he is weak, and the weak already know that they are of no use to anyone, and then he will be rejected. Or they will take advantage of your weakness to harm you.

*„There is nothing that cannot be postponed“*

In the mind of a sexual Nine, there is no rush or „right now“. Only on rare occasions. The fear of emptiness makes you prefer to accumulate pending things rather than not knowing what to fill the day with. Having nothing to do means exposing yourself to the risk of having time to feel.

*„It is up to me to resolve, mediate in any conflict“*

The doubt that conflicts can lead to dangerous situations leads the sexual E9 to resolve conflicts before it is „too late“. The speed with which he springs into action does not allow him to even assess his real chances before intervening.

*„Nobody sees me, I'm transparent“*

As a child he learns to be transparent, to be physically but without being seen. This gives you a guarantee of safety, but also great suffering. The shame he feels about himself overdetermines his desire for invisibility: he seeks discretion in his choice of clothing, in his tone of voice, in his way of looking at others...

## **4. OTHER CHARACTERISTIC TRAITS AND PSYCHODYNAMIC CONSIDERATIONS**

Translated by [Mel](#)

### *Very patient*

The sexual E9 is very patient when it comes to tasks, things or relationships that he believes in. Patience that to others may seem infinite, but that for him is normal. With children and animals, his patience is extreme. This patience testifies to the need to maintain energy homeostasis in oneself and with the environment so that there are no frictions that could put you in contact with needs or choices.

### *Without nuance — black or white*

He believes that several „versions“ of everything cannot coexist. For example, in interpersonal relationships it is difficult for him to understand that there are parts of a person that he does not like, or that he likes less. Both in relationships and in the manifestation of your tastes, there is no middle way, things are black or white, or all or nothing, or you like everything or you don't like anything.

*„Since I was little, when I loved a person, I always found a perfect physical beauty. It's not that their flaws seemed harmonious or funny, it's that everything about that person seemed perfect to me. It took me years to understand the imperfection in the people I loved, just as it took me hard to understand that I deserved to be loved even though I wasn't perfect.“*

(Blanca)

This vision hides the defense mechanism of denying what can produce negative emotions and, above all, nourishes the false image of a world that is going well at all costs, so there is nothing lacking.

### *Tolerant of the other, severe with himself*

In others, he tolerates everything and finds justification for any act or behavior. (Although inside he has judged first but, from his wish for kindness, "magnanimously" understands and forgives.)

With himself, on the contrary, he is severe, critical and does not miss a beat. In private life as at work, he does not forgive himself for any mistakes. The annihilation experienced in childhood and the devaluation received in primary relationships are completely introjected.

### *Chameleonic*

Like the chameleon, it is capable of being in any environment and context without being out of place. You can carry on any conversation by carefully following the other person's train of thought. From early childhood he acquires the ability to enter and exit situations and environments without being seen. The imperative is to be but without disturbing.

*„I developed this ability to the maximum in the exercise of my profession, translation, where it led me to excellence. The best translator is the one who is invisible, the one who only reflects, trying not to contribute anything of his own, what another says, or what another wrote. In this exercise I became unbeatable. Beyond the knowledge of languages, I had a strong internal need to deploy all my resources to get inside the other.“*

(Blanca)

### *Above authority*

Either he considers it worthy of respect or he does not recognize it. This aspect is very evident since childhood, when faced with a teacher or a parent who has not earned her respect, she does what he considers most fair, does not listen to the authority and acts on his behalf. It applies a judgment and an evaluation according to absolutely personal criteria of the merit and the capacity of that person to play that role, and then acts accordingly.

*„Despite my aversion to conflict, on several occasions I stood up to the top leaders of my organization when I felt they were doing wrong; without the slightest fear, from person to person. And almost always I managed to make them correct course, thanks to the serenity with which I expressed my reasons. I was not attacking my superior, but was simply exposing a just cause.“*

(Blanca)

But this force to go against authority does not come from the feeling of entitlement. Rather, it is an action driven by defending another or by one's own survival, an *acting out* by which the experience of low self-esteem can be skipped.

### *Blind faith*

It is difficult for the sexual E9 to believe in someone because he does not believe in himself. But when he finds someone to believe in, he gives in, he does it blindly and rarely questions it. Rather than faith, it would be better to say that it converges with the other.

### *Mediator and peacemaker*

Not only does he not like to be involved in arguments and conflicts, he does not even tolerate witnessing them. He is stronger than him: when there is an argument, he compulsively triggers the need to placate and fix the situation. He gets in the way without even assessing whether he is in a position to sustain the mediation. The imperative is „quickly regain calm and peace.“ He

doesn't take anyone's side but he manages to assert everyone's reasons and, sometimes without even knowing how he does it, he always manages to achieve his goal.

The sexual E9 empathically and exaggeratedly feels the pain present in the conflict. The suffering is unbearable for him, he feels the unresolved internal conflicts resonate and so that these do not take priority (understood as the resolution of his internal conflict), he immediately acts on the external world. This terror of conflict often has autobiographical overtones. He is willing to avoid it at all costs because in his childhood the conflicts had devastating consequences for him.

*„After my mother's serious illness, I have also learned to be a great mediator, basically for two reasons. The first, because when my mother would lock herself in the room in the dark for days, without eating and without wanting to see anyone, my father would tell me: 'Go to your mother, try talking to her, you'll see that she listens to you.'*

*So in order not to disappoint my father's expectations and to find a little peace in the family again, I began to develop strategies. In a short time I developed, out of necessity, an almost infallible ability to mediate, to get my mother out of bed and consequently our family life returned to normal until the next crisis.*

*The second reason: when my mother got angry, it was essential to mediate before it was too late and the situation degenerated into blows.“*

(Dania)

*„One year when I was president of my community, we changed doormen. The old man took his vacation in September so as not to leave the house attended by a substitute when the floors were empty. But the new doorman needed to take his vacation in August to enjoy it with his wife and young daughter. The rest of the neighbors were intractable on this point. I spent several days of anguish, until I found a solution that reconciled the interests of all: that the substitute was the former doorman.“*

(Blanca)

### *Aversion to change*

If there is one thing that triggers a crisis in the sexual E9, something that triggers all the alarms, with the corresponding paranoia, it is *change*. He doesn't understand why there is a need to change when things are working so well. Fierce defender of the saying "the best is the enemy of the good", he applies it as much as he can, and to everything. He needs the usual customs, the usual people, the usual places; in short, let no one disturb his quiet, flat little world for which he has worked so hard.

*„I can't stand changes of plans, not even for the most justified reasons. A very close relative passed away on the eve of an important workshop for me, and it took me many hours to decide*

*not to go to the workshop, until the next day when I realized that I was very affected and simply couldn't."*

(Blanca)

### *Precise in the development of tasks*

The word „precise“ may fall short, almost manic and especially at work. Whether he performs tasks at the bottom of the organizational pyramid or at the top, the sexual E9 is extremely reliable due to his need to always have everything in its place. If a work program is prepared, it must be fulfilled, and if there are changes, it goes into crisis and there is little interest. It does not support the delays of others, because they are an „unexpected variable“ of the program.

### *Lover of good food as a shared pleasure*

The sexual E9 loves good food and good wine, but only if he can enjoy it and share it with the person he loves or with his closest friends. He doesn't usually care much about what he eats, and he doesn't like to cook for him either. Food and drink are a pleasure if they are shared and prepared for someone. When he is alone, on the contrary, they can become a way to fill the void caused by loneliness or the discomfort of doing things for himself.

### *Dormouse*

He has a very deep sleep because he uses sleep as a defense to not feel.

*„One summer when I was a teenager, we were in the country and a terrible storm blew up in the night. The rain was so strong that the ground floor of the house, where I slept, was flooded. The whole family was bailing water, with the usual hassle, and I found out everything the next day.“*

(Blanca)

### *Difficulty with physical contact*

The sexual E9 does not like physical contact, he does not like to be touched. When he talks about this, his idea is that everyone should be in his space. In reality, he does not have the experience of safe skin contact with his mother who, on the contrary, has often been invasive and not respectful of his even physical limits. He has not learned to measure personal space.

### *Ashamed of communicating feelings*

He is ashamed to express his affection because he has not been taught to do so. The few times in his life that he has attempted to be overtly emotional, he has been deeply hurt or given humiliating indifference, and it is a risk he would rather not take again.

### *Incapable of making decisions*

The sexual E9 is not able to decide for himself, because he does not know what he likes and that is why it is impossible for him to know what is better. He lets others decide everything, even the important things. Although he will feel angry if the decision does not seem fair to him, he will abide by it without raising the slightest objection.

*„When I was going to finish high school, I was excited about the idea of studying medicine, a career for which I also had good skills. I told my father, who told me that the body was not the important part of people. So I asked about psychology, but it wasn't important either. 'What's important?' I asked. 'Philosophy', he answered me. And I simply abandoned what made me excited to study Philosophy, which I studied without any vocation. For many years, I have thought that my father had "forced" me to study Philosophy, and until very recently I did not realize that he only gave me his Opinion; I gave strength of decision to the desire to please him.“*

(Blanca)

*„At the end of high school, when I had to decide which school to continue, everything I liked was considered not good or inadequate by my parents, who did not consider me smart enough and constant enough to finish my studies. So, I opted for a career school that paid me on the job and within a year I started working full time.“*

(Dania)

### *Bad relationship with the body and sexuality*

He has a terrible relationship with his body, he does not accept its forms or its aesthetics. He feels awkward, ugly, and thinks that no one will ever be attracted to him. That is why he forgets that he has a body, and the disconnection of desire from him contributes to his total focus on the pleasure and sexuality of the other.

### *Hyperadaptive*

No matter what happens or what others choose, you will always see the positive side and adjust your needs accordingly. The sexual E9 has learned to adapt to circumstances for fear of being abandoned, excluded, rejected and ignored. And this ability becomes a currency to be loved. In reality, it is a false adaptation, which generates a quiet rage that accumulates. This anger, of which he is not aware, ends up expressing himself in a stubborn opposition to the other's proposals, posing impediments that are generally of a practical nature, in a kind of displaced revenge.

### *"Indispensable" and docile*

The sexual E9 works tirelessly to make himself indispensable to the people around him (relatives, friends, acquaintances). Compulsively, he immediately answers "yes" to any request, even if it has just been outlined, without taking the slightest account of his capacity, his

psychophysical availability, the eventual effort to be made or, lastly, his needs. Also in this case it is the price to pay not to be abandoned.

### *Empathic*

He thinks he always knows with absolute certainty what others need (he doesn't know what he needs). He is amazed that others do not have that characteristic to the same extent. When someone does not understand him, he immediately blames himself for that inability that, in reality, is not his. He does not feel loved then, he suffers and is filled with rage. It never crosses his mind that the other may not instinctively possess that empathetic capacity that he considers universal.

### *Cozy*

Creating a comfortable environment, being open to welcoming the other, being hospitable and affable, using a voice that can be pleasant and friendly, and showing unlimited availability, make the sexual E9 well accepted in their environment. He acts like this because he feels the need to be welcomed in his fellow men and, above all, because he believes that, otherwise, no one would love him. He believes, ultimately, that he is not worthy of love for himself but for the attention he provides.

### *Sense of duty*

The sexual E9 has such a strong sense of responsibility that he often takes on what does not belong to him. The motivation is twofold. On the one hand, he feels that all the obligations of the world fall on his shoulders (it is up to him to ensure that everyone fulfills his duty). On the other hand, this prevents you from experiencing excessive pleasure in situations that could lead to it.

### *Susceptible to criticism*

He always expects praise, recognition in almost all the activities he does. If he gets criticized for something he has done, he falls from the clouds with a start and suffers horrors. Indeed, the work that he does with dedication and commitment has value because it is through him that he can be recognized by the external world. His work therefore has a double function of expression and recognition. The sexual Nine believes that he exists only through what he does, and not simply because he is.

### *Disorderly or extremely orderly*

He lives a messy life inside (tidying up would mean looking and suffering for what he sees) and that's why his house is also messy. Surprisingly, he also lives the ideal of being highly organized. He knows that he has a great chaos inside him, he would never want to deal with it, but he dreams that, with a blow of the sponge, everything will magically fall into place and nothing will be out of place anymore.

### *Talkative or mute*

In environments with many people (parties, groups, congresses, assemblies), the sexual E9 can be very talkative, because he can't stand the discomfort of silence. He therefore feels obliged to relieve others of what he feels as density by „breaking the ice“ as soon as possible. He does this by walking up to someone and starting to talk. He experiences the sensation of saying things that are irrelevant and uninteresting, of being verbose, but he can't stop. He would love to observe the others and remain silent himself. In fact, if there is a lot of noise, he can be quite quiet, and even not answer if they address him.

Breaking the silence obeys a second motivation. If you start talking, you will stop feeling outside the group —and therefore an object of attention— and you will be able to blend into it. The sexual E9 has difficulty feeling really part of the group, he always thinks that he is not up to par, or that his characteristics will not be valued, or that there are already subgroups in which it will not be possible to enter and that, in any case, he will not be accepted.

### *Inconstant*

He makes precise projects and makes commitments that he later postpones and sometimes forgets. Programs that seem to have the highest priority for a while suddenly and for no apparent reason lose interest and fade, replaced by the birth of other urgencies.

The sexual E9 acts like this because it indefinitely postpones the satisfaction of one's own pleasure. Although at first you are moved, and in good faith you believe that you truly feel desires, then the inner dictation of not giving yourself pleasure arises. He believes that there is no room in his life for pleasure, and that only duty has reason to be.

### *Pedantic*

He has an opinion that he firmly believes, and sometimes he expresses it with determination even if he has not been asked, in an extemporaneous way. He is so convinced that he has carefully and correctly analyzed the problem that he launches his statements with absolute certainty, even if he is spectacularly wrong. The desire to assert himself is not connected with an integrated construction of his opinion.

### *Unkempt*

The sexual E9 takes little care of its external appearance. It dresses without paying too much attention to the harmony of some garments with others and, if she is a woman, she rarely puts on make-up and seldom goes to the hairdresser's. It does not care about its aesthetics.

This carelessness is also manifested in the lack of care for their health, when they delay control visits to their doctor and when they ignore, neglect or forget symptoms that may indicate the onset of a disease.



Plain and simple, he forgets himself so much that he doesn't take care of himself at all.

#### *Autonomous*

Not depending on anyone is an absolute need for the sexual E9, which is in conflict with the need to bond symbiotically. As a child, he could not trust the adults around him and learned very early to fend for himself and to reduce his demands more and more, to appear before the world serene, peaceful and unassuming.

The motivation is, once again, to ensure the love of others, because if you are not a burden to anyone, you do not risk being rejected. The price you pay is not realizing the lack of independence deep in your feelings and motivations.

*„In adolescence I developed the falsely generous ideal (actually distrustful) that what came from others should come 'for a tip', without me expecting anything from the other. It seemed to me that expecting something from another would be terribly self-interested, would turn the relationship into a common transaction.“*

(Blanca)

#### *Hyperactive or distracted*

As we have already seen, the sexual Nine sets in motion an „all or nothing“ mechanism, in this case oscillating between periods (weeks or hours) of great industriousness and periods in which he wanders and dazzles himself with hobbies of a diverse nature that manage to distract him (TV, card games, music, books). In both modes, remaining in a superficial state prevents him from contacting his inner world: he is aware that it would be too dangerous and painful.

## **5. EMOTIONALITY AND FANTASY**

Translated by [Mel](#)

The sexual E9, when seeking union with the other, usually feels what is expected of him.

It also often happens that he changes his mood suddenly, for no apparent reason and without even realizing it. The serenity that he usually expresses is false: not being in contact with his own sensations, he expresses those that are most accepted by the environment to ensure that he is loved. When, for any reason (however „ephemeral“), you are faced with pain or feel oppressed by an obligation and experience tension, you can fall into an abyss (a place where there is pain, without precise contours, and where you grope) in which there is no self-awareness, and the result is a change of mood inconsistent with external reality.

In childhood the sexual Nine has dreams, and imaginary friends, and experiences the full range of emotions, just like any other child, although he does so for a very short time. His family expresses very early the urgency for him to grow up fast and not waste time with fantasies, but rather make himself useful to cope with difficulties.

*„I consolidated the conviction that I had to protect myself and that it was strategic, and fundamental, to annihilate my emotions to keep myself as lucid as possible. Losing control could cost me dearly. For me, emotions, understood as feeling life inside, were dangerous because they put me in touch with the painful life I was leading, with the humiliation I suffered and the shame I felt. So, it was better to close myself in a 'little fort', to make a wall all around me, that would not allow my emotions to touch me or others to see me.“*

(Dania)

Emotions are no longer important, there is no time to dedicate to them, there is not even space to experience them and no one available to help them face them and explain something about joy, sadness, anger... There is no room for these intangible things, you have to provide for concrete things, the rest is just a waste of time.

This reduction and trivialization of what he feels will very soon create a great confusion in him, which will no longer allow him to distinguish emotions, but only to feel a „confused tangle“, and will sow in him a doubt: „But is this what I feel true?“.

Substituting what he feels for a „confused tangle“ will later constitute a defense to avoid useless suffering, since he is not allowed to feel. It is as if this emotional turmoil is a guarantee that he does not really feel what he feels, an existential condition in which to take refuge. Over time, however, even that feeling becomes excessive. That is why he decides, directly, to stop feeling and the phase of total anesthesia begins: he stops dreaming, he stops desiring, he no longer experiences sorrow or joy, peace or anger, it doesn't matter, nothing is good or bad, just

static and flat. The only thought and the exclusive goal to achieve is „that nothing and no one can destabilize me, that everything slips away from me“.

*„In my relationship with my partner I suffered and what I felt was discredited. The only salvation was anesthesia, not feeling and getting out of the conflict with my partner by accepting being a crazy woman who saw visions and felt pain without any objective data.“*

(Dania)

*„I was looking for a flat, and I found one that I really liked. I was going to see him again and again, but I couldn't make up my mind. And I realized that, every time I went to see him, I came out with great discomfort, with a lot of discomfort. I became convinced that this bad feeling was an indication that the house did not suit me, that something bad would happen to me if I stayed with it. In a therapy session, I discovered with horror that the discomfort was because I liked the floor. I was reminded of many moments in my childhood when wanting something had been used to make me suffer. I almost lost the floor because it took me so long to decide.“*

(Blanca)

The emotions are thus repressed and sedated, but the most numb and hidden of all, the one with which a sexual E9 never wants to have any contact, is his rage.

Anger is an emotion that he has seen too often in others, and with destructive effects, accompanied by outbursts of aggressiveness and violence that he had to deal with single-handedly. Not having the possibility of clarifying his ideas with anyone to understand that it is also possible to get angry without becoming violent, he associates anger with violence and, consequently, who knows what he would be able to do if he ever got angry. He imagines himself as an ogre capable of unprecedented violence and without possible containment. Precisely because in his family he has seen, experienced and contained so much anger in others, he rationally decides that he wants to be different and takes the burden of dissolving the anger by not listening to his own.

However, that rage that the sexual E9 forbids himself to do so takes him punctually when he feels disappointed in a one-on-one, or unfairly treated in his dedication to the service of the other's wishes, without being reciprocated by due love. Now, as the level of stamina and narcotization is great, he has to swallow a lot before allowing himself to jump to the expression of anger.

The lack of love produces a painful self-dequalification, and the enormous anger he feels then manifests itself in a polar transformation of the attitude towards the other. Suddenly his unconditional love turns into coldness with the one who has disappointed him. Anything can happen to the person he loved so much and will not flinch; he has killed her internally. It is, again, an „all or nothing“ game.

*„I have realized in my relationship that I do not like to get angry with him and, above all, that he gets angry with me because my crazy idea is that anger has serious consequences, such as having to assume that he is not happy with something and then the relationship can not continue and has to be nipped in the bud.*

*Of course I don't take the risk and try to pretend that nothing is happening, which often doesn't work, because although I don't express anger through words, I express it with my indifference, my inattention, my disenchantment. “*

(Lupita)

Before reaching that moment of polar transmutation—which requires the accumulation of an enormous „critical mass“ of consensual ill-treatment—, anger already showing up occasionally as stubborn „sabotage“ of the other's proposals (exposing all kinds of practical obstacles) , as if wanting to show him that „I can also destroy your desire; don't think it will go well for you if you have me against you.“

The sexual E9 also covertly manifests its anger through procrastination. Delaying infinitely what he considers his obligation is actually a manifestation of anger against authority, as a representation of the father figure, to whom he has so little to thank. Hence also his great difficulty for admiring love, which he does not really feel even though he can fake it.

In a journey of self-knowledge, it will be essential to clarify the positive aspects of anger because, for the sexual E9, achieving the necessary strength to carry out a transformation involves recovering a healthy anger.

As for joy, which at some point in his childhood he came to know, he has forgotten it; it is for him a vague distant memory. That strange vibration in the belly that gives so much strength, the one that has the sweet taste of a beautiful gift, of a smile, of a serene look, of a loving hug, of a wild race, of childhood games, existed for too short a time, to the point that he comes to doubt if he really lived it or has only imagined it.

The sadness is so great that it is not capable of discerning where it begins and where it ends. Nor does he know why he is sad, if for him or for the rest of the world. And it is at this point that the „confusing tangle“ returns, without him knowing why either. Only an expression of distant nostalgia remains.

All other emotions are off, they don't exist. If you ask a sexual E9 what emotions there are besides anger, joy, and sadness, chances are they won't think of any more. As if it were an emotional *tabula rasa*.

In adulthood, this dysfunctional way of „feeling“ emotions is so ingrained that, if at any time you come to feel some emotion in a healthy and normal way, the first thing that will come to mind is „this is too much, I feel too much“. He's just not used to it. What for him is „feeling

too much“ is nothing more than what normal people feel every day, but he doesn't know it and he gets scared. If he has the strength, the courage and the will to experiment, in time he will realize how much he likes to feel the emotions again and how alive he feels listening to them without „unplugging“. If not, he can become even more insensitive and stubborn in his mechanism.

*„In one training, we did a job where we had to stop at different intervals and ask ourselves: 'What am I doing?', 'What am I thinking?' and 'What am I feeling?' To my surprise, I found that I was never feeling anything. That worried me, and I began to pay close attention to see if I felt any emotion. With a lot of effort, I ended up discovering very slight emotions, and I thought that maybe it is that nobody felt more. Over time, I have come to understand that I was actually numb, and I have gradually regained the sense of my emotions by dint of attention. “*

(Blanca)

As far as fantasy is concerned, in childhood there is an attempt to fantasize or to talk to imaginary friends, but rigor is soon taught, also in play: „Talking with imaginary friends is crazy“. This is how he is reprimanded while playing, making him feel stupid and inadequate, embarrassed and upset.

Very soon the needs of the family require these children to become adults and focus on the practical, without time to waste on fantasies. They have little chance to play with other children their age, and so they develop a bond and deep understanding with animals that often become their only playmates.

They develop a fantastic world in their heads, where they build stories, games and characters, a universe that only they have access to, to prevent anyone from destroying their fantasies.

*„I have always felt a great and intense love for nature and animals of all species. In my life they have been the first playmates and the most present; with them I could be myself, express myself. I learned to communicate better with animals and with the land than with my peers, except with children and people with different abilities. “*

(Dania)

Growing up, the fantasy becomes a safe haven where a kind of parallel life can be created to escape from reality. The field in which fantasy operates the most is love. Since the sexual E9 does not have the courage to desire, nor to express the interest that he may feel for another person, he lives it and builds it by fantasizing in his head, so as not to expose himself to the risk of rejection and the shame of not being liked. If reality ever intersects with fantasy, he ends up being disappointed because, of course, things do not go as he had told him in his imagination. The serious thing is that he lives his fiction so intensely that he stops distinguishing what is fantasy and what is reality.

## **6. CHILDHOOD**

Translated by [Mel](#)

The sexual E9 is a child who tries not to cause trouble, is obedient, is curious, is playful, is open, hardly gets angry, is not complaining. He observes and evaluates the outside world very carefully (he watches his mother while she cooks and thus learns to cook, watches how dad fixes the plug or the car engine, and learns how to do it). If he is an only child, he uses fantasy to accompany himself and is a silent and serene child in the eyes of his parents.

The sexual E9s are lively children, they like games of movement and skill (naughty, English hide-and-seek, four corners, handkerchief, ball games) and also invent stories that they put on stage with friends. Since they have a flexible and sharp mind, they tend to lead, to organize new games, actively taking the initiative. They love nature, in particular animals, with whom they have an extraordinary relationship.

At school, the sexual E9 is diligent and disciplined, but also rebellious against the injustices he may suffer or witness.

*„My earliest memories begin in elementary school and are episodes in which I protected my classmates, who could not defend themselves. I particularly remember one classmate tormenting a girl by taking her toys away from her, pushing her and telling her that if she told the teacher, he would come back to her gang to beat her up.*

*Seeing that this girl was isolated and not playing, I asked her why. When she told me what happened, I felt enormous anger towards that arrogant boy and I told my little friend that she shouldn't worry about it anymore, that she could play with her because I would be close to her and defend her from her and; it was necessary. So it was. As soon as the boy approached her, ready to hit him and call his gang, he didn't have time because at the first word too many I hit him so many times that he didn't dare to threaten anyone else. In exchange, they punished me, despite my explanations as to why he had acted as he did.*

*The defense of others at the expense of my own safety I think refers to this period and has never left me. The motor of the sexual Nine could easily be 'my death, your life', without feeling in this affirmation any type of 'mistake'.*“

(Dania)

He studies the minimum to pass and participates quite actively in the life of the class. He likes to become autonomous as soon as possible: he learns to dress and wash himself, and to cross the street or move around the neighborhood with perceptiveness and prudence, and he often feels so grown-up that he represents life „as an adult“.

In general, the sexual E9 does not have many memories related to his childhood, there is a great emotional emptiness, the only ones that remain are related to strong suffering, difficult family situations and loneliness.

They are often children abandoned to their own responsibility, who have to take care of themselves, or children of parents who do not recognize them or who are very absent. They experience only episodes of mourning for the loss of a loved one or separation from the family. They are children of families with medium or medium-low economic situations, where rigor and renunciation are part of daily life, or of more affluent families where the parents decide to deprive the family of a large part of the available resources.

They learn from an early age to care for others, both to „forget themselves“ and their own suffering, as well as because family conditions require it. They are little adults who take care of very practical things, like helping with the housework, because they want to be „grown up“ and independent to take the burden off their parents.

*„When I was eleven years old my mother started a business; I found that I could replace her in this task and that my age was not an impediment. She thought that my mother would not survive without my help and that if I did not do it, no one else would, even though she had six older brothers. By replacing her in the business, I also took over her responsibilities; When my mother was away due to travel or illness, I was in charge of bringing supplies to my brothers who still depended on her.*

*In the long run I received my reward, my mother gave me a certain freedom and always recognized me before others: 'Oh, my daughter is a very good girl, she always helps me', 'she is my right hand', and I loved hearing that I was part of her.*

*However, this sacrifice also brought its consequences, because obviously I no longer had enough time to play and have fun, as my brothers did, and I began to resent them and my mother because they took too much on me and did not let go. “*

(Lupita)

Whoever belongs to this character has learned to annul himself as soon as he is born. He is usually a very good newborn, who eats and sleeps without any problems. Growing up, he begins to experience his instincts and liveliness, which are castrated by all means, and then he resorts again to his ability to conform, discovering that, if it is canceled and it is „as mom wants“, the suffering and the difficulty become more bearable and the renunciation of life becomes the only means of survival.

In adulthood, the symbiosis with the parental figure is replaced by the one established with the partner. It is in this relationship that the most neurotic aspect of this character is revealed. The massive identification with the mother is reflected in the couple's relationship, manifesting itself in behaviors of maternal care and in an affectivity of acceptance of the other without discrimination.

At the same time, the almost general absence of the father makes this subtype unable to develop its inner male part, and; in men and women, it is related to intentionality and decision-making, nor does it facilitate in men a sense of belonging linked to the male gender.

Women identify with the role of caring mothers, and men, with the role of a hard-working man who does not recognize merit or power.



## **7. PERSON AND THE SHADOW: WHAT IS DESTRUCTIVE FOR ONESELF AND FOR OTHERS**

Translated by [Mel](#)

The sexual E9 hides his fearful and cowardly part when it comes to facing life. What drives him to hide is the conviction that, showing himself as he really is, he would not be of any support or help and, therefore, he would risk not being loved, not having an appreciated role and place in the world.

When it is necessary to act against authority or in a risky way, the first impulse of the sexual E9 will be to hide his head like an ostrich, to disappear so as not to have to make decisions or act to find a solution. But he forces himself against that impulse, falsifying its nature: he rolls up his sleeves and confronts, and acts quickly. The time factor is important, because the sooner you find the solution, the sooner you will stop feeling afraid and, therefore, suffering. While internally he lives an enormous and exhausting restlessness; outwardly he appears as a serene, calm and angelic person. The tension that is generated as a result of this behavior turns into anger, either because the sexual E9 has not given himself a space of expression, or because he has not known how to ask for it, or because, consequently, he feels further ignored by not receiving support and understanding from the external world.

This denial and manipulation of their emotions, together with the disconnection, means that the sexual E9, so dedicated to the relations, is not really in relation to their conscience, for which it remains a mystery for the other, although for most it may be a very "comfortable" mystery.

The sexual E9 also does not admit that he is lying to himself. Forgetting himself and hiding, while leaving aside the essence of him, he pretends to live his life as an actor lives his character on stage, he does nothing but play a role that is not real. Since everything is fiction, the key to lying is painful for the sexual Nine, so being a liar must be kept hidden from the outside world.

He can't stand the superficiality he sees in others. In reality, he would love to approach life lightly and superficially, not make so many demands on himself, not have to give so many answers, be able to enter a delicate situation without hesitation, not be so scrupulous. But he believes that this kind of spontaneity could harm others, and therefore he has an obligation to control it and defer his responses, thus accumulating rage at the freedom it denies his inner child.

Another dark side, which the sexual E9 would never want to be seen, is his selfishness. Since he takes care of others so as not to take care of himself, as soon as he does something for himself, he feels selfish. And since there is actually this impulse to give himself space and it is

very strong, he is deeply convinced that he is selfish, he does not allow it, he prohibits it, and he hides it tooth and nail from the outside world. And since putting oneself aside costs a lot of effort and suffering, he accumulates rage, and the moment someone dares to accuse him of selfishness, when he is convinced of being altruistic, all the accumulated rage will fall on him.

In addition, he is not aware of the hidden selfishness: by taking care of the other and satisfying his needs, he is feeding his narcissism as a good person and creates a dependency on the other that guarantees him, illusorily, not having to suffer any separation.

Another aspect of the shadow of the sexual E9 is greed. It feels very unstable, in a state of precariousness, also economically, a bit like a "weathervane" where every gust of wind can become an announcement of destruction. This feeling leads to a well-hidden greed behind an apparent prodigality. Actually, he would like to be like the gnome in the stories, who accumulates great wealth and does not enjoy it, hides it from everyone and lives in fear that it may be taken from him.

The sexual Nine hides from the world his feeling of inadequacy and inadequacy. The pernicious motive is, once again, the fear of not being accepted and therefore loved. Actually, he believes that he has an average capacity to be adequate, but he has introjected an ideal of great efficiency, high performance and, since he realizes that he does not reach such high levels, he completely devalues himself and considers himself not capable.

Naturally, he spends his life striving not to be noticed by the external world, hiding from himself and from others his need to live in apathetic idleness, in apathy and in doing nothing; hiding his need not to have responsibilities, burdens, decisions to make, actions to take.

The feeling of inadequacy also appears when an unforeseen event occurs: the feeling of emptiness in the stomach that it produces prompts the sexual E9 to activate quickly until the situation is resolved, in order to calm his sense of being inadequate as soon as possible.

## 8. LOVE

Translated by [Mel](#)

In adolescence, the first approaches to love are almost exclusively platonic; they are experienced as great infatuations of people to whom love is not confessed. The feeling feeds exclusively on fantasies. The very idea that his love object might be aware of this feeling and the secret fantasies he harbors about them creates shame and discomfort. There is a whole fantastic world, in which he dreams and imagines what the first meeting could be like, generally in extremely romantic settings: by the sea at sunset, or in a mountain refuge in front of the fireplace. He imagines the dialogues, as if to be prepared for the remote possibility that one day that person will speak to him.

This fanciful —and timorous— detachment from reality can lead even the sexual E9 to not recognize signs of real courtship on the part of the platonically loved one, and only experience in fantasy an attraction that they could have enjoyed in real life.

For a sexual Nine, it is unthinkable that the initiative of courtship could come from him. In general, he waits and chooses to be with someone who has chosen him or shown interest in him, to avoid exposing himself to the risk of being rejected. It is much less painful for him to give up someone he cares about than it is to deal with the shame and pain of rejection. The attention and love that a sexual E9 receives is so scarce that a tiny drop deserts in him the hope of having found an inexhaustible source in which to finally satisfy his thirst. Unfortunately, after a lot of time and effort he eventually realizes that the fountain was almost dry, and what he had kept him there for so long takes on the flavor of a mirage in the desert.

*„For me, losing my relationship, my partner and everything we had built was equivalent to dying and the despair was so deep that I even found the strength to fight hard and come to physical shock. When I had to resign myself to the fact that there was nothing to do, I felt like dying; the world collapsed on top of me because everything I had built was being destroyed: love, work, friends... a life turned up in smoke.“*

(Dania)

Although these loves are platonic, they are very absorbing, and do not allow the sexual E9 to devote attention to anything else. He feels completely faithful and devoted and, if in reality someone explicitly woos him, he remains faithful to platonic love. He does not abandon the dream of a special love in exchange for a real experience.

*„Because I was always alone with him, I had stopped seeing my friends and without realizing it I was isolating myself. My partner had become my whole world and my whole life. I had gone from living for my family to living for my partner.“*

(Dania)

It is easy for the sexual E9 to find the love of his life in his youth, or at least the one with whom he will spend many years. The love he feels is great, but it is often more like that of a mother for her child. According to Claudio Naranjo's theory of love, Enneatype 9 has compassionate as the most accessible type of love; Among the three subtypes, sexual is the one that develops erotic love the most. The signal passion, if it exists, extinguishes very soon, and gives way to an „unconditional“ love, for which he would give his life. All energies, physical and economic, are dedicated to trying to satisfy the needs and desires of the other. They spend the hours of the day marked by the enthusiasm to do something for this man or this woman, completely oblivious to themselves, without even being aware that there is a self; one lives only as the extension of the other.

The unconscious motivation that hides behind the neurotic action is the hope that the loved one will value it, to be the most special person in his life for him, and that he loves him simply because he exists, and authorizes him to exist. As a present and good father, he recognizes in the behavior of his son or daughter something that is priceless. There is a longing to satisfy the need to find a present and interested father, which was so often lacking in the lives of sexual E9s.

The perverse mechanism that is usually established in couple relationships is that the partner makes him feel continually inadequate to his expectations (especially when the sexual E9 is a woman, what happened with the father is reproduced). And at that point, all the pain and frustration that is experienced is transformed into energy, which is continuously invested in trying to adapt to the demands and expectations of the other. The sexual Nine has a very high threshold of tolerance of these dynamics, in the desire to achieve a little love for himself through the other. Of this character it could be said that she has an enormous capacity to transform dry crumbs into fragrant freshly baked breads; only in this way can she remain so long in sterile and one-way relationships.

*„I tolerated abuse and disrespect and allowed me to be treated as if I were his property; so much so that there was a period when I was in crisis and went to psychotherapy. The first words of the therapist were: 'You are a rib of hers, you must reappropriate your life', and I started to cry but I did not understand what she was saying. What's more, when I introduced myself to new people I didn't do it by identifying myself as a person, as an individual endowed with a specific identity that communicates his own name, but rather I said: 'Nice to meet you, I'm the partner of...'.”*

(Dania)

This attitude of forgetting oneself to gratify the other also appears in the sexual sphere. The whole purpose is to give pleasure, regardless of one's own need to experience it.

*„Sexually everything worked very well. Especially because I, without knowing it, avoided feeling sexual desire and only responded to her requests but nothing came from me. After having worked*

*the whole life trying not to feel, the body and the soul are so anesthetized that they don't feel any sensation. It was as if entering the sensations of the body reminded me of my existence and this was almost unacceptable because it meant exposing myself to the risk of suffering and putting myself in danger. “*

(Dania)

The only pleasure that is perceived is the pleasure of the other, which arouses a feeling of joy and satisfaction. And if at the end of the relationship there is time for your own pleasure, fine... and if there isn't, fine too. It can be said that one of the impediments to seeking attention and pleasure for oneself in intimacy is often the lack of esteem and acceptance of one's own corporeality and one's own image. The sexual E9 feels a deep shame of his physical structure, of his excess fat, and considers himself unpleasant to look at.

## **9. HISTORICAL EXAMPLE: VELÁZQUEZ**

Translated by [Mel](#)

Diego Rodríguez de Silva y Velázquez was born into a modest family in Seville in 1599. He was the eldest of eight siblings. Ortega y Gasset states that „Velázquez's life is one of the simplest lives that a man has ever lived.“

There is little information about Velázquez's life, which from the beginning portrays him as an E9. It is not known if he went unnoticed or if there were no important events in his life. Ortega y Gasset hypothesizes that only one important thing happened to Velázquez, being appointed painter to the King in 1623: „The rest of Velázquez's visible life is one of astonishing daily life.“ Something that already underlines the sexual E9's aversion to changes.

Velázquez has had a determined life since he was twenty-four years old. He lives in the palace, in an unstimulating atmosphere, where nothing interesting ever happened. „The palace was an aseptic, sterilizing atmosphere.“

His training began at the age of ten in the workshop of Francisco Herrera el Viejo, a painter: prestigious in Seville but with a very bad character that Velázquez could not stand. So he went on to study, at the age of thirteen, in the workshop of what would later become his father-in-law, Francisco Pacheco.

In his first contract with Francisco Pacheco, Velázquez assumed the duties of the servants, and in exchange received his first classes and the necessary maintenance. Francisco Pacheco was a cultured and good-natured man, who five years later married Velázquez to his teenage daughter, Juana de Miranda. „This woman will quietly accompany him all his life.“ With Juana de Miranda he will have two daughters.

In 1624 Felipe IV named him his court painter and promised not to take his portrait with anyone else, which points to his sexual character E9: docile, friendly and trustworthy. Velázquez will live until his death attached to the palace, and will become a faithful friend of the King.

Velázquez becomes part of someone else's plans for his life, first Pacheco's and later his King's, and he forgets his existence for the sake of the decisions they make for him. Choose what they have chosen for him.

From his first works there is a strict drawing attentive to perceive the exactness of the reality of the model, of severe plasticity. He is interested in mastering natural imitation.

Velázquez leads a routine life in the palace. Only interrupted by three events: living with Rubens for eight months and two trips to Italy with a difference of twenty years between them.

Velázquez's vocation is twofold: artistic and noble, and both are satisfied from the beginning, which seems to submerge him in a state of routine and monotony. „The consequence is that he was left empty of vital tension like a battery that is discharged from his power.“ Why fight for a dream if it has been fulfilled before formulating it?

Despite the envy that arouses his contemporary colleagues, Velázquez does not expose himself to them and protects himself in friendship with the King. He tends to ignore attacks until some response is needed, and then Velázquez snaps. „When envy gets too close and some response is inescapable, Velázquez lengthens his jaw and snaps around like a lion. Exits from him were known to be deadly.“

Velázquez was taciturn, melancholic, withdrawn and distant. Few friends are known to him, and those few he has are the usual ones.

Little was said about him while he lived despite being a social figure. „Velázquez is not the light under the bushel, however, nobody takes care of him.“

After his travels to Italy, no one came to learn from him. Despite painting pictures of the papal court, his fame did not transcend. „Velázquez was not popular in his time. He didn't get good press.“

Velázquez did not want to be a painter, it is as a result of a series of events. He does not recognize himself as such. He is rather a consequence of the demands of another, and his skill with the brush, which gives him the trade. He painted little and his works were often dismissed as unfinished. Even when he became part of the Military Order of Santiago, witnesses state that Velázquez does not exercise the trade of painter, which is not his way of living. In his biography it is glimpsed that what he really aspires to is to satisfy „the family mandate“ of having to become a nobleman. Let us remember that Velázquez belongs to a family of noble emigrants who have fallen on hard times.

The current Prado Museum in Madrid is the result of the efforts of Velázquez, who was sent by Felipe IV to acquire all the paintings he could in Italy. He is treated by the King as a personal friend of his, and is received in Italy as such. „Upon finishing his portrait of Innocent X, the Pope sends him, as remuneration, a gold chain. With an unprecedented gesture, Velázquez returns it, letting it be known that he is not a painter, but a servant of his king.“

### *The art of distance*

The natural thing in Velázquez seems to be not to paint. He possesses what Ortega y Gasset calls „the art of distance: [...] his pictorial style is summed up in painting things looking at them from afar“.

As a young man, like any young painter of the time, he began painting still lifes. „The still life is painted triviality.“ Velázquez's is a time where painting beauty comes to an end. He

makes the portrait his main form of painting. „Until the 17th century, the portrait was not considered as painting in the strict sense. [...] the art of painting consisted in painting beauty“.

Velázquez is a realist painter; he paints what there is, the everyday object, and in turn he is an unrealistic painter, he paints what is strictly necessary, what has a visual entity; this makes his paintings ghostly, unfinished. „Velazqueño art is apathetic. In the painting, suddenly, a man or a woman or a pitcher 'appears' [...]. The important thing is that [...] the object is always 'appearing', coming to be, to exist.“

Velázquez's style makes him a painter with little affection, little tenderness. He is distant, apathetic. „He doesn't care about anything. [...] only that attracts him: that things are there, that they arise surprising us, with a spectral air, in the mysterious realm, indifferent to good and evil, to beauty and ugliness, which is existence.“

He paints few religious pictures; he even seems to refuse. Just three. One of them, after the death of his daughter, who died as a child: the Christ tied to the column.

In Velázquez's paintings, as Ortega y Gasset affirms, nothing disturbs. Before them, „an unusual comfort is felt.“ Velázquez „photographs reality“, captures the moment, portrays the present moment.



## **10. A CINEMATIC EXAMPLE**

Translated by [Mel](#)

*Character*

Evelyn

*„Fried Green Tomatoes“*

Director: Jon Avneta

Based on the best seller by Fannie Flagg

With: Kathy Bates Jessica Tandy, Mary Stuart Masterson and Mary-Louise Parker

Plot: The film begins with the life of a woman named Evelyn (Kathy Bates) and her encounter with an old woman named Ninny (Jessica Tandy), who is living in a nursing home. Evelyn is a woman who has a great feeling of uselessness and who spends her days stuffing herself with sweets to fill that apathy. Besides, her husband doesn't pay her the slightest attention. As the film progresses, she becomes infected with the fighting and enthusiastic personality that Ninny's character establishes until she becomes a woman willing to say what she thinks to assert herself and be respected. Ninny tells Evelyn, throughout the film, a story set in the 1930s about two women, Idgie (Mary Stuart Masterson) and Ruth (Mary-Louise Parker), who go through all kinds of obstacles together, supporting each other, to get well always look ahead. The film is based on this story to make us see that what the old woman is really doing is telling us about her own life. (Source: Wikipedia).

*Scenes*

*Evelyn and her husband come to visit his aunt, who welcomes them by throwing Evelyn the basket of sweets that she had brought as a gift.*

Although Evelyn's face is one of visible disappointment and disgust at her aunt's reaction, as soon as her husband approaches her and asks her to stay outside, her expression changes into feigned serenity to reassure him, immediately forgetting how she really feels. Her priority is not how she is, but to calm her husband and adapt to what she asks of him, to later comfort himself alone with her food, away from his gaze.

*Evelyn meets Ninny, an elderly woman who spends time in the same residence where her husband's aunt lives.*

With no transition to the previous scene, Evelyn is enthralled by Ninny's stories, which are a good way to escape the disgust experienced, and an opportunity to live emotions through the lives of others.

Evelyn identifies as much with the story that she feels Idgy's pain as if she had experienced it herself. But as soon as the husband comes back together, it is as if she had a switch to „turn off“ her emotions.

*Evelyn works so that the husband finds everything ready when he gets home.*

E9's sexual clumsiness, lack of aesthetic care, and sometimes slightly old-fashioned tastes are well noted, although Evelyn believes she is dressed and cared for according to the rules. She focuses all of her attention on the partner without sparing any effort, waiting for an approving look and a little love. She is very happy and fulfilled, but she is left very disappointed and sad when she doesn't even get a look.

*Evelyn applies the advice received in the course.*

She continues to dedicate herself to the house and to her partner as her only goal in life, she does nothing for herself, everything for her partner. When she is faced with the futility of her efforts, she begins to feel anger and disappointment. All the courses to which she signs up and so much effort are a typical behavior of the sexual E9, that she has the presumption of taking everything in order to avoid difficulties for the other, with a certain omnipotence, as if everything were in the hands of her. Her crazy idea is: „If I work hard for both of us, things will change“, without taking into account that changes in a couple are made by the will of both. She is amazed, she does not quite believe that the changes will not take place, and she feels a great disappointment when her husband not only does not recognize her effort but also denigrates her and advises her not to continue down that path.

*Evelyn's phrases that reveal the structure of the sexual E9*

„I feel so useless and so powerless.“

„I wish I had the courage to go all the way and become a whale.“

„I'm too young to be old, and too old to be young, maybe I'm just going crazy.“

Evelyn begins to wake up and realize that she exists, but that she doesn't have a role because she has been annulled by the couple. She feels the impotence of not having been able to change things and the emptiness inside herself because, if her husband is not there, she does not exist.

This is where the real confusion begins for a sexual E9. She lives but does not exist, so who is she really, if she is not someone's wife? Food becomes a powerful weapon to self-destruct by becoming ugly and fat. She poisons herself with food, and enters a dangerous vicious circle in which eating is both comforting and destructive, good and evil at the same time.

A loop from which it is hard to get out and with great effort. Evelyn will have a chance because Ninny, whom she has grown very fond of, advises her to get out of it and find a job. This is a possible unlock key.

*The explosion of awakening!*

The change is very visible in aesthetic care.

Evelyn tries to park her car when two women „steal“ her space. After an attempt at conciliation, she gets her anger out of her and deliberately crashes into their car. Her joy comes out of the pores of her skin, finally an open and full laugh! She breaks free of it.

It is difficult for a sexual E9 to accept that he feels anger and to express it. But when he takes that step (and you can see it very well in the change of expression on Evelyn's face) he is deeply liberating, magically vital and surprisingly pleasant. For this character it is an important step because, through anger, feeling it, accepting it and expressing it, he begins to live again. In this sequence some very illustrative phrases of how a sexual Nine works are heard:

*„I never get angry. They have taught me that it is not right, but today I got angry, and I liked it to death.“*

*„Towanda, the avenger who wipes out all the arrogant people in the world and those who beat women.“*

*„The persecuting justice of the oppressors.“*

In a subsequent scene, Evelyn's anger and disappointment at the failure of the couple's relationship is seen. She vindicates the efforts she has made to save the marriage, but now she realizes that they are useless if she does them alone; she cannot unilaterally change the relationship.

Waking up for a sexual E9 is a difficult step, but if you find a person you feel you can trust, as the protagonist does with Ninny, it is possible. „A person – Evelyn summarizes – has helped me stand in front of a mirror, and what I have seen I have not liked at all. And do you know what I've done? I have changed.“

## **11. A JOKE**

Translated by [Mel](#)

*A journalist interviews the „grandfather of the world“*

– „And tell us, how did you manage to live a hundred and twenty years?“

– „I think it's because I never contradict anyone.“

– „But what nonsense! How will it be because of that?“

– „Ah, well, you're right, it's not because of that...“

## **12. TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS**

Translated by [Mel](#)

To a sexual E9 at the height of his neurosis, the phrase will sound very good, even extremely normal; „I die for you to live.“

The sexual Nine has to settle accounts with his own stubbornness, with his resistance to change and, even before that, with his own pain and rage.

It is difficult for this character to undertake a therapeutic journey, if it is not as a result of a great painful event that forces him to become aware of his state of „survival“ in life.

From here, the sexual E9 can embark on a path towards healing by returning to himself, experiencing that living his own life does not mean making others die, nor dying himself. In reality, he lives completely outside of himself, he lives so much the emotions and the lives of others that he does not feel his body, he is not aware of what he likes, he does not feel pain or pleasure in his body.

*„A psychotherapy job that I did after the separation from my partner helped me understand that in reality I had never known about the world and people. I had always been very attentive to perceive what the world expected of me, what people needed, but I had never actively participated in the world or in life. I had been in the world in an absolutely passive way so as not to bother and not take anything away from anyone, as if I had the right to live and have needs.“*

(Dania)

Obstacle and privilege at the same time. Precisely because it has been annulled first by the mother and then by the loved one, the sexual E9 does not have a structured ego, it does not have a character to represent, beyond the union with the other. That is why he does not know what to answer when asked what he wants, while he knows perfectly well what the loved one wants. Since childhood, his greatest aspiration is to be able not to feel; it takes him years to achieve the goal of, whatever happens, „not flinching.“ And, when the anesthesia begins to work and the world falls, he maintains an apparent calm and nothing gets out of place; there is a pride of having achieved the objective of remaining immutable.

It is important, in the healing process, the discovery of despair and deep pain; a pain so ingrained and so old that it can seem inexhaustible. He feels the same desperation and impotence that he felt before the loss of maternal love, which was directed to his brothers or sisters, and before the indifference of a father who was not very present.

The greatest difficulty for the sexual E9 is approaching a therapeutic process and starting it, but once the first step has been taken in the right direction and, above all, when beginning to feel the benefits of therapeutic contact, he remains faithful to the search for himself.

It is very important to make him feel the benefits of the therapist's care, attention and love but, at the same time, leave him a lot of space, not pressure him, give him time to feel and come out of invisibility without being forced. He advances with tiny steps, not because of heartburn but because he doesn't know himself at all and doesn't really understand what is happening to him. He also needs to experience the same emotions and sensations many times, because when the „awakening“ begins he is like a newborn, he does not know what effect the experiences and feelings have on him. If he is pushed too much, confusion is generated and he can no longer feel even the little that he began to feel, because the concern of giving the therapist what he expects of him takes precedence.

It can be very helpful not to allow the sexual Nine to shift attention from himself to the therapist: in fact, this character is easily conditioned by his fear of being a burden to his listener.

The fairly constant sensation is that of being very heavy, and that is why he seeks lightness, although he is often confused by that lightness that is inattention and lack of care. In contact with this type of therapist, the sexual E9 is emptied even more as it finds support to minimize its own pain.

If you choose to enter therapy, you will still be tempted to shift your attention to the therapist to distract yourself from yourself. To avoid the lure of the „fantastic crush“ distraction, it's best for the therapist to be of the sex to which you are not attracted to. And you must not allow yourself to be seduced by benevolence, attention to the therapist's needs. The therapist also has to pay attention to the specific care offers that a sexual E9 always has at hand: cooking, giving cakes, remembering that someone needed something and procuring it for them and other specific little things.

A therapy group can be counterproductive for the sexual E9 in the first years of therapy, since it could be the alibi for getting lost, listening avidly without ever finding the time to intervene. In addition, he will surely fall into the trap of considering the problems and sufferings of others to be more serious and urgent than his own, and he will postpone the work on himself. He always tries to be the last to choose, so that he is almost forced, and not infrequently he will choose the person that everyone discards. All these strategies are aimed above all at not seeing the uniqueness of his path, which actually scares him a lot; and as long as he can stay with the others, he prefers to give up the privilege of a less painful path than he imagines.

Other people's pain is very suggestive to the sexual E9, who really cannot believe that they actually suffer much less than they make out, or that in any case they are not dying of pain. The sexual Nine also finds it difficult to remain inert in the face of the other's effort. I would like to smooth everything out for him, make everything nice and easy for him.

He tries to join the group without being noticed, and the group for a long time reciprocates this defense and regards the sexual E9 as a presence without influence. He only experiences something more in terms of interpersonal relationships, but for the sexual Nine, making friends has never been a problem.

This continuous confirmation of invisibility that comes to him from the group at first gives him the peace of mind of being able to be in a therapy group without being overwhelmed by it. Then at a certain moment it becomes an encouragement to get out, because he is already tired, or a greater encouragement to consider his uniqueness, which can hasten his healing. For example, very little is always said about the character of the sexual E9, as if his neurosis were less interesting, and the group also learns to find it uninteresting. In any case, the group is therapeutic because it represents life, but getting the sexual Nine to savor the beauty of diversity could help him a lot on his path to autonomy. Otherwise, for years he will continue in his neurosis with the group: the neurotic desire to be like the others in order to stay with them.

The theater can be an optimal instrument for this purpose because it allows the sexual E9 to be with the group but at the same time live the experience of being the protagonist lightly, almost playing. In that game the sexual Nine could, almost without realizing it, experience the drunkenness of being in the spotlight without fear of losing the other along the way, or without shame preventing him from being seen.

Fundamental in the journey of the sexual E9 is the experience of meditation. His innate patience makes it easier for him to approach this practice and, by staying within himself, he begins to receive true nourishment and, above all, to feel an autonomous entity with respect to others. He may find the simplest form of meditation more enjoyable, because it allows him to stay in touch with and feel his body.

Later, it is concentration that becomes the problem of meditation. The sexual E9 is easily lost because it easily reaches the state of peace and settles when it reaches it. On the other hand, he also has great difficulty sustaining attention. Visualization and concentration on the object are not very pleasant forms of meditation for him, while simple concentration on the breath or the body is particularly helpful.

*„At first I didn't even know what meditation was and the first few times I meditated I felt inadequate because in the exchanges I heard wonderful stories of visualizations, images and levels of understanding, while for me it was a great grace if I managed to keep still: I fell asleep and tingled any part of the body, not to mention the highway of thoughts that could not stop in any way. It was a tremendous frustration because I felt really inadequate.*

*Then, my first great revelation: meditating with the breath, paying attention to the tongue, the teeth, the nails and, finally, with these instructions and meditating for a short time but constantly, I learned.*

*Also the meditation of two is very useful, because it provides one of the rare moments in which I manage to see the other from within myself, and in a state in which he is with myself.*“

(Dania)

Another important step after despair is the fear of death. The sexual E9 has a particular relationship with the idea of one's own death. In fact, what scares him the most is that that weak wisp of life that he feels he possesses will be snatched away. This generates a strong rebelliousness to face any experience of death that is proposed. Subconsciously, he already feels so unhappy, deprived and malnourished that he absolutely does not want to part with the last bit of food he has left. The thought of death leads him to anguish, because he feels that he has not yet lived: he has always postponed his happiness and deep down he does not believe that it exists, at least for him; and death puts the word END to any fantasized possibility of compensation. The rebellion of the sexual Nine is also due to the fact that, in reality, death is already very present and close: he knows that it is enough for him to drop a fragile veil to pass into nothingness.

The question that the sexual E9 can ask themselves in the face of therapy is: „Why should I face this anguish, when I am already so unhappy?“ To help you deal with a change you don't think is absolutely necessary, it's important to open up a prospect of greater happiness. You will probably trust later, and you will also face this step.

Another help can be to allow yourself to take very gradual steps, and make yourself feel accompanied in this experience. It is essential that you accept to live the experience of death so that you can agree to make the spiritual path alone.

Living the experience of surviving this step gives him the strength to face another important issue: his anger. The sexual E9 has such a repressed and controlled rage that it has turned her into a hideous monster.

It is very likely that everything begins when he realizes that, instead of having a mother, he has to be his mother's mother, and it is unacceptable to him that this mother can also be cruel and evil. It is terrifying for a child, completely devoted and powerless before his mother, to come to understand and accept that the mother herself can also be a monster of evil, even feeling that her life is in danger. And even more so if that child has decided to die for her, as in the case of sexual E9.

Sexual Nines are very energetic children at the beginning of childhood and then, when they start school (or in the defensive choice linked to their character), they become subdued and obedient children.

As it grows, rage ends up becoming an illustrious stranger to the sexual E9. So much so that no provocation from the group or from the therapist manages to make him angry. You can get him to cry, but you can't get him to react with a fit of rage. She is too terrified of rage to be



distracted by these little human foibles. He may feel mortally wounded, he may sob (silently) inside, but he will instantly have found a justification for the other's behavior. If it is difficult for most people to believe in good, the sexual E9 refuses to believe in evil.

The sexual Nine's terror of rage is absolutely paralyzing. Therefore, if that door is opened, if he manages to face the monster of rage, he will find himself on the edge of madness. However, as long as he doesn't look that monster in the eye, he won't be able to come back to life. Although closely related to the fear of dying, the sexual E9's fear of anger is even deeper than the fear of death. The idea of death generates a lot of anguish but it is not true terror, like the one that does arise when encountering rage. The crazy idea is that when you're in a rage, you can do harm for free, you can't reason, you can't come to terms, you'll destroy or kill for no reason, you'll be immensely powerful.

*„Anger. An unexplored and denied monster because the association I made was: 'If I get angry they will reject me', 'if I get angry who knows what I will do', and 'what if I get so angry that no one is able to contain me?'. Nothing of that. When I had the courage and faith to experience it, it was a great revelation: rage = life. I discovered that anger is for me a channel through which many things happen and that if I get angry nobody dies.“*

(Dania)

Getting to see, opening the door of supreme terror, is the only way for the sexual E9 to understand and experience that the tigress is also a very tender mother and that experiencing rage does not necessarily lead to destruction. Through this understanding, through the acceptance of anger as part of life, the sexual E9 finally comes back to life.

How does the sexual Nine decide to open that door? It has two access keys:

- abandon oneself to death. But, to do so, you need to do small trials, until you rediscover the necessary strength to face unconsciousness. To find confidence, authentic faith is also helpful.
- be in the void, stop, feel and accept everything that comes.

The neurosis pushes the sexual E9 into the delusion of wanting to take this step with someone, because he believes that he will not have the strength to do it alone, and that the others are much stronger than him. Later, however, he cannot get anyone to accompany him in his anguish because he does not want to be a burden, because he feels that he asks too much, and above all because he fears that no one will be able to contain him.

Once the terror phase is over, great sadness and disappointment arrive. It is the loss of that false paradise, of a place where you can make up for your non-life, where everything is absolute calm, and where fantasy allows you to live the life you want to live.

Once the terror that obscures everything has disappeared, discovering that evil also exists, that it is part of our existence, both earthly and spiritual, and above all that it is part of ourselves, provokes deep embarrassment in the sexual E9. It is as if he had lost his innocence, the ingenuity of not wanting to see evil, believing that in this way he eliminated it from existence. On the basis of this innocence, he thinks he can access paradise, be able to return to absolute happiness without shadows. The paradise of the sexual Nine is built on the denial of the complexity of life.

It is strange to see how the neurotic defense that leads him to annul himself for the other also has an egoic background, that of disresponsibility. Even if it is in the name of a love that wants to become absolute, galvanizing, but that in reality is limited only to human life and does not reach the spiritual part. The sexual E9 renounces living for the emado, but he does not renounce the final prize of supreme happiness, even though he has a completely distorted image of it.

It is necessary at this point of the path to pay attention to the need for the confirmations that you seek through knowledge, to find a correspondence and an academic ratification of what you feel inside. The search is more lucid but still neurotic, and the need for confirmation cuts the risk of inflaming the E9's sexual fantasy, removing him once again from contact with life.

The neurotic search of the sexual Nine woman on an emotional level is to be known and recognized by the father (it is not clear if for men the search is directed towards the mother).

The sexual E9 has an inner world that it has never managed to communicate. The mother loves according to the needs, and the sexual Nine does not express them so as not to be a burden. With the father, the sexual E9 woman annuls herself in obedience and can find in response appreciation and affection, but in the depths of her heart she knows that the father loves her because she has completely subordinated herself to his will, and not because he knows and respects her as she feels in the soul. Sexual E9 is cellularly hungry for the father's recognition. He has idealized the father figure and, as for other things, he has created in his fantasy the ideal person, who does not correspond to reality. Seeing with real and critical eyes who the father truly is and accepting that he is a man with his normal qualities and flaws is a good start to making peace with himself, understanding that not being seen despite all our efforts is not entirely one's responsibility.

The essential action, its *virtue*, the one that the sexual E9 must experience in order to live again is, in the first place, distinguishing itself from the loved one, loving oneself and experiencing that living also for oneself does not mean the death of the other, but rather one's own. It is also important to enter into a relationship with life in a less „serious“, lighter and happier way, working on his sense of responsibility and changing his presumption, accepting that not everything depends on him; then he can take himself less seriously.

*„Anesthesia is no longer the engine of my life, I want to feel everything in the good and the bad because this means living and I want to live and not just survive. I have discovered that*

*anesthesia protected me from pain but did not allow good energies or beautiful things in life to reach me. Everything for me had been neutral: neither good, nor bad, neither happy nor sad.*“

(Dania)

Lastly, mindfulness and movement therapies can represent a very important help for the sexual E9 to regain awareness of their sensations, impulses and feelings. The practice of listening to the body slowly teaches him to perceive the things that happen inside him; and the expression of the impulse, finally perceived, through movement, teaches him to connect what happens inside him with his action. He can finally learn what seems to him to belong only to others: *his needs are the reason for his action in the world.*

*„I felt like a little girl who was beginning to experience life and take shape as a human being and as a unique person, different from others, but at the same time part of the world along with all other living beings.*

*I am experiencing the pleasure of taking care of myself through food, taking care of my body, buying clothes that are mine and not what someone expects me to wear, that is, finding my style. To 'get pretty' for myself but also to seduce, without fear of who knows what drama will happen, and surely still with a bit of the typical shame and modesty of someone who did not learn in due time.*“

(Dania)

In the reverse role, that of therapist, and whenever he finds his own style of confrontation, the sexual E9 counts on the refined empathy that he has developed as a survival tool. Well used from self-awareness, and taking care to maintain the ability to distance oneself from the other to give him what he really thinks is good for him (and not limit himself to attending to the neurotic need), the capacity for empathy makes the sexual E9 a loving and delicate therapist with great capacity for understanding in the process of accompaniment.

When he works on himself, the sexual E9 can learn to walk on his feet, discovering the pleasure of doing what he pleases alone, reserving moments of free time and becoming capable of opposing his own need to that of the other. In addition, he puts aside his impulse and need to be a peacemaker, and develops the combative and warlike part of him to affirm what he thinks, feels or wants.

In the evolution and growth of the sexual E9, the confusion will turn into rage and perhaps he can also become vengeful, although he himself is the architect of his not knowing how to decide, and as he awakens and begins to see his self-deceptions, he will frequently contact rage (great vector of change and energy).

In short, the transforming process of the sexual E9 consists of growing in the experience of a self: being an organism that has its own body, specific feelings and concrete thoughts. A me different from a you. Once aware of the difference and the limits, the sexual E9 can begin to

know its depth at more subtle levels and open a spiritual path where it can surrender and abandon itself because it perceives its presence; he can return to the union because he knows how to separate and die.

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*„I love this circumstance of being alone because, for the first time in my life, I am doing the things that I like and at my own pace, cultivating my interests and not having to adapt anything to anyone. I swear that I cannot find the words to express the feeling of gratification and happiness that it gives me to be able to return home and not have to worry about not having fixed the dinner, or arriving at an hour; thinking about doing one thing and at the last moment, changing and wanting to do something else. To be able to open my house to true friends, whom I love from the bottom of my heart, and not to those imposed by my partner; the pleasure of doing things by my choice.*

*I understand that what I say may seem stupid, but I had never felt the wonder of doing things that I like: I always did them believing that I liked them but the reality was that the pleasure belonged to someone else.*

*Another moment that I laugh about today when I remember it, but I share it because I think it could be significant, has to do with my first SAT. I arrived with a friend and colleague from the Counseling school in Titignano, a wonderful place where SATs are held in Italy, and when I got out of the car I looked at her and told her: 'It's the first and the last one I do!'. She once again was afraid of being alone, of looking at my monsters, my suffering, my rage, and my desire to escape were felt. But as the hours passed, the same old voice insisted: 'It's the right thing to do, it's your way.' Today, when I arrive in Titignano, in Brazil, in Spain or wherever I am going to do an SAT, it is like coming home. “*

(Dania)

## **THIRD BOOK**

### **ENNEATYPE 9 SOCIAL**

Every chapter in this section has been translated by [Mel](#).

# **1. PASSION IN THE SPHERE OF INSTINCT: HOW SLOTH WORKS IN THE SOCIAL**

Translated by [Mel](#)

## *The passionate involvement*

The E9, as we have already seen, disconnects from itself. For the social subtype, the motor of disconnection is participation in groups and at work. You may want to correct this because it appears to be less comfortable in its lack of interiority than the other lazy subtypes, since apathy is veiled behind a markedly active character in social participation.

This subtype may have made an unconscious decision to resist less than the sexual or conservation types, to feel like they didn't have a place. Or that he found the possibility of slipping, when he glimpsed that in the social sphere lay the hope of finding what he lacked in the family nucleus. In any case, he looked for a substitute in the social sphere for the lack of love and recognition, and this is how he turned his passion in this direction.

*“In my parents' house I am invisible, I am not taken into account, I lack attention. If I wanted something, I would look for it outside the house, with the neighbors, with a friend's family. I almost always found myself better treated by other people's families than by my own. I felt that in any other place I had mine, and hence I was almost always away from home looking for appreciation, affection in other places.”*

(Raquel)

Despite the fact that there was this pseudo-exit to the world, living through others continued to take place, because although it is in the social-relational-labor sphere where the passion of this subtype is most displayed, it is also where its disconnection increases the most.

*“I have worked for all kinds of groups and I still do, although in a more controlled way. I still have to stop myself from signing up for all the meetings that are called at the school where I work, my impulse is always to participate, it seems to me that I am going to miss something important if I don't.”*

(Miriam)

*“If I don't actively participate in the social spaces around me, I have a strong feeling of guilt; If I am not useful and productive for the whole, I have no right to belong.”*

(Ana)

The needs and desires that the social E9 learned to postpone in childhood continue to be postponed in adulthood, in the face of the demands and needs of the group, which increases the disconnection with their own experience.

The following testimonials illustrate the original psychodynamics of forgetting oneself and filling that void with activity directed at others.

*"The only way for my parents to keep looking at me was to lose myself and be aware of the needs of others. So I became my mother's helper and my siblings' caretaker, first, and then the organizer of their games, often leaving me aside."*

(Ariadna)

*"The strongest feeling during childhood was not belonging to any place or family. [...] I was not visited and I was not heard either, everything was responsibilities. It replaced him in friends and also in fantasy. If I belong, I am, therefore if I collaborate with a group and give to the group, I feel alive and I feel that I am. I collaborate and sustain to feel alive."*

(Pedro)

The social E9 converges with the needs and desires of the group, as well as with its values and ideals.

*"I know the needs of others better than my own. I don't question whether or not I want to do something. I just do it because that person likes it, needs it or asks me to. The disconnection from myself is such that I don't know what I need, what I like, what I feel like, what I want."*

(Anonymous)

The disconnection or lack of bond with self is replaced by the bonds he establishes with others. He acts as if it were his own what the group values or wants, or any other, or if the experience of self were limited to the idea he picks up from his lathe, without even questioning it.

*"My energy goes towards others, seeking their appreciation."*

(Ariadna)

*"I hope the other draws me because I have a poor image of how I am. It is the lack of attention to me that leads me to look outside. It is as if there is nothing interesting to explore inside. Everything good is out there and that's where I'm going to get it."*

(Raquel)

*"What happens to me is not interesting. It seems to me that mine doesn't have "Substance", that what happens to others is harder, important, rich, original... And since it's not interesting for me, I don't show it to others either, so they don't get bored..."*

(Ana)

Not feeling you have enough resources, you see a longing and a great taboo that finally the desire to shine is buried under the idea of not seeing you or occupying a place.

*"I can easily sell other people's work, but hardly mine. Praising me is vain and vanity is forbidden to me."*

(Ariadna)

*"Sometimes I ask for the floor in a group to express my point of view and show my work, but when I have it, I immediately want to finish my shift, I feel uncomfortable, I think I have no right to take up so much space."*

(Miriam)

*"I have seen how for years I have tried to go unnoticed, although with my large body and my presence it was unsuccessful. And how there was fear of not liking and also liking."*

(Ana)

Thus, the lack of interiority of the social E9 crystallizes in a compulsive doing for others. An insane industry is triggered. In this sense, excessive doing can be considered both a consequence of the loss of being and a defense mechanism to drug oneself and maintain a high level of disconnection.

*"Through doing I disconnect from myself, my emotions and feelings or my needs very easily. The easiest way is to occupy myself all day, having many things to do, working. The hardest thing for me is to do nothing."*

(Miriam)

*"After doing the housework: washing the dishes, hanging the laundry, mowing the lawn... my mother praised me saying: 'Good girl'. The only times I felt explicitly loved or appreciated were after doing those tasks. [...] Work became an addiction. It was my way of numbing myself."*

(Joyce)

In addition to fulfilling a drugging function, compulsive doing also serves the idea that, in order to earn the right to belong, it is necessary to do extra work. For the social E9, participation and inclusion do not occur naturally, but require an additional effort that translates into working for the group in a way that is often sacrificed.

*"I have to work very hard to earn a place. I don't feel like I have the same rights as everyone else. That's why I have to do twice as much."*

(Susana)



*"As soon as someone recognizes me or values something I have done, I begin to downplay it and want to disappear. It is somewhat contradictory since internally it is what I am looking for, even if it is at a little conscious level."*

(Raquel)

Both postponing one's own needs, both compulsive doing and extra work, in short, putting up with such a load, are physically supported by a robust constitution and a great energy that allows them to sustain their self-sufficiency. His capacity for work is enormous and his resistance seems to have no end, fueled by the idea that he can do anything and that he doesn't need help: "I can manage on my own." An eventual outcome of activity is depression or illness, which will force you to stop and rest.

*"I run a nursery school with a team of fifty teachers, who have become my social group that, essentially, I take care of. But I end up exhausting myself from giving so much without receiving or in return. I don't ask because I'm the boss and I'm supposed to be self-sufficient."*

(Joyce)

*"My boss has retired. They have not replaced him and they have not given us instructions to continue. I have taken charge of everything, and the first thing that came out of me was: 'I can organize it and get everything done'. I have gotten down to work, working as a team, I have made so much effort and I have loaded myself so much that I had to anticipate my Holidays because I was at the limit. I couldn't anymore. I admit that I have overstepped my limits, in order for the work to go ahead and to have a recognition that by the way has not arrived and I have collapsed."*

(Raquel)

Closely related to this self-sufficiency, the social E9s share with the other subtypes the difficulty of asking and receiving. They are often burdened with heavy, sometimes unpleasant tasks, displaying excessive altruism, many difficulties, and it is to set limits.

*"I have been the one who has solved the life of my older brothers, carrying millionaire debts that I have been solving."*

(Anonymous)

Finally, it should be noted that this subtype has a hard time seeing its disconnection. He is aware of the desire to belong but very little of his automated participation. The words *participation* and *belonging* are similar, and it is often difficult for him to distinguish between the passion and the longing that he seeks to satisfy through the neurotic need.

*"I have a pretty great need to belong and participate. I participate in NGOs, I participated in a leisure and free time group for people with disabilities, in groups of refugees and immigrants, in my classes of expressive movement, training... All this provides me with a place and serves as a*

*satisfaction, I feel good doing and being for others. For me it is the engine of my life, what makes me work.”*

(Raquel)

## **2. THE CHARACTERISTIC NEUROTIC NEED**

Translated by [Mel](#)

The social E9 grew up with the feeling of not being seen, which generated a certain precariousness regarding his belonging to the family nucleus. He felt little taken into account and little accepted. Hence his longing to belong, which he seeks to fill by trying to please at all costs and above all, at the cost of himself.

*"I want to be seen, accepted and loved, the price to pay does not matter. It is being ready for anything."*

(Anonymous)

This child, who does not feel seen, and therefore not accepted, seeks to be part of it, wanting to avoid conflict. Or, to be more precise, he tries to avoid the unpleasantness and pain of feeling unloved by being kind to everyone and seeing everyone as good.

*"I always see something positive in everyone and in this way I hide or excuse what I don't like about them, because I don't really dare to say the negative openly."*

(Mayka)

*"I see others and understand their reactions. I justify them automatically. It is difficult for me to know when I receive an aggression, to feel the anger and to express it; I can get stuck in any of the three moments of the process. When I get angry I get cold inside, I get hard, mental. Expressing any disagreement places me before the abyss of distance with the other."*

(Ana)

The need to avoid unpleasantness and to feel accepted, that is, to *belong*, manifests as the predominant neurotic need of the social E9. It's about pleasing through service. This active subtype needs above all to be useful to satisfy others, which makes him very available and ready for the other, the group and at work.

*"If I am not useful to the group, it is as if I have no right to be there. So I offer myself for anything in order to help and please."*

(Susan)

*"I need at all costs to belong, to be inside, to be part of a group: family, friends, etc. For this I look for the way to be and feel useful inside. I can listen even if I don't feel like it, I can take on tasks that I don't like in order to be accepted."*

(Raquel)

The most typically neurotic is to seek *self-satisfaction* through trying to please the needs and desires of others, and particularly in social participation. To try to be part you need to satisfy some external identity. Fearing to displease, he has forgotten himself and tries to "fill" his own lack of being with the attentions and activity that he directs to others. It is the responses of the other that replace his own internal connection and fill his existential emptiness. His goal of satisfaction is mistakenly outward-oriented, and this confusion can end in servility.

*"I want the other to be comfortable, to feel cared for, cared for, comfortable seen... not to feel frustrated at any time. It is as if I have a radar and can find out what he needs and I offer it to him. I don't know if I want to or I don't want to do it. I only think about pleasing those who ask me for something. I give to others what I do not give to myself. I want everyone to be okay. I look at each person in the meeting and try to figure out what each person needs. In the end I am the one who is exhausted by overexertion and energy expenditure."*

(Anonymous)

On the one hand, it tries to recover the loss of being through trying to fulfill the need of others, taking care of them so that they are "well". On the other hand, he feels that if he manages to please, he is not in danger of losing his place in life. The associated idea is: "If others are fine, I am fine."

*"I lack the motivation to take care of myself first. The instinct to attend to my own well-being is asleep. I am satisfied with attending to the well-being of others so that they validate me. The care focuses on others, and in this way what I get is second-hand well-being."*

(Susan)

His excessive generosity would be a virtuous attitude if it were not that he has forgotten to include himself. Relationships tend to be half-hearted because the intimate connection with oneself is missing. At the same time, when there is no authentic accompaniment of oneself, the one that is offered to the other can be seriously limited. He can stay with an idea of how to take care of the group situation or what others need. Hence what results in a somewhat poor giving, which leaves a deep underlying dissatisfaction.

*"I want everyone to like me, but I'm not very effective at achieving it, because I don't stop at a personal level. I work a lot for the group but I keep a certain distance, I don't finish approaching, I don't cultivate the personal relationship and then, when I see that the others create relationships or meet to go out together, I feel bad."*

(Miriam)

*"My giving has been through doing and accompanying, not showing myself. It has been more giving than giving. My being has been tinged with a position of benevolent superiority, with the need to calm the discomfort of the other to calm my anguish of not knowing what to do with it."*

(Anonymous)

He has very little awareness that after his care volleyed in others, he is trying to earn merits to be loved. He usually expects very little in return, and at the same time, he has great difficulty receiving. His need to belong through being useful does not allow him much room to be reciprocal. There is a lot of self-sufficiency in this sense, since internally they do not feel worthy of being cared for. He manages on his own, but without really taking care of himself.

Pleasure implies putting up with the unpleasant. He has learned that it is better not to ask or protest, to avoid disapproval that is worse than the frustration of not getting what he wants. In any case, he lacks the organ to distinguish between what suits him and what doesn't, both at the level of tastes and needs. You have to swallow it all without prior discrimination.

*"I used to establish relationships of excessive dedication, without limits, dependency relationships where the thought that emerges is that 'the more I give myself, the more others need me and the more they love me'. I acted impulsively, never asking me if I really felt like it or wanted to do it. Without asking myself where I was doing it from, I thought about it authentically, being generous without asking for anything in return, or from inner misery, where I gave thinking that one day, when I needed it, those people would be willing to accompany me. Just as he created a debt in the other that, when he didn't satisfy my needs, he made me turn around like a scorpion and hate him for not returning what I once offered him."*

(Anonymous)

*"My parents told me that I was an angel to them; my brothers, who was the smartest, the prettiest, the nicest, the luckiest, the best husband, the best job [...] My wound is that because of all this, I have always had them hanging on me, physically, emotionally and financially. And I have never felt the right to complain or disagree."*

(Mayka)

Submissiveness and inconspicuousness are also forms of pleasing that are displayed in most social situations. But unlike the other subtypes, if the social E9 perceives that it is the group's desire for it to be in a visible place, it will be; even leadership. He is capable of animating a party or assuming positions of responsibility, although he does so by downplaying his work.

Difficulty recognizing his worth is noticeable, and there is an automatic compulsion to shut out the appreciation you unconsciously seek. The compliments and recognition he craves are uncomfortable and disconcerting when they appear. He cools down the compliments by taking them down or changing the subject.

*"When I receive some congratulations in a work meeting, it still happens to me that I automatically respond by downplaying the effort. I am uncomfortable with so much attention and, at the same time, I would be horrified if no comment was made. It is a constant contradiction."*

(Miriam)

There is ambivalence, if not blindness, regarding the yearning for recognition; and the activity focused on others. It can lead to complaints or even resentment when he finds that his generosity is not reciprocal. "So much so that I have taken care of them and the first time I needed them they have not been there for me." In addition, he becomes sensitive to criticism because it is difficult for him to understand that his good intentions may not be liked. He may feel unfairly treated, but without direct confrontation, his needs are hidden, he wants to be cared for as he cares for others, although he does not dare to ask or is not even aware of the desire.

*"For me, the unconscious pact is: I please you so that you love me, so that there is a space for me in your heart. But along the way, I sweep a lot of stuff under the rug, and basically nobody changes."*

(Susan)

### **3. INTERPERSONAL STRATEGY & ASSOCIATED IRRATIONAL IDEAS**

Translated by [Mel](#)

Self-forgetfulness and over-adaptation to the environment are, as we have seen, characteristic features of sloths. They believe that it is better to go with the flow, so as not to feel or think too much. They want to avoid both introspection and any conflict with others so as not to suffer.

Their insensitivity towards themselves is a consequence of trying to forget the pain of their love frustration. The fact of not wanting to suffer or cause pain limits their psychological world so much that it would seem that they are empty inside, although this is not the case. Their inner world can be very rich, they just don't express it or have become deaf to their inner voices.

It is painful to assume that one is not lovable and to avoid that pain, the social E9 has stopped looking at itself. Thus, over-adaptation, conflict avoidance, and the effort to please and be useful are rooted in their desire to be free from the pain of not belonging.

He renounces having needs or desires of his own and gives to the world and to those around him what he does not believe he has the right to give himself, nor to receive from outside. The idea that what is yours is not as important as the wishes of others feeds self-forgetfulness and is rooted in situations of impotence experienced in childhood. The frustration of not being able to be a child, of having to grow up and inhibit his impulses very soon, convinced him that *there is nothing for him* and that he *has to conform*, understanding that it is better to over-adapt to what others want.

Lacking the loving gaze in childhood, they concluded that what is inside them is not worth seeing. They believe, consciously or not, that they were not visited because of some intrinsic ugliness or defect. There are frequent ideas about themselves that reflect their poor concept of themselves, such as: "I am not worth", "I am less", "annoying", or a deep belief of: "I am not worthy".

So they choose to put the well-being of others before their own and experience second-hand satisfaction. The idea is: "If the rest are saying well, then I know I'm fine." Obviously this is not the case, since their dedication is based on the assumption that they can be satisfied through the satisfaction of others, without being in contact with their own experience. Putting the value of others first perpetuates one's own loss of being and contributes to increasing self-forgetfulness.

Over-adaptation is also supported by the belief that discomfort must be swallowed. "Mine doesn't matter", "you have to settle", "you have to put up with it", "there's no big deal." On the other hand, in their dealings with others it is common to say: "Don't worry", "nothing happens", "whatever you want".

Stunning is another interpersonal strategy of the Nine. The idea that “it is better not to find out” serves both to avoid contact with one's discomfort and to avoid conflict or pain that comes from outside. It is better for him not to find out what hurts him or to feel how the other treats him. This way he can play it down in case there is abuse and have a confused idea about what happened, or not even know what is happening.

The most characteristic of the social subtype is the crazy idea of “I don't belong.” This belief colors their interpersonal strategies. On the one hand, he believes that he has been excluded from the privilege of belonging and that not only does he have to avoid conflict to be accepted, but he will also have to make merits. The industrious impulse of the social subtype is based on the idea that it has to act in the world by taking care to deserve a place.

*“As a child I thought there must be something quite wrong with me, because my presence seemed to annoy my mother, and very soon my brother also began to openly despise me. I remember that it hurt a lot but I did my best not to show it. That's why I tried to be good and always said I was fine.”*

(Anonymous)

He also believes the social E9 that it is *better not to cause problems* because disturbing others threatens his belonging. You have to always be aware of others and try to contribute. A specific associated belief is: “If I am useful, they will accept me.” He believes that “everything has a solution” and that it is up to him to fix any setback. He deals with being useful and servile to try to compensate for the feeling of not being up to the rest of humanity, but always with the desire to want to be part of it.

The idea of not belonging goes hand in hand with an anguish of being alone. It is very difficult to withdraw. It is better to stay attached to what is there, without looking at whether it is convenient or not, than to suffer abandonment. There is a serious lack of reference to what it means to have been properly cared for in childhood. This deficit generates, on the one hand, a fear of abandonment, no matter how toxic the relationship may be, and on the other, the opposite idea of: “I manage alone”.

*I've been watching myself this week on vacation and seeing how I get along with people I know. She would ask me, “Do you feel like sitting here? Do you want to retire?” And the old programming came: “You're going to be alone! You're not being nice enough! You have to please others!”*

(Anonymous)

But not only do you have to abdicate, but you have to put a good face on bad weather. The rationalization is that “the happier they see me, the more I am going to please them and the more they are going to love and accept me”. It is specific to the social subtype to believe that “everyone has to be happy.”



It is as if he does not believe that he can have a site if he is not happy and content. In this sense, contentment is a kind of self-deception and anesthesia in the face of pain. He covers the pain for himself and for others. We find a very good example of this social E9 strategy in the literary character Pollyanna, by Eleanor H. Porter.

The belief that “it is not good to be selfish” serves to forget and adapt, but also, to this subtype, to try to belong. To the taboo of being selfish and not wanting to bother is added the taboo of standing out. For the social Nine, opting for a submissive attitude is another way to gain a foothold, even if it increases the feeling of dissatisfaction about not being seen. It lacks the drive to compete in the world on its own terms, because it runs the risk of being left out again.

*“In the process of going out on the market and offering myself as a therapist (it is the first time that I am not working for someone else) I am constantly assailed by two sensations. The first is the shame of showing myself in what I do—I feel naked—and the second is the feeling that I am deceiving others in an attempt to convince them to come to me because I am good at what I do. There is an internal conviction that I will not like it.”*

Not wanting to cause trouble or trouble doesn't mean he won't. In fact, it can be quite annoying. He's so on task that he forgets to include the people he's collaborating with. Nor does he understand that the lack of inner listening can disturb others. Just as he can adapt too much, he can be as awkward as an elephant in a china shop, despite his best intentions. He finds it hard to see his robotization and his rigidity regarding how things should be done. He mishandles criticism or apologizes. “But I was only trying to help!”

There is an unconscious belief that “I am not lovable” behind the crazy idea of not belonging. The attitude of forgetting, rationalized with “it doesn't matter” or “what's the point of trying” has an undertone of skepticism about its being. The illusion underlying self-forgetfulness and the emphasis on adaptation is that “love does not exist.” He compulsively tries to be kind and lovable because he believes he is unlovable, but at the same time he is numb to receiving and feeling love for himself.

#### *Early scenes of crazy ideas*

*“The important thing is to be happy”*

*“When I was seven years old, I was run over by the tram and grazed my brain. They took me to the hospital and they stitched me up live, I was bleeding to death. They gave me thirty stitches, my whole head was bandaged. When I got home, my mother sat me in a rocking chair and told me: ‘When dad walks through the door, smile as if nothing had happened.’”*

(Mayka)

*“When I was five years old, my father had promised me a bike. When he arrived, I realized that it was my brother's old bike painted red, but I pretended to be very happy with the new bike he had*

*just bought me. I didn't want him to realize how much his deception hurt me. It would be like betraying him if he knew I had found out."*

(Susan)

*"It was taken for granted that my sister and I would take care of the little ones. When my brother was three and I was nine, I was pushing the bike uphill with him sitting on the back wheel. He stuck his toe in the chain, his toe was ripped off and he lost it. My parents rushed to the hospital and my older brother and I stood there crying and he said to me, "You killed our little brother!" I thought it was all my fault but then my parents didn't want us to talk about it. They told us that we had to be positive at all times so that he would not feel bad. When he came back from the hospital I was in charge of him. He would tease me lovingly and make up funny stories about the missing finger. He even gave me pedicures and ran the file over my stump. Soon after, my hair began to fall out."*

(Joyce)

*"Nothing happens"*

*"I was about eight years old and a classmate was sick. As always, I offered to take her homework to her house. Walking down the street on the way home, I got hit with a car. I saw myself between the wheels, but I only had a minor gash in my gut and my whole body was shaking.*

*When the man got out of the car, he asked me if I was okay. I told him not to worry, that he was fine, that I could get up off the ground on my own and that nothing was wrong. Even so, the man took me to the Red Cross where they examined me and then he left me at home.*

*When I arrived, no one cared, although it was too early to return from school. I got very frustrated when the man asked if they were going to file some kind of complaint or if they wanted to go to the hospital to do a scan, and my father said: "No, yes, I don't need anything, nothing, absolutely nothing." My family didn't have the detail to ask me how I was and I was speechless, as if I didn't exist. I was in limbo, quite a painful moment for me. I already knew that it didn't matter and that it didn't matter what happened to me."*

(Raquel)

*"If they don't find out and I pretend that everything is going well, nobody suffers"*

*"When I was five years old, a tragedy occurred. Coming home one night, my father ran over a girl who was crossing the street on a bicycle. She was my neighbor, who lived next door. It became clear to me that night that not only couldn't it be talked about, but I shouldn't know about it. So I understood that I had to pretend it hadn't happened to take care of my parents. And this also meant swallowing the pain. My mother had decided that it was better not to be seen by the neighbors, so for weeks she was forbidden to leave the house. When she finally let me out, there*

*were a lot of restrictions on where I could go and who I could play with or talk to. It was something that marked me so much that for many years I had erased it from my memories."*

(Susan)

*"If I don't find out and put up with it, I don't create problems"*

*"I suffered sexual abuse for approximately three years by a first cousin who has marked my whole life. This put me in a situation where I adapted to the abuse and hid it so no one would find out. I was afraid that I would be punished for what was happening. From here on, everything takes an incredible turn, I feel alone, defenseless, unprotected, unseen, I manage alone."*

(Anonymous)

*"I still remember a scene where my mother wanted to buy me some pants and try them on. I was about six years old. Those pants were made of wool and they were very itchy. Although I said that they stung me as if I had an allergy and I showed her my red legs, I had to give up putting them on because I couldn't go against her and what she did according to her was for my own good."*

(Raquel)

*"If they don't like me, they won't see me"*

*"Around the age of eight was when I began to realize that I had to find a way to please others so that they would see me, and so I thought that they liked me. I liked my father, my mother, my teachers... everyone to see me.*

*The crazy idea: 'If they don't like me they won't see me, if I don't make life pleasant then others won't want to be with me, if I cause problems they're going to abandon me, if I'm good they'll want to be with me, if I give myself to others they're going to love me.'"*

(Anonymous)

*"Better fantasy"*

*"There are many times when I feel alone and unhappy. My parents are not available; although they are present, they are not for me, I seek to escape in a private world of fantasy. They say that I'm always over the moon, that I'm clueless, that I don't know things."*

(Miriam)

## **4. OTHER CHARACTERISTIC TRAITS AND PSYCHODYNAMIC CONSIDERATIONS**

Translated by [Mel](#)

### *Social and friendly*

The social E9 makes friends easily. However, there is always a feeling of precariousness regarding their belonging to the group. He feels good in the company of children and animals, who show themselves as they are.

### *Good host*

He likes to organize informal meetings and is a good host. Likewise, he is an attentive guest who usually lends a hand with the preparations or comes with a detail.

In addition to joining all kinds of groups and hobbies, he likes parties, going out dancing and traveling. Participating in social events satisfies the need to belong.

### *Emotionally intuitive*

Related to the intuition of this confluent and motor subtype, it often acts as an emergent of the group. You can have primary reactions in which you verbalize attitudes or movements that are veiled or not expressed by other members.

### *Chatterbox*

He is usually talkative when he feels in good company, and when he does not feel clearly included in the group he is quiet but attentive to what others may need from him.

He has a good sense of humor and a frank laugh. He loves jokes and funny anecdotes. On the other hand, you can use both humor and verbiage as mechanisms to desensitize or cool the contact.

*"I played a funny clown to cheer up, first my father, and then everyone, since I took it as my responsibility that everyone was well."*

(Anonymous)

### *Hyper-available*

Activity and hyper-availability can lead to depression and even illness, as an outlet for compulsive doing and chronic procrastination of one's needs.

### *Prone to addiction*

There is a tendency to abuse alcohol and drugs. What in the beginning could serve as a social disinhibitor ends up being a means to anesthetize.

Finding pleasure, during youth, in sports and physical activity in general makes this subtype tend to be more athletic than the other E9. But he's also prone to obesity, and his weight can fluctuate quite a bit at different stages of his life, depending on his moods, gaining weight during tough times or when he's depressed.

### *Workaholic*

They are hard workers and tend to carry more than their fair share. Responsibility is lived with a strong personal commitment and a clear identification with the task and the activity. At the same time, they want to care for and please everyone, they try to respond to requests and find it difficult to confront or set limits.

Their identification with the task, the desire to be useful, the emphasis on efficiency at work and the desire to be recognized for what they do for others are quite close to descriptors of E3 conservation. Both subtypes look outward and it should also be noted that there are social E9s who try to take care of their image, considering it important to gain social acceptance. One basic difference is that while the conservative E3 is *more self-conscious* and seeks to shine through its image as a confident person, the social E9 is more disengaged and insecure and merely seeks to earn a place of belonging. "They will accept me for what I do for them." Another difference to note has to do with momentum and risk. A social E9 acts and then thinks; it tends to jump without measuring where it is going to fall.

### *Impatient and impulsive*

This character can be impatient and go ahead in action, without reflecting or listening to other opinions, when he thinks he knows what to do. The impulse to action allows him not to be in contact with his emotions and not to allow himself time for the psychic elaboration of what happens in his inner world and in the relationship with the external world.

### *Responsible and collaborative leader*

Social E9s often hold positions of responsibility, but because they don't believe in themselves and because of their desire to shine, they will only assume a leadership position if it is the explicit desire or need of the boss or the group. In these cases, they usually assume a type of horizontal leadership, since their natural tendency is collaborative, to include others in common projects. They are usually practical when dealing with problems and try to find consensual solutions.

They like to work as a team and they don't handle the competitiveness, envy and skirmishes that the work environment can give rise to. At work they are good partners with their peers, but their colleagues may see them as somewhat inferior and they will not always reciprocate their good will and collaborative spirit. With those who are lower in the marked hierarchies, they are usually noble and close treatment.

### *Against the abuse of power*

In vertical relationships, the social E9 is usually loyal and devoted to the figure of authority. He strives to achieve the set goals. But he is also very opposed to the abuse of power and to the behaviors that he considers socially unfair. Both elitism and hypocrisy strike a chord with him, and in such situations he tends to position himself against it, without measuring the consequences.

*"Wherever I received some promise, however remote, of a better world, I threw myself passionately into the project. Then, when detecting discrepancies or hypocrisies, I was disoriented. I used to report them, earning me exclusion."*

(Susan)

### *Curious*

The social E9 tends to have a natural curiosity about what is going on in the world, which can be degraded into distractions and a substitute for their lack of contact with inner experience. Everything interests him but it becomes a want to know things instead of feeling them. The curiosity to know has supplanted the ability to feel one's own experience.

*"I think I have confused knowing about life with feeling itself. It is as if my experiences were frozen in my head, without really going through me."*

(Susan)

### *Clueless*

Forgetfulness and self-forgetfulness are frequent in these people who try to cover so many activities at the same time. They find it difficult to recognize their own limits or if their goals are really within their reach. It can be problematic for them to admit that they don't feel like doing something. Or enter into a negotiation to reach a suitable term for them. In some cases, their forgetfulness can be considered as a passive or unconscious aggression, which replaces the confrontation they want to avoid. They may also resort to withdrawal and abandonment without giving reasons.

### *Idealistic*

Closely linked to their internal experience of exclusion is their strong belief in social justice, which can be considered a particularly distinctive trait. It is common to find him involved in an NGO or social inclusion projects, as a volunteer or assuming positions of responsibility in exchange for a minimum wage.

In their drive to improve the world and feel part of it, this subtype easily conflates with the values of an external identity. You can embrace the values or ideals of any group with enthusiasm and conviction, where you see an avenue into which you can channel your idealism. You may have difficulty fitting in discrepancies that may arise that threaten your confluence with the ideals of the group or authority figure. Or he may suffer from a certain blindness that prevents him from questioning the ideals or the motivational truths for which he is working, becoming an excellent militant of other people's wars, making the demands of others his own.

Sometimes the curiosity to know, together with the utopian idealism, lends itself to this subtype leaning towards esoteric paths or what distracts the consciousness outwards instead of focusing it on itself. There is a tendency to climb the clouds, merge with cosmic energies and get lost in the universal archetypes.

A crazy idea of the social E9 is that he does not believe he has a right to his own personal authority. Anyone can take over their will, it costs them horrors to say no and set limits.

### *Naïve*

Naivety is a common characteristic in E9s, which can generally lead them to stay in situations that are not convenient for them, many social E9s speak of their distrust when it comes to establishing close relationships and of a difficulty in creating intimate ties. This polarity can be seen as part of their longing to feel included and to avoid the pain of rejection.

*"I never trusted my friends to tell them about my problems with my parents. I just never invited them home."*

(Pedro)

## **5. EMOTIONALITY AND FANTASY**

Translated by [Mel](#)

For the E9, who *do not know that they do not feel*, this is perhaps the hardest issue. They are so denied their intimacy with themselves that they are not even aware that they are disconnected from their emotions.

Something tremendously painful has to happen for this character's almost relentless disconnecting resources to fail them. Hopefully, this is the time when they begin their therapeutic process. With even more luck, as they progress in therapy they begin to suspect that others seem to experience things differently. And some kind of miracle has to happen for them to wake up from their emotional death.

They refuse to look at themselves to avoid experiencing that pain does indeed *hurt*. They can only realize how absurd it is to withdraw completely from their inner experience to avoid feeling pain when they stop doing it.

Until now, the term indolence has not been expressly used as a predominant feature of the E9 character, which means almost the same as laziness and at the same time means 'insensitivity to pain.' The emotional consequence of their interpersonal strategy of avoiding conflict and painful situations is the scarcity of inner experience.

Claudio Naranjo uses the term *psychological pachydermism* to explain his insensitivity. It is as if there is a thick glass between what happens to them and the ability to feel the experience itself. They desensitize themselves so as not to feel pain, which makes all emotions very blocked.

*"I forget about myself. I do not feel anything. It's like I had nothing to do with me. Total coldness."*

(Anonymous)

*"I have a hard time acknowledging my emotions. They seem to enter my consciousness so slowly that I don't notice them. It's like a mist that creeps in little by little, but it takes a long time to feel it."*

(Joyce)

*"I always had the feeling that others lived with more intensity than I did. I always seemed to show a 'flat encephalogram' when it came to emotions."*

(Miriam)

*"In a way that now seems terribly absurd and naive to me, for many years I was convinced that I had no emotions. Later, for another long time, I was only able to recognize "overwhelmed" as*



*the highest level of definition of my internal states, when they stood out from the usual homogeneity. I started therapy for a diffuse feeling of discomfort that made me fidget all the time. A background anxiety from which I have also lived very disconnected."*

As we have seen in interpersonal strategies, the robotic good face they put on bad weather is a reflection of the inertia of not paying attention to their internal climate. They prefer to oversimplify their experience and not ask too many questions to avoid the discomfort of feeling unpleasant. So it is in their best interest not to feel or think about themselves too much, and this makes therapy very difficult.

*"For me there was only what was outside of me. Things happened to others. Many events were happening. But I didn't know that internal listening, listening to myself, could have a function. I did not suspect that it would be something useful for me."*

(Susan)

It is not easy for the social E9 to recognize how far removed he is from his emotions and from contact with himself. He can endure painful situations with a stoic callousness, even reaching a certain point of comfort, or exhausting himself without realizing his tiredness. It is a strategy that resembles that of the opossum. He automatically plays dead emotionally in a painful or conflictive situation, only he forgets to wake up from his catatonic state when the danger passes.

The disconnection of emotions serves the overadaptation. The lack of emotional connection with oneself is replaced by confluence with the emotional world of others. The social Nine can be moved by the pain or upset of the people around him, while he is capable of recounting very difficult situations in his own life with total emotional detachment. And it is perhaps because of this second-hand emotionality that it is so difficult for him to realize that he does not live his own experience. He is not able to distinguish that what he feels is the *other's* emotion and not his own. Most of the social E9s get very emotional and outraged at scenes of child abuse, for example, while they do not record the abuse towards them; thus they lend themselves as emotional garbage cans.

*"I am able to connect with other people's emotions better than with my own. I converge with situations of pain and come to live them as my own. I can accompany people in grieving processes, or illness, but it is almost impossible for me to mourn myself and accept my own illness."*

(Anonymous)

*"At midnight I found myself feeling cold in a hotel bed, saying to myself: 'Come on, hold on a little longer, hold still, the cold will pass, hold on, hold on...', when I realized that I could get up and look for a blanket."*

(Anonymous)

But the thick skin of the social E9 has an added layer of extraversion. He becomes extraverted as a mechanism to avoid contact with his inner experience. Under a friendly, sociable and jovial attitude, his real feelings are veiled, both for himself and for others. His extraversion and gregariousness serve as a distraction, keeping her from direct contact with his emotions. He pours out conventional sociability, shallow verbiage, and a pseudo-contentment that flattens his emotionality. It is common for the social E9 to resort to automatic laughter or change the subject to disconnect from his true emotions.

*“Before, I was always happy. I have a tendency to cool emotions by laughing in tense situations. I make jokes, I laugh, I try to be funny.”*

(Susan)

One difference from the other subtypes is that it's not exactly true that this one doesn't think much. Rather, they misuse their intellectual capacity to not think about what makes them suffer. So on the mental plane, social E9s cool the emotion in their head. Instead of feeling what they feel, they try to think about their emotions. It is as if they crush their feelings with explanations and justifications so that no trace of their own experience remains. They constantly go to their heads and talk about what happens to them in the absence of feeling it. If someone asks them, they are able to tell a lot of details, talk about what happened to others or beat around the bush, which is very irritating.

*“In drama work on the SAT, I realized how out of touch I was with my feelings. My therapist was trying to help me get out what I was feeling, but I was only able to talk about ideas. I was trying to remember a situation where I had felt something and I was blocked. The therapist asked me what I was doing and I explained that I was trying to remember some emotion. She told me, ‘Don't remember it. Feel it! Feel it!’ But I was unable to contact what I felt until the next day, in the spontaneous movement. It was then that I realized, ‘Oh, this is what he was trying to point out to me.’”*

(Joyce)

Intellectual curiosity is another character trait, but it can work against you, as a substitute for emotion or as a device to distract you from direct contact with your own experience. Everything is interesting to him and he is fascinated by very diverse fields of study, from the mundane to the esoteric. But you tend to get stuck in having ideas about life without really including yourself. This curiosity also facilitates the social extraversion of this subtype.

*“In high school I had decided I wanted to ‘see the world.’ When at twenty, I was offered a job as a flight attendant, I left my boyfriend, to continue with my plan. It wasn't until months later that I realized how much I missed him and how important he was to me.”*

(Joyce)

As a result of so much disconnection with his inner experience, a daze is produced which, in turn, feeds back his difficulty in contracting with what is happening to him. It serves both to not be emotionally aware of what happens to him in a situation and not to register intellectually what he came to understand. If someone asks him what he feels, the automatic answer is: "I don't know." If you learn something that may be painful or complicated, try to ignore the pieces that don't fit so you don't notice them. He Draws conclusions from distorted or oversimplified perceptions. "Why get so complicated?"

*"One way to disconnect is not paying attention, not noticing, not finding out about the things that they tell me. This lack of attention causes me to miss things or to forget or not notice what they say to me.*

*Connecting with emotion is difficult for me, in fact when I connect it is as if it flooded me internally. I feel overwhelmed. I know very well the mechanism of disconnection: as soon as I feel that the situation is getting difficult, I leave the other way, change the conversation, play it down or pretend I don't know."*

(Raquel)

Obviously, the social E9 also moves away from emotions through action. By staying active and always busy, emotions take a backseat. The constant activity sustains the disconnection with their intimate experience. His ability to continue working no matter what happens is remarkable.

*"With situations of my pain, such as the death of my father, what I want at that moment is to escape. To do this, I put myself into action, I become effective, I go to carry out the tasks that others are supposed to carry out, such as calling relatives. With this I try to distract myself from the emotion because I can't stand the pain it causes me."*

(Anonymous)

Regarding the emotions that they consider negative, the common and compulsive tendency of the indolent is to repress them.

*"In general, I find it difficult to identify sadness, anger or pain. In my house there have been emotions that have never been expressed, so I thought that it was not allowed. Nobody showed anything, not my father, not my mother, not my brothers. It was a false 'I'm fine, everything is fine'."*

(Anonymous)

However, social E9s sometimes get angry. This usually happens when the constant considerations towards others do not become reciprocal at specific times.

*"Beneath the surface of good humor, of caring for others and the world, there is a small voice that wants to scream: 'What about me? I'm here! Take an interest in me!'"*

(Joyce)

Other times they contact their anger late or, even if they feel it, they repress it, which in the long run triggers punctual explosions of rage that can be disproportionate or seem like it to others and that they then live with remorse and self-reproach. There is a cumulative factor, either because they have repeatedly endured aggression with the same person without expressing their discomfort, or because a person less involved in their lives similarly attacks someone close and then they displace all the discomfort that has been accumulated against them. It is common for others to return phrases such as "Why are you so angry?"

Sadness is another emotion that they are forbidden to show. They may, on the other hand, say that they feel sad when in fact they are angry, as a way to cool off the anger.

Some social E9s are also unaware of fear. On the other hand, fear can be camouflaged behind laziness ("I don't feel like it", "I don't feel like it"), ignorance ("I don't know") or inability ("I can't").

*"When 9/11 happened I heard the fear in the voice of the radio announcer and I saw it on the faces of my team when I got to work, but I didn't feel a thing. I thought the others were getting carried away without knowing what really happened. Everyone except me was scared. I was surprised when I was asked if it wouldn't be better to close the center to go home."*

(Joyce)

Social E9s are generally unimaginative as they are more focused on acting. However, fantasy serves as a resource to escape from painful situations. Sometimes they are fond of esoteric topics and explain their experience by referring to cosmic energies instead of talking about themselves. Some tend to invent a kind of *Lalaland* where everyone is in harmony and no one suffers. They prefer to fantasize about how things could be than risk taking concrete actions in conflict situations. They have great difficulty taking responsibility for their reality as it is and taking the actions that are convenient for them to take charge of their own well-being. Fantasy also serves to mentally rehearse confrontations and revenge that are not carried out.

*"I fantasize a lot about what I would say to someone else and I repeat it to myself, until I almost become obsessed. If I see some injustice, or I want to take revenge, I tell myself: This can't be, because I'm going to tell you, why not... But nothing. As soon as the person stands in front of me, I deflate."*

(Mayka)

The intuitive ability of social E9s can be hidden under their daze. The mind interferes and confuses his perceptions, instead of registering them properly. As he progresses in therapy and in

personal work, the development of his intuitive capacity becomes an ally in maintaining contact with his own sensory and emotional experience.

## **6. CHILDHOOD**

Translated by [Mel](#)

What stands out most about the social E9 is that they were children who did not feel seen as such and suddenly had to be adults.

The typical situation of children of this subtype is that they arrived at a bad time. In some cases, the mother was overwhelmed with caring for the children she already had and lacked the resources to be available for another one. In other cases, care was abandoned because soon and very often more children came. Large family or not, many children of this subtype arrived at a time of crisis or lack of love between the parents.

Most of the fathers were absent, both in their relationship with the mother and with their children. Her lack of emotional commitment and real support affected the mood and availability of the mother, with obvious negative consequences for the child, who perceived her anguish and absence.

Both these family situations and a probable affective limitation of the mother itself contributed to children of this subtype lacking the gaze and attention they needed. They received the message, explicit or implicit, that they were in the way. Most of them had a clear experience of not having a place in the family or of not being taken into account. They did not feel visited or they felt the need to become invisible so as not to cause problems. The affective gaze of at least one of the parents is missing.

*"I was not wanted. I think if my mother had had an abortion she would have been happy. I was number twelve of the children, although five died."*

(Anonymous)

*"My childhood is marked by the feeling of not being seen or taken into account. I had the feeling that if there was one, it would cause problems in my family, which I didn't want for the world, so I decided to disappear and anesthetize myself and them."*

(Pedro)

*"I always felt like a second class citizen. I didn't have the same rights as my parents or my brother. It's like there's no room for me. Most of my energy was spent suppressing any aspect of me that I sensed was unpleasant for them. There was no other choice but to cease to exist. I took for granted that she was not worthy of being loved."*

(Susan)

It often happens that there is no awareness of lack in childhood until there is an awakening in the therapeutic process. It is a tendency of this nature to erase painful experiences from memory or simply not experience them as painful. Social E9s have the hallmark of leaning toward an optimistic outlook on life.

*"We rented a country house. I really liked going on weekends, by bike and with my two friends. Healthy life, hippie, always in nature. I loved it. [...] In my childhood I did not have the feeling that I lacked anything. Later, I saw that my life passed without me being present in it."*

(Ariadna)

*"There was no bad treatment. They just didn't see me. I could walk in and out of the kitchen without anyone knowing I was there or gone."*

(Anonymous)

*"I have no early memory of conflict in the family. My parents did not argue in our presence but neither did they show affection. No hugs or talking about emotions. Just a nice experience, no embarrassment. The blow came when he was thirteen years old. My father had a nervous breakdown from which he did not recover. With financial stress and frustration that he was no longer supporting the family, my mother started drinking."*

(Joyce)

*"When I started therapy, I used to boast that 'my parents never hit me.' I didn't understand why my therapist questioned me. For me it was all very simple. Bad parents hit and good parents don't hit, therefore my parents were good. But when I began to realize the abuse I suffered, I saw that it was an absurd self-conviction. I guess I needed to save them somehow. And I had no resources then to touch on how painful my childhood was."*

(Susan)

The social E9s have been children who have adapted to the family environment, even in the biographies with kinder memories. They had no choice but to manage to cope with the situation that touched them, trying to be very good and accommodating, responding to the demands of the parents not to get in the way, not to cause problems and not to attract attention.

*"I had a reputation as a good girl, and for following my studies well and not causing problems."*

(Ariadna)

*"My role was not to give work, nor bother, to make myself invisible, to be good, to behave well and not to open my mouth or contradict and, on occasions, to entertain my family. I sang, danced, to try to unite my family, even if it didn't help me at all."*

(Raquel)

People of this subtype stopped being children before their time and unconsciously devoted themselves to the well-being of the family. In many cases, they assumed responsibilities that did not correspond to them. It was common to take care of younger siblings, take on household chores, even work outside the home from an early age. In many families, the demands moved towards being good at studies or, in general, to excessive demands on how they had to be.

*"I was my mother's little helper. Her farming spirit prevailed. We all had to pitch in with chores. It was also my obligation to take care of my little brothers."*

(Joyce)

*"At eleven years old I started babysitting, and at thirteen, cleaning houses too."*

(Susan)

Although for some the coexistence was simply devoid of emotionality, or in a plain "everything is fine", the majority of children of this subtype experienced a lot of tension at home, caused by the conflictive relationships between their parents. They tried to take charge of the tensions, taking pains not to add more problems and sometimes to mediate those that existed.

*"When I was eleven years old I began to feel that I had to take care of my mother. My father was a violent and possessive man, and she suffered a lot. My mother told me how bad it was with my father. I've always heard her speak ill of him. With me she vented about how bad my father was, who was always in bars. I had to take responsibility for the history between them, going to the bar to find him."*

(Mayka)

The mothers have been described as controlling, complaining, invasive, with a marked childish claim or emotionally distant; they can also be perfectionists and demanding. This seems to suggest that the lack of being of this subtype has been marked by a lack of maternal loving bond or poorly managed love on the part of the mother.

*"My mother was cruel. If she made me sick she didn't treat me kindly but rather coldly. Nothing to ask me how I was, much less a kiss... With what is right, what is wrong, she had the rules of what could be done and what not: 'You don't answer older people', 'don't look so shamelessly'... I received many disqualifications."*

(Mayka)

*"My mother didn't touch me. She was functional in taking care of her. I sensed her pent-up anger at having to serve me and I felt in danger by the mere fact of existing. She called me 'lazy', 'selfish', and 'irresponsible'. I was forbidden to cry, ask, touch and look. Any natural gesture on my part could mean punishment."*

(Anonymous)



The figure of an absent father is frequent, who, when he was present, could also be severe or emotionally disconnected. In several cases, the figure of the seductive father appears who avoids any conflict.

*“My father was very impatient, he had outbursts of temper that terrified us. He often threatened to take off his belt and sometimes he did. When he was at home, we tried to behave... He was an absent father who worked and traveled a lot and, when he was, he occupied an area of the house that kids we had limited access. We barely spent time with him on Sundays (the mass, the family meal) or on summer vacations.”*

(Miriam)

*“About my father, what I have clear is that he is an absent father. When there are problems, he slips away and turns everything into laughter, there is no pain, he turns everything into a joke and he seems like a dependent child.”*

(Raquel)

Also noteworthy is the emphasis that some parents put on knowledge. The attention and acknowledgment received from the father, or from the mother, from the school or even from older siblings, in case they arrived were limited to apprenticeships for academic achievements, suggest that perhaps this characteristic, common among the majority of this subtype, had to do with the development of the social instinct.

*“My intellectual part, reading, thinking, etc., received attention from my father. When we had a problem, he would ask questions to get us to think it over until we figured it out for ourselves. Then I suppose he would smile, but I don't remember him praising us.”*

(Joyce)

*“My father began to pay attention to me when I had enough verbal ability to relate to him. If I followed his speeches and agreed with him, he would tell me with narcissistic satisfaction: ‘You're like me.’ This was the only recognition I received as a child.”*

(Susan)

Children of this subtype soon learned to seek outside attention that they did not find at home, either at school, in different social groups, or at the homes of other friends, neighbors, or relatives.

*“I lived a lot of feeling of not being seen or valued in the family and feeling that in the group I am.”*

(Pedro)

For almost everyone, school was important and, sometimes, the place where there was less tension. They were usually diligent students, even when they had a hard time learning the lessons. Also in the classroom there were contempt and conflicts of belonging.

In any case, the strategies to solve this type of situation were the same: adapt and please. Those of this subtype recount their passage through primary education seeking to remain in the background, in an inconspicuous way, showing themselves to be obedient and shy.

*“When I was nine years old, my teacher made all the students, one by one, leave the class while the classmates inside said qualities of the one outside. After doing this with everyone and after a few days, they gave each of us a diploma, which referred to our qualities. Mine read like this: ‘Because of his good humor, generosity and joy... because he is always willing to help’.”*

(Pedro)

Despite the ease to adapt and make new friends, another common element is the loneliness they felt in childhood. Along with the feeling of not belonging to their families, they also did not feel completely part of their groups of friends, due to the difficulty of being intimate and the anguish of being rejected. Some comment that they felt anonymous or misunderstood. Many fantasized about the possibility of being adopted by a more loving family and had imaginary friends to fill their experience of neglect.

*“I had a group of friends with whom I played and sometimes I felt that I was not there. They were strange relationships for me.”*

(Raquel)

*“Throughout my childhood I had the feeling of a lot of loneliness and all the time I was leaning on the gang of friends, feeling them as my true family.”*

(Pedro)

Regardless of academic results, his kindness and cheerful disposition made many the subject of ridicule. In addition, their naive tendency to get lost predisposed them to receive the label of “fools”. They reacted by dissimulating, downplaying, or rebelling with a decision to be smart.

*“Because I was good, they told me: ‘You’re so good and generous, you’re stupid.’ I defended myself by swallowing it and holding on. Forgetting about it and anesthetizing the damage through distractions, through friends.”*

(Pedro)

*“I had to be the stupid and clueless one in the distribution of family roles. So in adolescence I decided to be smart.”*

(Miriam)

*“From wanting to be nice and funny to please, I was teased by my brother and other children.”*

(Susan)

In conclusion, what we collect from the biographies of the social E9 indicates that they were children who were little aware of the lack of mothering, the origin of their disconnection, and that they channeled their energy into adapting to their environment and external demands, leading to a diffuse feeling of precariousness with respect to their belonging.

## **7. PERSON AND THE SHADOW: WHAT IS DESTRUCTIVE FOR ONESELF AND FOR OTHERS**

Translated by [Mel](#)

The most clearly damaging aspect of the social E9's behavior has to do with his own *disconnection* and lack of presence. It is especially difficult for this character to realize this lack. How to realize your own disconnection if not through contact with your inner experience?

The degree of self-awareness seems to be inversely related to the high degree of activity directed at everything external. The act of adopting the opinions, emotions and desires of others as one's own is common to all E9, but especially this subtype confuses endless work, social commitments, attentions to others or mundane tasks with their own inner experience. Instead of listening to the inner voice, he leads a participatory life without including himself. It can be said that he lives so outside of himself that it is precisely his forgetfulness of himself that is in the shadow.

The activity focused on groups and wanting to be useful to others is, at the same time, a defense against the difficulty of accessing one's own internal experience. In this sense we can consider it as a substitution of what it is to feel your own experience. It is because they feel worthless that this subtype seems to have so little interest in taking responsibility for their life and takes so much responsibility for the affairs of others.

The desolation of feeling insufficiently valuable is hidden behind the happy and helpful face of this subtype, who does not seem to have any needs of his own. Thus, practically all its true potential remains in the shadow. They are people with strength and skills, but their energy goes away when they disconnect instead of giving themselves permission to display their abilities. They minimize themselves, cede their own resources to others or limit themselves to defending other people's flags. It is as if they repress all emotions and desires under the mask of an accommodating person. They enslave themselves to the idea that they have to be pleasant and not bothersome to be liked.

It is understandable that the experience of not being mothered or not having been seen generates the unconscious desire not to contact their own internal experience and that this is the best strategy they have found to not feel or to numb the pain of not having felt loved. Behind their procrastination, ignoring and requiring themselves to do for others, what remains in the shadow of their own conscience is that they do not love themselves.

A life without loving each other generates a great feeling of futility that those of this subtype hide from themselves by making an effort to be so useful. The inner speech, with phrases like: "Why look at me if there is nothing good in me to find?", "what difference does it

make?”, “better settle” or “it doesn't matter”, points to that not loving oneself. But it also soothes a more hostile feeling of self-loathing that lies in the background. Neglect of their own body can be understood not only as laziness, but as mistreatment or an act of punishment towards themselves. The lack of pleasure, so little developed in this subtype, can also be understood as an act of self-hatred.

From there we can also understand poor giving and the lack of intimacy in the relationship with the other that is explained in the next section.

This lack of love, which can sometimes crystallize into serious self-hatred, makes people of this subtype not only resign themselves to a life without respect, but also contaminates their vision of the world and cultivates contempt for life, giving rise to psycho-spiritual inertia and conformism with timid values. They have lost their inner voice and settle into a numb and skeptical view of the world.

So much living outside the love of oneself is not only harmful to oneself and in the relationship with the other, but can also be destructive in the face of society since, by not thinking, feeling and acting from oneself, but in response to the liking of others, this subtype has serious difficulties in taking a position of its own. Blindly or unthinkingly backing causes and ideologies, he adopts the values and ideals of the figure or identity he sees as more esteemed and delegates to it the power to take charge of his own well-being. He may confuse his inability to take a stand of his own with a pseudo-tolerance that not only contributes to the indolent *status quo*, but puts him in danger of participating in social dynamics without questioning its ethics.

Speaking properly of shadow, behind the benevolence, adaptation and availability to satisfy the needs of others, this social subtype hides a strategy of seizing the other through its ability to be so useful, with the goal —often unconsciously— to create a dependency by which the other will stay with him, thus avoiding the risk of separation, the great demon of E9.

With his maternal efficiency, this subtype occupies a place, especially in groups, and he wants this place not only to be recognized, but also to constitute a social network where he will be at the center, despite his false modesty. The gain you also get is to keep your self-image as good, blameless and so naive that you can never be seen as selfish.

The Nine is territorial and is located at the top of the enneagram of personality; this points to his hidden desire for power and the masked desire to seize space, which he has never felt as his own in childhood, and which he now intends to occupy through his broad and heavy body, and with the omnipotent self-sacrificing goodness of him. Even the forgetfulness or social awkwardness —beyond manifestations of his disconnection from himself— can be unconscious ways of occupying that space that he does not allow himself to openly take.

The obligation to be good and altruistic never allows him to explicitly take a clear position with his feelings and ideas, which is why he swallows many frustrations and

humiliations. But it has also grown with the censorship to feel and express, so the rage resulting from frustrations is repressed or denied, expressing itself only with compulsive actions or against oneself; for example, through anesthesia to physical pain, food or work without limits. It is also converted into obsessive care that leaves no room for a “no” from others.

Absence and disconnection do not allow him to be clear in his relationships. And invisibility allows him to flee from conflict and confrontation, leaving the other without an interlocutor; at most a *rubber wall remains*, or rather a wall without material consistency. But they cannot always disconnect from the repressed rage under the rubber wall, and then disproportionate outbursts occur that, due to their excess, leave the other unable to dialogue.

## **8. LOVE**

Translated by [Mel](#)

From the perspective of Claudio Naranjo's *theory of the three loves*, *amor ágape* or compassionate love is the most developed in E9, although the social subtype has greater access to admiring love. Due to their confluence, he is able to put himself in the place of the other, and he can be considered empathetic, maternal and generous, with his great flow of energy, which he pours into caring, serving and serving others.

He learned in his childhood to give care instead of receiving it, and as an adult he continues to develop a role of caregiver or helpful worker, devoting a lot of time to the affairs of others, both in the family and in the couple, friends or work.

The problem is that, as Claudio Naranjo says, he loves his neighbor more than himself. It is difficult for those of this subtype, who consider themselves loving in their care for others, to see that, despite being well-intentioned, they are not really present in their gestures of loving the other. They remain in an idea about love instead of living a real experience of love.

Consequently, his kindness can be automated in a constant giving and giving, in a delivery to the other without including himself. The more they have forgotten themselves, the more they tend to subsist as good providers of chicken soup, without considering that it can be more compassionate and beneficial for the relationship, to be clearer, dare to say what they think or express and defend their needs, even if this means confrontation. Nor do they assume their share of the responsibility for the one-way links they create. They may realize that they have enslaved themselves in a relationship pattern that they themselves have marked, where they are the ones who always give and that in the end it is difficult for them to sustain.

Nor are their attentions always right or well valued. They may be too out of touch to see that what they give is not wanted by the other. What they give away is sometimes disproportionate, counterproductive, uncomfortable or inappropriate in the eyes of others, something that could be considered a distinctive tendency of this subtype.

*“When I walked into a store, I was always looking for something to give to someone.*

*I realize now that the faces people made didn't always match the reaction I imagined. I think that on many occasions it would have been enough for me to simply feel my affection or gratitude instead of giving them things.”*

(Anonymous)

As a counterpoint, it is evident that the least developed love in the social E9 is eros love. They had to repress their instincts from an early age and have lost their spontaneity. They do not

feel the freedom to love themselves since their inner child and their ability to enjoy have been forgotten. There is a great potential for enjoyment with simple activities, such as socializing in good company, walking through nature or dancing, but which are easily carried out disconnected from the body because they are attentive to others or what “has to be done”. They postpone or forget their pleasure because there is always something or someone to attend to. The enjoyment comes after the obligations, but that moment hardly comes or there is no energy available for themselves after the tasks.

Some people of this subtype can be playful and indulge in pseudo-spontaneity or half-hearted freedom in social or sexual relationships. But in both cases, it is usually more of an activity aimed at pleasing others in which they are not fully included. For social E9s, enjoying is selfish, and being selfish is taboo. So prioritizing their own pleasure and allowing it is something that requires effort. And then it becomes a task and loses all meaning.

Crazy ideas that “it's wrong to be selfish” and that you “have to abnegate” obviously interfere with the joyous love of social E9, but so does overdeveloped maternal love. His emphasis on giving leaves no room for him to receive. In erotic love, the tendency to sexually please the partner prevails over one's own pleasure or desire. The difficulty in setting limits in the initial stage of their sexuality generated in many a loss of self-respect and, at the same time, has limited their potential to enjoy themselves.

*“The love that interferes is mother love. My gaze is always set outside of me. I always look at the other, I try to find out how they feel, what I have to do to take care of them, etc. Here forgetfulness of me is evidenced.”*

(Anonymous)

*“I have always considered myself very loving but I have been so little in touch with my own feelings that I realize that what I have given has been a very poor emotion. Especially poor because it has never occurred to me that I could love myself.”*

(Susan)

If compassionate love is overdeveloped and joyful love underdeveloped, respectful or appreciative love, at first glance, seems the most balanced, in the sense that those of this character, who see so little, find it easy to see others as bigger. But it is convenient for the social E9 to look at an aspect of this admiring love that is not so accurate. We can also speak here of a pseudo-respect, in which it is satisfied with an admiration from somewhat timid values.

It is understandable that children who did not feel seen, and who have also received the looks of contempt among their parents, especially from the mother towards the father—as well as towards themselves—, have seen their innate intuition of the divine conditioned. Until they experience love and the divine within and without them, they tend to settle for an overly banal view of life. The focus tends to be limited to the concrete and the everyday. *It is better not to ask*



*yourself too many questions and solve what is practical.* The transcendent is a waste of time or is postponed because they do not stop doing. It can also cause them to mimic a devotion, which they are not capable of living fully.

This unconscious disenchantment makes them supplant the experience with the divine for the ideologies or values of social groups. They replace it with a mental creation or group of ideals or ideologies, which becomes their ultimate authority. They trust more in group or social values than in mystery, which can be translated as the negative transference with God that Claudio Naranjo talks about.

This social E9 explains it like this:

*“When I was five years old, when I found out that people were dying, I cried with helplessness. I felt cheated and angry with God because I had been told that He was good. I thought that he was not fair and that if I were god, I would do things better.”*

(Susan)

In the sale of love, the way to buy love is through maternal care, since caritas love is the one they have the most at hand. They take care and put blankets on others so that they love them. What they seek in return is to be recognized, to be valued. “They will love me for the value of what I do for them.” Being seen is the reward they crave. They live in a contradiction regarding receiving the recognition they seek because while they want it, they are prohibited from standing out.

*“I don't really buy or sell love, the concept of love seems to be great for me, I consider that I don't really give love. It's hard for me to know what it is to truly love the other, the others, and what it is to receive. I give, I give, I give, but what the hell! I don't give my love, I give service, help, and the emotional remains outside.”*

(Raquel)

From the perspective of the embrace between the three loves, it is difficult to admire what one does not know, or what one has forgotten, since one feels excluded from the realm of the divine. In the same way, the maternal love that she gives is poor, because the divinity in the other is not fully recognized. And without feeling the divinity of oneself, one does not feel the freedom to fully enjoy his being. At the same time, the lack of a felt experience of love generates a mistrust that affects relationships in a general way.

*“In my relationship with the man, I lack the confidence that love will be reciprocated without him imposing conditions that are unacceptable to me. I'm afraid of being taken over and ending up exhausted and dependent.”*

(Joyce)

From a spiritual perspective, it is difficult for the lazy to be in connection with the mystery if they are not reconciled with it. If one does not look inside, one cannot recognize the mystery that it is. That's why it's crucial that E9s start to love themselves. They need to develop their inner witness and filial love in the sense of “making friends with themselves.”

## **9. HISTORICAL EXAMPLE: DESMOND TUTU**

Translated by [Mel](#)

Our character for the social E9 is South African Archbishop and Nobel Peace Prize winner Desmond Tutu.

His biography is succinctly explained on the website of The Peace Centre, an NGO inspired by his testimony.

Desmond Tutu Mpilo was born on October 7, 1931 in the town of Klerksdorp, in the northwest of the country, from a modest and religious family. His father, Zacarias, was the principal of a missionary high school, and his mother, Aletha Matlhare, a domestic worker. Desmond was the only son surrounded by three sisters.

When Desmond was eight years old, his father was transferred to Ventersdorp, to a school where there were children from different backgrounds and communities. Desmond was also a student at this school, thus growing up in an environment of great diversity. Although he was baptized in the Methodist Church, under the influence of Sister Silvia in 1943 the Tutus converted to Anglicanism.

Shortly after, the family moved to Johannesburg. In 1945, Desmond started high school at a government institute. At that time he contracted tuberculosis and had to be hospitalized for more than a year. As a result of this fact, he struck up a deep friendship with Father Trevor Huddleston, who would visit him and provide him with books that interested him more and more. Desmond, years later, would become Father Huddleston's parish church assistant.

Despite the fact that, due to illness, he missed school, they allowed him to resume classes with his group. Desmond caught up with his classmates with effort and motivation, studying at night by candlelight. His quality as a good student would be rewarded by his acceptance into the Witwatersrand University School of Medicine. Despite this, he was denied the scholarship he had applied for, and his family was unable to afford his studies. He then decided to reorient his training in the field of teaching, following the example of his father. He graduated in 1953 and two years later obtained a Bachelor of Arts.

On July 2, 1955, Desmond married Nomalizo Leah Shenxane and began teaching at Minsieville High School, where his father was still principal. His classmates remember him as an inspiring teacher.

After three years of teaching, Desmond began to show his position of social criticism, through the resignation of his teaching position, in protest against the application of the Bantu Education Law. This law, number 47 of apartheid, established a differentiated system for white

and black students, with the purpose of preparing black Africans from an early age to accept their role of subordination in front of whites, receiving training for the tasks that would take place in the bantustans (tribal reservations for non-white inhabitants) or under the control of whites.

During his stay in Munsieville, Tutu had given much thought to the possibility of joining the priesthood. Finally, he offered himself to the bishop of Johannesburg to be a priest, being admitted in 1955 as a subdeacon. He studied at Saint Peter's Theological College in Rosettenville, receiving two honors throughout his undergraduate degree. In these years, Desmond and Nomalizo had three children; Trevor Thamsanqua, Thandeka Theresa, and Nontombi Naomi, who was born in 1960.

In late 1961 Desmond was ordained as a priest, after which he was transferred to a new church in Thokoza. The following year the family would travel to London so that Desmond could continue his theological studies at King's College, through a scholarship. London was an emotional experience for the Tutu family after a suffocating life under the conditions of apartheid. The couple's fourth child, Mpho Andrea, was born in 1963.

After Desmond had completed his MA with honors in London in 1966, they returned to South Africa. Between 1967 and 1969 he was a member of the board of directors of the Fort Hare University Theological Seminary. At this time he began to actively denounce the socio-political situation, through conferences in which he highlighted the precarious situation of many South Africans and the consequences of the segregation in which they lived.

In 1972 he returned to London for three years. On his return, he was ordained the first black bishop of the Church of the Province of Southern Africa in South Africa and rector of St Mary's Cathedral in Johannesburg, a position from which he promoted internal changes, often at the expense of some of his white parishioners.

On June 16, 1976, Soweto students began a large-scale rebellion against the marginalized educational system and the obligation to accept Afrikaans as the language of instruction, which ended in a massacre of students by police. Tutu supported the victims and their families and later played a significant role in the Crisis Committee that was created in the wake of the murders.

In July of that same year, Tutu accepted the position of bishop of Lesotho, as well as that of general secretary of the South African Council of Churches (SACC), becoming an important national and international figure. Under his leadership, the SACC became a defining institution in South African spiritual and political life, challenging white society and the government and asking them to offer assistance to the victims of apartheid. Tutu advocated reconciliation between all the groups involved in apartheid, constantly denounced the white minority government for its racist policy against the majority of the black population and condemned anti-apartheid groups that carried out or promoted violent and *terrorist actions, such as Congress*

*African National and various extreme left groups. Along with Steve Biko, Tutu called the population to civil disobedience.*

A compilation of his speeches appeared under the title of *"The Divine Intention"* (1982), and another of his sermons, *"Hope and suffering"*, was published the following year. Inevitably, his strong position led to difficulties with the government, such as the denial of his passport for a year and a half.

In 1983 he was elected leader of the United Democratic Front (UDF), one of the most important non-racial anti-apartheid organizations. His community activism was complemented by that of his wife Leah, who advocated for better conditions for domestic workers.

In 1984 he was awarded the Nobel Peace Prize in recognition of his peaceful struggle against apartheid, a victory much celebrated by the black community and silenced by his government. In 1986 he became the first black Archbishop of Cape Town, making him head of the Anglican Church of South Africa.

Tutu became the main mediator and conciliator in the transition to democracy in his country. He urged foreign disinvestment in South Africa as a way of putting pressure on the government to dismantle apartheid. He was harassed by security police and called for civil disobedience for the murder of activist Steve Biko. He led to events such as the "purple rain" protest in Cape Town in 1989, where protesters were sprayed with purple dye to be later identified by the police.

When the multiracial republic of South Africa was established in 1994, he resumed his pastoral duties while maintaining his influence in the country. In 1995, the Truth and Reconciliation Commission was created by the newly elected President Nelson Mandela, with the aim of publicizing and judging the human rights violations committed in South Africa during the thirty-three years of the apartheid regime, and Tutu was appointed as director. The following year, he stepped down as a representative of the Church of Anglican to focus exclusively on the TRC, and was later appointed archbishop emeritus.

In 1997 he was diagnosed with prostate cancer and underwent successful treatment in the U.S. Despite his ailments he continued to work in the Commission, which presented its report on October 28, 1998, condemning both sides for their atrocities.

Tutu officially retired from public life on October 7, 2010. However, he has continued to actively participate in various social organizations, denouncing international injustices and inequalities, such as the situation in Zimbabwe, Palestine, East Timor, Guantanamo and the HIV epidemic, or in a strong defense of the rights of gays and lesbians. He is currently considered an important moral reference worldwide to work on the reconciliation of conflict zones.

### *Desmond Tutu as E9 social*

From his biography we can rescue the following characteristics, which define him in this subtype.

Desmond manifested himself as a child as a good boy, studious, hardworking and respectful of his father and the authority he represented. His interest in social issues was central in his life, defining his profession (frustrated vocations of doctor, teacher and priest) as well as his clear public and political position in favor of people who showed greater suffering.

His vision of the world is clearly marked by a religious and benevolent gaze. John Allen, South African journalist and biographer of Desmond Tutu, explains what has allowed him to maintain boundless enthusiasm in his work and life in the dark days of apartheid: “You can't talk about Tutu without his life of prayer. It is an integral part of his faith and his spirituality sustains him “. He points out that he gets up every day at four in the morning to pray, and also retires at noon and at night. We understand this practice of stillness and meditation as an element that has been able to compensate for the excessive activity of the character.

He also defines him as a man who «does not like confrontation, but when he sees people who are being mistreated, he thinks: “I have to talk”, referring to his avoidance of conflict in everyday life and to the fact that confrontation is allowed in the interest and for the defense of third parties. This is the only motivation that can justify confrontation, not violence.

In the introduction to the book *“God Is Not a Christian: And Other Provocations”*, John Allen refers to Tutu's collection of speeches in this way: “As a series of texts that reflect a life in action and not the meditations of a scholar...”, clearly capturing the active, concrete and earthly character of Tutu's spirituality.

From his public speeches we highlight some fragments, which reflect his way of understanding the world:

*“In our African Weltanschauung, our worldview, we have the concept of ubuntu. [...] This expression is very difficult to translate, but we could put it this way: ‘a person is a person through other people’. We need other human beings to learn as human beings, since none of us comes into the world fully formed [...] For us, the solitary human being is a contradiction in terms.”*

From this paragraph stands out his conception of the human being as part of a group, which opposes the individual, and how personal fulfillment can only come through the sense of belonging to the whole of humanity.

Likewise, the use of the plural (“for us...”) stands out, which stems from his feeling of being a spokesperson, the representative of a group of people, who is the one who validates him to express his voice. And, more clearly:

*“Ubuntu is the essence of being human. It expresses how my humanity is linked and inseparably linked to yours. He does not say, like Descartes: ‘I think, therefore I am’, but rather: ‘I am because I belong’. To be human I need other human beings. The absolutely self-sufficient human being is subhuman [...] I am because we are, since we have been made to live together, to be a family.”*

Let us remember that belonging is the word that defines the social subtype of the Nine. A strong sense of belonging, moreover, that does not lead to anyone being excluded. Tutu shows a great ability to understand all points of view, to integrate all parts. In a liturgical celebration held at the Cathedral in Ireland, he exhorts:

*“May your negotiations include as many representatives as possible. Don't let anyone feel that they have been excluded.*

*No group, no matter how small, that has complaints, real or imagined, should feel excluded; otherwise, you can say goodbye to peace.”*

This strong sense of inclusion, added to the experience of a concrete and practical spirituality, translates into an active commitment to those most in need, as well as a politically involved theology.

*“I am here before you as a person who professes the Christian faith. This is the starting point for everything that I am; it is the inspiration for everything I say and everything I do. As a Christian, therefore, I place, as that which deserves my absolute loyalty and occupies the most important place in my life, worship and service to God. I want to emphasize that my priority is to worship and praise God. I must first of all maintain an authentic relationship with God, through prayer, through reading the Bible, through meditation and the celebration of the sacraments of the Church. [...]*

*This is the so-called vertical dimension of human life, the relationship with God. [...] The authenticity of this relationship with God is expressed and tested in my life in the relationship with my neighbor. This is the so-called horizontal dimension. You have to keep the vertical and the horizontal together. [...] For Jesus, love of God was inconceivable and could not exist without its corollary: love of neighbor. [...]*

*What I am saying is that I am not a politician. What leads me to get involved in sociopolitical life is not politics, but my Christian faith. [...] By obedience to the imperative of the Gospel of Jesus Christ [...] I am engaged in socio-political and economic issues.”*

*“In the Bible we learn that God is a God who takes sides. God is not neutral. He is a God who is always on the side of the poor, the oppressed and the little ones who are despised; and for this reason we, his Church, must be in solidarity with the poor, the homeless, the hungry and the oppressed.”*

In the information obtained through the website, and in the books to which we have had access, his emotional experiences are not reflected, nor are their moments of weakness. In his

public image there is no place for fragility. It only highlights the moral and action facet of him, from a total identification of the person with his speech.

John Allen says of him: "I have come to see that he gives his best when faced with the toughest and most challenging situations." This finding highlights the surprising ability of the social E9 to face difficult situations by bringing out "the best of oneself", without reflecting hardly any difficulty. A kind of "nothing happens here" that reveals an internal disconnection that places him in a good position towards the external gaze, but in a suspiciously neutral place for himself.



## **10. LITERARY AND CINEMATIC EXAMPLES**

Translated by [Mel](#)

### *A literary example*

#### *Pollyanna*

The novel *Pollyanna*, by Eleanor H. Porter (1913), as simple as the plot may be, does not fail to offer us a portrait of aspects of this character. It is not surprising that we find a social E9 character in the genre of children's literature. The disconnection from her painful reality, the lack of introspection and the simplistic and optimistic view of life fit well in this type of story.

It is about an orphan who seeks to belong trying to make the small community that welcomes her happy. Her passion for participation is well portrayed, her compulsion to put herself at the service of others and, especially, the mechanism of contentment that the protagonist uses to anesthetize herself from the pain of a neglected childhood.

Pollyanna is a cheerful, active and talkative girl, who speaks with excessive details that are not relevant. Although she gives the impression of being spontaneous and candid, her verbiage is nonetheless a symptom of the degree to which she lives outside of herself in her eagerness to please. She is struck by how indiscriminately friendly she is and how she doesn't seem to notice the coldness and mistreatment she receives. She is always looking away from herself, excessively empathic, trying to please and resolve the conflicts of the people around her. She acts automatically and hastily, putting herself at the service of everyone in town. She dedicates herself to good causes, collecting animals and a homeless child, mediating between the many grieving neighbors and bringing the community together. If they are happy, Pollyanna is happy. This is what she does to try to earn a spot.

The story begins when her father dies and ten-year-old Pollyanna is sent to live with her wealthy and strict Aunt Polly. The biographical data on her fit with the social E9. We learn that her mother, after a few failed pregnancies, dies shortly after Pollyanna's delivery. She is raised between her missionary father and the Ladies of Charity who assist her mission in Africa. We also discover that our protagonist does not even have her own name, but the names of her mother's two sisters, Anna and Polly.

But what best reflects the character is his strategy of *always putting a good face on bad weather*. Gestures of pain barely escape from the orphan and no one would suspect that she just lost her father just a few days ago. The girl seeks to invent the positive side of any circumstance and focuses her world view on what she calls "the game of joy." She deprived of the care of her mother, she belongs to her father and for her father she learns to be happy with her and she does

not stop repeating everything he told her as a symptom of the high degree of confluence of her with him.

Pollyanna is annoying to her aunt, who agrees to take her in out of her sense of duty, to “do the right thing.” Nor does this woman hide her contempt for Pollyanna's father. As soon as she receives the girl in her house, she forbids her to talk about him. The girl has to adapt to earn a place and convinces herself to avoid conflict and anesthetize her pain.

*“Pollyanna,” interrupted her aunt sternly, “there is something you must understand now; I forbid you to say another word about your father.”*

*Silently, as Pollyanna followed her aunt out of the room, she tried to pretend it didn't hurt.*

*“After all, I guess I'm glad he doesn't want me to talk about my father”, Pollyanna thinks to herself. “It'll be easier, maybe, if I don't talk about him.” And Pollyanna, once again convinced of her aunt's “goodness,” blinked back tears and looked around her hopefully.*

In addition to pretending she was unaware of the mistreatment, the familiarity with which she treats the maid whom she has just met is striking. She is clear that if she wants to belong to this new place she will have to please and be there for others. But her eagerness to please and put on a good face is so compulsive that she looks foolish.

*“I'm glad there isn't a mirror here, because then I won't have to see my freckles.”*

*A few minutes later, looking out the window, Pollyanna gave a whoop of delight and clapped her hands gleefully.*

*“Nancy! I haven't seen this before,” she said. “Look. There in the distance, those trees, and the houses and that beautiful church tower, and the river shining as if it were silver. Well, Nancy, there is no one who needs pictures decorating the walls to be able to contemplate this view. I love you! I'm so glad now that they let me have this room!”*

In the next scene, when that same night the aunt punishes her for being late for dinner, sending her to the kitchen with the maid to have bread with milk for dinner, the girl thanks her.

*Pollyanna ate her pudding with good appetite; so, at Nancy's suggestion, she went into the living room, where her aunt was sitting, reading. Miss Polly looked at her coldly.*

*“Have you had dinner, Pollyanna?”*

*“Yes, Aunt Polly.”*

*“I am sorry, Pollyanna, that I was forced so soon to send you to the kitchen for a supper of bread and milk.”*

*"But I was so glad you did, Aunt Polly. I love bread with milk and I love Nancy, too. You shouldn't feel bad in the slightest."*

*As if it were the most normal thing, Pollyanna went straight to her aunt and hugged her warmly.*

*"I've had such a good time so far," she sighed happily. "I know that I will be delighted to live with you, but, of course, I already knew that before I came. Good night," she said in a giggly voice as she ran out of the room.*

But it is impossible for her to completely disconnect from his pain and she cries secretly. Fifteen minutes later, alone in the attic, the girl is crying under the covers.

Another feature of the subtype is described in the next scene, where he brings a newly found orphan to his aunt's house. She assumes that her good intentions will be well received, but she acts impulsively and out of touch with reality. At the same time, she treats others as she would like to be treated.

*"This is Jimmy Bean, Aunt Polly."*

*"And what is he doing here?"*

*"Well, Aunt Polly, I just told you!" said Pollyanna with a look of astonishment. "He is for you. I brought him home; for him to live here, of course. He wants a home and a family. I told him how good you've been to me and the puppies and that I knew you'd be to him, because of course he's even nicer than the puppies."*

After spending the bulk of the story trying to fix the problems of people in the community, volunteering for the poor, and even organizing a fundraiser for the orphanage, Pollyanna has an accident at the end of the story.

It is worth noting that the accident itself points both to the typical distraction of the character and to the fact of not being seen, which is a central problem of the subtype. Returning from school, Pollyanna is walking down the street without paying attention and a car hits her. Nobody finds out, not even the driver, who continues on his way without realizing what happened. The accident leaves Pollyanna paralyzed. When they can no longer hide the severity of her injuries, they try to talk her out of it. It is only when she is immobilized and confronted with her inability to continue making her robotic in the service of others that her strategy of being stunned and pleased with her fails and a moment of spontaneous crying and fear emerges.

*"But I can't stop thinking about it," she cried, gesticulating with her arms nonstop. "Now, there's nothing else to think about. So how am I going to go to school or see Mr. Pendleton or Mrs. Snow or... or anyone?"*

*She took a deep breath and cried briefly, intensely. She suddenly stopped and looked at the nurse with terror in her eyes. "Ms. Hunt, if I can't walk, how am I going to be able to be happy about anything?"*

But immediately he resumes his neurotic strategies, although they no longer seem so effective.

*"My father used to say that in everything you can always find something that can be worse; but I guess I never had to hear that I wouldn't walk again. I don't see how there can be anything in that that can be worse. What about you?"*

Finally trying to respond to her aunt's encouragement, Pollyanna speaks of her need to belong and re-anesthetizes herself.

*"You see, since the accident, you have called me 'dear' many times; and before you didn't. I love being called 'dear' by the people I belong to. I mean, some of the Ladies of Charity called me that; and of course it was nice enough, but it's not as nice to belong to them as it is to belong to you. Aunt Polly, I'm so glad to belong to you!"*

There is no transformation in our protagonist. She never manages to look back at herself. It is more important that others do not see her depressed, so as not to jeopardize her place.

*"Well, Aunt Polly, I think I can be glad I had my legs at least once."*

#### *Pollyanna at the movies*

The novel is out of print in Spanish, but the film produced by Walt Disney (1960) can be used, which in addition to the features commented on in this text, perhaps reflects even more the lack of interiority in extraversion and excessive activity focused on solving the conflicts of others, so central to the social E9 character.

*A cinematic example*

*After the Wedding (2006)*

Directed by Susanne Bier

Social E9 Character: Jörgen

Jörgen, a Danish businessman, is an excellent representative of the characteristics we have discussed so far. Broadly speaking, we find ourselves with a hard-working and active man, an attentive father and husband, a good and generous host. He is a joker, he likes children and he enjoys like nobody else dancing to the rhythm of the music of the eighties.

It is also clear how he downplays himself, being more concerned with caring for others and how he anesthetizes himself with work and drink. We also note his avoidance of pain, his tendency to sweep matters under the rug, and occasional outbursts of rage and despair.

In addition to his rushed and at some point robotic work, it can be pointed out how he forgets about his basic needs, he has nothing to finally sign the papers of an important donation after a tough negotiation.

Jörgen has many material comforts, but he seems to have them more to please others than for his own enjoyment. Both his house and his office are open doors (no appointment necessary) and seem more like social centers than havens for his own comfort.

Likewise, the lack of ambition of this man despite having become a millionaire is striking. Nor does he give importance to the power he has, which can be seen in a scene where a dozen people offer him their pen at the same time, nor is he aware of it, since he never suspects that his son-in-law marries his daughter out of interest.

Many details of the plot reveal that Jörgen, consistent with his subtype, is not the protagonist of this film, but it is almost behind the scenes that he experiences his moving situation. Although he knows that he will die soon, he tries not to attract attention as he insists on getting his daughter's biological father back from India to take care of the loved ones he will soon leave behind, since his only determination in his last months of life is to ensure the well-being of his wife and children after his departure. Jörgen is very fused with his wife, who at the same time is very aware of him.

Throughout the film, in front of his family and co-workers, his strategy of "bad weather, good face" is very clear. He suppresses the expression of his anger and pain, he disconnects through alcohol and work and it is only when he is alone that his inner storm is reflected on his face.

In addition to seeing the contentment of the subtype, the degree of resignation seems to be directly related ("there is nothing to do", he tells his wife in the face of his illness) with the

neurotic need of the social E9 to want to be of help to others. But above all, we clearly see how Jörgen becomes active and pragmatic to do good and provide a solution to the lives of his loved ones.

Despite his good intentions, his almost stoic dedications make him seem harsh, callous, and clumsy at times. We wonder to what extent his good intentions justify the means that Jörgen employs to achieve the desire to help others to be happy. He operates on the idea that if those around him are okay, he's okay. Only his great gift is not well received by the people to whom it is addressed.

In his first scene we see him driving his car with loud *disco* music, as a distraction from what is worrying him. The seriousness of his face is only seen when he is alone. Then, before his wife, children and his mother, he is not only very attentive but happy and joking. He puts on a good face for others. (*Minutes 7:25 – 10:55*)

In his next scene he shows himself to be a good host, showing off the sights and offering his guest a drink. (Actually, he wants to drink himself and offering a drink is an excuse.) In his conversation with Jacob he is distracted, changes the subject, watches television. He can't sit still. He insists that the stranger go to his daughter's wedding, initially an inopportune invitation, an indiscriminate kindness. (*15:15 – 19:00*)

Again we see the concern he keeps for himself when he is alone. He moves with haste. He puts on a good face in the presence of his daughter. Clearly the most important thing is to ensure that his family is well, with the consequent forgetfulness of himself. (*20:00 – 22:00*)

We note the playful aspect of the subtype; he likes kids. We also begin to realize what Jörgen is moving from anonymity; he doesn't want to draw attention to his plight. (*23:40 – 25:00*)

He asks his wife to dance, again pretending that everything is fine. He even distracts his wife from him to prevent her from confronting Jacob. It should also be noted that his own pleasure is allowed in the dance. (*35:00 – 35:15*)

Drink to anesthetize. Alone again, you can see his anguish. He moves hurriedly, as if he's looking for something to do in order to tune out his discomfort. He lies awkwardly. He prefers to look bad before revealing his intentions. He wants his good deed to remain anonymous. (*36:10 – 37:55*)

In the middle of an argument, he tries to mediate, "Let's all calm down." (*40:00 – 41:00*)

He gets drunk in a restaurant. When the bartender denies him more alcohol he explodes, the great rage that he has suppressed until now comes out. (*54:20...*)

Once again, his great need is to see his loved ones happy. He takes his children fishing to please them. He drives fast. (1:00:40 – 1:03:05)

When Jörgen returns home after going fishing with his children, his wife, who has already discovered his illness, confronts him. Her reaction is to get angry and run away. He would have preferred everything to be swept under the rug and he wants to avoid contacting her pain at all costs. (1:15:40 – 1:18:00)

Jörgen receives from Jacob papers to sign. For the well-being of his wife and children, he is capable of setting very clear limits and being very tough. Only when he sees that he has no choice — as the deal is about to break — does he tell Jacob what is really going on with him. (1:01:50 – 1:06:40)

Typical gestures of the social E9 are emphasized: Jörgen drinks and goes to work, his two ways of disconnecting. He jokes around with his team, downplaying the fact that he just closed the deal, which is so important to him. At the same time, he hides from them what is happening to him. His daughter enters, learning that he is sick, and confronts him. Jörgen tries to avoid her gaze; he makes the robotic gesture of looking at papers that he has on the table to keep himself disconnected from his emotions. It should be noted that, despite the fact that his daughter would have preferred to know about his illness much earlier, we can observe Jörgen's characterological gesture of insisting on doing and giving what he believes others will want or need. (1:14:40 – 1:19:15)

The next scene shows other very characteristic gestures of the social E9. He knows that it is the last birthday that he is going to celebrate. He gets active and puts on a brave face; he jokes with his wife and children; he discusses future projects with his employees. All of his energy goes to serving them. (1:19:20 – 1:21:10)

In his own way, he takes care of everyone to avoid the pain of his parting. Despite being very ill now, he dances as always, with a taste for music and characteristic gestures of the social E9. After the party, he can no longer hide his discomfort. As much as he remains more concerned about his family than himself, he finally breaks down in contact with his own feelings. (1:21:15 – 1:24:40)

We wonder if he tries to seek the happiness of others as a substitute for feeling his own experience. Nor can we know to what extent the notice of his death has been able to mark a transformation in him, beyond this scene, almost at the end of the film, where once his task is finished, he finally contacts his feelings.

The fact that Jörgen, so close to his death, is able to downplay self-importance for a common good, could point to a virtue of the subtype, but we need to witness a deeper contact with himself. Only that Jörgen seems to act from such a successful intuition and an underlying goodness that it would be difficult not to value. He leaves us with a taste of what "conscious

action” or at least an approximation to the bodhichitta spirit would be like, but elusive without true self-love.



## 11. A VIGNETTE

Translated by [Mel](#)

*The disconnection of E9*



Translation: "Dear Diary: Sorry to bother you again..."

Illustration by Zoe Hernández

## **12. TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS**

Translated by [Mel](#)

Although it is usually not easy for them to notice their disconnection at the beginning of therapy, they already benefit from the fact that they commit to an hour to dedicate it to them. But even more restorative, initially, will be the look and presence of the therapist: that there is someone in front of them who pays attention to them, that they feel seen and heard. It will be important through the relationship and the bond that they establish with the therapist to be able to receive the mothering that they lacked and that it be transmitted to them that they have permission to value themselves and feel that what happens to them is important.

In the therapeutic relationship, the social E9 patient will do more to avoid rejection by the therapist than to direct his energies toward knowing himself. He can be very accommodating, but he usually hides a great deal of mistrust. He can relive the original trauma of not finding an available, loving gaze, if he detects what he receives from the therapist as unpleasantness.

Generally, niceties or dropping it are not worth it. He needs honesty and things explained clearly and simply. Not only does he appreciate it, but it helps him get out of the stun mechanism. It is very convenient for him to realize how he plays the fool so as not to find out what happens to him.

He also appreciates the confrontation with and from a sincere interest in his well-being. If he experiences it as criticism or judgment, he tends to distance himself emotionally from the therapist without sharing what he feels. If what he indicates does not come clearly to him, he can take it as a humiliation.

If it does not reach the social E9 that the therapist cares about his well-being, there will be no bond of trust and he will not surrender to his process, but there will only be pretending to please. It will be a test of honesty on both sides to see how far each one goes. Keep in mind that people of this subtype believe that it is their fault that they were not seen, considered or loved. Therapy will be a disaster if this trauma is reproduced. A large part of the process will be that the therapists lend themselves to being a repairing mother or father of what they did not have.

He finds it hard to get that his therapist could care about the damage he does to himself. For this reason, it helps a lot to hear it clearly explained verbally and also through physical contact—which is usually another thorny and important issue to see— how important it is that you take care of yourself and treat yourself with affection.

A good transfer with the therapist will be an important first step in creating a bridge of connection to themselves. Regarding the work on oneself, they need to recover their ability to

listen to their own inner voices, or perhaps learn to listen to themselves for the first time. The task for the patient is to gradually create the ability to listen to their own feelings, desires and needs. It is essential for them to see to what extent they have their eyes turned outward and turn their gaze inward.

When they achieve a connection with themselves they will have to learn to express themselves, because both that connection and their expression are very censored. It is very good for them to see their difficulty in both feeling and expressing negative emotions. There will be a lot of work to do to overcome the taboo of expressing anger, sadness and pain, aspects of themselves that are very much denied. And they often come to therapy precisely when they find themselves in a situation where their resources for denying their pain or anger aren't working as well as they used to; when their efforts to please leave them dissatisfied and frustrated. It is very good for them to feel that they have the right to the emotions that they no longer manage to repress and to have the experience that the therapist not only does not reject them but also gives them permission to express their discomfort.

It is essential to become aware of self-sacrifice, the postponement of one's own well-being and the difficulty in taking care of oneself and setting limits. Being taken seriously by the therapist helps them to begin to take themselves seriously and to begin to feel that they have enough worth to start taking charge of their own lives.

As they can take themselves seriously enough to look at each other, they need to develop the ability to distinguish themselves from others. Although they are very active in the world, psychically they may be traumatized, as if they had never been out in the world.

There will be a path to take from seeing robotic activity and the many substitutes for what is their true inner experience.

*"In therapy, I have lived very obtuse and terribly slow in managing emotions. I have needed a long time to identify them and see what mechanisms I use or used to avoid expressing them. I have often felt very blocked, unable to raise my voice to express myself. And very afraid that my therapist would get tired of me, he would get bored by the slowness of my process."*

(Anna)

It is not so much the fear of emptiness as not being able to bear the pain that prevents him from daring to look at himself. Over-adaptation and stun are his defensive resources to avoid and deny pain.

It is not easy for him to realize that he does not feel. He has to distinguish that what he thinks is not an experience and that the ideals in which he has taken refuge are not a substitute for the real experience of life. It is crucial that he be able to see the wall between himself and his actual emotional experience, that he be able to realize that what he thought he was feeling was an illusion.

It is in your best interest to look at your self-depreciation, your self-abuse, how underdeveloped your ability to allow yourself pleasure is. You need to learn to attend to your inner child, with love and respect.

Your work with yourself is to look at all these aspects and to develop a loving attitude towards yourself. And without falling into contentment or settling for ideas about what it means to love or treat each other well. It is, perhaps, a matter of developing love for the truth; something like discovering what the experience of oneself is.

*Therapeutic recommendations:*

- Working with dreams, especially at the beginning of the therapeutic process, can be a good resource, especially if therapists are helpless in the face of the degree of disconnection of this subtype. It is a door to access the patient's sleeping consciousness.
- Work on inner listening. It helps them to dig over and over again into these three basic questions: What do I feel? What do I want? What do I need? Realize that you have the right to be in touch with your feelings and needs and that it is your responsibility to find out what is going on inside them.
- Listening techniques come in handy: listening to your own breathing or heartbeat, attention continuum, internal-external listening.
- At the beginning of their therapeutic process, learn that you have the right to express your negative emotions and that you will not be rejected for showing your anger, pain and sadness.
- Give them back how they escape from pain, chilling with verbiage, paying attention or laughing. It is a very good exercise to invite the social E9s to take off their smiling mask and to be sad or serious.
- It is good for you to work on your difficulty in making eye contact with people when you speak.
- Develop the ability to distinguish yourself from others. It helps if the therapist points out when you are talking about someone else's experience and asks about your own. "What you tell is happening to the other. And you? What is happening to you?" Meditation or simply attention to the breath helps them distinguish your own experience from the environment. "I exist in my own right, because I breathe for myself." When you are able to achieve a real experience of yourself, meditating with open eyes helps to test how far you are able to stay in touch with yourself. Meditate in eye contact with another person, allowing yourself to be looked at. "Am I in myself in the other? Can I be in contact with the other without losing contact with myself?"
- Look, question and stop the external activity. How many ways have I got to get away from myself? Why do I do so many things? Attention to breathing with an attitude of *not existing for what you do, but because you breathe*. Rest in being, without doing.

- Recover a real experience of yourself; and this requires a serious commitment. There are many ideas that are taken for granted that need to be reviewed and questioned, exploring the introjects that lie behind them. Above all, a vital step in your process is realizing that thinking is not the same as feeling. It is important to start dismantling the wall between you and your feelings. You have to realize that you do not feel. Feeling is not the same as imagining a feeling from the head that is more comfortable. It is convenient for you to allow yourself a real experience of the pain, to feel that the pain hurts and also to feel yourself cry there or the rage which vitalizes the gut. Or to feel that beauty is not the same as knowing that something is beautiful: that talking about something is different from actually feeling it.
- Humor, since E9 socials have a good sense of it and have the ability to laugh at themselves, is a good tool for confrontation. It is also very good for you that the therapist points out when you laugh or make jokes to cool down what is painful.
- Develop pleasure. Explore what it means to give yourself pleasure, explore and get to know your instinctive part, what it means to be spontaneous. Movement, dance, any work of expression of the body is a key to recover your inner experience. Any exercise of expression in which there is no goal, no end result to be achieved, just for the pleasure of it. Do activities that have no utility or purpose beyond the experience itself, such as dancing or listening to music.
- Any movement activity that helps to contact and express yourself with your body. Also touching, self-massage.
- The theater suits this subtype wonderfully. It is a space where he can express the denied aspects of himself through characters.
- Voice work is very good too. It is common in the social Nine the unconscious act of swallowing the voice when it is expressed. Sing the vowels and phonemes of your own name. Listen to yourself repeat the words “yes” and “no”. Give yourself permission to explore the infinite ways to say “no”: softly, loudly, seriously, angrily, and playfully. Dare to shout your own name. “Here I am!”
- Practice stillness and silence. The contemplation of nature.
- Mantras and affirmative phrases: “I have the right to...”; “I’m part of it and I don’t have to do anything.” Say kind words to yourself in front of the mirror: “I am beautiful”; “I am valuable”; “I love myself”.
- Therapeutic work with substances, which can give you clues about what prevents you from being in yourself or facilitate the experience of simply being or existing.

## **EQUIVALENCES OF THE E9 IN THE ACADEMIC WORLD:**

### **SUBTYPES CONSERVATION, SEXUAL AND SOCIAL**

by Emilia Ligi, Blanca Peral, Pilar Sádaba, Susan Sylvester and Carlos González, translated by [Mel](#)

According to Claudio Naranjo, enneatype Nine, in its most problematic expression, could be classified as a dependent personality, although this definition does not include the dynamic core and the various character traits.

#### *Kurt Schneider*

The first classification that we can refer to frame enneatype Nine is Kurt Schneider's text, "*Psychopathic Personalities*". In it, the author describes personality disorders and establishes the limits and criteria within which it makes sense to define "abnormal", in the clinical field, a certain personality. Although the work was written in the twenties of the twentieth century, it is still very useful for identifying some personality characteristics.

Characteristics of enneatype Nine can be found in the apathetic psychopath, described as a suggestible personality who, due to lack of will, is susceptible to being influenced by external events and by people, to the point that he is manipulable even for socially unacceptable or even dangerous purposes.

In general, their behaviors are not dangerous, but they can be if they converge with the one to whom they are emotionally attached, as can happen with the sexual subtype, or if they get involved with groups to which they want to belong, as in the case of the social subtype. The conservation subtype, for its part, can carry out even destructive actions that endanger its own survival without being aware or willing to do so. "Almost always kind, in hospital or school situations they don't bother; they are reasonable, docile, hard-working and discreet."

#### *Sigmund Freud*

Another definition associated with E9 is that it is a masochistic character. Freud, in a second moment, considers this character a regressive phenomenon caused by an unconscious need for regression and, therefore, does not inscribe it in the field of sexual perversion but considers it a character trait. Later, he will refer to "feminine" masochism, understanding with it the character trait linked to passive components present in both men and women, and that evoke childish subjection by the loved one. Freud also alludes to a "moral" masochism, connected with a feeling of guilt resulting from the internalization of the father, with whom a passive feminine relationship is established.

## *Carl Gustav Jung*

Jung's model relates to the movement of psychic energy and the way one habitually orients oneself in the world. He distinguishes eight typological groups, which are the combination of two personality attitudes, introversion and extraversion, with four functions or modes of orientation, which are thinking, sensation, intuition and feeling. In the description of Jung's psychological types, E9 would correspond to the *introverted feeling* type, while Claudio Naranjo proposes that it is more appropriate to recognize E9 in the *extraverted sensation* type of Marie-Louise von Franz, Jung's student and collaborator.

Introversion and extraversion are psychological modes of adaptation. In the first, the movement of energy is towards the inner world. In the second, interest is directed towards the outside world. In one case what is most important is the subject (inner reality) and in the other, the object (things and other people, external reality).

Extraversion is usually characterized by an expansive, open and accommodating attitude, which adapts easily to a given situation, quickly creates bonds and, putting aside any possible misgivings, tends to confidently venture into unknown situations.

The extrovert's philosophy of life and ethics are generally highly collective in nature, with a strong streak of altruism, and their consciousness depends largely on public opinion. If he ever has a complex, he takes refuge in the social turmoil and tries to make sure everything is in order several times a day.

It tends to sacrifice inner reality for the sake of external circumstances. The more subjective needs are suppressed or ignored, the more the accumulation of unconscious energy works to undermine the conscious attitude. The E9 is an extraverted type, and the traits of the Social Nine fit particularly well in this description, while the Conservation Nine is the least extraverted of the three subtypes.

In the extraverted sensory type, the intuition is very powerful and is in the shadow and is discarded, a mechanism that we can see in some E9, who only trust what they see.

He has a rare ability to mediate and make relational connections. They will spend their time and energy on the possibilities of others and will never do anything for themselves. They can sometimes be judged as adventurous or reckless. There is a break between awareness and personal body awareness, as they tend to pay little attention to their physical needs and do not notice when they are tired or hungry.

They are masters of detail, especially the E9 conservation. They can read maps, find their way around an unfamiliar city; their rooms are clean and tidy; they do not forget their appointments and are punctual; don't lose your keys; remember to turn off the gas and lights at

night. They pay attention to the externalities of life. They maintain a good table with select wines, they surround themselves with fine objects and beautiful people.

The Achilles heel of this type is introverted intuition. What cannot be seen, heard, touched or smelled is immediately suspicious and distrusted. Everything that comes from within is morbid. Your thoughts and feelings will be explained by objective causes or by the influence of others. A change of mood is unhesitatingly attributed to bad weather. Psychic conflicts are unreal, nothing more than pure imagination, an unhealthy situation that will soon be cleared up, hopefully, when the individual meets his friends again.

Here there would be a difference between subtypes. The sexual ones do not know how to read maps (they get lost very often), they are not especially organized, and they are not more punctual than necessary. Clueless and messy, they constantly lose their personal belongings.

In the case of the social, they can be masters of detail respecting others, what they need, say or do, but they are also clueless with their own things; they lose their keys and glasses. As good hosts, of course they put a good table. But the rest does not explain much to them because they are usually curious and although it is very true that they pay attention to everything external, this includes esotericism. They are interested in astrology, tarot, angels and clairvoyance.

In the most severe cases, various disorders develop; especially obsessional symptoms. The pathological contents present characteristics of unreality and, often, moral and religious nuances. There is also a complicated captiousness, a morality full of scruples that have something comical, and a primitive, superstitious and “magical” religiosity that manifests itself in incomprehensible rites. All these elements come from repressed and less differentiated functions, which manifest themselves in a surprising way as they seem to be based on absurd premises that contrast with the sense of reality dictated by conscience.

### *Anna Freud*

Anna Freud collects in her book *“The self and the defense mechanisms”* a frequent defensive resource of the E9: repression. “The ego is usually unaware of the rejected impulse and the total conflict that led to the repression.”

It also psychodynamically explains the altruism that we see in the three subtypes of Nine: it is the altruistic renunciation of one's own instinctual drives in favor of others. Desires are repressed and replaced by reaction formations (modesty, humility). For example, the lack of one's own children may correspond to a parallel devotion to other people's children; or instead of developing his creativity, he befriends artists. That is, the altruism of the E9 may be, at bottom, an “egotically” motivated behavior.



## *Karen Horney*

In “*Neurosis and Maturity*”, Karen Horney explains that every child develops a basic anxiety that leads them to experience the world as threatening and unreliable. This feeling prevents him from relating to others with the spontaneity of his real feelings and forces him to develop defensive strategies, which he divides into two types: interpersonal and intrapsychic. A new typology appears based on how people deal with their basic anxiety:

- Obedient or self-nullifying solution, which leads them to approach others.
- Aggressive or expansive solution, which leads them to move against them.
- Detached or resigned solution, which leads them to move away from human contact.

We are interested here in what she describes as a:

*“personality with obedient or docile tendencies. Fear of success and avoidance of all competition. The patient only feels safe when he is humble, discreet and non-threatening to others. Perceives therapeutic progress as a risk.”*

People whose predominant trait is obedience, applicable to all subtypes of the E9, and very explicit in the sexual E9, try to overcome their basic anxiety by gaining the affection or approval of others, or by controlling them through dependency. Their values lie in the direction of kindness, sympathy, love, generosity, altruism, and humility, while abhorring selfishness, ambition, cruelty, unscrupulousness, and the exercise of power.

They may compulsively embrace Christian values, and believe in turning the other cheek. They consider that the universe displays a providential order in which virtue is always rewarded. Their belief is that if they are good (kind, humble, and altruistic), they will be well treated by fate and by others. If this does not happen, they may be separated by divine injustice, or conclude that they have made a mistake, that they have been wrong, or develop a belief in a higher order that transcends human understanding.

They need to believe in justice and order in the world and in the goodness of human nature. That is why they are so vulnerable to disappointment. They repress their expansive tendencies and at the same time are attracted to expansive people, through whom they can substitutely participate in the control of their own life. They tend to develop a morbid dependence on their partner.

In the chapter entitled “Renunciation: the call to freedom”, from “*Neurosis and maturity*”, Karen Horney talks about a type of person who adopts resignation as the main solution to conflicts, emotionally and intellectually disconnecting from themselves, from others and from life itself. Experiences fail to be learning, getting lost in a thousand superficial details. We recognize this as the typical mechanism of the E9.

Renunciation seeks peace through the absence of conflict. It is a process of minimization, of dwarfing. The neurotic becomes a spectator of himself, of his life and of the lives of others.

Another aspect is the aversion to any effort to achieve success. He repudiates success and the effort necessary to obtain it. He minimizes or denies his own abilities to achieve it, and is content with little. It is the total inertia.

The E9 identifies with all these traits. Among the subtypes, the social (the countertype) appears to have no inertia because it remains very active in doing endless tasks that are usually insignificant. Although he is more ambitious than the other subtypes, his activity is lost in punctual actions and it costs him a clear orientation to achieve success.

The true essence of renunciation is the restriction of desires. It causes your anxiety to become attached to something or someone to the point of needing them. You can do without others to ask for help, on the one hand, and, on the other, you are more than willing to provide it, as long as it does not overwhelm you emotionally. Also renounce any desire or need that implies the support of other people to achieve it.

This type of individual is very sensitive to the influences and pressures of the environment and to ties of any kind. To the extent that he renounces his wishes, he makes the wishes of others his own. Resignation is accompanied by an aversion to internal change, although it manifests itself in a restless and cheerful attitude in the face of novel situations. He never shows his suffering and also insists on not feeling it.

He is not usually good at relating to others, although he has an essential sincerity and an innocence of inner thoughts and feelings that cannot be corrupted by temptations of power or success, which gives him a kind of inner integrity that is very valuable. So it is for the E9. In fact, this integrity is usually a quality perceived and respected by the environment.

This renunciation of being himself and his desires can manifest as a passive resistance against internal and external passions. We would speak of a *persistent renunciant* type. And it can also manifest as an active rebellion: the *rebellious renunciate*. (Rebellion “against” or rebellion “for”). The social E9s and the conservation E9s have that rebellious point against unfair treatment or in defense of a good cause. The sexual ones are also champions against injustice; The indignation that their own mistreatment does not produce is felt and acted impulsively to fight against the mistreatment of others. It can be an external or internal process.

The person who resigns is content with little, has no job ambitions. It is difficult for him to work under a director alone if he appears to be a tyrant. If not, he has no problem adapting, just like group work. He is usually shown to lack initiative, apathetic, slow reflexes. He postpones important matters for later, just as he postpones his wishes. The social E9 adapts and collaborates at work and with the group, settling for little, but is active, quick and initiative when

it comes to solving. He will only show slow reflexes in the face of attack, humiliation or criticism, or if he feels that his belonging is being threatened.

### *Alexander Lowen*

Lowen argues that in the family circumstances of the *masochistic character* fixation, such as in E9, there is a domineering and self-sacrificing mother who literally suffocates the child, making him feel extraordinarily guilty for any attempt at freedom.

*“The masochistic character structure describes the individual who suffers and complains but remains submissive. This submission is the predominant masochistic tendency. If the masochist shows a submissive attitude in his outward behavior, it is just the opposite inside. On his deepest emotional level, he shows strong feelings of rancor, hostility, and superiority. These feelings are totally blocked by the fear of violently exploding, and thus opposes the fear of exploiting a muscular pattern of containment.”*

For Lowen, in the masochist there is an excessive demand for love that cannot be satisfied. He is someone who feels inferior and deeply humiliated. He needs to suffer to mitigate the guilt. His bioenergetic condition is charged with energy, which is retained. There is a fade at the waist, and impulses going up or down are trapped in the neck and waist, which explains the predisposition to anxiety. Bodily extension, in the sense of trying to achieve something, is strictly limited.

Physically, the masochistic structure is determined by a short, robust and muscular body. Neck short and thick, with the head sunken, because the shoulders are raised. Little waist and very wide. Prominent pelvis, with the buttocks tucked in. This posture is reminiscent of the dog with its tail between its legs.

*“The great containment of this type causes their aggressiveness to be significantly reduced and their search for recognition and their tendency to always be on the defensive are also limited. [...] He consciously identifies himself with the intention of pleasing, and at the same time, unconsciously, with resentment, negativity and hostility.”*

Aggressiveness is directed inward. Through her sincerity she tries to gain approval, love and affection. What makes treating the masochist difficult is the deep mistrust he feels towards the world. The energy of the organism is trapped by aggression directed inward. Craving, contained within, is what produces suffering. If the masochist really opened his throat and let his voice out, he would not complain; of course, then he wouldn't be a masochist either.

It tends to be damaged and despised. It feels like a worm or like a snake. Their tendency to wriggle can be observed both psychologically and bioenergetically. On an unconscious level he feels that he belongs to the ground. It is very difficult for him to keep his body upright and his tendency to lean downwards is very characteristic. He fears behaving assertively just as he fears

a strong genital erection. The strong muscular tensions prevent the adoption of an erect posture. The movements are not direct and vigorous, but disorderly, probing and indirect.

In his early experiences there is a strong feeling of humiliation as he was raised to feel incapable and useless. Possible causes are forced feeding, without taking into account the child's feelings, and early potty training, which invaded the child's feeling of intimacy. And the enema, the beatings, et cetera. The child, like the animal, puts up a stubborn resistance to this interference with his natural functions. Obedience is rewarded with approval and rebellion is instead disapproved.

There is an inordinate need for approval. He tries to please in the hope that approval will bring him love, and thus he constantly looks disappointed. It is humiliating for an organism to feel that its security and acceptance depend on its servility. In the long run, the masochist becomes subservient. He tries: get love in exchange for work and effort. He denies the importance of material goods, although property is very important to him. He has confused desires, finds it difficult to express them and doubts that he can achieve any satisfaction.

As a child grown up in an environment he falls into tender attire, he reacts with mistrust to the tenderness of others. Given the great tension existing in all outlets, the masochist can only achieve discharge by pushing or squeezing out. His work and sexual activity is characterized by this type of response.

At work he strives to the impossible, and it is not a relaxed or easy activity, he works with the intestines and not with the heart. That is why they usually lack spontaneity and creativity.

In the genital field, it only manages to inhibit pleasure. There is a feeling of guilt associated with sexuality, the shame of genitality and the fear of self-affirmation.

You can seem quite stupid in dealing with others, with confusion and blockage when it comes to expressing ideas or feelings. He has intelligence and sensitivity. Perceives and understands the behavior of others in a penetrating and accurate way. Facial expression is one of innocence or naivety. It can take the form of astonishment and a good-natured or stupid smile. Beneath it lurks fear, contempt, disgust, and further below, the terrified child. These expressions have to be brought to the surface and made conscious. It also has repressed exhibitionist characteristics.

In addition to the traits common to all E9s, excessive effort at work, drive, naivety, daze, and goofy, good-natured grins are accurate descriptors of social E9s, masking their unconscious mistrust and fear. Also in some E9 we have found the use of drugs and alcohol as an outlet for their repressed exhibitionist desires.

This self-forgetfulness in the excessive effort to please also occurs in the sexual E9, although this effort is not dedicated to the group, but to a specific person. He cares only about one-to-one relationships. As for sexuality, she does feel pleasure, the pleasure of the long-awaited symbiosis, which finally becomes real, even for a moment.

The masochist is characterized by deviousness, ambivalence and the manipulation of situations. His longing to love and to be loved is trapped in each of the extremes of his pendulum swing. Up in the brain are mistrust and doubt, which prevent the flow of sensations through the throat. The grudge is located in the back of the neck. Tears are contained by the strong tensions in the womb. The masochist only feels safe with the pelvis and belly strongly contracted. Genuine illusions, joys and satisfaction in everyday life are lacking. He has given up on himself.

### *Guy Tonella*

The E9 personality forms essentially in response to the unpredictability of the attachment figure's reactions. There are various adaptation strategies that the child rehearses in the sensory-oral stage: what was good one day, the next day—or the moment—is wrong, and the child finds it impossible to form any strategy or structure character that allows you to get good enough responses from your attachment figure. The consequence, in terms of attachment pattern, will be insecure attachment defined as *disorganized and disoriented*. The child's response will be *disorganized*, always open to “case by case”, from the impossibility of obtaining a more or less predictable response.

In terms of the polyvagal theory of Stephen Porges, the reactions of his attachment figure force him to be always ready to oscillate between the hyperstimulation pole of his autonomic nervous system (ANS), to respond to an often aggressive activation, and that of his hypostimulation, induced by the need to “play dead” in order to go unnoticed before a terrible attachment figure. In this way, the child does not learn to transit the optimal activation zone of the ANS.

The organism thus learns to function in two modes: in sympathetic hyperactivation and in parasympathetic freezing (dorsal branch of the vagus nerve), without acquiring the regulation mechanisms necessary to access the optimal activation circuit (ventral branch of the vagus), which promotes the connection social and learning. From this alternation between hyperactivation and freezing, the pattern of functioning in on/off is born. He goes from being hyperactive, to evacuate the anxiety generated by a state of indefinite alert, to a way of being almost catatonic, absent, in a security zone where the E9 feels that if he does not exist, it is more difficult to be attacked.

To this essential disorganization is added that, not being able to internalize references that allow him to guide his behavior, the entire psyche of the child is *disoriented*, without knowing. This is the fundamental inner disorientation of the E9, who does not know for himself what he feels, nor what he wants, nor how he should react. The disorientation that forces you to look

outside to try to guess what you have to feel, or do, or want, doesn't turn out to be painfully inappropriate.

He has grown up in a world without law, without limits, without a point of support to know anything, and where the only security comes from adapting polarly to the mood swings of the attachment figure and later, agreeing to give up his autonomy, in a desperate attempt to achieve some degree of organization, although that outline of structure can only now be superimposed on an essential disorganization.

*Disoriented, disorganized, insecure attachment* sums up well the overadaptation to the original trauma with the attachment figure. In the case of the social Nine, what may be different is that, as much as it may oscillate strongly between polarities such as optimism and despair, naivety and distrust, pragmatism and daze, *on* and *off*, it is usually maintain functional performance at work. Yes, they will be harmed in their relationships with others, with a great need for the other, as well as an inability to establish intimate bonds. You may look for intense people or chaotic relationships as a manifestation of your inner disorientation.

The sexual Nine is also never unfunctional at work; he makes up for disorientation with the sheer amount of effort he is willing to put in to get things done, and to do them well.

### *DSM IV-TR*

Claudio associates E9 with the dependent personality of the DSM IV-TR, which is manifested by five or more of these characteristics:

A recurrent and excessive situation of needing to be cared for, which determines submissive and dependent behavior and fear of separation, which appears in early adulthood and occurs in a variety of contexts:

- The difficulty of making daily decisions without requesting an excessive amount of advice and guarantees.
- You need others to take responsibility for most areas of your life.
- Difficulty expressing disagreement with others for fear of losing support and approval. Note: does not include realistic fears of punishment.
- Difficulty starting projects or undertaking activities autonomously (because of a lack of confidence in one's own judgment or ability, and not because of a lack of motivation and energy).
- He can go to any lengths to get care and support from others, even to the point of offering to do unpleasant tasks.
- He feels uncomfortable and helpless when alone because of an exaggerated fear of being unable to provide for himself.
- When a close relationship ends, you urgently seek another relationship as a source of care and support.
- He worries unrealistically about being forced to fend for himself.

The social subtype fully identifies with each of the nine points.

Point 2 refers more to the sexual subtype, while regarding point 3, the need to belong operates so strongly that he tends to be confused or over-rationalize to convince himself that he agrees. But when none of these mechanisms manage to work—or stop working—the social E9 has a rebellious point. It opposes, without measuring the way or the consequences, producing the social exclusion that it tries to avoid.

With respect to point 6, the conservation subtype may not be recognized, superficially, for its capacity for greater autonomy.

### *David Riesman*

Sociologist and psychologist David Riesman, author of “*The Lonely Crowd*”, in a study of social conformity in postwar middle-class slums, proposes three typologies of character and society:

- *Tradition-oriented*: their conformity is assured by their tendency to follow tradition;
- *Internally oriented*: their conformity is ensured by their tendency to acquire at an early age a set of internalized goals; and
- *Others-oriented*: their conformity is ensured by their tendency to be susceptible from an early age to the expectations and preferences of others.

Similar to what Karen Horney typifies in her *approach-oriented solution*, for Riesman, “other-directedness” and “oriented towards others” includes aspects that explain how the social E9 subtype loses its identity in the group. According to Riesman, they are individuals who seek the approval of their neighbors and fear being ostracized by their community. This lifestyle has a coercive effect, which forces them to adapt and induces them to assume the objectives, ideology, likes and dislikes of their community. They strive to please this group (their neighborhood), which does not really satisfy them in their desire for companionship or intimate bond.

According to Riesman:

*“The other-oriented person learns to respond to a larger circle than his or her parents. The ego family is not a cohesive entity to which he belongs, but merely part of a larger social environment to which he becomes attentive from an early age. In these respects, the other-oriented person is similar to the tradition-oriented person: both adhere to the social environment and lack the internally-oriented person's ability to go it alone.”*

But for the other-oriented person, “the line between the familiar and the strange—a sharply drawn line in the tradition-oriented person—has been broken.”

Riesman explains:

*“What all other-oriented people have in common is that their contemporaries are the source of direction for the individual; either those with whom he is directly linked, or with whom he is indirectly linked through friends and the mass media.”*

According to Riesman, a dependency on this external source as a guiding guide in life is implanted early.

*“The goals toward which the other-oriented person strives change with that directive guidance: it is only the process of striving for oneself and the process of paying close attention to the cues of others that remain unchanged throughout life. This way of relating to others limits him to a behavior of conformity, not through the repetition of customs per se, as in the tradition-oriented character, but through an exceptional susceptibility to the actions and wishes of others.”*