

ORGULLO:
CONSERVATION 2 BOOK:

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disclaimer! sorry for the mistakes present in the early chapters, I didn't have the time to rectify them yet ><

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— CONSERVATION 2 BOOK

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Introduction to E2;
The beggar disguised as a king

In general, E2 believes that living with high emotional intensity and causing emotions is what counts most in life. That's why he manipulates relationships. He is, in fact, a surreptitiously authoritarian character, as he wants to feel above others, arousing admiration and special respect that feed his pride. He believes that his pride is his strength when, in fact, it is his neurotic and destructive modality.

The Two falsifies his self-perception: he feels like a loving being and capable of giving himself completely, when in reality he is a being in need of love (a beggar disguised as a king), who rejects his need, which would make him feel too fragile and exposed to abandonment. He therefore projects that need onto others.

His need is disguised as generosity. And the alien captures it in the net of its availability, which is real, but he uses it to feed his pride and an idealized self-image. All E2 are proud, enthusiastic, curious, sassy, passionate, frivolous, self-indulgent, witty, profligate, superficial, playful, manipulative, intense, sycophantic, invasive, optimistic, outrageous, naïve, and somewhat shameless. It is as if something Dionysian remained in them imperishable and love was the engine of the world. They are the great hedonists of the enneagram, along with the sweet tooth. Now, the Two is a very primary hedonism, which has to do with the sensory and immediate pleasure of being pleased and loved.

Like a child, he is in intimate contact with love, but also with caprice and tyranny. Listening to Mozart, of the Two conservation subtype, gives us the possibility of feeling life as an E2 feels it. There is color, harmony, warmth, play, joy, enjoyment, a kind of communion with the divine; and also tragedy, chaos, sadness and deep pain, skillfully concealed behind a hysterical smile, like that of the protagonist of the film Amadeus.

The person of this character knew love, was seen and loved. He came as a breath of fresh air to his house, but he learned too soon that love had a price. In his case, he would be used as an object, emotional support or merchandise between his parents, which gave rise to a feeling of humiliation and the development of pride as a passion.

It is paradoxical that, in reality, these eternal children did not see their childhood. It was the price they paid to continue to receive the admiring love of their parents and maintain their place of power: a suffocating throne that allowed them to be seen but left little room to simply be a child.

And this is his life: An incessant attempt to reconquer that place of privilege that only children can have. An urge to recover that loving look of approval and recognition that made him feel worthy of being loved. Return, after all, to that lost paradise.

And in that effort, he has learned how to shine and the art of manipulation, depending on the subtype, he knows how to alternate sweet words with a more or less subtle poison. His developed empathy is the compass that tells you what others need. And, like a snake charmer, he will dazzle his current lover or the person he is interested in, smearing him with flattery and favors, until the other ends up thinking that it is a privilege to have him in his life. The Two feeds on that devotion that manages to awaken in the other. Let's start differentiating the three subtypes with this testimony:

"My way of being is the result of becoming an adult too soon, for not being able to allow myself to be a child. I thought that as I grew older I would be even more loved by my parents, who praised me for my responsibility. Thus, I did not allow myself to live the traits that I associated with childhood (they say they are from E2 conservation): dependency, irresponsibility, being capricious, even tenderness. They are part of my shadow. I denied them until I collided with them in this therapeutic process."

"Although I believe I am of the sexual subtype, the social is what comes after. The social aspects prevailed in me in the first part of adolescence, when what interested me most was power; I was always the leader or boss of something. In the neighborhood gang, at school, in the boy scout patrol... I liked to command. And it was like this until the awakening of the sexual instinct. Then I stopped being so ambitious, although not completely, and I started dreaming about romantic love and looking for the ideal woman."

An early responsibility, as just described, can be essential for the formation of this character. His fantasy of grandiosity allows him to validate the idea that he is special for what he gives and not for who he is. From that point he avoids contact with the feeling of inadequacy that he has had since childhood, and his urgency to be protected and guided.

Subtypes

CONSERVATION: The one chosen by dad or mom. Privilege.

"If the emperor wants me, let him pay me, because only the honor of being with him is not enough for me." - W. A. MOZART

The E2 conservation has been the whim of mom or dad, the eternal girl who continues to seek the favor of the elders. Just as the emperor (social E2) is the most intellectual, and the king (sexual E2) the most emotional, the prince is the most active (and dependent) of the three. He uses his fragility and "recklessness" to win favoritism. He is selfish, capricious, tender and playful. Unlike the other two subtypes, he manipulates from a more childish position, much like a child would.

Conservational Two seems to be entitled. He may act superior to others and expect preferential treatment, becoming brazen in his expectation of being pampered and throwing a tantrum if he doesn't get what he wants. His logic is: "I give and do a lot for others; That's why I deserve special treatment." As if, unconsciously, he counted so much per hour how much he has sacrificed for the other. It may look like he's a diva.

When you are for the other, you are the subtype most likely to burn out, regardless of your own needs. He does not get enough rest or time. He loves to entertain and cook, but maybe he doesn't allow himself to enjoy the dinners and parties he hosts. He wishes unconsciously that his needs are met, but is rarely able to ask for help honestly. Instead he hopes that the other will guess. Finally, he tends to feel like a martyr and think that the other is indebted for the services rendered.

Proud of their sacrifices, their motto is "I have the right" (to be compensated). He reaches this conclusion, as a child: "I am the most important." And since then he has focused on satisfying his desires; He puts all his effort there. He is the most greedy with his things and the one who is the most selfish sample of the three subtypes.

The demand for rewards for the many sacrifices coexists with excesses of food and drugs to inhibit aggressiveness. The denial of the problems alternates with complaints: it goes from "I don't need help" to "no one cares about me". He usually resorts to emotional manipulation, blaming the other to achieve the satisfaction of his needs. (And when he does dare to express them, he rarely takes the resources offered to him.)

In their most unhealthy expression, conservative Twos exhibit gross neglect of their physique. Eating disorders, psychosomatic syndromes, and hypochondriacal disorders are common. In any case, the repression of emotional needs or aggressive feelings can lead to serious health problems. In reality, E2s in general take little care of themselves, since their great goddess self-image makes them feel invulnerable.

SOCIAL: The one chosen by the gods. Ambition:

"I have long conversations with myself, and I'm so smart that sometimes I don't understand a word I say." - OSCAR WILDE

Social Twos are noted for their ambition to be in everyone's hearts and be publicly recognized as people of reference. They directly seek attention and confuse being thought of with being loved. They may act provocative or unfriendly so as not to be ignored. Or marry influential people and focus their energies on the goals of the couple, raising children to succeed in this world. Model mothers and competent wives are frequent in this character, close to E3 and E1.

"The worst thing in this world is not being in the mouth of others, but not being in the mouth of anyone. That they talk about one is appalling. No talk is worse." - OSCAR WILDE

The social instinct of the E2 is expressed in the motto: "I am a friend of all." There is a powerful desire to be valued by everyone in your social sphere. They enjoy introducing people and hosting meetings at home. They are very efficient in making themselves necessary and experts in creating networks; today they could be called influencers. The others are surprised by how they treat almost everyone, from the cleaning staff to the director who they do not know anything about, with a close familiarity that makes them trustworthy. Another motto applicable to this subtype is "information is power," and they make it their own since childhood.

They enjoy putting themselves in the center of attention in the social sphere, and they have a great need to be remembered, fearing to pass unnoticed or feel left out. They become intimate with valued people in the group, to the point of being their indispensable support. If they feel insecure about their power of social fascination, they cultivate new aptitudes. They try to impress by giving advice; spiritual, financial, medical... or with allusions to important people as if they knew them intimately. This puts them in trouble, because the desire to be known to be friends with VIPs can lead them to be inconspicuous and reveal confidences.

Social Twos more trapped in their character structure can frustrate theirs by being scattered, with such a wide range of contacts, and not really paying attention to anyone. They are paternalistic and like to do favors, but making it very clear to the other everything they have done for him: "What would you do without me?" He's the classic accomplice who covers up the misdeeds of an important guy to make him feel indebted.

SEXUAL: The chosen one of the man or the woman. Seduction.

"In Madrid I never set foot on the street, because every time I appeared at the door of the Ritz, a legion of gentlemen would throw their cloaks to the ground so that I could walk on them, laying before me a carpet that had no end." - MATA HARI

The E2 Sexual moves between seduction and aggressiveness, and combines fascination and sensuality. It is the most explicit, spontaneous and wild of the three subtypes. Just as the social Two seduces from the intellectual, and the conservation, from the tenderness, the sexual does it from the carnal. It's invasive and if he wants something, he takes it, just like sexual E4 or E8.

He clearly puts his empathy at the service of seduction rather than out of true interest in the other. He knows how to weave webs from which it is difficult to escape because he is

passionate when he is in the conquest. It is a person who knows himself to be special and wants to be unforgettable; his only desire is to be adored again.

His basic interest is to find the romantic union, the fusion, and merges being desired, where he is a master strategist, with being loved and valued. He can be a prodigal and indulgent father, or a passionate and attentive lover, or both.

If he encounters resistance, he presses and provokes to disarm the objections. He can also charge furiously, approaching the E8. Behind his outbursts of anger lies the melancholic desire for a total and enveloping connection with the other, an aspiration close to E4.

Some common confusion

“Pride is related to the opinion we have of ourselves; vanity, with what we would like others to think of us.” - JANE AUSTEN, Pride and Prejudice.

The social E2 can be confused with the social E3 and, although subtle, there are determining differences. The image of the Three is more chameleon-like; instead, the Two pretends to adapt, as a means to achieve his goals. The E3 is slimmer and more sophisticated, and the E2, more striking, with a more personal style, which can be a bit eccentric.

Threes control their emotions more, especially in public, because they place more importance on their image being damaged. The Two, on the other hand, in his aggrandizement does not see the consequences of his vehemence and condescension. If there is a conflict, E3 will maintain its forms so as not to lose its image. The E2, more counterphobic, is passionate in believing that he will be able to convince the other and ignores the signs that indicate that he is in danger of being excluded.

They are both competitive. The Three seeks recognition that he is good and competes to be valued for it. The Two “knows that he is the best and wants to be given his rightful place. The E3 experiences anxiety and doubts for fear of not succeeding. The E2, however, is confident that he will achieve it: His crazy idea is that he does not need to compete, when he has been rivaling his father, mother or siblings all his life, even if it was from a superior position.

Physical differences

In his body structure, a combination of oral and rigid character is observed in Two, with some masochistic components depending on the subtype. The eyes are large and expressive and gesticulate when speaking.

In general, the image of pride is represented by a soft and bland facial expression and a raised chin that denotes superiority and haughtiness. The shoulders, equally raised, seek to gain height. Except in the conservative subtype, which often presents them forward, as if closing the chest, due to its important oral defenses. In fact, it is the one that most resembles the envious character, and it is, among the proud, the one that is most aware of lack and need.

The social E2 are the most static and rigid, in their sense of importance. Men are physically large and women have a presence that makes them appear larger than they are; his tone of voice is firm and a little grave.

Sexual E2 are more expressive and smiley; their body is serpentine and everything moves with them.

Regarding the E2 conservation, they have a more rounded body that reminds, along with their features, the likeness of a little girl; their tone is calmer and more childish than in the sexual one, more accelerated and sizzling.

The fear that hides the passion

In E2 conservation, pride is not as visible as in the rest of the subtypes, hidden as it is by a childish image. He is afraid of being an adult.

Pride belongs to the image triad (E2, E3 and E4), so the primal fear, even before not being worthy of being loved, is to not be seen. Disappearing from the other's sight, be it princess, queen or empress, means death. As in an actor, for E2 **"without you there is no me"**. At the same time, his unresolved task is to see the other, whom he only takes into account in relation to himself.

The Conservation E2 is afraid of becoming helpless and not being able to support his basic needs on his own. So it anchors in its most childish part, seeking dependency and authorization of someone who protects him.

The sexual E2 fears being alone, so he is passionate about giving. Like the protagonist of "How to be a Jewish mother," a delirious metaphor of her eagerness to give herself to her children, but also of how to create deep-rooted feelings of debt and guilt.

The social E2 needs, in order to feel safe, to be the go-to person in their environment, for which they surrender to their own ambition or a certain cause, renouncing their emotions.

Three mothers are speaking:

"My son adores me," says an E4. "He just gave me a ticket for an Alaskan cruise."

"Well, he idolizes me," replies an E3. "Last week he gave me an apartment in Miami so I could spend the whole year in the sun."

"Well, that's nothing," says E2. "Mine goes to therapy three times a week and pays one hundred euros per session. And who does he talk about all the time? Me!"

To avoid her latent fear, E2 conservation disconnects from her sexuality and thus plays the role of a child. The sexual E2, from her intellect, to respond to patriarchal models of conquest. And the social E2, of emotion, so as not to lose sight of the coveted object, not to feel exhaustion or think about the self-demand to which she is subjected.

The lighthouse is love...

Each character gives meaning and value to life. In the case of E2, that lighthouse and, at the same time, engine is love. In love with the fantastic image they have created of themselves, it is no wonder that they offer themselves as an inexhaustible source of pleasure, well-being or protection... even to those who do not interest them. Their goal is to recover what they experienced as unconditional love in childhood. The three subtypes seek an intense and inexhaustible loving contact that fills the emptiness masked behind a childish egocentrism from which they are unable to detach themselves from.

The E2 conservation experiences this in relationships where he/she feels pampered and protected. The social E2, when they are recognized for their worth, especially by those they consider an authority. And the sexual E2 goes to eroticism, but always to feed the pride of being desired not with any love, but with an exceptional, unique, eternal love that can fill the existential void.

It is said that the Two cannot love because it only loves itself. The truth is that it only recognizes itself worthy of love when it gives, when it does, when it helps, when it helps others. It does not know how to love itself for who it IS, and seeks in the gaze of the other to know that it is lovable. He harbors the irrational idea that if they need him, they will love him. That is why, even if he goes disguised as a king, he is nothing more than a beggar hungry for love, capable of anything, including manipulation, self-exploitation or cruelty, if necessary, to obtain it.

The princess, in love with her childish image, only wants the affection of her protector on duty. The queen goes further; in love with love, she seeks the devotion of her closest lovers and friends.

And the self-proclaimed empress craves the love of her empire. The social Two did not find its place in the family with respect to siblings. Hence his need to please everyone. It is as if in other systems he was looking for that place that he could not find in his own system; pleasing the entire audience.

"We have felt orphaned by parents and siblings and continually anchor that emotional network. The more the better..." - MONICA ANGULO

Of the three loves, all subtypes share a compassionate and chronic love. They differ in that E2 conservation has a more compassionate component, like a mother; the sexual E2, more erotic, like a son; and the social E2, like the father, more admiring.

The proud establish unequal power relations. The sexual E2 is the active one, the one that proposes, the masculine. There is in E2 conservation a more passive-feminine behavior. He adopts a "down" position, without proposing so much, waiting to be told how to do things. He offers tenderness, joy, innocence, the adventure that only a fresh and witty child can offer. The sexual E2 offers passion, fire and intensity, just like a teenager does. And the social E2, closer to the world of adults and from a very paternal role, offers security, dignity, protection, and even salvation, if necessary.

The motto for the sexual instinct of the E2 may be "I long for intimacy." He is, of the entire enneagram, the true dependent on intimacy with others. Physical and emotional. If the social Two wants to be friends with everyone, the sexual Two wants to be best friends with one person. He focuses on few people, and he loves to consider himself the number one friend of his friends, his most intimate confidant. He loves spending moments one on one, telling each other secrets, talking about the relationship and feeling informed about the other's favorite topics.

"...and the ship, the seduction. We seduce, using lies, and pretend to be loved for ourselves." - PAUL GERALDY

Seduction comes naturally to all the proud. They do it without hardly being aware of it, without measure or the slightest scruple, and without taking responsibility for the consequences that it may cause. All three subtypes despise, deep down, people who give in to their seduction. In fact, they enjoy manipulating and humiliating their "suitors."

The word *seducer* is associated with the Two in general, but it is applied above all to the sexual E2. The nine types know how to seduce, each in their own way, but the sexual E2 seduces by paying a lot of attention to the other, always available to listen to their problems. A marked availability to sex can also be part of the picture. He focuses his passion on the act of conquering and on eroticism itself. If suddenly he is assailed by doubt about his capacity for fascination, the person of this subtype starts to besiege the other, invaded by the fear of being unwanted. He hardly takes "no" for an answer.

If social Twos like to widen their circle of friends, the sexual E2 person prefers to have friends just for himself, becoming extremely jealous and possessive: he watches the other if he is afraid of losing sight of him or having him out of reach, controls him compulsively, and is unable to accept a bad reaction, going so far as to set traps or torment the object of his romantic obsession.

If the sexual E2 attracts with all its sexual energy, with every part of its person, the conservation E2 seduces with an apparent innocence, with its naivety, with its ignorance and inexperience. You cannot not protect someone so tender and helpless, who awakens the maternal and paternal instincts. He gives himself less permission to choose and becomes involved in relationships devoid of erotic love.

E2 conservation uses seduction to gain privilege. Of course, she wants to be desired, but in a "different" way. It is not sold as an erotic object but as a rejuvenating pill, which promises: "With me you will never be bored." In exchange, she receives in perpetuity the title of "princess of the house" or "mama's little right eye."

The social E2 is active in conquest, but less passionate than the sexual, since its purpose is not so much to be desired as to obtain power through their love relationship.

His seduction is aimed at the group, when what he really needs is intimacy, and from an intellectual point of view, trying to reproduce the place of power he obtained as a child. To do this, he offers protection, contacts, advice... adopting an attitude of superiority.

"I remember when the gestalt and the SAT began and they told me about my seduction. I didn't see her anywhere; I didn't understand what the others were seeing. With time and greater awareness I clearly see my way of seducing: there is always a very feminine part at stake and, above all, caring, helping, advising and saving the other. It is a search to be much needed and valued as someone really special." - MONICA ANGULO

So the Conservation seduces to receive, the Sexual to share and the Social to give.

Lack and overabundance

The Two is among the most narcissistic characters. With his fantasies of great personal importance, he has been building a concept of himself as a special person, which actually hides a total lack of confidence in his own worth. This overly inflated self-image covers up an undervalued one that, if it comes to the fore, causes unbearable shame that can lead to despair.

The E2 does not show its shortcomings. That would mean appearing vulnerable, that is, weak, defective, useless, in the eyes of others: a direct path to rejection and abandonment. To camouflage his humanity, he presents himself to the world haughty and with a special shine. Like a skillful actor, he resorts to the mechanism of repression, with which he camouflages any need or emotion that makes him connect with the internal feeling of fraud and lack.

All three subtypes repress, above all, envy. The one that has the most contact with it is the E2 conservation. To hide it, the Two becomes enviable and seems to offer self-optimistic generosity without explicitly asking for anything in return. Thus, his pride is nourished by a sense of superiority (it would be better to call it invulnerability) that does not allow him to express his weaknesses except indirectly, through manipulation, whims, disguised contempt or hostile rage.

The generosity of the E2 enneatype is inauthentic, because more than donating, what it does is flatter to charm. It depends a lot on the admiration that it arouses, becoming very attentive to what it gives and neglecting what good it receives. Consequently, he is not very prone to gratitude.

The sexual and social E2s are so full and fortunate that they seem immune even to illness or death. Says Karen Horney, speaking of neurotic pride:

"They avoid any thought that might damage their pride. The most significant example is to avoid thinking about death, because the idea of growing old or dying like any other mortal is unbearable to them. Oscar Wilde's Dorian Gray [a social E2] is an artistic presentation of the pride of eternal youth."

"I was very surprised when I realized that I was getting older; someone like me should not have an expiration date," adds a woman of this subtype, Ana Baza.

Conservation Two, on the other hand, needs to be seen, pamper you; there is a fear of being alone in his illness. He is more in contact with lack than the other subtypes. This adult who

goes out into the world like a child feels less capable, more insecure, devalues himself more easily and shows himself to be more needy. He expresses his need more openly, allowing himself to claim and protest more than the more self-sacrificing and resistant sexual and social Two.

When he receives something, the first thing that comes to E2 conservation is that it is undeserved. It also shares insatiability with E4: after one whim comes another, and another...; as if there were a lot of pending wishes waiting for the occasion to be satisfied. And what he doesn't have and what he doesn't know can be shown as something "funny:" "Well, I don't know anything." "I have no idea... nor do I care."

The proud feel one step above the rest, convinced of being important to the other; and, at the same time, self-sufficient. The Sexual are the superabundant par excellence. They don't lack for anything; What's more, they have everything the other needs, like the mamma with big tits full of milk to feed us all and keep us trapped. How could such a full, wonderful and special person need something or someone? It seduces those who have, not those who need, and it is not going to allow itself to show a crack in that image of overabundance so well in assembly.

The sexual pride seeks to be someone through love life. He mitigates his anguish by being irreplaceable. His sense of importance feeds on the pleasure it gives. The conqueror and the femme fatale are the characters of a conquest passion that goes beyond falling in love or falling in love; what turns him on is being indispensable to the object of desire.

The sexual E2 very well covers its miseries with seduction. Intellectually, to adapt to what the other wants, you can be interested in something, but always superficially. He arouses a lot of envy because he seems to achieve everything he sets out to do... But he also fails. Now, this is covered up with his fantasy or his frivolity, so that others can only see the luminous part of his façade.

The social E2, in short, is the subtype that establishes the least contact with deprivation. He anesthetizes himself by pouring himself into the action. Like the Seven, he has a dense schedule full of activities, which makes him feel essential. Like the other subtypes, he takes refuge in fantasy; where appropriate, drawing up plans, coordinating projects or making contacts. He likes to feel like the director of an eight-ring circus.

For the social E2, the fact that there are problems to solve gives meaning to his life and allows him to disconnect from his needs. The crazy rhythm to which he submits keeps the feeling of being insufficient under control and, if for some reason he falls ill or suffers a failure, he shuts himself up at home until the storm passes with hardly anyone knowing his situation.

Deep self-devaluation

The self-assertive strategies of this enneatype are compensatory defenses of a deeply damaged self-image. The apparent grandiosity of E2 is corroded at the base by continual feelings of humiliation, inferiority, guilt, inadequacy, and inauthenticity.

The Two harbors the inner conviction of a radical worthlessness, and this is what triggers the compensatory impulse of pride, which inhibits envy. In order to keep up the fragile scaffolding of pride, he must act to receive continual gratification. The sexual subtype finds it, mainly, in sentimental relationships. The social gets its triumphs in other areas.

Here's a testimonial:

"I had a very vivid dream: I was in the urinals at school, I was a crazy boy who ran and ran without being able to stop crying and moving. I was filled with rage, hatred, and a feeling of deep humiliation invaded my body. It felt like an unbearable pain that drove me to move uncontrollably, looking for a way out to nowhere. I cried out for revenge and my adult self couldn't find a way to comfort him. The abuse and consequent undiagnosed childhood depression that I had suffered at school at an early age is reflected in this dream: they made me eat my own vomit in front of the other classmates. It was repeated for years and came to strip me of the basic feeling of value. It created a hole in myself that I could only compensate for by seeking recognition in sporting success and in the search for an ideal love that would compensate for the emptiness. I was able to get a lot of the anger out through exhaustion and struggle, which turned into many successes. It was in adolescence when I experienced a paradoxical situation that I could not understand until years later, in the context of my therapeutic process. I achieved a sporting goal that I had wanted for years: a championship and a national record. And that very day which should have been a very special moment of celebration and joy turned into a bottomless pit of sadness and disappointment. Later I realized that the main disappointment was that my emotional situation had not changed. I did not feel more loved, although I was congratulated; I did not feel more valid although I did feel more famous. The unconscious expectations deposited were that my world of insecurity, inferiority and lack of esteem would be over and it was not." - TONI AGUILAR

Fantasy. Better to dream

Where the E2 navigates best is in reverie. Fantasy is the strategy used by all three subtypes as a refuge from pain and frustration. Since he was a child he has needed to escape from a messy emotional world that no one helped him structure or give way to. He has learned to create a reality tailored to him, more appealing than the one out the door or even in his own home, developing a great ability to disconnect. Coloring any failure or loss as unimportant results in more or less covert depressions.

The princess imagines that the whole kingdom has realized how unique and wonderful she is, in a fairy tale where all her wishes are granted. The queen dreams that she is the sublime lover, mother, daughter and companion, whom they adore unconditionally. And the empress delights in knowing herself magnanimous and imagining great works that will be applauded for their creativity.

Emotionalization. **"I feel, therefore I am."**

Emotionalization, as the opposite of intellectualization, is common to the proud. They are duped into believing that only if they feel intensely it is authentic. Since "life is emotion," they

like to inject emotion into everything. They replace the word "think" with "feel" as if that made it more real (what you think can be refuted, what you feel can't).

Only emotion counts, then. Minus the guilt. They barely experience it. In any case, a narcissistic shame of: "How could someone like me..."

But all three subtypes deny what they feel, blame others for their discomfort, and hide when they feel vulnerable.

With E2 conservation it is not easy to know what is happening to him because he lives on the surface of his emotional world, in constant denial of pain and aggression. He is the most weepy, but he gives himself less permission to show his anger and, when it does come out, it is in the form of complaints, irritability and tantrums. Although he is very sensitive, he has a hard time connecting with external aggressions; react late.

Sexual and social do have a more direct contact with anger, being able to stage disproportionate and one hundred percent manipulative tragicomic situations.

*"I call it **vaudeville**. Life is a theater, a game where hardly there are limits and where emotions, if they are not intense and dramatized, don't look authentic; they simply are not. This waste of energy and dishonesty wears out the relationship with the other." - Ana Baza*

The sexual Two is the most theatrical and intense. He allows himself to get angry and reacts quickly to external aggression. The social Two is more rigid and stiff. He is more guarded than sexual, especially in public, and when he finally breaks out, he does so from a position of power that ensures his success. He can then be ironic, cruel or ruthless, with himself and with the other.

"I feel like I have big masochistic defenses. I swallow and put up with telling myself things so as not to feel what is painful and hard for me to face; until in the end I connect with that rage and explode and from there it is disproportionate and excessive. So much so that I can be very hurtful and I don't see the other at all. I'm ashamed of myself for reacting that way... I start to suffer for the image I project. (The big difference with E8 is just that he does not repent or feel that internal judgment against itself). While arguing with my partner, after swallowing a lot, I cut off his head excessively until I made him cry for how much I hurt him. And I didn't even see it! When he cried, if he went into that... Ugh, I could care less. The anger was that of a mother who reprimands the child for what he hasn't done well." - MONICA ANGULO

The social E2 is the most intellectual of the proud. To go out into the world and succeed, to be a leader, you need to use your mind to organize, strategize and make decisions, leaving aside emotional lukewarmness. He therefore inhibits his emotions more than the rest of the subtypes.

The sexual E2 is the most clearly anti-intellectual subtype. In his life there is no room for reason. He disregards the intellectual; he even despises it, since his feelings are the most important thing. He flees from common reasoning and logic. He is the most impulsive, provocative and wild. He needs to feel free, cannot stand limits and loves transgression. In

this, as in the search for intensity, he is very close to E8, becoming destructive or self-destructive.

The E2 conservation may be more intellectual than sexual if he thinks that this will lead to pampering and attention or guarantee the protection of a loved one. Also, in his quest to appear independent, he needs to nurture his intellect. But it does not reach the levels of social E2.

From dependency...

All Twos are emotionally dependent, though each with their own camouflage. The E2 conservation person is the most dependent, even if she thinks she is not and shows the world a self-sufficient image. Many move away from their family with the idea that the distance decreases dependency, but it does not usually work. In fact, he does not know how to maintain relationships without falling into dependency and that is why it is so difficult for him to form his own family and commit himself. This differentiates him from sexual and social, which are less afraid of pairing up and unpairing.

With the sexual E2 it is different. Live each romance as if it were the only and definitive one. In any case, if he depends on something, it is love and feeling loved.

The social ones, for their part, are intolerant of any limitation, their own or another's, and act from counterdependency, while love does not interest them very much.

...to responsibility...

None of the three subtypes are attracted to ordinary things and routine, and find everyday responsibilities very boring. Each one in their own way seeks for life to have a more intense, luminous and peculiar tone.

The E2 conservation, due to its attachment to the childish, is the least responsible of the three. He has been quite protected as a child. When asked for something, he tends to think, "I can't," "I don't know how to do it," "I'm too busy," or "I'm exhausted." Instead, he overflows with energy for pleasurable things.

The sexual E2, on the other hand, with his overabundance, better sells his ability to take responsibility, and shows more willingness to care and sacrifice for others.

Due to his desire for power and managing groups, the social E2 is the most responsible and hard-working, and assumes high responsibilities in the various areas of his life. For that you need to be extremely demanding, rigid and controlling.

"Even being separated, I've caught myself controlling how my ex did or didn't do things with our son. Until I realized that this not only harmed my ex-partner as the man he is, but also my son, because of the model of man he could grow up with and because of his difficulty in becoming an autonomous man without dependency on his mom." - MONICA ANGULO

...and freedom

Another trait that defines the proud, unrestrained and given to excess, is his taste for freedom. What he really longs for is to be pleased. That is, to do what he wants, when he wants, with whom he wants and how he wants. He calls that freedom.

The conservation Two is able to give up freedom in exchange for affection and protection. The social Two buys it by being someone important and thanks to the status that they acquire; although they are still dependent on their group image. Those who claim their freedom and use it in a more intense, provocative and rebellious way are the sexual Twos.

Permissiveness

All three subtypes are rigid in character and, in their polarity, permissive and self-indulgent in their failures or forgetfulness. The social E2 is condescending to the mistakes of others, but only as a manipulative strategy. And with himself, he can go from a high demand to the absolute lack of awareness of his responsibility.

"I can go from the excessive workload and stress to a clear: 'I stop and I don't even lay an egg'... because I need to. All very polarized. Yet - there is more clearly difficulty in stopping."
- MONICA ANGULO

The E2 conservation is very flexible in its daily life. He doesn't care where he leaves the rags in the kitchen and accepts when someone moves them, because he highly values the freedom of others. He tries to get others to do what he wants with his childlike charm, sweetness, and meekness, but he needs to make sure he gets approval; that is to say, that what he wants is also what the other wants, and he gets very frustrated if the other makes a face at him.

The sexual E2 is the most permissive, but also the one that can pass the fastest to demanding and demanding great sacrifices so that the other demonstrates his unconditional support.

Do to be

The three subtypes are characterized by being dynamic. The conservation is the one that focuses more on doing for the other, not worrying about their self-care. He is also the one that focuses his activity the least. He may know where he'd like to go but gets stuck along the way.

The sexual ones are the most emotional of the emotional ones and, although they are electric, they move only when there is a clear objective in sight, because the intense emotionality with which everything is impregnated exhausts them. At work they do what they do, but they focus on what they like, and they get lost in the details and the appearance is worth more than the content.

The social E2 is the most disciplined but sometimes fickle. He uses his mind to spot opportunities and moves quickly to finalize. Too bad he can't do everything he commits to.

Each of the subtypes engages in a different level of action, which you have to watch out for. The E2 conservation, who is the most timid, has to be sure that he will get a place of privilege. If not, paralysis invades him, waiting for an order or permission.

The impetuous sexual E2 acts without weighing the consequences, neither for himself nor for others. And the Social plans, in his grandiose fantasy, more than he can carry out.

"I have continually caught myself committing myself to meetings, projects, activities that I have not fulfilled later. That has generated returns from painful friendships. From impulsiveness, enthusiasm and believing that I can handle everything, I'm wrong and the price I pay is high." - MONICA ANGULO

Ambition

The E2 conservation person seeks power through the other, that is, he uses his efforts to conquer the figure of power, rather than wanting to reach power by himself. This differentiates it from the social E2, who is colder, stronger.

The Conservation Two prefers to ensure a comfortable and pleasant life above all else and avoids the efforts that would be involved in having a lot of power or being very important. However, the ambition remains, and takes the form of demanding, especially with others. His process must always be ascending, and if not, he will let his fantasy make him think so.

Maternity

The sexual E2 is the most maternal. She is usually involved in relationships that are very crazy, permissive and driven, more focused on her conquests than on her children, but she displays generosity.

The E2 conservation is more of a playing mother. She can live as her friend and have a hard time living as an adult mother. She gives much but expects even more (recognition and love). She is anguished by how as her children grow, she loses importance.

The social E2 gives the appearance of being larger, more mature. She maintains an all-powerful image in front of her children so that they depend on her and need her presence more forcefully. She is a mother who shines, who "gives herself to the world."

CONSERVATION 2:

PASSION IN THE SPHERE OF INSTINCT: how pride works in the sphere of the conservational.

The passion of pride seems obvious when a person is conceived who feels ample of his own resources, who does not need others and who is ready to offer everything he has. But in the sphere of the self-preservation instinct, these traits appear contrary to what is known as pride and arrogance.

Dr. Claudio Naranjo has repeatedly mentioned that in the three subtypes of each character there is one that seems to be the opposite. A "countertype" where behaviors, feelings, beliefs, and attitudes seem antithetical to the passion of that enneatype. However, at the base we find the fundamentality of character: the passion to feel full and superior, not showing lack or expressing it.

The E2 conservation feels that existing is enough to have the right to receive affection; that you don't have to do anything to receive care and love. Underlying the belief is that he cannot be alone, that he needs another on whom he will project his pride and value.

Pride in E2 conservation is not always obvious in the eyes of others. It can even be confused with other enneatypes that they seem more "needy" or more diligent. Depending on his age, family style and culture, he will build his relational strategies to preserve his privileges. And in order not to have to define himself and show his individuality to the world, he will maintain a low-risk position.

She is a person who, since she was a child, has achieved prominence among her loved ones, making emotional bonds, becoming indispensable by offering joy, affection and vitality. In this way, she does not have to take care of herself: a permanent dependence on others is guaranteed, which ensures that her basic needs related to survival are met.

Shutting down one's needs and expecting to be "guessed and intuited" becomes a demand that will never be satisfied. This position, however, brings her compensatory "privileges" for the lack of contact with her needs: making up for her shortcomings and not taking responsibility for his life.

The E2 conservation seems to be satisfying all his tastes, always managing to ensure that he does not lack for anything: someone who provides for him, who takes care of him, who defends him, who answers for him, who solves his small and big problems. However, going deeper reveals an existence very poor in identity and the ability to decide for oneself, which is thus reflected in the fear, conscious or unconscious, of living without resources.

Their strategies to relate, generally unconsciously, only serve the master of the moment, who can be their father, their mother, their partner, their friends or their children. They all serve the passion of E2 conservation, which is to preserve oneself, not to be alone, not to suffer again the childhood wound of feeling loneliness, rejection and lack of love; even if they are not aware of that fear.

At first glance, the lack of autonomy of someone who seems to lack nothing and who, just with a glance, receives an abundance of affection from those around her is not obvious. Contrary to what it shows, underneath there is a woven network of acts that point to a very strong control over whoever is providing her with affection so that she will never lack affection or care. Behind a façade of spontaneity, the unconscious effort is to remain irresistible, because who would not attend to such a tender person who offers unconditional love and dedication?

Her pride is knowing how to take care of her small choir of power, affection, intimacy, and knowing how to avoid conflict and rejection.

A man evokes the initial confusion when recognizing his enneatype:

"I began placing myself in the Two; also at the suggestion of my therapist. But I didn't identify with its power and manipulation. I found them arrogant and cool, qualities that never stand out in my character, quite repressive, by the way. I was soft, I did not identify the haughty pride in me. And I looked around and went with the E3s, softer and calmer in character. When I refused the paper and pen that was offered to me to write the salient features of that character I felt lost, but it was better to be calm than upset with those hard and shiny prides. I find it easier to put myself in comfort and the right place. I find it hard to open my eyes when it comes to looking inside. I have to make an effort and even then it doesn't last long; the force of habit pushes me to walk on the surface, moved and amused." - PAUL ANABEL

The testimony ends by expressing his "walking on the surface, moved and amused." The E2 conservation favors pleasure, not getting upset. The difficulties of life make him irritable and this is where pride is most evident. It is like the child who bawls when he does not receive his mother's attention, as if saying: "Who dares to neglect me, me who is so indispensable?"

There is a constant maintenance of comfort and safety. Limits, rules and obligations are rejected. Not openly, nor always; he can play dumb or agree, as long as there is a reward: the privilege of achieving what is between his eyebrows. (Even so, he will always have a hard time keeping what he promised.) This story illustrates this:

"At nine years old, I started having serious relationship problems at school and had trouble getting up in the morning. When I woke up I was already longing for the night to come so I could go back to bed, in my nest. Going to school was facing reality. The group had its rules; there were people who followed them to the letter and others who rejected them by system. There was a leader; a bunch of girls followed her without questioning anything. I was against the leader but I had neither the army nor the courage to confront her openly. She could convince other girls, but not the entire group; I was confused about my position in it: sometimes I would get very close to some and then I moved away and approached others very differently. I used to get into bed and cover my head to slide down to the foot of the shrunken bed, like a snail in its shell. It was a sense of security; no one could hurt me there, no one could see me. That pleasure lasted only a few seconds; I lacked oxygen and had to go out to breathe. Then I felt frustration; it was as if my desire could never be fulfilled..

Around the age of eleven or twelve, the sexual instinct began to awaken, but with much repression. I was still dressing like a girl, but was very underdeveloped and therefore could not pretend to conquer anyone sexually. I was looking for ways to share that energy with my closest friends, but I was afraid of it, so I started trying masturbation as a way to channel it. I also had dance and through it I could release that tension. I felt internally very fragile both with sex and with social relationships. It was easier for me to remain a child, so I could get what I wanted while warning others to treat me with care. From the place of a girl, I could access sex but in a calmer and more controlled way. As a child I always found fathers and

mothers who fell for my seduction and supported me. From that place I could also access power, enjoying my privileges without commitment or responsibility."

This lack of commitment and responsibility are symptoms of the difficulty to take on the whole life as a real person, signs of fear of recurrent conflict in the life of someone who has not been able to admit their limitations and capabilities.

Conservation is manifested, as in this testimony, "staying in the nest, like a chick that does not want to run the risk of starting to fly and begs its mother to continue feeding it and giving it warmth." Of course, in the world of birds, a chick that does not fend for itself ends up dying because it deviates from the natural cycle of life.

Preservation also appears in Two as a fixation on avoiding rejection. He doesn't even notice it, because of his defense mechanism, which is denial. This panic of rejection covers it up with the compensation of pretending that the other is not so important. The one who does need. But acknowledging the need threatens his entire scaffolding.

In his avoidance of rejection, he avoids seeing himself and what his relationships are like; avoids questioning the belief that he will not be expelled from the nest, from the group, from the relationship; avoids inquiring, in short, what his real motivations and fears are.

A testimony about this feared rejection:

"Pride was a way of escaping rejection, substituting one person for another, one feeling for another... When I was ten years old, a boy who all the girls at school liked came to my birthday party. I saw myself without options because I didn't feel pretty, but since giving up wasn't going to give me any glory, when he arrived I ran after him to make him fall in love. The more I went after him, the more he fled. It all seemed like a game but I didn't like realizing that the conquest was going the wrong way. I thought it would give me satisfaction to have tried. It didn't. But I found a way around the frustration: I convinced myself that if I didn't win, it was because I had tried the wrong way. I hid from what I felt; it wasn't me he was rejecting. At the end of the party, at the romantic dances, he was with someone else and I didn't like that, but I was also with someone else. I pretended this was the one I liked. It showed others that I had a partner. Although I also remember the creeps that boy who was with me gave me." - ANONYMOUS

This same woman explains how this avoidance of rejection has evolved in her:

"Over the years it has become a little more subtle, as if I were dedicating myself to preparing myself conscientiously to win a contest and at the same time adopt a self-sabotaging attitude because I don't think I can. I am also invaded by a feeling of falsehood, that I am not fully intending to achieve what I am aiming for, as a protection to reduce the impact in case of not achieving it. As if doing it was more important than achieving the goal. If the result is a failure, it wasn't so bad after all because I took pleasure in doing it. And how do I infantilize myself as an adult? When I have to ask someone for something that is difficult for me, I go blank, all my assertiveness leaves me, and I feel that just for asking he could reject me. Then I become disconnected from my need, insensitive, believing that this will lessen the impact if I receive a rejection. My speech then arrives empty. With some people, this speech

without fullness of expression sends me into a temper tantrum, because I don't get the attention that makes me feel worthy." - ANONYMOUS

This refusal to face the frustrations that come with being an adult who must learn to live with their own resources is consolidated in adolescence and, in the adult phase, becomes a way of life, a style of interpreting reality and tuning in with foreign feelings so that they accommodate sympathy, affection, tenderness.

Although it seems that E2 conservation takes care of itself, they need someone to take care of them, to provide that which, in their comfort, they cannot achieve on their own. Being cared for, being protected, becomes a passion to which they end up a slave. The Two conservation must maintain their Inca status peace, helpless and tender. She protects her fears because without them she would have to face how she was stunted to avoid development.

The E2 lives longing for freedom, as well as the conservation with the fantasy that when it has economic and physical autonomy it will be free, free from the demands of others. But taking charge of himself, making decisions and coping with loneliness is beyond him; and if he does not learn to touch his needs and to know himself, he is filled with fear, which covers with rage the measure against others for not understanding and caring for him.

In order to avoid coming face to face with harsh reality, he begins a process of idealizing himself and others, which also prevents him from growing up. He idealizes to depend on and stay below. He cultivates inferiority by not giving his opinion, not proposing, and he keeps the other great, adult and capable. But it is a false admiration which only serves its purpose of having someone carry his weight, of maintaining a weightless, easy going life that does not involve uncomfortable difficulties.

The conserving Two specializes in learning what the adult in their company prefers. That is why he asks: "Am I doing well like this? Do you like it?". He is accommodating and seems very flexible, but it is nothing more than a setup to stay in a relationship where he fits the other, to the point that he is sometimes mistaken for a Nine. But his attitude of childish complacency so as not to take risks, not to take responsibility for the consequences, will end up becoming a claim later.

The conservation E2 will end up blaming the other for his bad decisions: how is it that he, who had the best intentions and all the love for the other, does not appreciate the effort? He then uses his ignorance and inexperience, which function as defense mechanisms, becoming very emotional and avoiding contact with reflection and self-criticism.

This last aspect, the great difficulty of accepting criticism, is very present in this character. He simply cannot tolerate it, and even less self-criticism, which threatens his entire idealized image of himself and his relationships. He feels so fragile with respect to who he thinks he is and with respect to what others mean to him that his defects are a threat to the stability of his relationship with himself and with the other.

A part of the process of maturing consists of recognizing and accepting one's own successes and failures. When you point out a fault to a person of this character, they feel

hurt in their self-image. For this reason, she tries to keep the other's defects veiled, as long as she is a provider of affection and she feels with resources to give and take. In intimate relationships, when she feels unfairly singled out, she can lash out without mercy, becoming very cruel with words.

The inability to self-criticize reflects that lack of self that is also revealed in the lack of limits, in the frequency with which they allow themselves to be mistreated, subjugated and exploited. Faced with the humiliation or rejection received from those who depend on them, they perceive themselves without resources, since the risk of losing the other inhibits their anger, and they end up maintaining the relationship at all costs, manipulating both their feelings and those of the other, justifying his position of little authority and his inability to be himself.

The E2 conservation that does not live helpless or fragile

Pride in the self-preservation instinct is shown, sometimes, in people capable of greater independence and economic and professional autonomy. However, their emotional dependence shows that the difficulty prevails in knowing what they need, accepting and building an adult life. Due to a lack of maturity or differentiation, it can be difficult for anyone to know what their needs are, but the conservation Two initially presents himself as someone without major deficiencies or disabilities, and then, in his most significant relationships, gradually reveals this style of self-preservation, leaning on each other.

Some E2 conservation can live alone, maintain an independent lifestyle and assume various responsibilities. Not everyone identifies with the image of the childish little woman or the eternal child, but they do with the inner process of the personality that finds itself unable to withstand the ravages of adult life.

It is therefore not possible to rely on external behavior to fit into the subtype. The traits lie in his inner life, in how he has built his existence, his narrative, his affections. And the fundamental thing is the inability to renounce that status of importance, of privileged legion, to do what I "will" which, translated, is a compensation for not receiving love.

An old TV commercial for a cold drug starts with a mother in bed, unable to get up to take care of her child. The little one approaches, dressed in his toy phonendoscope, his white robe and a couple of cookies as if they were medicines. "You take two of these, Mommy, and call me in the morning," he "recipes," sweetheart.

The mother, tenderly moved, hugged the baby and hurried to heal the cold to take care of him. That's how conservation Two is, like that child taking care of his loved one, for fear of being left alone, helpless, with no one to take care of him. He offers his help to the mother or father to stay by his side by giving him his affection and protection.

Many E2 conservation take care of their families, their partners, their children, and their fragility or disability is not perceived by the naked eye. They show that they can respond, take charge; by the configuration of relationships in their life. Inwardly, however, the voice itself cannot be heard forcefully; and because it is not manifested in the relationship with others, it is not present. The motivations for this lack of existential presence are many, and

sometimes the voice is heard in the face of conflict, which arises as a result of the weariness, irritability, expressions of ingratitude on the part of the other, and in the form of anger at the dissatisfaction of one's needs.

The formation of the personality is the result of a collective construction: of the family and of society. One E2 conservation does not "come out" in a family per spontaneous generation. For a child to remain a child, it takes parents who cultivate this, in a family, in a couple that lacks joy and tenderness. The Conservation Two is someone who soon learns to strengthen their childlike affection in a relationship where the father or mother has identified with that adorable, tender, idealized part of them.

The relationships of the E2 conservation are based on avoiding the hard, the uncomfortable, the frustration, the raw, the difficult and the loneliness that are always experienced in life. The person tends to stay away from all that is unpleasant to him, and for this purpose the prideful passion serves, which keeps him alienated and ignorant of what is not convenient to him.

Working with passion is an arduous path that demands perseverance. A person of this character does not have discipline as one of his strengths, and that makes it difficult for him to undertake the heroic journey of being herself. So the challenge of transforming yourself to Being will depend on the crisis you go through. It will have to be a sufficient stimulus to awaken the hunger to become a human being who wants to embrace his worth.

THE CHARACTERISTIC NEUROTIC NEED:

This type of Two is presented as a charming boy, a charming girl, who offers unconditional love, without limits, with the intention of gaining the acceptance and place of privilege (passion of the subtype) that he longs for. That's why he doesn't like to shine socially or be overly sexual, both of which pose a risk to his childish facade.

Unlike the other Twos, the conservation subtype distrusts its ability to accomplish admirable deeds that arouse the acceptance and validation of those around him. The desire for prominence, so characteristic of the proud, is then satisfied more in the sphere of fantasy than in practical action. This type of E2 lives with an unattainable ideal of self. So he harbors the constant expectation that he will be discovered as a fraud, and then humiliating and public exposure will be inevitable.

Claudio Naranjo describes his childish self-centeredness as a desire to be the center of attention without having to be important through qualifications or achievements. Hence why it's hard for him to feel gratified by flattery: Even if he expresses a real virtue, a blind spot prevents him from discerning clearly the value of a merit, for he does not know whether he made it by manipulation or not.

Any form of unrequited love brings shame. When parents drift away coldly or react excessively to a minor act, the child, confused, assumes that there must be something

wrong with him, even if he does not know what it is. This is a major ingredient in the process of shame.

Shame-oriented societies teach that control is worthy of pride, and lack of self-control, causes shame. The message is that nothing is ever enough and you will never be able enough. Shame is induced by ignoring the child's wishes and ridiculing him in front of others. The penalty for shame is abandonment.

The polar opposite of shame is pride. Rationalization, anger, and arrogance are often used to avoid feelings of embarrassment. Shame is shrinking and hiding; pride, expanding, to be seen and heard. But pride is not well supported, for it is not based on a complete appreciation of who the person is, it does not adjust well with his real achievements and weaknesses. In fact, pride goes hand in hand with contempt for others and adopts a self-sufficiency defense.

E2 conservation tends to develop symbiotic relationships once he feels he has found the ideal partner, but soon comes the problem of not being able to draw boundaries between him and the other. Two's pride is the way some people resolve the loss of sense of existence and connection; filling the void with a grand image of themselves. However, in this subtype pride that has deflated as shame makes its appearance, making the E2 conservation present itself in front of the others as someone tender and childish, someone who wants to be loved regardless of sexual seduction or social relevance. So it seduces through delicacy and fragility.

"Leaving childhood and teen years has been a tough job; I've been in love with my image of a teen girl all my life. An image that has seduced me, that I have loved and that I have let govern my life. Attachment to the child is more than a preference; it is a lifestyle where responsibilities never rested on me and my decisions, but on the circumstances, on others or on the chance of life." — CATI PRECIADO.

"It was easy for me to apologize for everything, because of my childish attitude I could pass for innocent; this gave me pampering, privileges, and comforts. Physically, I look a lot younger than I am. That allows me, even now in my fifties, to behave friendly and childish in front of others." — ROXANA ROSAS.

Origins:

The E2 conservation perceived that he was loved more than anything for being a pleasant, smiling and cheerful boy or girl; so he learned to hide feelings of sadness and displeasure.

"My father would come home from work and if he looked at me with a sad face, he would say, 'I have a lot of problems at work and I want my honey drop when I get home.' My mother used to tell me when I was crying to 'save those tears for when she died.' " — ROXANA ROSAS.

He received the ambivalent message of being the most important person in the family, at the heart of parents always available to protect and help him in the vicissitudes of life. But these parents made it a condition that he should not express any negative feelings, and that he

should not present them with any problem they could not sustain; Parents always ready to meet practical needs, provided that he does not express rage, sadness or want of any kind, and that they remain forever the most important people in his life. The reward was a lack of order and clear rules that resulted in false freedom from limitlessness. This privilege that a child can have translates, in both adolescent and adult life, into the obligation to remain in this joyful and trouble-free role of a child.

The paradox of this privilege is to be a child but at the same time shouldering the task of caring affectionately, and sometimes physically, for the parent. Growing up would arouse a profound sense of guilt for having abandoned his parents and not being grateful for the privilege granted to him of being the protected child, and thus, enjoying an insurance of survival. A subtle humiliation goes hand in hand with the frustration of growing up, which has to do with the fact of being a man or a woman, because one cannot escape becoming an "adult."

This character lives with the impression that no one will want him if he expresses his sadness, anger, or any open form of displeasure, so joy and optimism are his ways of interacting, with an almost eternal smile as his best asset. He develops social skills such as eye contact, candid smile and physical closeness but, by not being able to show his sorrows or anger socially, he leaves his ability to set healthy boundaries undeveloped.

The only way to express his discomfort would be the whim behind which he would hide his anger, and which would feed back the privilege of reclaiming and taking his place as the center of the world.

It simulates an intimate closeness to the other, making him feel special, that only that person treats him this way; of course he hopes to receive the same treatment. In each relationship he repeats the deception he learned: I will always be with you, I will be the light and the joy, and you will always give me the place of a special, indispensable person who can do anything.

The childish attitude that "allows" not to bear the consequences of decisions becomes so rigid that, in order to sustain the character, it has to be empowered; this is manifested, for example, in the difficulty of earning money or its waste on "childish expenses." tasks without first analyzing what they involve or their ability to perform them. It is common for him to have to learn along the way or to abandon them without daring to show his face, feeling overwhelmed by them.

The E2 conservation tries to occupy the center of the scene, apparently concerned with the needs of the other, being the first to ask him what he needs. His attitude to life is as if it were a game of magic and charm, rather than something more human, raw and adult. His action is governed by being necessary for others, which generates a feeling of debt around him.

"We had dinner with Dr. Claudio Naranjo, Antonio Santamaría, several others and myself. Claudio mentions that he has something written that might be of Antonio's interest, and asks for his mail. As he was slow to reply, I immediately said, "If you want, send the writing to me and I'll send it to you." That's how I put myself in the center of attention, being the articulator

of the relationship. This also means that I cannot ask for help, as I would have to share the spotlight." — ROXANA ROSAS

It's like a bottomless barrel that never feels satisfied. This causes the other to feel indebted, unpaid by not finding ways to satisfy the needy E2 conservation. Psychodynamically, this promotes that this character does not rely on the love of the other, and to ensure it he generates need.

As a child, he built bridges of love, harmony and well-being between father and mother, thus nourishing the experience of occupying a privileged place. He offers bridges of help seeking not to be forgotten, which is why it is so frequent that he dedicates himself to helping and service professions, where his "passion" is welcomed.

INTERPERSONAL STRATEGY AND ASSOCIATED IRRATIONAL IDEAS:

We will describe here how the fixation of false abundance, typical of the Two character, manifests itself in the conservation subtype.

E2 conservationists have developed a magnified idea of themselves and the belief that the priority is to satisfy their own needs, which they often confuse with desires. Unless they are the protagonists, they do not feel seen or valued and, as a consequence, they experience great emotional variability, moving between sadness and euphoria. The neurotic need to maintain the privileged place is associated with an image of oneself as someone who deserves to be in the spotlight simply because he exists.

As we have seen, in his family environment he built an identity by adapting and responding to contradictory messages and mandates. On the one hand: *«You are a special girl (or boy), you have to be the joy of this house and this gives you a privileged place»*. But at the same time, its value is recognized only if it remains in that childish and dependent place, frustrating any attempt at autonomous personal fulfillment with respect to what the parents have drawn for their son or daughter.

The mandate to be the eternal child entails the denial of any initiative that goes in the direction of becoming an adult. So, on one hand, they feel irreplaceable, and on the other, they experience constant humiliation, since they are not recognized as having the right or the courage to make their own choices and live their own life; until he comes to believe in the deepest parts of himself that he cannot do it alone, that if he walks away he's going to die of hunger or disease, that he has no tools to support himself. Those are beliefs that support the hidden feeling of lack or inferiority.

E2 conservation denies frustration, neglect and fear of independence, building a grandiose self-image that is supported by the feeling of privilege provided by this special relationship with the father or mother. The "special" relationship does not necessarily need to be characterized by pampering, seduction or hyper-protection. A conflictive relationship is also special; the important thing is to be the pole of attention.

The grand image of E2 conservation is based not so much on the belief that you are worth more than others, but on being a person who deserves protection, help, and always an attentive look. The passion for privilege and false abundance feed on each other.

All "negative" experiences regarding the satisfaction of profound and genuine needs, or the realization of one's own independence; are interpreted as of little value, not worthwhile, or with a renunciation, immediately compensated by fantasy ideas that it is alright as it is or that it will be in the future, albeit without any concrete action plan. This is where it will be important to take into consideration the confusion between desire and need: The E2 conservation child obtained satisfaction of his desires and no attention was paid to his real needs of love and care nor to those relevant to his evolution.

That is why he can easily adopt a whimsical claim from his interpretation of abundance, instead of asking for help to guide him to his growth and realization, which would be recognizing his limitations.

As in the other Twos, False abundance is also manifested, in the mask of being generous, empathetic and sensitive to the needs of the other. But in this subtype it takes, above all, the form of not needing any more because life already works well for him and he can, surely, get what he needs with his ability to seduce or with the childlike beauty of his presence. Greatness manifests itself as an ideal of oneself that does not need to be more famous or superior than he is: only to maintain the unique place of a loved, protected, indispensable person, a place of privilege in the hearts of others that guarantees his very existence.

The intense and unstable emotions serve as a defense against the deep void of not realizing oneself, of not growing, whether it's moments of euphoria for getting away on his own or deep sadness of feeling that he isn't free.

The Two Conservation puts all his energy into pursuing his own desires, generated by his fantasy, even if he wants to get lost like a drifting ship. He is someone with little rooted roots, a tendency to move from place to place and difficulty in locating and taking control of his life.

The distorted cognitive core, as Claudio Naranjo explains, gives rise to numerous beliefs, about life and self, which form a coherent agenda. In the model of enneatype psychology, they're called irrational ideas, "irrational" in the sense that these interpretations of life experiences are partial and subjective, but for the person they become absolute reality. We lose consciousness that it's just a mental construction that sustains the defense of our character. We believe that they are reality and we assume that everyone shares them. "irrational," therefore, in the sense that they are not connected to the reality of the context we are living in.

Interpersonal strategies, although determined by the experiences of the first few years of life, mainly with parents, are consolidated as a way of interacting with everyone. In E2 conservation, abandonment and the associated feeling of loneliness are among the most avoided experiences, as they have been etched into the memory of the emotional-body in a very intense manner. This is the driving force behind many of his interpersonal strategies, which are based on catastrophic fantasies about it. Here's a testimony:

"After several regressive experiences in different jobs, the experience at birth is one of strong abandonment and loneliness. It's the feeling of being alone, of not feeling the other beside me in a moment of great vulnerability. In these experiences I connected with the coldness of my body and its rigidity in the face of feelings of fear and abandonment. This experience has awakened in me an attitude of "survivor" and supports the crazy idea that "I can support myself and know how to live without the need for anyone else," which has marked my life. There is an excessive and "suspicious" autonomy, very early on; an apparent security and effectiveness to move around the world, which can be confused with that of E3, or social E2." — VERÓNICA ANTÓN

The strong fear of the repetition of abandonment and loneliness leads this character to an overestimation of its freedom and independence, which even translates into difficulty in building a couple if it is unwilling to satisfy its holy will. Extreme sensitivity to the slightest frustration of his will leads him to an attitude that can be described as "capricious." The irrational ideas behind it are: **"If you don't satisfy my desires, you don't love me." "if you set limits, you don't love me." "if you don't guess what I want, you don't care about me."**

So the E2 conservation alternates between not listening to his vital needs and moments when he's not able to frustrate his will. It is important to understand this polarity so as not to confuse him with a "capricious child" who seeks all the time to satisfy his desires.

Here too it is important to differentiate desires (or will) from needs. This subtype is very much in touch with his will (his desires, what he likes) but it is very difficult for him to perceive his needs, from the deepest to the most vital ones proper to conservation (food, water, rest). That's why it's so hard for him to be clear in his relationships.

This urge to so fervently defend the satisfaction of one's desire arises as a neurotic compensation for the frustration of not being able to satisfy one's need (because of a lack of contact with it). Actually, the perception of need is a very blind spot for all E2, and perhaps what is specific to the conservation subtype is this neurotic compensation that tries not to frustrate its will at any cost.

When asked, "Why do you want that?" the answer may be, "Why not?" based on these crazy beliefs: **"I deserve everything." "I can do everything." "If I don't get what I want, I'm worth nothing." "I'm entitled to what I want."**

The fantasy of E2 conservation could be: **"I am not subject to anything or anyone"**, while in reality this pseudo-independence alternates with a great emotional dependence in his most intimate relationships, mainly as a couple. The desire for independence can be very strong from childhood onwards and translates into the fantasy of being totally autonomous and living alone. In this fantasy of freedom and of experimenting outside the family's eyes, behind the parents' backs, you can put yourself in a position of risk in adolescence. Some testimonies reflect this:

"Since childhood, I have longed to be independent of my family. When I was nine years old, I imagined myself living alone, having my money, and soon I wanted to work. Bold behavior put me at risk-driving before I was thirteen, skipping school in high school, having a

boyfriend at eleven. I felt capable of expressing whatever I wanted. When I was eighteen, I saved up to buy my first car, and I never stopped having something of my own! Move without dependence on my parents or public transportation.

My need for "independence" led me to move to live alone at the age of twenty-one, as soon as I had the money to do so. But I did it with the income that would allow me to have an apartment in a nice area; I didn't feel safe leaving. Since then, I've been on my own, paying for everything. At times I have had difficulty managing and being completely self-sufficient; I always had someone to "back me up" like my boss, then my partner. Even if I did not ask them for money directly, the fact that I could access their savings reassured me. It took me many years to realize that I was spending on clothing, food, gifts, outings and things that pleased me but never on something that offered me security, like health insurance, nor on an emergency either. I lived day by day, thinking I'd always have money, as if the future didn't exist. " — CATI PRECIADO

It is in adolescence, a time of omnipotence, when, with the departure from the family environment, he goes into the world with impulsiveness and sees clearly the difficulty of noticing limits and recklessness in the face of danger. The impulse of seduction arises with certain nuances that make it peculiar.

Women often have romantic relationships with people much older than themselves, and a desire to seduce attractive men or women for their place of knowledge or power. Seduction can reaffirm it in its omnipotence, for example in seeking to transgress a social norm: seducing a priest, a teacher, a therapist, a married man... In some cases there is a very early sexuality and a need to move around in older people's environments. We highlight these irrational ideas: ***"If I seduce you, I will have a privilege and you will protect me," "If I seduce a person of power, I will have a place of power," "If I can attract you, I have worth."***

Environmental manipulation is key to the way they create relationships and they bring it into play in different ways, depending on the stage of life. Being a "good" girl, she adapts to what is expected of her, perhaps with good results at school, perceptive, observant, soft, sweet. Later, with the awakening to the world of relationships with men and in the world, she preserves this image of "naivety" or "little girl" but at the same time lives a double life, where the other side is transgression, putting oneself at risk, without being seen.

This manipulation through hiding information, lying, not showing oneself as one is and developing a great capacity for seduction in some cases has reinforced her crazy idea of autonomy, along with the omnipotence: ***"I can do and get everything I set my mind to." "I don't depend on anyone." "I have boundaries."***

"I have put this at stake in adolescence and youth in the realm of love conquest. And at different vital moments, it's been moving to other areas. As an adult, many times my experience is that I can do whatever I propose, I put a lot of energy into making this happen, even at the expense of not seeing my needs, my own limitations or the excess effort I have to make, at a very high cost. This is how I have faced "difficult" situations in my life, such as emigrating to a country where I had no close contacts, leaving a good job; getting a job in a new environment; or separating myself from my partner and, despite being alone and

without a family, decide to stay in that country. The "survivor" generates the internal resources to overcome almost every situation I may face." — VERONICA ANTON

In the different facets of life resonates as a common denominator the difficulty of seeing the other, of taking him into account. Its impulse, its desire, takes precedence over dialogue and joint construction. Hence the difficulty of working as a team or adapting to rules imposed by the functioning of an institution. E2 conservation feels it can be the exception to the rule, that it's not transgressing, and from there unconsciously imposes its will.

He is in an unconscious fierce competition, because he justifies himself with the crazy ideas of: **"Me first, just because." "I have the right to do what I want because I am special."** We can see the origin of this difficulty for the group relationship in the triangle with parents or siblings: the mother or father seduced him against the other. It is an unsustainable alliance for a child, but it assures him or her the privileged place in the dual relationship. As an adult, he continues to feel the triadic relationship as threatening because the other can always take his place. Thus, while competing, he feels fear of being excluded, either by one or the other. This makes him never feel confident in love.

it sees neither its own limit nor its need, exerting itself from a very high demand (many people in this subtype have studied several careers, had multiple jobs). But there is a polarity, because this alternates with moments when they only assert their will and desire: the "capricious" attitude.

However, all the resources they have developed do not go in the direction of adult autonomy, an assumption of life itself, with its limits. The claim and whim that sustain the ideal of self, narcissism, do not allow the acquired abilities to be a legacy for mature realization.

When the E2 conservation is his own boss, working independently on his own, it is very hard for him to have discipline, meet his goals and value what he gains from his effort. He can easily lose his sense of boundaries: working without hours until he becomes careless, or not trying hard enough and falling into justifications to explain his mediocrity.

He may be so focused on his immediate benefit that he fails to follow up on his projects. It's as if he doesn't see the future, in his difficulty at building something to support himself in life, to see himself as a person with a heritage. It is as if he lives instantly, which can be confused with spontaneity, when it is difficult to respond to his needs. You can hear him say, "I thought I could do anything." He's in debt, he's running out of money. There is an absence of superego or, rather, there is an ally of superego that prevents him from setting limits to carry out a project.

Another polarity: While on the one hand there is a false "independence" from the outside world, on the other, in the most intimate relationships, such as couples, there is a great dependence, an insatiable need for affection, expression of affection, physical contact and emotional fusion.

There is a sense of needing the other unconditionally, without there being any risk of a discrepancy, confrontation, limit or frustration, which is what confronts this person with the primary wound of abandonment in childhood: **"If I am alone, I die."**

Limitation or frustration, within the framework of an affective relationship, can be experienced as a threat of breaking the bond, reviving the primary wound and abandonment. Having difficulty tolerating frustration, the person uses all the weapons of seduction and manipulation, so that the other person will do what he wants and his wishes will be fulfilled. The crazy idea behind it is: **"I won't survive the pain of frustration."** It's as if a part of E2 were living itself as the helpless and abandoned child or boy that it once was, experiencing extreme fragility, very out of tune with current reality. Here is a testimony:

"In a couple, it's like I don't want to take a bad step and, at the same time, I'm always manipulating. I did it my first ten years of marriage, omitting information, and maybe projecting my fears: I was the one fantasizing about leaving the relationship. I thought, "Who has me here?" "What need do I have of this? I'd rather be alone!" But I never left, although I was eager to part because of differences and arguments. My partner always complained that I didn't take it into account, that I acted as if only I existed." — CATI PRECIADO.

In his pseudo-independence, he feels terrified of ending up alone or running out of resources for survival. This terror of having no one can completely invade the life of an E2 conservation which, without realizing it, is filled with preoccupations, people to care for and with whom to do things even if it's not in his interest.

She seems like a person who adapts to everything, who goes with everything, but sooner or later her need to isolate herself will appear, as she finds herself tired of being involved in the lives of others and not herself.

This way of filling up with people and being with others is part of her difficulty in knowing what feeds her (not what entertains her; she is an expert at that). It is very difficult for her to know what helps her to develop, what makes her grow and mature. Entertainment helps her to avoid facing what she really wants in her life. The excessive activity that "fills" her life increases this unconsciousness and her own lie.

Lying also appears as a way to avoid frustration in relationships, minimizing and accommodating reality, trying to soften and create a seemingly less hostile atmosphere. This appeal ultimately turns against them because, when the conflict comes to light, shame and guilt are entrenched, preventing them from confronting reality, which is what would allow them to become responsible and to mature in the realm of relationships.

Omissions are part of that lie, especially when it comes to the flaws that the other sees or might see in E2 conservation. It's another way not to experience frustration. What he considers unpleasant about himself is seen as something terrifying to show. Anything he identifies as a flaw magnifies it: **"Nobody would want me if they knew..."**

Manipulating situations by omitting information thus becomes a way of avoiding the risk of rejection, possible abandonment or loss of privilege. He does not then assume the commitment and responsibility to show himself to the other in order to grow together in a more authentic relationship. **"If they know my flaws, they will reject me" "better disappear than show my reality."** These crazy ideas make us see the proximity between E2 conservation and E4 which is often confused by the greater connection of this subtype of

Two with emotional deprivation, such as shame, shyness, and the urge to hide when it feels like his image of false abundance might fall.

Part of working with crazy ideas is knowing them, daring to identify them, and understanding their cognitive, emotional and relational mechanisms. And see also the power they hold on the E2 conservation, in survival and not in living.

Interpersonal strategies are a remnant of that hunger for affection, contact and protection. As a child, they were helpful, helping him to have what every human being needs: the love of parents and primary caregivers. Now obsolete, the adult conservation E2 continues to cling to them believing that this will keep them afloat, ensuring their existence. We end with this testimony:

"A key gave me access to the understanding of many mechanisms of my personality in a SAT3, during a regression work (rebirth). I experienced the first emotional memory, immediately after birth, as deep sadness and denial. Not because of the specific conditions of childbirth itself, but because of the contrast caused by the sudden shift from comfort to the painful experience of life. I lived birth as an injustice that victimized me. I reacted with revolt and frustration, believing that I would avenge my bad luck, or the person responsible for that insult, whoever it was. I was unable to resist the fact that I was born, alive and subject to pain and frustration.

Then the strategy of looking tender and helpless so my parents could protect me. An exchange with God, with the mechanics of life: "Okay, I'll be a good boy, obedient and adequate. In return, I await the satisfaction of my needs." As life insists on not fulfilling its part of the bargain, the old wound ignites and excites the unbearable feeling of revolt and frustration, the most visible expressions of which are the outbursts of rage, a childlike rage."
— FERNANDO RAMOS.

OTHER CHARACTERISTICS AND FEATURES:

Dependent:

Of the three subtypes, this is the most dependent, although he shows a self-sufficient and independent façade. He distances himself from his family with the idea that distance will diminish his dependence, but it does not, because he compulsively establishes dependent relationships to ensure his protection and survival. He is chameleonic and his great intuitive capacity allows him to captivate others.

He seeks to relate to people with a strong character to compensate for his insecurity, but with this he "loses" his freedom, sticking to the role of being loved for being cheerful.

He projects aggression because he does not contact with courage, which would allow him to set limits, since he lives wanting to please everyone.

Shy:

It is a very noticeable trait in this childish character. Shyness is related to the fear of exposing oneself if there is no certainty of recognition.

The passion of privilege hides a search for confirmation and a deep lack of self-esteem. Since this character does not want to acknowledge that he has limits and also does not contact this low self-esteem, he hides if he is not sure he will succeed. He prefers to hide behind "I don't know," "I don't want to," or "I can't," in a childish way, rather than not admit that he does not feel he does not measure up. He also plays shyness and shame as a childish charm of a seductive nature, with which he avoids confrontation.

Victim:

He tends to project blame, as seduction tries to make you see only what others want to see. The crazy idea behind it is that "to be accepted you have to hide the bad." He blames the world for his difficulties and problems, otherwise he would have to take responsibility for his actions and change. It is easy for him to act as a victim when he does not feel understood or appreciated, although most of the time he prefers to close the chapter and leave the relationship.

Idealizer:

When you are a child and depend on adults in every way, you idealize them by seeing them as great, decisive, capable, protective, independent, and determined. If those adults around him do not give him time to digest what is happening to him and thus make his own decisions, the conservation E2 learns to leave them in the hands of the elders.

The conflict is that he arrives at maturity with an idealized image of what it is to be an adult, assuming that upon reaching adulthood, getting married, having children or starting to work, the characteristics of an adult will magically and automatically emerge in him.

It compares:

This type of E2 has an inordinately high criterion of competence, that is to say, a perfectionist and obsessive ideal self, which is what makes him so motor. This stems from a feeling of inferiority for not feeling loved and, on the contrary, abandonable. The difference with E4 is that he uses pride to get love and not to be abandoned. The conflict is that he lives comparing himself, disadvantageously and advantageously, with everyone. This fosters a disdainful attitude (raised nose), like royalty looking down on others.

Be necessary:

The underlying theme of the conservation E2 is that he doesn't feel valuable enough or worthy of being loved. So he does things for others, seeking to be needed, because he assumes he won't be abandoned and the other will return protection. He doesn't realize that he ends up getting overwhelmed and angry when he is asked for something. And, as he doesn't know how to set limits, he does it with attitudes of rejection and annoyance, looking more like a tantrum child.

Fantasize:

Many conservation E2s read avidly since they were children, seeking to feed their emotions. Claudio defines them in his workshops as constrained adventurers, that is, they long to feel free and to travel and to be able to do and undo and, failing that, they read. Above all, they

read novels that allow them to break taboos, which they assume “bind” them. They feel that their reality is too narrow, and in fantasy they achieve things they would not otherwise achieve.

Tomboys:

Physically they tend to be swallowing girls, reflecting less age than they are. Women wear little or no makeup and relate better to men than to women, behaving asexually with them.

Condescending:

As the conservation E2 believes that he is only loved when he is nice and good, he tends to be condescending (he says yes to everything), without stopping to think about whether he wants it or not. This leads him to accept commitments that later weigh him down and he reluctantly fulfills or abandons without warning.

In condescension there is a disdainful tinge towards others, a look that considers them inferior beings in need of support and affection. Sometimes, it is mixed with humor producing mockery, sarcasm, or cynicism.

Hypersensitive to criticism:

Difficulty in making self-criticism and receiving criticism from those around him triggers the core of devaluation he keeps inside. It manifests itself with irritability, crying and feelings of incomprehension and anger, since it awakens the fear of not being accepted and, therefore, loved.

It is difficult for a conservation E2 to accept his mistakes. Even if he knows he is incompetent or expresses it: that is far from being able to tolerate having his faults and shortcomings pointed out to him. This is seen in his outbursts and anger, which can end in emotional explosions full of claims to the one who criticizes him.

Envious and Fear of envy:

The conservation E2 seems not to experience envy at first glance, since he compensates for his downward comparisons by showing an attitude of abundance and superiority. Envy, human and inevitable, is hidden as a way of covering up shortcomings and avoiding competitive disadvantage. He can live it secretly, letting out some lapses of indifference and apathy for the people he envies.

The person of this character not only hides envy to himself and others. He is also afraid of being envied, because it remains unprotected. To feel the envy of others is to expose that one is powerful, that one has something that others want. And she fears the aggression of others. Being envied, she could be the object of rejection, criticism, and disaffection; so she will flatter and dissimulate to cover up her privileges or most desired qualities, she would even show herself to be anti-pride, in order to be safe and sound.

Tender:

The meaning of “tender” is someone who is affectionate, loving and kind. It generally refers to childhood, to explain a delicate and docile way of being because of one's young age and experience. The conservation E2 is a person who especially highlights these traits, who invites that soft and gentle experience. This characteristic, in which she conducts herself

with utmost naturalness, is a way of attracting protection, of being cared for, which guarantees her to remain intact and away from the complications of the rough and tumble of life and relationships.

Possessive:

The possessiveness of the conservation E2 arises from the desire to merge with the other, in search of the security that he is always available, to ensure that he does not live the experience of abandonment, or the protection and satisfaction of his basic needs.

Possessiveness also has to do with the difficulty of seeing people as “other,” different, and independent. For this character, this would be a threatening mirror of his fear of emotional independence. In the end, the other is an object over which to exercise power.

Jealous:

Jealousy, typical of emotional characters, is in conservation E2 connected with the neurotic need to be the only one in the place of privilege, in the heart and in the life of the other. They also have their roots in the triangulation experienced as a child, when the father or the mother involved him in their jealous competition against each other.

Arrogant and Egocentric:

The proud arrogance of this character manifests itself above all in believing that what he wants or thinks must always be taken into account and confirmed. It is not that he believes he is intellectually right; it is rather the arrogance of one who claims in the first place, a capricious haughtiness.

Sadistic:

The sadism of conservation E2 seems contradictory to his tenderness and condescension. It is expressed in an evident way when he feels not consented to or betrayed (in the sense of not satisfied in what he wants). If the other is not at his service or attentive to him, he will easily be the object of raw rage and mistreatment reinforced by the intuitive capacity of this character to “catch” the weak side of the other. It is also sadistic in its way of coldly wounding and leaving the other with no possibility of rescue.

Paranoid and Controlling:

Paranoia explores in an obsessive and emotionally blind way when the conservation E2 projects on the other the manipulative dynamics that he himself practices when he wants to please or conquer the powerful place of privilege. When he feels that someone does not support him unconditionally, or has to confront someone he considers superior for some characteristic, he immediately feels him as a rival, an enemy that can take away his place. There he deploys his aggressive and controlling weapons with the crazy idea of having the right to attack whoever threatens him, even fantasizing plots.

Castrating and Vindictive:

If someone disappoints him or feels him in competition, he is very skilled at humiliating and attacking them to the point of making them a harmless rival. This manifests itself especially in couple or sibling relationships, as if he feels entitled to make the other pay the price for being submissive to his orders or whims. But also if he feels offended, criticized, or

abandoned, taking away the other's power is a way of taking revenge and thus re-establishing his pre-eminence.

Self-indulgent:

As a character based on the idealization of himself, he forgives everything. This forgiveness shows his intolerance of limits and reiterates his childish attitude, whereby everything must be allowed. He thus compensates for frustration or contact with low self-esteem, hidden by the permissiveness granted to a child. It is a trait in short circuit with the fear of being an adult.

Inconsistent:

The conservation E2 is intolerant of discipline; any work that entails effort or renunciation is seen by him as something impossible to sustain. Obviously, he justifies himself with lies or devaluing the objective. He also solves the obstacle by delegating the task. This dynamic is basic to remain dependent on the other and to nurture his pride, unaware of how this intolerance prevents him from regaining inner security as an adult.

EMOTIONALITY AND FANTASY:

Enneatype 2, in today's characterological literature, is known as histrionic character because of its ability to produce emotions. E2 preservation produces childish tenderness, to seduce the other one who seems to her the love of her life. She needs to fantasize an eternal romantic love, very similar to Sexual Three, with the difference that while E3 adapts to be the ideal partner for the other, the person of this subtype fantasizes that the other is exactly as she wants and needs.

And while she may seem cold and controlled compared to the Sexual Two, she makes emotionality and fantasy her main defense mechanisms.

"I've never considered myself very emotional, rather I've always been cold and controlled. I began to understand my emotionality after a few years of therapy. Emotionality is an exaggeration of sensitivity to emotions, which results in you getting lost and no longer discerning anything but emotion. In that state you don't think or, if you think, it's something that increases even more the emotion you're feeling.

Many times I find myself overwhelmed by sadness. It starts with a feeling of loneliness and then I have thoughts like: "nobody wants me," "I'm alone," "nobody comes after me..." and the sadness grows to the point where I get lost. It's all sadness. It's a huge bottomless pit. But with joy, the same happens to me. Something good happens, I feel happy and the process begins: "Life is wonderful," "I'm great" And before I realize it, it's already joy and euphoria" — ANONYMOUS.

The most characteristic thing about emotionality is that, as this woman observes, by exaggerating so much you lose yourself and you can't think clearly (to some extent, you can't think of anything anymore) and you can't feel your body either. Everything is emotion.

The crux of the matter is that this character is lost, either by exaggerating what you feel or not feeling anything so that everything is under control. There's no middle ground. In a confrontation, when trying to find arguments to defend his actions, he feels that his attempt is useless. The other has better arguments, more weighty. He can't find a reason or he can't express it. Suddenly it connects to impotence, energy goes up, and it's harder and harder for him to express himself verbally. That's where the theater, the emotionality begins. It begins a sequence of exaggerated gestures accompanied by screams; the inner sensation is of death. He says disrespectful things, insulting, threatening. From the outside, it's like a crime has been committed. He ends up crying in despair and sometimes in abandonment.

You could say that a Two conservation is "whole heart." Although there is a mental maze where we get lost, and from which it is difficult to extract a clear message that tells us about our feelings, needs and desires.

"I speak from the "I feel..." instead of "I think..." My inner world is rich in emotions, like sadness, sudden joy, anger... I can start crying disconsolately without really knowing why it's happening. Only the emotion comes and you need to let it out. Many times, after a lot of tears, I've had a nervous laugh to finish letting off the tension. There are gray days where I wake up and I know it's going to be a day of cleaning, that is, crying, and crying, letting go of sadness and rage. It's a healthy thing for me to accept it and just let it happen. Although, actually, I like the emotion because it makes it more "real" and more intense. There's a joy in that.

Other times I get an extreme inner joy, my eyes brighten, sparkle, river, I'd love to jump, laugh, scream... I am glad to feel alive, and if on a gray day (which may have been the day before) the world has collapsed, today I am able to see everything in a light of beauty without limits... This ability has made me rise from many falls.

It's hard to wheat my mental madness. I can sometimes seem like a sweet girl and other times hysterical... It locks up a being full of internal contradictions, of introjections, of how things should be, of who I am in front of me and the world, or what I should be... making peace with my needs, my mind, my body, my deepest desires, has been my life's work." — VANESSA LUNA.

As we have already seen, the child's emotional world could not find a true form of expression. In general, the mother of the E2 conservation occupied a lot of space with her emotionality, being depressed or histrionic. The child learned that, through emotions, one can manipulate the emotional world of the other. With tears of sadness, untenable aggressions or demands can be stopped. With melancholy you can seduce or make sure that the other one doesn't leave. With panic attacks one can hide the great fear of life. And a great emotional overflow can avoid facing problems or failures.

So Preservation Two expresses a whole hysterical emotional world that completely masks the pain of loneliness, the wound of abandonment, the lack of love. Deep wounds are denied with an attitude of confused and invasive emotion and, if it comes close to fear of rejection and abandonment, a gesture of proud superiority cools it all down. The gesture responds to

the command not to grow up, but there is no permission to feel the child's true fears while demonstrating his greatness of needing no one.

We have already talked about the relationship between shame and humiliation. It is true that shame is an emotion that E2 often feels and conceals. It is not easy for him to connect with humiliation because it is a childish wound that the child received from the same parent who flattered or seduced him. Many times it was a shocking and unforeseen reality, which lived as a betrayal and a revelation of his intimacy: as if his father or mother had lured him into a trap and had left him alone. The memory of feeling "naked" and ridiculed has remained very alive and there are many energies invested in never going back to that again.

Anger is not allowed either because it would be an attack on parents or a denunciation that it is not the cheerful, sunny boy or girl they want. The direct expression of anger is taboo and is resolved by avoidance or capricious crisis and, in extreme cases, by deep depression.

Often the only way to escape is to disconnect and contain emotions in the body; manifestations of asthma, allergy, muscle pain or gastrointestinal problems are not uncommon.

Finally, this emotional character has a hard time feeling. He is imprisoned in the obligation to give joy and good humor, without deeply wondering if he is happy.

It's true that there is a creative fantasy, a fantasy that is not defensive, but this character is an expert at using that faculty to run away, to believe something other than what it is. Reality is never as good and wonderful as you can imagine, and he wants to get back to that fantasy as soon as possible. Hence, the real is undervalued by comparing it to imaginary life.

For example, imagine a handsome, intelligent, rich, sympathetic and wonderful man. Clearly, this man does not exist in reality; the conclusion is that no man fits the expectation. Fantasy also favors his own overestimation; in it, he believes he is capable of countless things he has only imagined and never realized.

"Action is scary. As a teenager, since I didn't dare go near guys I liked, I imagined boyfriends. I didn't have them in reality, just in my imagination. I had my first boyfriend when I was 18, and because my mother practically pushed me." — ANONYMOUS.

Even as a child, fantasy was where he lived intensely. Life always seemed dull compared to what he could fantasize about. He has developed the escape to fantasy because of him not daring to do certain things and his inability to express himself. In fantasy you can feel free. It is also an antidote to feeling lonely, or not having anyone to play with: he invents imaginary friends... but then in social life he is shy and hardly has any friends. He also finds fantasy in his search for a way not to sink. The big misfortune of fantasy is that it doesn't let him feel how bad he is. It looks a lot like an addiction.

"Romantic fantasies, of being desired, that the other could not stop looking for me, seeking me, of being his great love, his light, his inspiration." — ANONYMOUS.

What is most shocking about this stance is to see how far it can go in order not to take responsibility for its actions and misdeeds. Compared to the other proud subtypes, who endeavor "generously" to seduce through groups (social) or individuals (sexual) to buy affection and admiration, E2 conservation seems to be the least active in seduction, which is, in most cases, restricted to fantasy.

In the imagination, like the other Two, one sees soliciting gaze and generosity. Fantasy is their great resource to inflate their ego with a sense of self-importance, in order to cope with the frustration of feeling unable and incapable of acting concretely in the world.

"The rich inner world of an E2 conservation overflows capacity for fantasy; our imagination knows no limits. Many Twos are linked to the esoteric world and spirituality; it is a way to expand the imagination and satisfy the need to be in contact with God or something larger, at least not governed by the norms of prevailing rationality.

Since I was a little girl, I've had a parallel imaginary world. I used to play by myself believing that I was a secret policeman and that I was different from the rest of the kids. I was on an undercover mission inside the school to capture someone from the FBI... I was "someone special." One day my Prince Charming would come and bus me to school, with an awesome car where all the kids in the class could fit in and marvel at my luck. I imagined him singing loudly that it was just real, that would happen one day... I talked to God and even the devil and made my own pacts so that what I wanted would happen... or that something terrible would not happen." - VANESA LUNA.

A person of this character feels insecure in regard to his abilities. He keeps in his memory the painful experience of recurrent failure and humiliation due to his weakness, and so he chooses not to take any chances; hence, he resorts to fantasy. Her energy of action is contaminated by fear that what she does will not be sufficient to be admired. And this is where it contrasts with the other subtypes, which are more proactive in love seduction. She also cares about qualifications and successes, but dreaming about them will inflate her ego. Here is a testimony:

"It magnified or downsized things out of proportion. For example, a look from someone could be stuck in me for years, imagining that that person was in love with me because of the way they had looked at me... There was a lot of shame in clarifying the situation or at least my own desires and feelings and taking responsibility for them. So that look was transformed into the mechanism for thinking I was beautiful, a special being that, from a distance, I was capable of love.

And just as one small thing was able to enlarge it in a supernatural way, so was it when it came to shrinking me: I let insecurity sweep away all thoughts and emotions. Simply imagining that, for a gesture, a distant look (or that I imagined distant...), I didn't like it or was criticized... This hurt me enormously, to the point of feeling very small and very fragile... unworthy, distant." — VANESA LUNA.

Fear plays an important role. Many fears appear in the social relationships of a person of this character: fear of being alone, fear of being ignored, fear of not having anyone in his life, fear of discovering that he is not capable, fear of not being able to cope with a situation, fear of

being attacked, fear of not being able to support himself if he is alone, fear of losing the support of his loved ones, fear of looking like someone horrible with flaws and failures, fear of being caught in a situation where he can't experience his tastes and pleasures, fear of losing his special place with the other. Fear of getting angry and showing his anger, fear of relying on the painful, the vulnerable. Afraid they'll find out their lies.

CHILDHOOD:

Childhood is for E2 conservation a reality that he tries to imagine as fantastic so as not to touch frustration and pain and, at the same time, an existential condition to face life, occupying the role of a child or boy forever, even if he does not see himself as such.

In childhood she began to be molded into that beautiful child that everyone longed to have, because they evoke the tenderness so much needed within the family and society.

"My mother's note in my baby book: "She is, in general, a healthy, restless, playful, and kind child, not constantly crying. Something brings life to her age [one year], she likes to climb up where she can and reach out to the things she can find and the things she can't find. " Since I was little I always felt very wanted by my parents. I felt that my older brother and I were my parents' dream: to have two children, first the boy and then the girl. I felt a tremendous vitality, danced a lot, didn't stop still, wanted to embrace and kiss everyone, always smiling, ready for anything. Before I was four years old I was totally free, as if my spirit had no borders and my body had no bounds.

Smiles, kisses, chubby legs, flirty moves and playfulness. It made a nice impression, causing sympathy. When I started speaking, my tone was deep and hoarse; that made me even more special: they saw me as a different, tender, strong girl. I felt bold, always dreaming by day. I wanted to be physically close to people, in their arms, on their legs, to receive caresses, compliments, to get their attention (and of course I did)." — CATI PRECIADO.

Growing among cottons seems very characteristic of E2 Conservation, although cottons that overwhelm and have a price. There was overprotection from one of the parents, or he had several parental figures (brothers, uncles, etc.), sometimes with ambivalent attitudes that the boy or girl had difficulty interpreting as sincere and unselfish care and, above all, they didn't have the function of containing him in their emotions or experiences. The consequences are a profound mistrust of the bond of love, and intolerance of life's problems, because he is not accustomed to finding within himself the tools to face harshness, difficulty. How does a privileged person come into the world?

"I was first daughter, first granddaughter, first niece... Well, I had pampering everywhere. They gave me presents, they took pictures of me, I was the center of attention. I had a room just for my toys. I had a lot of character, I was the real authority of the family." — ANONYMOUS.

"It's true that I've always felt privileged. I was the first grandson. I was very wanted and, from what I'm told, a very nice and very smart boy. I started walking at nine months and talking

very soon too. I was loved and spoiled. I always had what I wanted and more. My family was perfect and I, by their side, invulnerable. I've always felt protected. Now I see I was too protected: overprotected. That's why I handle frustrations so badly." — ANONYMOUS.

By overprotecting their child, parents want "nothing to happen," to keep him out of danger or, rather, in the case of this subtype, from the danger that it can be for them to be "parents," with the uncertainties and frustrations that this entails. They are far from knowing that they are breeding an inability to meet needs.

Parents absent, at least emotionally; or childish and narcissistic, who compensate for their immaturity with superficial flattery intended to nurture the grandeur of their own ego; or who give gifts to hide their inability to be in intimate contact with their child and the intolerance to a bond that can bring limits or frustrations to them.

Gradually, E2 conservation learns that it is much more comfortable to disconnect from his inner world and give back to the parents that funny child, object to display, and learns the manipulation of passing on responsibility to the other (mother, father). He develops a certain fear of trying, of taking risks, since there has always been someone who has beaten him to it, who has done the work or most of it. Thus, external knowledge is validated at the expense of internal knowledge, with the insecurity that this entails. **"The other is the one who knows how to do it." "The other is the one who has the solution to my problem." "If I do it on my own, I may be mistaken." or "It is better for someone else to do it, so I am not mistaken."** typical internal mandates.

"I adored my father, he was always right. My father was the strongest, smartest, best father in the world. I told him everything. And he would explain to me how things were, which of my classmates were idiots and which ones were not. He also explained to me what was happening to me, how I felt, and above all, he explained to me what he was like at my age - much stronger, braver, and bolder. My reference, until recently, has been my father. He was the man, the man who knew, understood, and had the power to judge what is right and wrong. It was in him that I sought recognition." — GUILLERMO PEREZ.

It is not a question of trust, but of introjects derived from the messages of the parents, which allow the child to conform to the dependency and develop his or her role as an eternal child.

This "overprotection" feeds the experience of not having the abilities to go out into the world. At the same time, the mandate to be Mom's precious child and the "privileges" that this mother or father has bestowed upon him leaves him confused and ambivalent, and the only way out is to respond proudly to his or her fears. Confusion and ambivalence are even greater when father and mother use this "preferred" child as a weapon to throw at each other.

Quite often, the special place he has gained in his relationship with his parents puts him in a very difficult position with his brothers and sisters. He receives their envy and their anger and creates a distance that unconsciously nurtures his feeling of loneliness.

This mistrust between peers will then be repeated with schoolmates or friends. Many talk about painful experiences of rejection or how difficult it has been for them to make friends.

Parents interpret external and internal life to him, with no real interest in what is happening to him emotionally, and often inconsistently, depending on what the parent feels or wants from his child, who grows up, consequently, with the idea that the other has to know what is happening to him or her, without him having developed the ability to listen to himself and knowing how put a name on his experiences.

The E2 conservation understands that it's not right to be as he is, that it's better to contain himself, because it's not appropriate. **"If I don't bother and I'm good, they'll love me"** is one of their crazy ideas. The consequence is the withdrawal or annulment of oneself so typical of this character. Take up little space, put yourself in the background, be discreet, extremely careful not to disturb.

"My mother made all the decisions for me. She would tell me what to do, what to wear, how to act, and little by little I learned to repress my desires and wait for her to tell me what to do. The few times I did something on my own initiative, she criticized me and told me what I should have done instead. So I simply proceeded to do what she told me to do: obey without thinking." — ANONYMOUS.

He also learns that his need comes after that of others, he can wait; first you have to satisfy the other (a mirror of the mother who is always there for him, as long as he doesn't bother her with his truth). There seems to be an inconsistency between this experience of retreat and the arrogance of pretending that the other loves him unconditionally, that he is at his service and that he recognizes the gifts he has "by nature." But in reality there is no such thing because the pride of being special is the egoistic structure that not only hides his deficiency, but also constitutes an escape to this insecurity by playing the role of a child who takes care of his mother and adults, helps with illness, performs practical tasks. and works for others. An attitude that disconnects him from his needs, but restores him as the center of the other's life. Little by little the **"I don't need anything"** and the inability to realize that he has needs and, with it, omnipotence, even if at the cost of losing true individual freedom.

"My mother talks a lot, she talks all day. It was unbearable, I could listen to it for a while, but then I got tired and disconnected. I felt like I didn't have room to express myself and then I'd go to my room and imagine everything I wanted to say." — ANONYMOUS

"I became a little girl who learned to dance for her teacher and to behave as Mom wanted at home and at school. As a little girl, I remember looking for my mother's hugs and kisses with an overwhelming effusivity, and how my mother would ask me to stay and stand still. I felt held back, I did not understand how mom could reject something as beautiful as the love that I wanted to give her, and that she could give me. My more receptive father would let me embrace and kiss him, and that helped me not to feel so alone because of the coldness I felt from Mom." — CATI PRECIADO.

The Conservation Two learned from a young age to encourage others, to smile and always be happy, or at least to fake it. All of this, very much linked to the lie, starting from the principle that if reality isn't so beautiful and entertaining, you can always change it a little bit to make it more interesting. The intention was, as always, to get attention and to be loved and protected.

"My birth seemed to bring joy to the whole family without exception. There was no one my age in my family. My cousins were adults too. I lived in an adult world and had to adapt. I learned very soon that if I made them happy, they listened to me, they were with me. I learned to be very cuddly, they'd ask me for kisses and cuddles all the time, and I'd give it to them as long as they'd play with me and not leave me alone." — ANONYMOUS

This idea that he can change reality will derive, in the future, from its ability to paint life pink, minimize or omit unpleasant facts, or explain life in a more beautiful way. In not being able to see the "dark" or raw side of life. This interpretation is the way in which the child responds to family demands that what goes wrong does not have to be said or shown. Establish a very strong alliance with parents so that they do not feel defective or anxious.

"It was important to be close to my mother and to be aware of everything she did, said, felt. Sometimes I would get angry or bored, but I would adapt. I knew that afterward she would do what I wanted. Many times, on those stagecoaches with my mother, I would daydream, fantasize stories to pass the time." — CATI PRECIADO.

Along with the need to smile and cheer others up to gain approval and love, there is also the need to convey an image that "I am good, obedient and always available" and, of course, the fear of being caught lying.

"With the elderly I was always afraid of being judged and exposed. My inner feeling was not being able to control myself. I was so eager to be polite and nice... My gaze, whenever it crossed that of an older person, would compulsively express, "I'm good." I was so looking forward to seeing a sweet smile... I was so eager for protection and approval... My big goal was to make them see me as good. Above all, it was the older ones I had to convince. They had the power. One fear that I remember very well and that I still have is the fear of being caught. I felt very ashamed when I was caught doing some mischief. I felt the shame of the lie, of the image I gave. If I wasn't good, then it wasn't worth it. I felt this fear all the time with my father. When it came to believing that I was good, better than the other kids, there was a very marked duality. I remember when I traded my neighbor a car for passing my hand over her sex ten times (she was five when I was 8). The next day my neighbor's mother came to protest what had happened. My mother didn't ask me if it was true or not, she just didn't believe it. A great relief appeared on my figure. Deep down, I felt the unworthiness of my mother's love. The figure of the asexual good nimphius was so defined that behaviors that did not fit this model were framed by impulsive acts, done unintentionally, for which I could not take responsibility without falling off my pedestal. And falling off the pedestal meant putting in danger the fact that they loved me very much, at all times, more than anyone else." — GUILLERMO PEREZ.

In this character it seems to be a common point, especially in women, the figure of a father absent, either physically or symbolically, and his subsequent idealization.

"My father traveled a lot, worked a lot... in conclusion, he was hardly ever home. And I loved him very much. He said he wanted me to have good grades, so I started studying compulsively; I wanted to be the best, I wanted to marry him. Like every time he came over, he'd ask me about school and I would do something that impressed him so he'd see me, so

he'd be with me. I became the top student in school, then the top student in college, and finally the boss's right-hand man. When you're in a position like this, you can't lose, you can't fail, and you have to work harder and harder. It's exhausting..." — ANONYMOUS.

Competition with the mother for the father is also very evident. It gives an ill-resolved Electra complex, as the father grants a special place to the daughter (in love with him) and does not put herself in her place as a parent in the system.

"With my mother it was always intense, as a child; she tried to "tame" me and I would go out of the "pen." At times, she seemed very polite and obedient, until... I wanted to get away with it. My mother fought with me because of my impulsiveness and whims. Our relationship was based on teaching me how to be a good girl, how to obey, how to behave properly, how to do what's expected of me and how to dress nicely. I was recreating an image of Laura Ingalls peasant daughter, who just wants to play, live life and have fun. What scared Mother the most was my unpredictability; how I could change my mind, tastes, direction, and how I couldn't hold my attention on anything. I was distrustful of what I could do or what could be done to me, convinced that they would make fun of me and take advantage of me.

With my father it was always like we were friends, he always put nice music in the car, he bought us sweets, he took us to the movies, there were always huge ice creams, he always proposed to go to the theme park, he played with me in the pool; my father taught me to ride a bicycle and to be easygoing, not to take life so seriously. I saw him as a very young boy; I remember seeing his athletic figure outlined in those bell-belled pants of the '70s, I liked to see his mane of lace black pumpkin hair and his glasses. My father's presence was a balm of lightness and good humor.

I had my father's skin color, my nails were just like his. His philosophy was that fighting for something wasn't worth the pain. I have imitated his carefree and relaxed behavior, yielding, like him, as long as we don't argue. I remember defending my father from my mother; I felt totally identified with him, with his cravings for food, his desire to walk, his curiosity about the world. I was always proud of his work; he was a computer pioneer. His stories about his trip to Chicago where a computer covered an entire floor... were amazing. I didn't need to read stories; my father used to tell them to me. I imagined a life of adventure. My father showed me his world with his words and his permissiveness. He would call to me: "My little girl," "my brunette," always praising my willing and friendly attitude, going so far as to say to my mother: "Why aren't you more like your daughter?" I remember the discomfort of hearing those words. On one hand I felt important, but on the other hand my father blamed my mother for the way she treated us, and I felt like I was betraying my mother." — CATI PRECIADO.

So the girl really feels that she has more power than the mother over the father, with whom she wants to be a partner or accomplice, responding to the father's suggestions. This gives a great deal of competition with the mother for that place.

"From an early age my focus was on the male world, either because of falling in love early on, or because at home I was already going toward my father. Before I knew how to ride a bicycle, I was already coming on to my father and competing with my mother, posing sensually for: photos he took, showing my legs to seduce him." — ANONYMOUS.

This incoherent relationship with mother and father results, in the future, in a difficulty for an E2 conservation woman to find her place among her peers by being "one more woman" instead of being the "only one". She shall always seek the place of honor with men, and shall set herself in the place of a complacent girl.

In this regard, it will be of great help to the E2 conservation woman to recognize and separate her place and that of the mother in the family. Put down her weapons, take on the damage done to her mother in this battle and thank her, give up the fight for the place that doesn't belong to her. As well as acknowledging that the alliance with her father cost her the loss of maternity. This is a difficult step because her own meaning is created around that place, but at the same time it will be very liberating and will allow her to change the pattern of relationship with other women, twinning by sharing with them (instead of competing). It will also enable her to forge herself as a woman in relation to men and abandon the position of a little girl.

Statistically, there are fewer men than women of this character. The future male conservation E2 has an intense relationship with the mother, which gives him the idea of a special place and an erotic bond, which leads him to idealize himself as a special man and, at the same time, an eternal child.

The relationship with the father can be more distant and sometimes competitive, with the consequence of having difficulties in the relationship with men, where he feels proudly superior and internally unsuitable for the adult male role. This childhood experience often results in him having a very sweet face and a more "feminine" way of seducing, characterized by empathy, care and sensitivity.

Generally speaking, E2 conservation had a **seemingly** happy childhood, full of attention and relatives that gave him love and taught him what the world was like, only through manipulated and irrational interpretations. Underneath, it was a childhood of emotional unprotection and, often, harmful exposure to the world of adults. With an inconsistency between feeling childish and privileged and being the depositary of confidences inappropriate to his age.

He learned to do everything in his power to be the center of attention and get the eyes of the elders, being courteous, kind and obedient. That is the price of love, as he understands it in his childhood. Setting or receiving a limit is going to cost him as much as having confidence in himself. Decision-making will be based on external opinions, those that were valuable in the character-building stage. Finally, he has nurtured a deep mistrust in this ambiguous love and in the ability of adults to truly care for him.

In conclusion, as the expression of his being is seen as "alibited" or denied in one way or another, he will learn to repress himself in reality and live in fantasy, which will be his great refuge. Fantasy with which he will decorate what isn't pretty enough. He will soon realize that an effective way to receive love is to be the joy of the house and to not get in the way. Which will make him an expert in detecting the family environment. And will become a child with poorly resolved Oedipus or Electra complex, which will result in competitive relationships

with congeners of the same sex and difficulty in positioning himself as an adult in the relationship.

E2 conservation children are noisy, susceptible, they interrupt, can't stand demands, distract and get distracted, critical, smug and impulsive, always want to get away with it. Many of these traits will accompany them into adulthood.

Or, on the contrary: They are shy, insecure, silent and sensitive children who forget traumatic events and rewrite reality through fantasy until they lose awareness of their feelings of hatred, rejection, anger and even hatred for their parents or caregivers. Rebellion can appear in adolescence, when they have already learned to mask their true feelings, and they cease to fit into the image of a good child, seeking to attract attention at all costs, which not only implies merit but anything that serves to stand out.

I will conclude with the testimony of my own childhood: When I was five years old my mother died and my father decided, in many ways, to die alive. In fact, a few months later he was admitted to a psychiatric clinic. Only now, twenty-eight years after his death, have I been able to open that box full of pain, that of my life that I used to count as someone who tells me that he had a coffee. Now I can relive the panic that I had the night she died. All I felt was lonely, having to take care of my brother but feeling that I didn't want to, that it shouldn't have been my place to do this, what I needed was to be held. Now I can feel the pain in my chest, a fine pain that passes through... and then, the rest of not having to support, of not having to endure with the breastplate of my chest this great sadness.

In that moment I felt the pain little me was able to withstand. I remember crying a lot at first and the numerous "don't cry" of those who were unable to sustain their pain because of my crying. And that's when I started freezing my chest so I wouldn't feel: the beginning of a deep sadness that I still feel lurking around here.

I'm beginning to see all the effort made, throughout my life, to not feel pain, replacing it with two different strategies: one, reinventing reality, distorting it, painting the world pink; and the other, putting all the pain away, not seeing it. With pride I can freeze my chest without realizing that something is affecting me.

I wonder if the emptiness left by my mother's death led to the neurotic need to make myself look like I was full. If it was my way to escape the tremendous envy I felt towards others for having a mother, and my shame for feeling so different from the rest of the children.

For me there is a clear relationship between feeling this great lack and wanting to hide it. It was also at that time that I had to do everything very well, in order to be admired by my peers and loved by the elders. I sought after a privileged place shining in school. Getting good grades was a guarantee of receiving love from my teachers, so I didn't hesitate to put my soul into it. I remember my first moment of great anxiety with studies when I was ten years old, because I didn't finish all my homework on time. Would I lose the teacher's love?

I was always the child in my father's eyes. I felt we had a special bond, I was competing with my mother for my father's sake and she didn't put me in my place, she let me be there. After her death I automatically took her place, I became my father's emotional supporter, fulfilling

the Oedipus. I take her place in the couple and, inheriting the role my mother played with him, I play my mother. Daughter, partner and mother, an impossible place. But if I felt omnipotent I could occupy it. That's where I feel my pride is born, the "I'm worth more than you and I'll prove it to you." Taking care of my father, putting myself above him, made me feel more capable than the rest of the world. That's where the: "I'm the best and two men can't fend for themselves" was born.

Recently I heard Albert Rams say that character is formed to prevent anything from happening again and, in a recent therapy session, I can see how I placed myself in that place of omnipotence so that my mother's death would not happen again. I find myself feeling more capable than God; my mother's death was his mistake. At the same time, I feel the great burden it has meant for me not being able to save her. Another part of my trait appears: the savior. "I'll save everyone": that's my deepest crazy idea. It is a defense against something that I will no longer be able to avoid. As if trying to save everyone I think needs it (it doesn't matter if they ask me to or not) would repair my wound.

Nor did I want to see a repeat of the wound of abandonment, when my mother died and my father was admitted to the psychiatric hospital. That's when I promised myself, "I won't need anyone anymore." It wasn't strange for me, as a child, to play my brother's mother. The environment helped. I remember the prizes of my family members perfectly - smiles and praises for being so good, responsible, for taking such good care of my brother, and for being so strong and courageous! I was the perfect little girl they wanted me to be, she was so adorable... I learned to be always available and to guess what was expected of me to be complacent and thus receive love. I learned to disconnect from my fear and force myself to be strong.

I learned that taking care of each other was more important than taking care of myself. I learned not to ask so as not to disturb and disappoint. I learned to think I was so good and capable that I could be the best. And, of course, I learned to seduce with my gaze, my graces and my eloquence. This behavior gave me many privileges, in the family, at school. I learned the joy of having the privilege and how to seduce adults into giving it to me. Anecdote: In the nursery I went to, they put us all to take a nap after lunch. I didn't want to sleep, and they let me be with the teachers, or in an older children's area, playing. Until one day, after no one saw me, I decided to "release" the little ones from the sleeping zone. I went and opened the door for them; the teachers arrived, alarmed by the noise, and saw the "little" two-year-olds roaming freely with the door open. That was the end of my privilege.

"Privilege..." Sounds like heavenly music to my ears. It's enchanting, a place that attracts me, catches me... Because it's a trap, a double-edged weapon. Only now can I see it that way. The price I paid for this privilege was high: With my father, always being available, forgetting about me; his needs first, then me. This will mark my relationship with men in the future.

The other thing that will mark my relationship with men is the division between love and sex, which also began to take shape in my childhood. I remember very much being in love with my father and how I loved sitting on top of him, hugging him, being on his lap, kissing him... When I was little, I remember physical contact with my father being open; we showered together, surely until I was five years old. I don't remember how we stopped doing it,

although I do remember the one-day bathing scene where I asked him something about his penis. And I begin to live my childish sexuality, with shame and modesty. Some of my desires must have frightened my father, who censored them. I began to sense that he wasn't good; I could love him but not want him. This split between desire and love is a characteristic thing that still haunts me.

PERSON AND SHADOW: destructive for oneself and for others:

Jung' called "persona" the image we show society; at work, at school, or in other social groups. The more detached it is from our inner self, the more it will be used as a mask, displaying qualities that we do not really possess.

He called "shadow" the negative side of personality, "that is, the sum of the hidden and unfavorable characteristics, of the failed functions, and of the contents of the personal unconscious."

In short, according to Jungian theory, the shadow is concealed by the person. The latter, which we create to protect ourselves from the outside world, is also used to hide from our own shadow, and it is the first we see when we look in the mirror. If, in an act of courage, we went further, we could see behind the persona the aspects of our personality that we consider evil and that we are incapable of assuming. There will be our shadow.

According to María Adela Palcos, the persona is the side we identify with, depending on the mandates of those who were close to us in childhood. So some aspects of our personality-forming, those with which we identify, become part of the person. An E2 conservation woman, for example, who in her childhood was treated by her parents as the cutest and smartest daughter in the family, will be recognized as "the cutest smartest," and the characteristics of ugly and dumb will be found in the shadow of her personality. However, if that same beautiful and intelligent girl also heard her parents tell her, countless times, that she was aggressive and restless, she will integrate these characteristics into the persona, and send into the shadow of her personality the traits of sweetness and serenity.

Therefore, according to the theory of María Adela Palcos, we can find in the persona as well as in the shadow aspects that are socially negative and destructive to oneself as to others.

If this character has an essential gift, it is the ability to "empathize." We could call it pseudo-empathy. He presents himself friendly and cordial, and this is how he perceives himself, without his true intentions being exposed. When it connects deeply with the need and pain of others, genuinely and from a neutral inner place, it opens up space for humility. But it is this same ability that allows you to create all the seduction strategies to be loved. The Conservation E2s are therefore good girls, or good boys, willing, delicate, cheerful and attentive to the emotional needs of others... This is how they are displayed and used to ensure a place of privilege and protection.

But this empathy can suddenly come to an end if the other proves to be controlling or too dependent, because this character cannot bear the lack of freedom. Because the persona

does not give her permission to be free for fear of unprotectedness and loneliness, she may become trapped in an overwhelming relationship, but her treatment becomes harsh and aggressive. And she, who fears abandonment so much, gives up coldly or gives herself permission to betray without assuming responsibility. Thus, the other, who had been so delighted with her sweetness, encounters someone who closes or escapes, and forgives herself with great ease.

In an intimate, friendly or partner relationship, she may also develop aggressive competition, where it will be very difficult for her to recognize her selfishness or enter a clarifying dialogue. On the contrary, contempt for each other will be very strong. And if she assumes her difficulties, it can turn into a self-destructive contempt. Finally, the most destructive thing for oneself and the other is to remain in immature relationships that nurture low self-esteem and the experience of not achieving true freedom.

Conservation E2 has no interest in being anything less than special, and often stops pursuing its own projects for fear of failure. And you may also avoid success and self-fulfillment for fear of losing the protection of your parents, your mate, or other relationships. It fears that, upon becoming autonomous, it will lose its place of privilege and protection. It's a highly destructive vicious circle.

One aspect of self-sabotage is to avoid contact with one's own limitations and, consequently, failure. This guy thinks he should be "the best in everything," and he fears the negatives of an adult life. He then maintains the idealization that he "would be able to pass the selection process" or that he would "be accepted for a job interview" giving misleading excuses for not going ahead with his personal projects. This way, he won't lift the flight. The greatest self-destruction of E2 conservation is to sabotage the conquest of autonomy and independence. It infantilizes adult life, hiding behind a justification that sustains "childish arrogance" and the idealization that it has not failed, so as not to lose its place of privilege. He feared that by becoming autonomous he would cease to belong to the system that had initially provided him with protection.

It is as if the Two, in their relationships, express, "I will make everything easy for you, between you and me, but let me stay here under your protection." To "facilitate," in this type, requires the ability to read each other's needs. He uses his ability to "empathize" in order to feed his own neurotic need for love, privilege and security. One E2 conservation says what the other wants to hear and gives him what he needs by launching his network to create deeply dependent relationships.

In this sense, it becomes destructive not only to itself but also to those around it. Empathy (in principle, a gift) comes to serve in the shadow. At this point, he's blind. To his real needs and to truly see the other. The only thing that matters to such a person is to not lose his privileged position or the feeling of being the preferred one. When his need for prominence and love is frustrated, he devotes himself to malevolent use of his empathic abilities. It can hurt deeply and become extremely aggressive, demanding and vindictive.

Also very destructive is the ignorance that imposes their immaturity, the constant neglect of not wanting to know about the other, about others, about the world. The ignorance of not knowing how to handle life, nor to take responsibility for the consequences of their actions,

impulses and start-ups. The difficulty of learning to read contexts, and their lack of discernment, reflection and patience.

Another aspect of the shadow is the denial of emotions that seem uncomfortable, threatening, or deep discomforts that try to give a cry for help to one's own needs. Sometimes pain; sometimes sadness; and sometimes helplessness. Emotions are difficult to admit and assimilate. Emotional disconnection and ignorance are highly self-destructive aspects that involve avoiding genuine and transparent relationships with oneself and others.

LOVE:

Speaking of love, it might be worthwhile to start by saying that the E2s "love" themselves more than others. Or rather, they're in love with their narcissistic image. This makes their relationships more difficult since there is no genuine or real interest in others. It's hard to recognize this, as seeing it like this is not something pleasant for conservation Two. Behind it is a lot of shame and guilt. And, moreover, often a poor self-image (camouflaged under false abundance) helps to hide this infatuation from oneself.

"I'm incapable of really seeing the other. I'm not interested. Since I'm in the center of the world, I can't see him, I just realize my needs and demands. Although, as the traits of my character are very strong, the initial image I project is wonderful: extremely receptive, kind, affectionate, almost out of this world... When I exercise my power of seduction, which is enormous, I feel light, I feel someone special, attractive, someone with whom it should be a pleasure to be with, to talk... someone with charisma. There is a lot of guilt in being who I am, even though it may seem not to be. It causes me a lot of pain to be away from myself and others; specifically, from my partner. I'm sitting around and there's a mirrored ball. I don't see the world; wherever I look I only see myself. No contact, just me and me everywhere. There's no world or people" — VANESA LUNA

"I used to think I was dancing to seduce each other, and I'm sure there was some of this. Now I find myself dancing, seducing myself, charming myself with how much I like when I dance, how much I like when I cook, and how much I like when I sing. I discover myself a thousand times a day looking in the mirror, seeing how beautiful I am, or how beautiful I feel." — TANIA ROJO

False love is what characterizes this trait. Like the other subtypes, he seems to give everything; he shows generous, kind, almost exaggerated love. We say "false" because it's love with an acknowledgement of receipt. Everything a Two gives is carefully recorded in a list, on the basis of which it will at some point demand or, rather, demand accountability. In relationships as a couple and also in very close friendships, he reaches a very high level of surrender (better to call it pseudo-surrender): in attention, time, pampering, care... forgetting himself and his personal projects; then later (when he realizes) reproach that self-abandonment to the couple.

"When I fall in love I forget myself, I go to the other completely, I feel inside: Fffbbbbbuuuuuuuu! I'm already out there, eager to live up to expectations, observing,

analyzing, converging... If I usually find it hard to detect what my need is, if I fall in love... that's an almost impossible mission!

I remember not going to college and walking him to work. My obligations came second; the most important thing was to be with him.

I could give him everything, make him believe that I was turning myself in, but in the depths of my being I knew I wasn't giving him 50% of myself." — TANIA ROJO

According to Claudio Naranjo's theory of the three loves, the person of this subtype has compassionate love as a gateway in the relationship, like all enneatype 2, in the sense that his false abundance makes him generous and always willing to help and care for the other. The purpose of this false generosity is to involve the other in a relationship of dependence in order to feel desired and thus nurture their false image.

She also shares with the other subtypes of The Two a tendency to idealize erotic love, but her sex life is often more in her fantasy and repressed in her reality. Because of having experienced ambiguous or harmful sexual experiences as a child, he or she may find himself in unwanted sexual relations, rather than motivated to gain affection and confirmation. Whereas, in romantic relationships, the conflict between love and sex is often experienced, with difficulty in combining the two experiences, for fear of true intimacy and because the old sense of guilt is renewed for having fallen into the seduction of a parent, provoking jealousy in the other. It therefore continues with its mandate to behave like a girl or boy, in whose conduct sexuality does not really have much place, even if it erodes relationships on the other hand.

Among the subtypes of the Two, it is the one who specializes in compassionate love, in caring for others and supporting them in a concrete way, as he learned in his childhood with his parents.

The way to take care of a woman of this character is to remain attentive to the needs of the other with her warm and charming ability until the other is fascinated to have a gentle geisha by his side who, at the same time, is capable of supporting him emotionally and, often, also in the concrete. Let us remember that, among the subtypes of Pride, conservation is the most concrete, the one that puts the most energy into action. But he also suddenly becomes a child tyrant who, with his capricious seduction, manages to place the other under his command.

"I used sexual seduction to attract men, but I didn't want sex to be specific. I just wanted the attention, to feel wanted, not the contact itself. In a rerun of the childhood game, I was looking for moms and dads in the street. I thought I wanted the truth, I feared contact the way a child fears it."

Developing genuine compassion is very good work for E2 conservation because, beyond the damage you may cause with your selfishness, the greatest damage is to yourself. The lack of self-compassion stems from the harshness with which he is treated by his inner judge. The development of compassion will help you connect with maternal love, which will enable you to see the other in a more empathetic and complete way, with his pain and joy. And it will also help you connect with self-love, which will increase your ability to support yourself.

"Working on compassionate love on SATV changed my life. I had a feeling I didn't have that much love in my chest. I could see other people complete with their light and darkness; I felt deep respect for their ways and for their processes. This gave me a more compassionate look, which has allowed me to shake hands at times when I would have been crushed before."

Admiring love is greatly affected in this character by being at the service of the need for someone who has the power to assure him a place of privilege. He can put a teacher, a therapist or anyone else at an altar if they guarantee him a shelter where he will not feel threatened or, above all, without resources. He can also use this seat next to the power to feel courageous, though he will never fully believe it. On the contrary: This manipulation of someone with power will end up further reinforcing their low self-esteem, by the feeling that they are not up to the task or lack the resources to live autonomously.

The E2 conservation feels admirable love by idealizing some but, like the rest of the subtypes, it is not an authentic love because it dominates the belief that **"I am superior to the rest of humans."** And even if he acts as a child to seduce, the truth is that he doesn't feel that he can learn from almost anyone. He gives his admirable love if he feels that he is going to be rewarded, but if the one he admires does not recognize or grant something, he soon disappears and mutates his admirable love into something much more destructive.

"Previously my admiration for some people was very strong, in contrast to the contempt I felt for others considered less important. Some were granted an almost divine status, and thus there was no room for faith in God or devotional love. The "I am because you believe" left me at a zero point where very little has developed. When I've admired someone, I've tried to learn a lot to be like him, or her. But only so that when I later saw his flaws I could feel better than that person."

First I take a demanding test to see if she's worthy of being admired by me or not, then comes a period of idealization, followed by a period of searching for some flaw in order to prove that she's not as good as I thought she was or as he or she said she was, and then I can cut off her head."

Friendship:

We are dealing with lonely people who have difficulty in sharing and thus in maintaining and deepening friendly relationships. When it comes to making friends, they become chameleonic. Their great intuition dictates the rules of the game with which to captivate those they are interested in. They are complacent, amusing, occurring, eloquent and with a touch of mystery that, at first, is interesting. They move better one by one than in a group, although in these their observational skills lead them to sit close to the leader, a place of interest.

Conservation Twos have a hard time staying on paper. You know perfectly well that your hidden face will appear when you least expect it. As long as the other person is reserved, they will have a challenge to overcome and will continue to make efforts. But when you begin to trust them, they will gradually lose their image of good, understanding children. Euphoria appears, they get on board, feel like they're in control of the situation and start

playing with the relationship. They invade, they don't listen, they disrespect. They make heavy jokes. They want to be right.

Ultimately, everything is repressed in the image of good children they have sold out, and when the other person gets angry or disappointed with them, they fall into a deep void; they don't feel understood. Immediately they return to their beliefs, they find once again that they cannot act freely, because when they do, others do not understand them. They may limit themselves to being the victim, acting theatrically to blame the other, but most of the time they decide to drop the relationship and close the chapter.

One of the great difficulties of the person in this subtype is to take responsibility for the fact that he or she has also caused pain since his or her self-centered position makes it difficult to see the other person and, with his or her self-image, he or she has difficulty recognizing that he or she is not super-good.

" I felt superior to both because of the fact that I didn't belong, that I wasn't attached to one environment or the other. This has been the story of my life, a desolating deconcentration veiled by pride. " - ANONYMOUS.

They are distrustful and controlling people, so they need a lot of confidence to show themselves. They need to have verified that they are in a safe place where they can open up, be vulnerable and reveal their weaknesses.

They move basically out of self-interest. They go into contact so that the other can fill a need, with seduction as a means. They see relationships as commercial contracts, as games of favors. For someone to call you to simply check on how you are is a little weird, It is difficult to understand for a preservation Two. Thus, they have great difficulty in caring for friendships, paying attention to others, or showing genuine interest.

As rather independent and solitary individuals, the internal mandate of self-reliance makes it difficult for them to rely on each other when they need help. On the one hand, because you have to be able to handle everything on your own and, on the other, because of the feeling of debt left to that person. The same is true of couple relationships, albeit in a more extreme way.

The Couple:

The life of E2 conservation revolves around love (romantic). When he's in a relationship, why he's got it, and when he's not, because he's missing it. Confusion occurs: He believes that his happiness depends on having a partner, so he passes to the other (when there is) all the responsibility for making him happy.

His life passes in an ambiguous emotional state, due to the combination of deprivation and desire for physical contact. Adults are still dependent on someone they consider older, more capable and organized, who provides physical and emotional stability. Libido is an important aspect of this combination. The sexual urge can be intense, but it is also confusing and loses power in the male conservation E2 when he projects onto his partner the maternal figure, for

whom he had a frustrated and fantasy erotic desire. Similarly, women of this trait project on their partners the father figure.

There is a need to rebalance the source of satisfaction, more internally and less externally. The growth of a Two conservation involves completing the construction of an internal reference that gives it security in terms of its capabilities and autonomy; most of the time, a role delegated to the couple. He admires and is attracted to stable and secure figures, to whom he feels he can devote more affection than sexual energy.

Sandra Maitri explains in this regard that a person of this character, after losing the fusion with his mother, spends his life looking for ways to reproduce that feeling of being merged. And that's what he experiences when he falls in love: an immense (and fleeting) fullness in his heart. He confuses happiness with the feelings of a couple's love. Instead of directing his energy inward to fulfill himself as a person and assume the responsibility of being happy by living a full Love (not romantic love), his energy goes outward, to get the piece that fits him so that he can be happy.

"I give the place of "the most important thing in my life" to my partner, when I have one, or to my prospective partner, if I don't have one. I've idealized couples' love: rather than walking a stretch of the way together, it has to be someone who makes me happy. I place the responsibility for my happiness on the other, whom I therefore constantly blame if I feel that something is wrong." - TANIA ROJO

Difficulty in caring for oneself translates into difficulty in caring for the other, whose presence he interprets as a limitation on doing as he pleases. When there are children, caring for them and caring for the couple and herself overwhelms her, as if she could not be present with others and with herself at the same time. So even though she may seem so complacent and affectionate, she finds it hard to have her own voice in living together. It's as if in order to take care of herself, she had to take the others out of the way. And she goes and hides from the couple to do whatever she wants: eat, go shopping, go out with friends and, if she dares, with her lover.

The couple becomes the authority, until her interests are threatened; there will appear the list of grievances or the rebellion of feeling submissive and sacrificed. Submission isn't assumed as something she does. And, as far as "sacrificing herself" is concerned, she lives it not to do what she likes, not to indulge her whim, to give the image that she pleases and is well disposed. In a couple, she has a hard time feeling on equal footing with her partner. Because being a couple would mean being equally responsible for one another, so deep down it doesn't suit her. If she assumed her responsibility, she could contact her true needs.

Married life idealizes her; she doesn't want to be alone. Such a person desires companionship but does not have to exert himself, as if expecting the good things of living as a couple to come by themselves. She can endure various dissatisfactions, so as to live in her idealization, until she explodes and blames the other, since she believes that she has contributed her affection and dedication, and since there is no capacity for self-criticism, when her partner tells her that something is bothering her, she feels: very offended and thinks it's better to let go the relationship that the difficulty faces.

Some partners of an E2 conservation person express feeling invaded, run over, interrupted, that they cannot count on her, that she goes from being amusing to insatiable, that she is not pleased with anything, that she cannot bear criticism... As they also feel seduced by the apparent lightness, freedom and illusion of those who do not ask for anything to be happy and give affection.

When the couple decides to separate, some Conservation Twos are surprised, not understanding the other's motivations. "How dare you leave me if I have given you so much." That confusion prevents her from admitting and assimilating her part in the breakup. And in turn, when she is the one who decides to leave a relationship, it can be very difficult for her to be left alone, projecting the fear of feeling alone and hurt on the other. She is sometimes heard saying that she feels "pity" for the other.

There is dependence and great difficulty in losing the ideal love that never existed within the couple, or what she believes it means to their partner.

Relationships "above":

E2 conservation distinguishes "above" and "below" relationships. An "above" relationship is one you maintain with a partner who clearly desires you. After a period of seduction and complacency towards that couple to ensure conquest, the demand, the exigency of this character, begins to appear. A cold, whimsical person emerges with endless desires to satisfy; most of them material desires. The desired patchwork appears one after the other, so that as soon as the couple satisfies one, the second is already in the queue and is soon expressed. It's like she's organizing an obstacle race to prove herself and prove to her partner that they don't truly love her.

"I had a relationship with a boy six years older than me, a person with a great, noble heart. I was dazzled by him, the fact that he was contrary to me, and I continued in that pulse until I won. I fell in love, I became dependent, I asked for Heaven and Earth, and he gave them to me. I asked him for demonstrations of love, he endured attacks of tremendous jealousy scenes... He granted me all my whims, demands, dinners, trips... and I always looked at what he was not granting me or was lacking." - VANESA LUNA.

As he invests so much energy in the conquest process, he gradually realizes that the character he has sold in the early days is not real and has a hard time maintaining it. When he gets to that point in the relationship, he feels the need to show the other side of the coin, and he goes to the opposite pole. The long face emerges, dissatisfaction, constant criticism, anger (not expressed in an adult way through direct confrontation, but as a child whose desires have not been satisfied), jealousy, accusations, reproaches.

"Very demanding of each other. Actually, so much so that he'll never live up to my expectations, because I'll always have a crazy new idea born in me." - VANESA LUNA.

"I've staged a lot of scenes for him where I've been hysterical, out of my mind, and my energy, focused on destroying him, annihilating him." - ANONYMOUS.

Of course, the other does not understand anything, for he is facing someone who is meridianly different from the one he had met. Still, the partner usually makes an effort to understand, they try to understand. But the person of this character will gradually tear down the love of his partner, until he can confirm, once again, that they really did not want him. He's gonna force the end of the relationship. In fact, he's going to try to get the other to take responsibility for ending it, because if he did, he'd tarnish his good self-image.

"I constantly test the other, until I get so much "proof" that the other is to blame, that I have reason to quit." - VANESA LUNA.

Relationships "below":

They are those in which the beloved object of E2 conservation is impossible. These are relationships in which she feels very attracted to the other person, whom she idealizes to a great extent. She only looks at his good and wonderful part; she doesn't see the whole person and falls madly in love with what she sees. In this type of relationship, the person in this subtype no longer feels so secure. She is afraid to be seen only as a sexual object and at the same time plays (very active) sexuality as a way to trap the other; that is, she fears the same thing as she does, as she is shown as a sexual object. That game is also to gain some false security from each other.

" "I'm all yours, you can do whatever you want with me." A sex toy; your sex toy. How many times have I been fucked in pain and I haven't said anything; I have put all my energy into making it invisible, especially so that he doesn't notice; making it seem like I'm enjoying... I already realized that something was wrong, but I was unable to verbalize anything; in fact, I denied it to myself; I would do anything to maintain the status quo, however painful, crazy and surreal it was. I've felt the neurotic taste of being that sex toy, like an image, like an icon, like a sex bomb, like a porn star." - TANIA ROJO.

In this type of relationship the other, who simply wants to try, and starts without any commitment, suddenly encounters an attractive being who demands a commitment from the start. This error is the progressive removal of the privileged one. And here, the E2 conservation loses its papers. He does not understand abandonment and angrily demands and demands his return. Awful.

The children in this enneagram do not accept being despised, and sink into misery for a while. In these "below" relationships, there are cases where the effort to seduce impossible love takes effect and the goal is achieved. However, interest in the other plummets at the same rate at which the desire rose when it wasn't met yet. When he feels that he's already his, that he's opened up, that he's in love, that's where the game ends, because all that mattered was conquest. What he stimulated was the challenge, getting the other one to hang himself.

"The challenge comes up, being able to get him to notice me. To be able to seduce him, to fall in love, to make him crazy about me, that there's nothing more important in his life than me... And more and more insatiable I became as I got what I wanted. The challenge turns me on, fills me up. Moving on was above what I felt for that person. (Did you feel anything?) The challenge blinded me, and I was no longer in touch with what I wanted or felt. I didn't

even know he wasn't in touch with me. The harder the challenge was, the more I said I was in love." - TANIA ROJO.

At the opposite pole of treating the other (whether he gets it or not) as an object, is also letting oneself be treated as an object and let oneself be humiliated. Faced with the fear of loneliness that follows the breakup, a very strong capacity for endurance arises.

"My game of seduction has been accompanied by an emasculating instinct. Like in the relationship with a boy I didn't know very well. I admired him from afar because he had a strong character, because he was a pimp, because he was so coveted by girls. I wanted him very much myself, and when I held him in my hand, I despised him. However, guilt over that attitude prompted me to enter into a new game for me - that of submitting to humiliation. After that experience I have allowed myself to be humiliated by men on many occasions, almost as many as I have castrated." - ANONYMOUS.

"In that relationship, I completely nullified myself. I let him take over me, treat me as he pleased. I always blamed myself for everything and he, of course, blamed me, too. I didn't feel capable of anything if I wasn't with him. I became much more dependent than I had been in my previous relationship, although in reality he didn't fill me up so much and I didn't feel good with him, or confident, because when I told him the things that were happening to me, or my growing processes or my reflections... then he used and threw them in my face when we were arguing. I was always the "crazy one." After the psychological abuse, the physical followed. I needed to go very low, to get lost a lot, to stop being me, to be able to find myself." - TANIA ROJO.

The humiliation that E2 conservation accepts from her partner is closely related to the dependence she feels.

"As I became independent of my parents, I became more and more dependent on my new relationship." - ANONYMOUS.

Fear of feeling the childish wound of abandonment again puts him in a childish and disempowered place, where he is willing to endure all kinds of situations, whether he is aware or not that they do not suit him well. He needs a strong shake, a deep touch, or someone to open his eyes and accompany him to feel his strength so he can get out of there.

Couple relationship tendencies:

When it comes to marriage, many choose partners with whom they share a strong friendship, and the relationship, rather than marriage, becomes a child's play where each goes his own way and there is generally little dedication to each other. However, relationships with strong and confident persons are also frequent to compensate for the insecurity of this childlike character.

They sacrifice much of their long-awaited freedom and submit to the clear and well-argued direction of their partner, which can lead to a greater loss and near-total cancellation of responsibility, in exchange for being satisfied with this attempt to obtain the privilege which they pursue in a neurotic way.

The E2 conservation falls into its own trap, clinging to comfort, at the cost of playing the role it had in its original family: to cheer and decorate. From there she distances herself from her partner, whom, if she is a woman, she sees more as a father than a lover, and by whom she feels neither understood nor loved. Such a relationship turns her life off as she loses her female strength and feels more and more crippled. In extreme cases, the relationship leads her to a state of depression that forces her to give up everything to start over.

The seduction:

"This constant seduction without realizing it caused many to think that I was insinuating - with the way I walked, tight pants, my hair moving, the laughter, the look, leaving half-phrases... On the SAT, I was blown away by the number of guys who thought I was hitting on them or who had a chance with me. Logically, this attitude has led me to many misunderstandings." - ANONYMOUS.

Although seduction may seem to be his art, in reality E2 conservation has great difficulty accepting it and learning to use it, due to the asexual self-image that comes from family introjections. Rarely will she go face-to-face to the person she likes, she may even pretend that she is not interested out of shame that she will be noticed. Or, in an outburst of audacity, she can use all kinds of strategies to "make it clear" (at least that's what she thinks) to the other who robs her.

"I haven't been seducing face-to-face. Many times I have felt in that place of "privilege" which is to be chosen by the one who occupied a high place in the hierarchy of my inner world. But that's not what I really wanted. Actually, I was attracted to another boy, but my inability to get close to him and my embarrassment were such that I was able to go another way so as not to find him." - VANESA LUNA.

"What is the reason for this continuous seduction? The enormous need for contact, affection and tenderness... The feeling of lack is so skin-deep that it lasts very little when someone arrives with whom you feel all that." - VANESA LUNA.

He also falls into compulsive sex, one after another, in moments of depression, which he cannot sustain. Faced with frustration over lost love or humiliation, he resorts to sexual confirmation, often far from enjoyment and coming out with even more frustration, and with a sense of guilt, for having betrayed the image of a good and clean girl, of a good boy, who has betrayed his mother or father.

At work, the E2 conservation seduces his boss, in a way similar to how he seduces the couple, to get a convenient and comfortable position with respect to his peers. He doesn't like direct competition with his peers, which requires effort in action, and there he can lose. He knows that if the boss likes him, he will have a great advantage over his colleagues, who will nevertheless be puzzled by the privileges he receives, so they will not make the task easier. Hence team cooperation is difficult and he prefers to act alone, apparently; with the boss's consent.

The same will be true if he holds coordinating or leadership positions where he has to confront his dependency directly. He would feel uncomfortable in that position and would go to his superior if the subordinates did not "obey," which was because he himself did not take his place.

In exchange for those privileges, he's capable of almost anything. He submits to the petitions of someone who, rather than his boss, is his protector, with whom he maintains an affectionate relationship, and sacrifices his private life for work, as if it were his own company.

The boss's flattery is the prize of the enneagram's child, and pushes his willingness to service to unsuspected limits. He is reproducing with the boss the privileged relationship he had with that parent whom he also seduced. And he rekindles his relationship with the brothers, with whom he did not compete directly but won over one of the two parents.

"Compliments motivate me and make me give everything for the job. By maintaining my image of a good employee in front of the boss, I'm able to go to extremes, to work until I'm exhausted. But I'm not doing it for the job, I'm doing it so I don't disappoint him." - ANONYMOUS.

When a person of this character cannot seduce, he or she enters into a crisis, he or she is lost, lacks the motivation to work hard, he or she does not feel seen or valued, he or she does not know how to be one more. He or she can throw away the towel easily.

"I had a boss I couldn't seduce. I started to hate him. Since there was an undeclared war between that chief and another chief in the department at the time, I was very clear that I would join the other chief to mess with him. In the end, we all managed to kick him out of the company." - ANONYMOUS.

HISTORICAL CHARACTERS: Neron and Marie Antoinette:

Neron:

Nero the Antichrist, the incendiary, the murderer, the matricide, the crazy capable of perpetrating any atrocity, the bloodthirsty. But also the artist, the musician, the histrion and the one who "oppressed the big ones but was soft with the little ones." (Napoleon Bonaparte)

He was the fifth emperor of Rome, the last belonging to the Julius-Claudian dynasty. He reigned for about fourteen years, during which he conquered the love of his people, seduced and fascinated by his "inexhaustible" generosity. At the same time he was hated by the authorities, which he courageously opposed by making reckless political decisions and too avant-garde for his time.

Historians, both contemporaries and later Christians, transmitted to the following centuries the "black legend" that still accompanies it. Meanwhile modern historiography, with the archaeological remains recently found and with a rigorous control of the sources, brought

back a very different image, perhaps more plausible, of an emperor who is surely not guilty of everything that had been attributed to him.

He is a converted and contradictory character. On one hand, it is easy to recognize his dependent nature: The Nero in need of love, the "good child" willing to any type of resignation to realize his mother's ambitions and thus protect himself from his own insecurities, external threats and abandonment. In the same way, his seductive, histrionic, playful, irresponsible, hedonistic part emerges, which seeks in every way to free him from the power of the other, from the limitations, from social norms, obsessively pursuing the image of himself as an extraordinary person. His darkest side, characterized by excesses, despair, violence and self-aggression, will arise in the course of time, triggered by the fear of being left alone and by a feeling of constant threat to his life and his authority.

Nero belongs to an imperial dynasty that carries a long series of bad deeds: deceptions, plots and crimes as a result of which no one feels protected.

He was born on December 15th, the 37th. His mother is Agrippina the Younger and his father, Gnaeus Domitius Enobarbus, known for his arrogance and cruelty; it is said that he told friends who congratulated him on the birth of Nero: *"Only a dangerous and harmful being can have been born from me and Agrippina."* He never wanted to take care of his son and passed away when Nero was only three years old. Agrippina the Younger, an excessively ambitious and power-thirsty woman, was immediately banished by her brother Caligula for being involved in a conspiracy against him; she will only see her son again after four years.

Nero spent the first years of his life private since he belongs to one of the most intimate families. He cultivated profound feelings for his paternal aunt, Domitia Lepida, who educated him with love and aroused his interest in art and dance. A few years later Agrippina, jealous of the affection between aunt and nephew, and worried that she would interfere with the projects she had for herself and for Nero, forced the latter to testify against his aunt in a political process following which Domitia was sentenced to death.

Returning from exile, Agrippina manages to marry Claudius, the emperor, despite being her uncle and being married to Messalina. Meanwhile, she provides her son, on whom she turns her ambitions, with the best instruction, worthy of a future emperor.

Nero is willing to do anything so as not to feel abandoned again; he knows that he is indispensable to his mother's ambitions and pays a high price for the privilege of being "the chosen one". At the behest of Agrippina, he got married at the age of sixteen to his half-sister Octavia, Claudio's daughter, and relegates his passion for art and sport to a simple hobby. He has no contact with his coetaneous until his adolescence because his life was constantly threatened by the attacks triggered by his mother's machinations.

At the age of seventeen, in 54 A.D., he succeeds Claudio on the throne, who was poisoned by Agrippina. The sources describe his first years of government as prosperous and happy. Under the influence of Agrippina, Seneca and the prefect of the praetorium Afranio Burro, Nero implements a policy favorable to the senators to restore them an authority weakened over time and guarantee them privileges and riches. He is a moderate and diplomatic

emperor, who rejects the title of Father of the Fatherland by answering: *"When I have deserved it."* He represses spontaneity and instinct, he is a devout and obedient son; his priority is to satisfy the desires of his mother, to whom he delegates all power. During these first years he does not manage to build a separate identity of Agrippina; he idealizes her and seeks to establish a symbiosis with her. Coins were minted that presented them together, He chose the words "Optima mater" as the guards' password and allowed his mother to participate, incognito, in the Senate meetings.

Nero is very dependent on his mother; the role of emperor is too heavy for his age and he does not feel either competent or up to the responsibilities. Rome is a military power. Everything revolves around battles and bloodsheds. However, Nero has another talent. He's nice. During his government he did not decree wars of conquest; instead, he took care of the defense of the confines. He opposed the deprivation of life in general and it is said that when he had to sign a death sentence, to which he was deeply opposed, he would comment, with pain: *"I wish I did not know how to write."*

He sees himself more as an artist than as a sovereign. What he is interested in is art and he loves to spend his time, when allowed, attending car races or exercising and exhibiting with singing, acting and poetry. When someone asks him what he would do if he were removed as emperor, Nero responds: *"Art will always give me the possibility of living."* It seems that before he died he said this phrase: *"What an artist dies with me!"*

He had a deep passion for Greek society and culture; he praised the importance of art and aesthetics. He never wore the same suit twice, he liked jewelry and noble fabrics, he didn't pay attention to expenses because he felt he deserved the best. He was ego-centric and demanding, like a whimsical child who claims his right to happiness. When it was exhibited, no one could leave the theater, not even because of an emergency, not even when an earthquake occurred! Some women, it is said, were even forced to give birth in the stalls.

He lives from romantic fantasies and through them he idealizes himself. Fantasies, considering his power, which sometimes managed to become "reality". One day it occurred to him that he had to experience motherhood; he was obsessed with the desire to experience pregnancy and give birth to a child. He summoned the best doctors in Rome to carry out his Plan: but the exhaustive explanations about the impossibility of such a procedure and, to save themselves from death threats, the Doctors gave him a miracle potion in which they hid a small living frog. This one, moving in the belly, would give him the feeling of an advanced pregnancy. In the midst of the hurts, the emperor, thanks to a purge, "gave birth". The frog paraded through the streets of the city in a real car followed by the aristocracy.

As a Hellenistic sovereign, he paid a lot of attention to his appearance which attracted attention. He appeared in public with a simple, very fine silk tunic, unusually short, without a belt, with his bare feet and a handkerchief on his neck. Well-groomed but transgressively long hair, like those of poets.

Politics, on the other hand, was just an agenda of homework. Over time, he began to feel the effects of the oppressive control of his mother, discipline and the dramatic choices imposed

by his role. He aspires to reign alone, he wants "absolute power" to feel free to do what he wants and lead a more carefree lifestyle.

He develops a demagogic policy, giving everyone extreme freedom. He goes down to the public, he likes to mix with ordinary people. At night he leaves the palace to go to the slums. During the day, he delights his people with shows and exhibitions, organizes great games and events, awards and prizes. He forbids killing gladiators in the arena. Order the distribution of wheat during the famines. Devalue the currency to boost the economy. He sanctions a tax reform that favors the business classes and penalizes the unbridled luxury of the senatorial class and the powerful imperial freedmen.

This type of policy proved to be useful and effective. He spends enormous amounts to enrich the city with works of art and monuments, and with it Roman society reaches the highest cultural and artistic recognition. However, the senatorial class, which more than any other had been affected by the reforms, became his enemy forever.

The rupture occurred when Agrippina, who despised the artistic inclinations and extravagances of her son, whom she considered unsuitable for an emperor, began to tell everyone that her stepson, Britannic, Claudius' legitimate heir, was already able to assume the position of emperor. Nero ceased to be the number one, the favorite, despite his resignations and devout "generosity", he seemed replaceable. Terrified by the intimidation of his mother, deeply wounded and feeling helpless and threatened in his authority, he first poisons a British man during a banquet, which afterwards he sends his mother into exile, to then order the matricide.

The murder of Agrippina was a key moment in Nero's life. Having already exiled her and limited the interference of her power, he had definitively cut off the relationship with the most important woman of his life, the woman to whom he had sacrificed himself and who, for better or for worse, had contained her feelings of vulnerability and inadequacy. Somehow, he had killed the very meaning of his existence. He often said that he felt persecuted by the image of his mother and by the Azores and the burning torches of the Furies. Even his faithful collaborators moved away - even if they were still accomplices and active defenders of his image - because they could not forget the gesture of inhuman violence of which he had been capable.

Considering the marked dependence on his mother, if he managed to get rid of her it was because he felt that he could trust the woman who would become his second wife: Poppaea. A cunning and ambitious woman, just like Agrippina, who was aware of the influence she exerted on her weak and suggestible lover.

In addition to Poppaea, Nero appointed as a counselor Gaius Suetonius Tigellinus, a rough man, known for his cruelty, who shared with him the passion for excesses and led him to distrust senators and to approve drastic measures against enemies or alleged enemies.

Nero frees himself from what remains of the peaceful child, a lover of art and driven by feelings of justice and, overwhelmed by his need for control and self-preservation, he transforms into a tyrant.

Tigellino planted Rome with spies. Every negative allusion to Nero ended up in homicide or suicide. The terrible revenge after Pisón's conspiracy is famous: Nero will remove without hesitation all his opponents and also his preceptor Seneca.

In the year 64, a great fire had destroyed Rome. Many blamed Nero who, in his delusions of grandeur, immediately took care of building, on ruins, the Domus Aurea, the largest residence built by a sovereign in the heart of the city, and also a bronze statue of more than 3 meters, the colossus of Nero, in which he assumed divine appearances. It is possible that Nero was unjustly accused; he was not in Rome when the fire broke out; but the truth is that to divert suspicions he caused the blame to fall on the Christians: thousands of them died in the midst of atrocious suffering.

During the following years, in the midst of a fierce repression, food deporty and rebellions in Spain, Gaul and North Africa, tensions against Nero became stronger.

The crisis could have been resolved, but Nero could only imagine actions of revenge or dream of the repentance of the troops in revolt just for presenting himself unarmed and pleading in front of them.

The Senate deposed him and declared him a "public enemy," ordering his arrest and flogging to death. The Praetorian Guard left the palace. Nero knocked begging at all the doors of his friends, but he did not find anyone who wanted to help him or agreed to kill him. *"So, don't I have a friend or an enemy?"* he cried out.

Abandoned by all, he took refuge six kilometers from Rome, in the house of a faithful freedman. Despite the despair, Nero did not give up easily and hesitated for a long time, unable to kill himself and avoid such greater outrages. Only when he heard the horses of the preca rias approaching, he knelt, helped by the freed Epaphrodite, a dagger at his neck. He died of forced suicide at the age of thirty-one, when in the midst of the anguish of loneliness he was forced to take action because, this time, no fantasy could have saved him.

Marie Antoinette:

Marie Antoinette is a very good representative of E2 conservation. The queen of versailles showcases in a very visible way her personality traits.

Here is a description by Stefan Zweig, her most outstanding biographer:

"Marie Antoinette was neither the great saint of monarchism, nor the loss of the Revolution, but an average person: a woman in reality vulgar; neither too intelligent nor too foolish; neither fire, nor ice; without a special tendency towards good and without the slightest inclination towards evil."

Despite living in a time where her role clearly had very well-marked protocols, Antoinette looked for a way to live in her own way; trying to dispense with the protocols required and established in her time, and in the search for her freedom and autonomy.

The end was for her and her family a great tragedy that at the same time portrayed that historical era: one people and a country that, not being seen or taken into account, full of hunger and desperation, decided to end the monarchy and, with it, everything it represented.

A little queen is born:

Marie Antoinette was born on November 2, 1755 in the rooms of the Palace of Hofburg of Vienna, being the fifteenth child of Queen Maria Theresa of Habsburg. The little girl is named Marie Antoinette Josefa Juana, her family nicknames her Antoine (or Madame Anronia). In her book *Queens Cursed*, Cristina Morato points out: *"The chamberlain of the court wrote in his notebook: 'His majesty-cad has happily given lux to a small, but completely healthy archduchess.'*" At the time of Maria's birth

Antoinette, the mother is thirty-eight years old and runs the Austrian Empire, is a sovereign very dedicated to the duty to govern, and in her time she was one of the most powerful women in Europe.

Marie Antoinette's childhood is described as idyllic. She lives in palaces with botanical gardens, a collection of wild and exotic animals, with several residences for the family according to the different seasons of the year; she especially loves one that is described as her favorite, where children enjoy their time peacefully in a country environment and with freedoms that cannot normally be had within the Viennese court.

Marie Antoinette's father, Emperor Francis I, is a cheerful, relaxed and carefree character, cooperates to ensure that the upbringing of his children is like that of a normal bourgeois family, without demands in their rooms outside the palace, allowing them to behave more freely:

"Everyone is indulgent with the charming Antoinette, including her father, who feels a weakness for her. Her mother, less benevolent, calls her rebellious, impetuous and capricious. She doesn't realize that, with her behavior and mischief, the girl is constantly trying to get her attention (...) The little girl, who has never felt dear to her mother, takes refuge in her sister María Carolina (...) they share a very special bond and both are extraverted and very talkative girls."

The little girl grew up developing artistic talent, participating in celebrations where children danced, sang and interpreted characters; all this with the encouragement of her parents, who transmitted her with the love of music; she received singing and dancing lessons instruction from the best maestros of her time.

All the queen's daughters were educated to become the monarchy of the future, learning the customs of the time.

This instruction included attitudes of modesty, submission and ability to behave according to the custom. In the monarchy, adequate and regal behavior was awaited, up to their expectations to continue the lineage.

The pubescent girl is married:

At the age of twelve, her mother decides that Antoinette will be the wife of the dauphin of France, Louis Augustus of Bourbon. The sovereign can see that she is a very attractive young woman, with some flaws that could be corrected, such as crooked teeth that, in her time, they will try to correct with wires on the teeth, and a forehead that they say is very wide, but that a stylist helps to hide.

For her future in doors, the attractiveness does not seem to be any limitation, but her poor education does. She barely knows how to write and she writes without spelling rules; she does not have the slightest interest in reading, history, literature or languages. Marie Antoinette is cheerful, charming and sympathetic, but this little interest in instructing herself, cultivating herself, will mark her destiny: *"Playful, distracted, cheerful, naughty, little Marie Antoinette, despite her great ease of understanding, never shows the slightest inclination to deal with any serious matter."*

As a preceptor, she is assigned the abare Vermond, who describes the pubescent girl in class:

"She possesses more intelligence than what was suspected in her for a long time but, unfortunately, this intelligence, until the age of twelve, has not been accustomed to any concentration. A bit of sloppiness and a lot of lightness has made it even more difficult for me to give her lessons."

At the age of twelve, the carefree little archduchess learns that she will be the dauphin of France. Her mother, a few months before her departure, spends more time with her, trying to talk and prepare her for her future reign.

At the age of thirteen and a half, France formally requests the hand of Marie Antoinette. The thin teenager, with a small bust and a small height, does not seem to be the most developed and prepared for such a role. However, when she meets her father-in-law, King Louis XV, he finds her charming, spontaneous and childish, and lets her mother, Queen Maria Theresa, know that the French royal family is delighted and they consider her a blessing.

As for the dauphin (her future husband), he is an introverted and unattractive teenager, who at the meeting with her was formal and lacked enthusiasm. This will mark their first years of marriage, flavorless and full of indifference, preventing them from consuming the marriage and being the ideal couple the french court and the people want so much. They go through without many novelties: The young woman, to kill her boredom, plays with the youngest brothers of her recent husband, in a life that she experiences full of monotony.

At first she is affable before the conventions of the court; but the rituals in Versailles clearly seem a nuisance to her, where from waking up to bedtime, all moments of the day are loaded with strict ways of behaving expected by the French protocol. To this is added the constant presence of the hierarchies of the court, which depended on their hygiene, clothing, hairstyle and their activities. There could be, only at her service, about five hundred people of different levels, even if she only spoke to a few of them.

Discovered teenage amusements:

When she reaches eighteen, she looks for distractions by attending opera, theater and horse races, in the company of her brother-in-law. Pleasure takes an important place, escaping from Versailles at night to spend long evenings in Paris.

From then on, her husband Louis XVI is more interested in her, makes comments of admiration and is proud of Marie Antoinette. However, in the face of the non-existent sexual life between the two, due to a problem of phimosis of the dauphin, she seeks refuge in her distractions:

"For years her sexuality is unsuccessfully provoked in an unsatisfactory, shameful and depressing way, which not once satiates her appetite. It is not necessary to be a neurologist to deduct that an excess of life, a perpetual coming and going while never feeling satisfied, that fickle race from pleasure to pleasure, are a typical clinical consequence of a permanent state of unsatisfied sexual arousal provoked by her husband. Because, deep in her being, she has never felt true emotions and has not been able to feel comfortable, this woman, still not possessed after seven years of marriage, has a need for movement and noise in her surroundings, and what was a childish and joyous appreciation for games gradually became a delirious and sick fury of diversions, considered scandalous by the whole court and against which Maria Teresa and all her friends tried to fight in vain."

The dauphin becomes queen:

A year later Louis XV, her father-in-law, dies, leaving the way clear for Louis XVI and Marie Antoinette to become the Kings of France. Her role as a new sovereign unfolds between continuous night walks to Paris with the ladies and gentlemen of her petit comité. Now she also includes the decoration of a small palace, Le Petit Trianon, which has just been given to her by her husband, the new king. Marie Antoinette will spend more than ten years in this place, using it as a refuge that no one will be able to access without her invitation. Decorated with care and without a limit of funds, the protocol followed in Versailles will not be mandatory. *"Being queen, for the Marie Antoinette of nineteen thoughtless years old, means exclusively being the most elegant, most flirtatious, the best dressed, the most flattered and, above all, the funniest of the entire court"*

Marie Antoinette does not want to go down in history; she is a teenage queen with little vision of the future. Her interests do not go beyond her own person, her pleasures, and she does not have the least interest in bringing an ideology to the world: *"Since her childhood, only a strong, obstinate and often puerile instinct of independence is characteristic in her; she does not want to dominate, but she does not want to be dominated or influenced by anyone. Being sovereign is nothing else for her but to be Free."*

Part of Antoinette's disinterest in what is happening around her lies in her ignorance of the France of her time, where a serious economic crisis, with famine, is going through the country. Her not getting involved in the affairs of the people is combined with the intrigues and rumors spread by the sisters of the deceased king, who always saw her badly. Pamphlets circulate accusing her of love affairs with men and women, as well as an infinite waste of the people's money.

These rumors carried something true. Well, Marie Antoinette surpassed herself in her whimsical purchases of dresses, shoes, hats, all made with the finest materials of the time, feathers and precious diamonds. Not only did she impose fashion trends in the capital, but the very extravagance of those high and large hairstyles made it difficult to transport the most beautiful ladies, forcing them to kneel down to move in those carriages.

"This was, from the beginning, the fatal mistake of Marie Antoinette; she wanted to succeed as a woman instead of as a queen; her small female triumphs were more important to her than the triumphs of the great and transcendental universal history; her frivolous heart did not know how to give the idea of royalty any spiritual content, but only a perfect form, diminishing it in her hands, making it a passing game; a great destiny, in a theater role."

Motherhood is coming:

At the age of twenty-two, Marie Antoinette receives a visit from her older brother, Joseph II, sent by her mother, to talk to her brother-in-law and convince him to have surgery and be able to consummate the marriage with Antoinette. The second purpose of his visit is to talk to his sister and call his attention to correct her reckless behavior. The visit bears fruit and, after a year, the queen gives birth to a girl.

Three years after her firstborn, in 1781, her first boy, the dauphin Luis José, was born. Four years later their third son, Luis Carlos, was born, and their last daughter was born in 1787, Sofia Beatriz, who died after a year of life, of tuberculosis.

"With motherhood begins the first transformation of Marie Antoinette, not yet the decisive one, but a beginning. Pregnancies order her a deprivation of several months of her senseless amusements; the delicate pleasure of playing with her children is soon more attractive to her than the frivolous enjoyments of the green tapere; her strong need for tenderness, until then wasted in vain flirtations, has finally found her normal use. The path to becoming aware of herself opens up under her footsteps."

Even showing her new position as a mother and providing heirs to the kingdom, rumors and criticism about Antoinette's behavior do not cease. Her unpopularity continues due to the constant privileges and preferences towards her favorites. And also because of her attitude before political decisions, from thoughtlessness and alienation to the needs of the governed, when there was the most need for an intelligent treatment of the bourgeoisie and the people, to safeguard the monarchy, in a country that is tired of being ignored:

"The Austrian group tries, incessantly, to push her towards politics, but in vain, because to reign or govern it would be necessary to read daily, constantly, papers and documents for a few hours; but the queen does not like reading. She would have to listen to the ministers' reports and reflect on them, and Marie Antoinette doesn't like to think. Just listening means a severe effort for her thoughtless spirit. "She barely hears when something is said to her," Ambassador Mercy complains in Vienna, "and there is almost never the possibility of dealing with her with any serious and important matter or of attracting her attention to a transcendental issue. The thirst for pleasures exerts a mysterious power over her.""

Thus, little by little, after ten years of being in power, frustration and hatred begin to germinate; the resentful groups include the nobility and part of the bourgeoisie; pamphlets continue to circulate. However, she feels immune, believing that she is not in any danger, and maintains her proud and contemptuous character in the face of the slanders that are gaining more and more strength: *"Smiling and light, Marie Antoinette passes next to the danger. The words are for her nothing more than brass in the wind. To wake her up, a storm has to come."*

One more scandal in court:

Although her nocturnal walks in Paris have ceased, now her free time is dedicated to decoration. She acquires a new palace and causes people's annoyance again, now earning the title of "Madame D ficit", her taste for theater and protagonism makes her want to participate in a comedy about The Barber of Seville, which she plans to perform in the same theater of the palace. At that moment, they demand the payment of a sumptuous diamond necklace that she has allegedly ordered, and has been given to an alleged close friend of hers.

This deception will arouse in her the greatest indignation, because she believes that the person responsible (in fact, as deceived as she is) is the Cardinal Prince of Rohan-Guemen e, with whom Marie Antoinette does not sympathize and whom she sends into exile. Without investigating or considering the consequences of the scandal, it will be another example of her bad decisions, which will sink into the collective disapproval of the rulers, branded as unjust and immoral.

Awakening in the revolution:

Although the Parliament has unmasked the culprits of the necklace matter, the poisoned seed has germinated. The scandal puts Marie Antoinette in the pillory.

The bourgeois society of France is awakening, the influence of Voltaire and Rousseau makes them question the privileged lifestyle of the monarchy and the consciousness of a new social vision is born where the people and the State do not follow slaves of the kings and their whims. And for the first time, exact figures of the financial situation are known: Millions of pounds in financial deficit.

Marie Antoinette starts to react, too late:

"A crackling lightning bolt had to make Marie Antoinette come out with horror from her proud and indifferent laissez-aller personality. At this moment she is awake; now she begins to understand what she has omitted from her obligations. This badly advised and deaf woman at all favorable warnings in their right time, and with the nervous impetuosity that is her own, rushes to amend, in a well visible way, the most irritating of her faults. With a feather, She immediately limits the expensive train of her life... For the first time. Marie Antoinette lives with an alert ear; for the first time she does not obey the old power, the fashion of her world, but the new, public opinion."

She begins to experience the fear of everything she has ignored, and is moved: *"Marie Antoinette has bitten the bitter apple of knowledge and loses her safety as a sleepwalker,*

because only those who do not know the danger are always fearless." She decides to withdraw from frivolous environments; she lives more quietly in the company of her children, and would like to go back to time and amend her faults, her mistakes, but the people and the bourgeoisie do not forget and leave The punishment for her indifference and contempt of all those years befall her.

The revolution reaches the Queen who is being born:

In the prelude to the Revolution, tragedies do not cease. On June 4, 1789, her eldest son, the dauphin Luis José de Francia, a victim of tuberculosis, dies; Marie Antoinette is devastated. Although the spirits of society are warming up, there is still in it and in the king an innocence of what the people are capable of doing: *" This rigid and unshakeable will of Marie Antoinette before the Revolution, does not contain, however (at least at the beginning), the slightest animosity against the people... She considers the people le bon peuple."*

On July 14, 1789, the Bastille is taken, and the kings have no idea of the magnitude of what is about to happen. Marie Antoinette's closest friends are fleeing Versailles, including Duchess Yolande of Polinac, whom she protected for years, granting her and her relatives important positions, so she was harshly criticized; they are now fleeing in the middle of the storm.

The ministers suggest that Marie Antoinette leaves the country, but she clings to staying on the king's side, as the dauphin's mother.

Meanwhile, the enemies of the monarchy and the ambitious feed the rumors with pamphlets that the queen is promiscuous, homosexual, wasteful and, at the end of the day, a foreigner who has turned the country upside down.

The sovereign never paid attention to those defamations because she did not know her people, she had never left her comfort zone, from her trips from palace to palace; she did not know or was interested in the country that she governed.

On October 5, 1789, a crowd bursts into Versailles, mostly women full of hatred and claims, screaming insults at Marie Antoinette. She manages to escape from the aggressions to the queen's rooms, and she and her family leave the next day for Paris, where they are insulted and threatened, managing to settle in the Palace of the Tuileries.

At the end of a few months, in which they try to make a normal life in the Tuleries, the kings are realizing that their life is threatened and plan to go to a province where they are protected and from where they can restore order. The escape will be a toche, but they are surprised and arrested. They enter the city in front of crowds waiting for them with insults and threats. They are guarded and kept inmates in the Palace.

Marie Antoinette has aged in these days of chaos and revolution, she is barely thirty-six years old but she feels all the weight of her failures on her. She and her sovereign husband have lost the power and place they believed to be theirs forever. Trying to get strength out of frailty, she seeks support, writes letters to other monarchies, which have left her alone. She

wrote a letter to Count Mercy-Argenteau, Austrian ambassador to France, who was her advisor for more than twenty-five years until he left her to serve King Leopold:

"I don't know what action to take or what tone to adopt; everyone accuses me of simulation, of falsehood and no one can believe -with reason- that my brother is little interested in the appalling situation of his sister as to commit himself incessantly, without saying anything. Hate and distrust and insolence are the only things that now move this country."

The terror is about to begin

The royal family is transferred to a fortress, after the palace has been looted, while their fate is debated. The kings ignore that the enemies of the revolution are killed; among them, dear friends. Marie Antoinette writes those days: "In misfortune you discover your authentic nature," and promises not to be weak in the face of the error that runs through the streets of Paris.

The royal family is about to be annihilated. First they take the guillotine to King Louis XVI. Then the dauphin Luis Carlos, the only living son, is imprisoned, dying two years later, of malnutrition and tuberculosis, in an isolation cell, when he was just ten years old.

Marie Antoinette is transferred to a dungeon, not before saying goodbye to her daughter, whom she leaves in the hands of her sister-in-law. After two months she is brought to appear and, despite her wear and tear and delicate health, she shows herself whole before the accusations, without denying anything she had done. One year she lives locked up and in each audience she defends herself, serene and precise. Slanderers and false accusations parade. In one of these hearings, she exclaims:

"Yesterday I didn't know the witnesses and I didn't know what they were going to testify. Well, no one has claimed anything positive about me. I will say, finally, that I was only Louis XVI's wife, and that I had to settle and adjust according to his will." When Marie Antoinette finally hears her sentence and is sentenced to capital punishment, she barely flinches.

Before her death, her last words, written to Princess Elizabeth, who was taking care of her daughter at that time and will never receive the letter, reflect her repentance and deep pain:

"I apologize to all those I know, and to you, my sister, in particular, for the pains that, unintentionally, I may have caused."

"I forgive all my enemies for the damage they have done to me... Goodbye, my dear and tender sister; I hope this letter can reach you. Always think of me; I embrace you with all my heart, as well as my poor and dear children. My God, how heartbreaking it is to abandon them forever! Goodbye, goodbye!"

In the last moments of her already fragile life, walking still without forgetting her bearing, she goes up, dignified, with a firm step. Already on the stage, she stumbles upon her executioner, saying: *"I ask you to excuse me, sir. I didn't do it on purpose."*

LITERARY AND CINEMATOGRAPHIC EXAMPLE: Nora and Queen Victoria

A literary example:

Nora from A Doll's House, by Henrik Ibsen

The most interesting thing about this character, prototypical of the E2 conservation, is the great transformation that occurs in Nora because of her life events. Here is shown the healthy exit for this type of personality, which almost always begins when some issue in relation to love, its nuclear theme, is significantly disturbed.

In this work Ibsen, beyond his skill for the psychological description of the characters, exposes, through his protagonist (Nora), his conviction that *"our society is masculine and until she enters it, the woman will not be human."*

After an excellent description of how Nora's abundant, frivolous and seemingly happy life is becoming a suffocating cage, always threatened by the revelation of a lie, the last act opens a door to change... The protagonist realizes that she has lived according to others and that there is no other way out than to arm herself with courage to take measures and reaffirm her personal independence. After reaching rock bottom, she understands that she can only rely on the ability to determine her own existence, stand up for herself, take care of her person and abandon everything, the full role imposed on her by society, to be able to be her-self.

This is how he expresses his awareness at the end:

HELMER: Leaving your home, your husband, your children!... And don't you think what will people say?

NORA: I can't think about those details. I just know that it's indispensable for me.

HELMER: Oh, it's odious! You're betraying your most sacred duties!

NORA: What do you call sacred duties?

HELMER: Do I have to tell you? Aren't you obliged to your husband and your children?

NORA: I have other equally sacred duties.

HELMER: You don't have any. What are those duties?

NORA: Obligations towards myself.

HELMER: Before all, you are a wife and a mother.

NORA: I don't think so anymore. What I think is that first and foremost I am a human being, I, exactly like you... or, in any case, that I must fight to be. I know perfectly well that most will agree with you, Torvald, and that something like this can only be found in books. But I can no

longer be satisfied with what most people say or with what I read in books. I must think for myself and see clearly.

Written in 1879, *Dollhouse*, was the subject of a great controversy in its premiere, for its unusual and scandalous ending. It was inconceivable for European readers at the end of that century, an advanced and bourgeois society, for a woman to leave her home and her marriage; and much more if the reason was dissatisfaction and awareness of her reality.

Indeed, at that time it was not usual, but even today we continue to carry ideas generated by a patriarchal society that orders us how women should be in their marriage... and in the world. For this reason, Nora becomes the epitome of a feminine and modern woman to those who have successfully lived through the literary canon of the nineteenth century.

Throughout the work, Nora suffers from the possibility that it will be discovered that she falsified a signature in order to apply for a loan to make a trip and thus save her husband's life. She has to deal with some characters who only seek their own satisfaction even at the expense of others. Nora is the only one who acts "thinking about others", her husband, Mrs. Linde, Dr. Rank... Seeking the reward of recognition, but never taking care of herself.

When the problem of counterfeiting is diluted, things have already come very far. Nora experiences a "reality-check" and suffers a catharsis that allows her to make her final decision without turning back. The happiness she thought she had (husband, house, children and her whims) is nothing more than a mirage and that's why she leaves. She doesn't flee, she takes on the consequences: She begins to be an adult; she takes responsibility for herself without using manipulations. She gives up on everything that ended up being a fake little girl's dream and discovers the value of authenticity.

The fact that she does not want to see her children before leaving, which caused astonishment at the time, indicates that her decision is unequivocal, Irreversible. She will not let herself be entangled in emotional pressure anymore. Her eyes have opened and she started to be aware of her dissatisfaction and that it is she who has to change circumstances.

In this way she becomes one of the free heroines of literature and, in a way, a standard for feminism. Ibsen opened the doors here to reflections on the emancipation of women and the achievement of their rights, and voiced the fight against violence, objectification and psychological abuse of women.

In Nora you can observe dependence, immaturity, infantilism and the conscious and astute use of one's own charms: manipulation and seduction. There is a need to be the center of attention and, through these weapons, she manages to have everyone at her disposal. She is brilliant, charming, with a sense of humor and seduces through the little girl.

She is the princess of the home, who participates in the resolution of household problems, but does so according to her own logic. She has a wasteful and generous nature in the face of others, maintaining the idea of overabundance. She secretly indulges in small whims and

tends to overindulge in food, especially sweets. She breaks all the rules through the "I want", giving supremacy to her subjective idea of justice in the name of Love.

She assumes and plays perfectly her role as a little girl, as a doll in need of protection and guardianship; first paternal, and then conjugal (it would be said that her maxim is: "They pamper me, then I exist"). This whimsical doll condition places her subtly in the field of irrationality or at least, of histrionism. The moment she is pressured and blackmailed by Krogstad, she cannot understand that the rest of the world is not governed by her friendly values and protects herself through the fantasy that a miracle will happen. The miracle being for her husband to act as she thinks he should do.

When her world crumbles, Nora does not end up committing suicide or anything like that but, with a lot of courage, slams the door and chooses to take charge of her life. If her desires are not fulfilled, if the miracle she is waiting for is not performed, she can become implacable and cold; she no longer loves her husband, for whom she would have given everything, she considers him a stranger. However, this crisis, this collapse of her world, gives her the opportunity to open her eyes and come face to face with reality, with what it truly is. Her greatest misfortune is also her greatest hope, because she can finally recognize her shortcomings and take charge of her life. Loneliness will be an essential refuge to reunite with herself, with her condition as a human being (like any other) and mature:

"What preparation do I have to educate the children? It's a task superior to my strength. There is another task that I have to take care of first. I must try to educate myself. You are not able to help me in this case. For this I need to be alone. And for that reason, I'm going to leave you."

Below are several examples of texts from this play, which illustrate the different peculiarities of this subtype.

Specialists in Love:

The good, affectionate and capricious girl. In her physical appearance she seems younger than she is, her features and character are childish, she has a special talent for living with children. Very attached to the family, she can even get sick for others. It shows resistance to becoming an adult, to preserve the privilege that comes with being a child, with the idea that life must offer you quick satisfaction, without effort. Cheerful, with a sense of humor, naughty, Charming.

HELMER: Has my squirrel arrived a long time ago?

NORA: Just now. (Keeps the almond cone in the bag and cleans her mouth.) Come here. Look what I've bought!

[...]

MRS. LINDE: You are very good because you take interest in me, Nora. Doubly good, because you don't know the pains and bitterness of life.

NORA: I... What I don't know...?

MRS. LINDE (*smiling*): Yes, woman... Embroidering a little and working for the stylishness of it... You're just a little girl, Nora.

NORA (*with a gesture of hurt pride*): You didn't have to say it in a condescending tone.

MRS. LINDE: Why?

NORA: You are the same as the others. You're all convinced that I'm not worth anything serious...

Ana Maria enters the living room with the children, followed by Nora, who closes the door.

NORA: What lively and fresh faces you have! What rosy cheeks! They look like apples and roses. (*All the children talk to her at the same time until the end of the scene.*) Did you have a lot of fun? Very good. Go on! Who has thrown the sled carrying Emmy and Bob? Is it possible? To them both! Ah! You are brave, Ivan. Oh! Give me a moment, Ana Maria. My little doll! (*She picks up the little girl and dances with her.*) Yes, yes, Mommy is going to dance with Bob too. Sorry? Have you made snowballs? Oh! What would I have given to be with you! No, let me, Ana María. I'm going to undress them. Leave me, woman. Yes, it's so fun! Meanwhile, get in here. You have a cold face. There is hot coffee for you in the kitchen. (*Ana Maria leaves through the door on the left. Nora strips the children of their coats and hats, which she leaves scattered. The children continue talking.*) Impossible! A big dog ran after you? But he didn't bite. No, dogs don't bite precious little dolls like you. Hey! Ivan, be careful not to look at the packages! No, no, they have some horrible things inside. What? They want to play? Let Bob hide first. Me? Well, then me!

Nora and the children start playing, screaming and laughing. At last, Nora hides under the table. The children come running, and look for her without being able to find her; but they hear her drowned laughter, rush to the table, raise the mat and discover her. Screams of Joy. Nora comes out on all fours, as if to scare them...

Adulterers and manipulators:

They get what they want without having to ask for it, that comes from an internal feeling of merit; you have to give them what they want, as in the advertising slogan, "because I'm worth it." It is not a satisfaction of primary needs, because they are not in contact with them, but of what they deem necessary; hence the idea of whim.

HELMER: I agree. But now tell me, spendthrift: Have you taken anything for yourself?

NORA: For me? It doesn't matter! I don't want anything.

HELMER: I won't fail anymore! Come on, tell me something you want, something reasonable..

NORA: I don't know... frankly. Although if...

HELMER: What?

NORA (*playing with the buttons of her husband's jacket, without looking at him*): If you insist on giving me something, you could... you could...

HELMER: Come on, say it.

NORA (*in one go*): You could give me money, Torvaldo. Nothing, whatever you want, and one of these days I'll buy something.

NORA: You know, Helmer? Cristina knows a lot about office jobs and now she is very interested in putting herself under the command of a competent man, to acquire more knowledge...

HELMER: I consider it very judicious, ma'am.

NORA: When she found out that you had been appointed director of the bank... A telegram has arrived, do you understand... She hurried to come here. It's true, Torvaldo, what will you do for Cristina to please me? Huh?

Overwhelming subjectivity:

They have a hard time respecting the limits and are invasive, physically, in conversations and in attitude. They are easily intimate, even if the other does not want to, they need to feel needed and are interested in the affairs of others, but they have a hard time really listening. As a rigid character, it costs them genuine disposition.

NORA (*looking at Cristina, incredulous*): But Cristina, how is it possible?

MRS. LINDE (*smiling sadly as he strokes her hair*): These are things that happen sometimes, Nora.

NORA: So alone! It must be horribly sad for you. I have three lovely children. At the moment you can't see them; They have gone out with the babysitter. Come on, tell me everything.

MRS. LINDE: No, no; first you.

NORA: No; It's your turn to start. Today I don't want to be selfish; I just want to think about your issues. I'm only going to tell you one thing. Have you heard about the fortune that has befallen us these days?

MRS. LINDE: No. What is it?

NORA: Imagine! My husband has been appointed director of the Share Bank!

MRS. LINDE: Your husband? Lucky!

They demand preferential treatment. They expect the best reward in exchange for the sacrifices made. Overprotective. Behind their altruistic facade they hide their refusal to give up anything. They give all the love and attention they need to be given, because their exaggerated self-image prevents them from recognizing their shortcomings and asking for what they need.

MRS. LINDE: Listen, Nora, haven't you acted thoughtlessly?

NORA (*standing up*): Is it thoughtless to save the life of my husband?

MRS. LINDE: What I consider thoughtless is doing it without him knowing...

NORA: But what mattered was that he didn't know anything; Come on! Don't you understand?... he wouldn't have known the seriousness of his condition. It was to me that the doctors came, telling me that his life was in danger, and that only a stay in the Midi could save him. Don't think I didn't try to talk to him diplomatically at first! I made him see how delicious it would be for me to travel abroad, no more and no less than so many other women. With begging and crying, I told him that he had to take into account the circumstances in which he found me, that he had to be understanding and give in... That's when I hinted that he could ask for a loan. But when he heard me he almost got angry, Cristina. He replied that he was foolish, and that his duty as a husband dictated that he shall not submit to my "whims," as he called them. "*Good good -I thought- anyway, you have to be saved.*" And in the end, I looked for another way out...

Not so surplus:

Among enneatype 2, it is the counterpassionate: the one who needs the most from others, in whom it ends up awakening an action that forces everyone to protect and nurture them at all times. This dependency means that they are not so self-reliant.

DR. RANK: Is it wrong to have loved her more than anyone else?

NORA: No, but someone should've told me. There was no need...

DR. RANK: What are you implying?... Did you know that? (*the maid enters with her lamp, leaves it on the table and leaves.*) Nora, madam, allow me to ask you if she knew.

NORA: I don't know if she knew it or not... I can't tell you... how have you been so clumsy, doctor? How well everything was going!

DR. RANK: Well, at least for now you have the assurance that I am at your disposal body and soul.

[...]

NORA (*to Mrs. Linde*): What?

MRS. LINDE: He has left for the field.

NORA: I guessed it from your face.

MRS. LINDE: Come back tomorrow night; I've put some lines on it.

NORA: It would have been better if you didn't. There's nothing that should be avoided. Deep down, it's a real joy to be waiting for something wonderful.

MRS. LINDE: What are you waiting for?

NORA : Oh! You wouldn't understand it. Go with the others. I'll go right away.

Seductive...

Playing the game of seduction, but without taking risks, dark promises, "enchanted" people. The E2 conversation uses her sensuality and sexuality, but she doesn't take care of it... "It's weaving the fabric and letting the flies come" (in a more crude language, she would correspond to the stereotype of "cock warmer"). She can be unfaithful in love and in general, when she has achieved her purpose and has it granted, she is able to jump to something else.

NORA: And to top it off, those amounts of port and champagne... It's a shame that all those good things hurt the spine.

DR. RANK: Especially when they harm a spine that never enjoyed them.

NORA: Yes, that's the saddest thing.

DR. RANK (*staring at her*): Eh?...

NORA (*after a pause*): Why do you smile?

DR. RANK: No, it's you who smiled.

NORA: No, it was you, doctor.

DR. RANK (*rising*): She's more of a joker than I suspected.

NORA: Today I'm willing to do crazy things.

DR. RANK: So it seems.

NORA (*putting her hands on his shoulders*): Dear doctor, I cannot accept that you will die, abandoning Torvald and us. Me.

DR. RANK: It is an absence that you will soon forget.

A Cinematographic example:

Queen Victoria from *The Young Victoria* (2009) directed by Jean-Marc Vallée

The film depicts the story of Queen Victoria I of England, presenting her childhood as unhappy, and focusing on her coronation and the first years of her reign, until the birth of her first-born, with a special interest towards the moment when, in 1837, at only seventeen years old she becomes the center of a power struggle, when her uncle king William is about to die without descendants. Victoria, removed from the court by her mother's will, and with the sole support of her governess, realizes that she has become first in line to the throne.

The future queen was born in London on the 24th May 1819, daughter of Prince Edward, son of King George II. Victoria lost her father when she was only eight months old and grew up under the protection of her mother and her butler (and probable lover) John Conroy, far from the royal family. During that period she meets Prince Albert, who at first only seeks to please his uncle, King Leopold of Belgium, who wants to marry him to Victoria. But Alberto ends up falling in love with her, which will be decisive for the queen's personal evolution.

When she was born, Victoria's chances of becoming queen were slim, but within a few years, due to a succession of premature deaths and failing marriages that produced no heirs, she found herself first in the line of succession. However, the little princess soon discovers the price of her privilege, as she will be deprived of her ability to decide for herself and many people will approach her only out of interest .

"Some people are born luckier than others. That's how it was in my case, although as a child I was convinced otherwise. What girl doesn't dream of being able to live like a princess? But some buildings are not as you imagine them; Even a palace can be a prison, Mom never explained to me why someone had to try my food, why I couldn't attend school with other children, or read popular books. When my father died, Mum and her adviser, Sir John Conroy, made rules. He said they were for my protection and called it the "Kensington system." I couldn't sleep in a room without Mom, nor could I go down the stairs without holding an adult's hand. I came to know the reason for all this when I turned eleven years old. My uncle William was the king of England; However, he and his brothers only had one living descendant: it was me."

The first scenes of the film speak of a very lonely girl, forced to live in a bell jar, hyper-protected from the outside world, and to whom a rigid upbringing was immediately imposed in view of her future as queen. A "good girl", in short, docile and whose feelings were consistently repressed, she ended up accepting her fate.

Her isolation, the weight of responsibilities which adults placed upon her, and the suppression of her own needs due to the lack of support to develop a sense of personal worth are typical of E2 conservation's childhood. The turning point, which allows the character to emerge more visibly is, for Victoria, the discovery that she is the heir to the throne. It is, however, a painful situation that makes her reconsider the reasons for all the attention, restrictions and deprivations to which she is subjected, and which allows her to throw tantrums and take part in rebellious acts, so typical of this character, like a form of revenge. The absence of a father figure, loneliness and the feeling of betrayal directed towards her mother lead Victoria to take refuge in consoling fantasies in which she can reconstruct a great, stronger and, finally, free image of herself.

"Then I began to dream of the day when my life would change, the day when I would know freedom... and I prayed that I would have the strength to embrace my destiny." In this passage of the film, images of Victoria on the day of her coronation are superimposed with some moments from her childhood, in her bed, in which she says to herself: *"I'm going to be strong."*

Prematurely involved in power intrigues much bigger than her, and despite herself, Victoria becomes the axis around which all the interests and ambitions of those close to her begin to revolve. Her mother and Sir Conroy hope that the king will die before she comes of age, allowing them to exercise a regency through which they would rule in her place. Leopold, the king of Belgium, plans a marriage of convenience with a member of his family, Albert of SaxeCoburg. And even the English king thinks about marrying her to his nephew.

VICTORIA: Have you ever felt like a pawn? In a game you don't want to play?

ALBERTO: And you?

VICTORIA: I constantly see them reaching out to make the next move.

ALBERT: The Duchess and Sir John?

VICTORIA: Not just them. Uncle Leopold, the king and half the politicians are ready to grab my skirts and drag me from square to square.

She is, indeed, the center of attention, but only for the role to which she is predestined. Her privileged position goes hand in hand with a personal devaluation: It doesn't matter who she is or what she feels, but rather the usefulness and importance of the role she plays within the system, that is, the family or, in this case, the nation. The construction of her character is, therefore, the response to this internal short circuit, in which the person builds a self-confidence that compensates for the perception of her lack of value.

Teenager Victoria perfectly embodies this proud character. She seems arrogant, indifferent and very self-confident. She allows herself to express her suffering only if she is alone, protected from prying eyes, and she tenaciously endures the pressures and humiliations of her mother and Sir John, which, as her eighteenth birthday approaches, become more

explicit and violent. But the moment of her redemption is getting increasingly closer and more concrete.

SIR JOHN: You are too young! You are inexperienced! A doll of porcelain on the edge of a cliff!

VICTORIA: Then I'll have to shatter myself, because it's too late to correct myself now.

SIR JOHN: This is what you will do: First you will refuse the money and demand that it be given to your mother. Second: you will appoint me as your personal secretary immediately and I will become coregent together with the duchess until you turn twenty-five. Neither she nor I will accept anything less!

VICTORIA: You have whatever you want with money. (*And turning to the mother*) If you think I will forget your silence and your inertia while he has mistreated me, you are deceiving yourself.

On the night of June 18, 1837, King William died and Victoria, now an adult for just a month, became queen. Having escaped the possibility of being subjected to a regency, she immediately frees herself from the rigid rules that had been imposed on her and immediately redefines the roles of power in the royal house. During her first official speech to the Crown Councilors, she was visibly concerned about the impression she might give of herself, her seductive side emerges: *"I am young, but I am willing to learn; I intend to dedicate my life to the service of my nation and my people. I ask for your help in this, and I am sure you will not disappoint me. Thank you"*.

Victoria decides to appear fragile but generous and willful. This is a childish seduction, which makes her adorable and keeps her safe from possible attacks. Her adulation to those present, in whom she recognizes qualities that she claims not to possess, is aimed at conquest and not a true request for help. The manipulation aimed at offering an appreciable self-image hides the ignorance, typical of this character, of the state of need itself and of its own shortcomings. Victoria gives orders, strong in her role as queen, but doesn't know how to ask for help.

The first period of her reign is to her like living the fairy tale that she always dreamed of. Between trips and receptions, she manages to arouse everyone's interest, becomes the center of attention and, finally, she manages to taste the freedom she longed for and uses her time as she wishes. Thus, the queen becomes totally focused on herself and what her new position means, in terms of personal benefits. She surrounds herself with ladies who never leave her alone and orders the guards to keep her mother and Sir Conroy at a distance from her. But the throne comes with many problems that she must solve, among them a great social and economical problem. Her rise to the reign comes with a lot of criticism, such as that she is too young and inexperienced to rule.

Feeling insecure, Victoria places her trust in Lord Melbourne, the prime minister, who will quickly gain the young queen's trust. Soon, the monarch appoints him her personal secretary, and he is willing to support her, protect her and advise her on any matter. It is as if

her father who had abandoned her when she died had finally returned. Lord Melbourne is affectionate, friendly and able to guide her in a world unknown to her. Thus, by falling in love with the security that he offers her, she will let herself be influenced to the point of losing control over her decisions, since Lord Melbourne has his own political interests and wants to manipulate her to achieve his goals and ambitions.

The E2 conservation is a dependent character, it is not autonomous in its decisions and approaches one or more reference people to avoid the danger of loneliness or having to decide alone. Victoria fantasizes about her freedom but can't hold it. Now, having someone relieve her of the responsibilities of her role is even considered a right, so she cannot bear anyone criticizing her for depending on Lord Melbourne. She cannot recognize that she needs him and that her stubborn stances are nothing more than vain displays of strength and attempts to demonstrate her feigned independence. *"You're confusing stubbornness with strength,"* her aunt tells her when, despite knowing he's wrong, Victoria stubbornly continues to support her advisor.

When Lord Melbourne's political decisions put her at odds with all public opinion, she ends up being forced to look for a replacement. Until that moment, Victoria had not considered the possibility of finding a husband. She probably lacked the protection of a father more than that of a lover. And she also imagines that marriage will only be a limitation on her freedom, but upon finding herself alone again, she finally accepts the prince Albert's move, and she also falls in love with him, especially after the attack of what the film presents to us as "a rebel", from which she is saved by Albert.

Victoria and Albert had been in contact since their first meeting, years before and wrote affectionate letters to each other. They felt really attracted to each other and shared the same painful experiences, as well as the same passion for the arts and the desire to be useful to the less privileged. Albert conquers Victoria by immediately admitting that their union had been greatly desired by the king of Belgium and that he had been trained to become the queen's consort, but also that all he really wanted was to be useful and be at her side..

It will be, therefore, a romantic and passionate union, although turbulent: Albert cannot bear his subordination and Victoria, for her part, fears losing her place of privilege as society's center of attention. It is not uncommon for this type of character to have an unequal relationship. A partner that, in comparison, confirms your image of superiority and exceptionality day after day. Victoria leads a nation while Albert is the "poor" cousin, whose only job is to be the queen's consort.

A scene in the film portrays a fight between the two, in which Victoria's fury is evident at his impossibility at recognizing her role. That is, when he doesn't recognize how important she feels, regardless of what she does. It is also curious that she reproaches Albert for treating her like a child, behaving, at the same time, like a spoiled child who cannot accept that things do not turn out the way she wants.

VICTORIA: How dare you look at me like that in front of them? How dare you take my word away as if I were a child?

ALBERT: I haven't done anything like that.

VICTORIA: Oh no? You've already made arrangements, you've already arranged everything. Sir Robert and you, the duke and you; all without consulting me.

ALBERT: Victoria, I thought it would please you.

VICTORIA: I know what you thought. You thought I was a woman, one to be persuaded and then pushed aside and ignored.

ALBERT: If it were that simple, we would've saved other scandals of your concern.

VICTORIA: Have you gone crazy?

ALBERT: What surprises you? You have been on the throne for less than three years, and you and your precious Lord Melbourne have brought this monarchy to the brink.

VICTORIA: I told you and I repeat it to you once again: Here you are only my husband; you are nothing more!

ALBERT: And that is more than enough, rest assured!

VICTORIA: I won't let them usurp my role! I wear the crown And if there are mistakes, they will be my mistakes and no one else will make them, least of all you!

ALBERT: I'm leaving. Your exaltation could harm the child.

VICTORIA: You'll leave when I say goodbye!

(Albert walks away.)

VICTORIA: I am your queen and I order you to stay!

ALBERT: Good evening, Victoria.

VICTORIA: You can't leave! You can not go away! I order you to stay in this room, Albert!

For the king consort, Victoria is first and foremost his wife and, only then, the queen of England. He is the only one who believes in her value, who encourages her to take initiatives independently, trusting her instincts. Not succumbing to the temptation of indulging her whims will be exactly what will save their marriage. And not only that. Victoria is so excited by her role as queen that she never really understands the extent to which her choices and actions can have concrete consequences on the political balance of her kingdom and on her life. However, she is lucky enough to have found a companion, an ally who, by treating her as an equal, but above all as an adult, allows her to, at least occasionally, step down from the pedestal and recognize that she needs help.

This had profound consequences both in the film and in real life. Victoria enjoyed a long reign, of almost seventy-four years, which marked the history of England and Europe for much of the 19th century. Her "empowerment" as a woman turned her into a national icon, a decisive public figure who would go on to embody the model of a strong moral behavior that has been called "Victorian" and that defined her reign as the "Victorian era" which also represented the peak of the Industrial Revolution and the maximum expansion and power of the British Empire in the world.

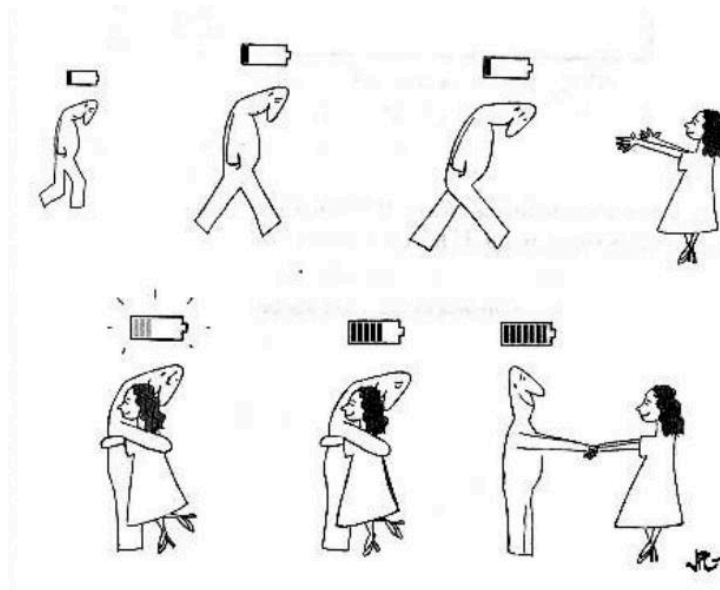
In a symbolic final scene, Victoria has Albert's desk brought from Germany and places it in front of hers.

VICTORIA: I had your desk brought over. I hope you do not mind.

ALBERT: Can I give my opinion on this?

VICTORIA (*she hugs him, joking about her stubbornness, with confidence*): No!

JOKES AND CARTOONS:



"How E2 conservation imagines herself giving to the other."



TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS:

"Transformation" comes from the Latin transformare, which means to "change shape" The transforming conversion of character, as Dr. Naranjo describes it as for the passion to be put at the service of life, of Being. This process seems to happen when the holy war against the ego accumulates enough battles, truces, dialogues and integrations. which becomes a resource to live without self-deception, or as few as possible.

The E2 conservation subtype generally does not find it interesting to mobilize and work internally, since it is always looking for comfort and a reflection where hostility is outside of itself, that is, in others. It is therefore somewhat difficult to find a hunger for transformation or any change in way of life, beyond going from what is uncomfortable to a less uncomfortable and adverse situation.

Perhaps that is why it is sometimes confused with an E4 or an E9, since it endures circumstances that from the outside seem masochistic or devaluing, but this E2 does not register the suffering, submission or fury that is kept and that remains inside, it is latent with great repression and denial.

The privileged position that the Conservation Two conceals very well the disadvantages of its relational condition. Privileges are like the candy we give to children to calm the hunger, irritability, and desire for autonomy they want to experience.

When this character wants to transform and sets on it, he has to burn the ships, renounce his previous life. It is not about a mere change, but about leaving the internal structure that has sustained infantilism: the modes of relationship and alienation that have kept the bubble of his ideal world intact.

In a transformation process, a deconstruction occurs, necessary to gradually dismantle the forms, behaviors, communication, beliefs, feelings and all the dynamics of interaction, in order to be able to carry out a reconstruction in favor of life. This process may be experienced, with fears and resistances continually emerging. And it is not about destroying the ego, but about giving it a place where it is needed, not that of a master and lord.

The process requires a lot of courage, tolerance and patience, and leaving the comfort zone. You may see your emotional relationship with your family, your partner, or your job threatened; everything that provides security and privileges.

The first aspect you can notice is that for the Two conservation ego it costs a lot to build something. Above all, build the adult, build a more or less normal life, similar to that of the rest of humans. This difficulty in building affects all types of relationships, from friendships to work, family and love. It affects the total development of a profession or even motherhood.

It has the sensation of being like a butterfly that lands from flower to flower, without a clear direction or leaving a mark, passing in a superficial way, without a great commitment, without accumulating a great experience.

A first step in the therapeutic process is to realize your false image, since this character is convinced that he is very spontaneous. It has to do with his neurotic need for everyone to love and accept him, his intolerance of criticism and his interpretation of limits as a defect and humiliation.

It will be important for him to save the child's true nature and, at the same time, to learn that, as a child, he was exploited and how much it cost him his place of privilege.

It will not be easy because, faced with his own wound, he will have the impulse to escape to maintain the idealized vision of himself. Faced with the reality of not being essential and, above all, realizing the ridiculousness of his childishness, he may retreat and close himself off in his small, known world of relationships, or the suffering will turn into physical symptoms.

The therapist will have to transmit sincere empathy for the exploited child, and set limits for the tyrannical child, always keeping both parties in balance.

The conservation Two will try to seduce you by appearing needy, hurt and unable to move forward. It is not easy to sustain so much suffering from childhood, so she will have to be very alert to keep her arms open and put a firm limit on her whims.

Reality:

Appreciating reality and trying to live with awareness of it allows you to get closer to other people and gives motivation to listen. If we really listen we become more aware of the suffering of the other and this character is oriented towards pleasure, he doesn't know pain nor does he accept or sustain it.

Pain is part of life, ours and others'. Fleeing from pain means disconnecting from the rich emotional world, and wanting to cover it with a mystery only nourishes childhood magical fantasies and the fear of being an adult.

Well, being an adult for Conservation Two is synonymous of not having anyone to take care of his wounds.

This is a very difficult step, which often requires therapeutic support so that the child's experience can be recovered or perhaps built anew, who, step by step, learns under the guidance of the adult to face the risks of living. Depending on the level of disconnection and fragility, it is necessary in therapy to accompany these patients to trust in the therapeutic love relationship so that they can sustain a realistic and constructive vision of their limits, until the ego can also sustain a more direct and forceful confrontation. On the part of the therapist, constant attention is required to allow oneself to be touched by the sweetness of the patient's child without allowing oneself to be manipulated, and a great deal of clarity of the boundary between sexuality and affection.

Reflect:

It is essential for E2 conservation to go to the bottom of the cognitive part of the character: pay attention to how emotions are sustained by crazy ideas, irrational convictions. This means becoming aware of how you let yourself be carried away by a chaotic feeling, which you hold as the only truth, and how emotions push you to act out by not giving yourself time to feel deeply or to process what happens to you and give it a deeper meaning. broad. You have to take the time to recognize the crazy idea behind the experience and begin to see it as subjective truth.

It is important that you give yourself time to reflect. This is linked to the ability to contain anxiety, pay attention to thoughts, and sometimes avoid the impulse of those rigid thoughts and open up to something new.

Although discipline is very difficult for this character, the practice of meditation helps this process of reflecting and containing anxiety, which could be organized gradually to get used to doing nothing and stopping the mind, such as as Claudio Naranjo transmitted in the SAT programs.

See, hear, care:

The E2 conservation must realize that one of his abilities is to make others happy, but that this is not only about having a laugh, but also about seeing them, listening to them, and taking care of them. Paying attention to what you are told and what happens to others allows you to avoid frequent interpretations and develop authentic empathy, for the good of the other instead of creating dependency.

Above all, it allows you to take a more peripheral position in relationships and learn to put limits for yourself, thus transforming the crazy idea that if someone sets limits for you it means that they don't love you. It's about opening yourself up to love without being so attached to being loved. And also, pay attention to all the times he uses seduction to achieve affection or admiration. If seduction returns to its true nature, a way of finding intimate and erotic pleasure with the other, there is hope that deeper enjoyment and sexual freedom will be regained.

Equanimity:

You need to realize that you have good traits and bad traits, just like everyone else, and that if you try to cover up the bad so that only the good can be seen, you cannot know who you truly are. And recognize that learning, at all levels, is a journey, to silence the ideal ego, which only wants to be in the most recognized place. It's about realistically seeing your flaws and talents and, at the same time, developing resilience to frustrations and failures. Obviously, this entails giving up the childish view of oneself and appreciating adult life as a place of internal power and not depending on external recognition.

Order and chaos:

You must understand that chaos leads to misery. It can only be built following an order. And order is not boring; It is a virgin space to create. It is very important to understand this, since you have lived a chaotic life, internally, with the belief that this chaos is different, fun, spontaneous; that did not follow the canons of normality.

"When I have created a family, I have realized that chaos is incompatible with relationships and family life. Trying to change this has to do with not letting myself be seduced by comfort and self-indulgence, and with including order and some discipline in my daily life." — ANA ESCODA.

Here is another testimony:

"A practice that usually softens this old wound is to recognize my stature in the dimension of the cosmos, through the exercise of gratitude.

Recognize life as an opportunity and not as a condemnation. Reconstruct what Claudio has called devotional love, distorted from the beginning by an opposition to the flows of life and rivalry with any authority that imposes a will superior to mine. I am practicing admiration for people who can give me an example of this quality of love, and who are capable of feeling small in the face of big abstract ideas; not as someone who bargains or seeks to control, but as someone who accepts and recognizes his superiority with the serenity and confidence that life can be more than a valley of tears. Prayer can certainly be very helpful. Also, meditation." — FERNANDO RAMOS.

In this description we can see how recognizing one's own abilities, placing oneself in one's stature, in combination with practicing admiring love, helps E2 conservation build confidence. That is, acting "as if" he were humble (the virtue corresponding to Pride). It seems said and done, however, it is a difficult experience for someone who has survived by putting himself above everything and everyone. Recognizing arrogance and its roots,

extended to the entire E2 conservation system, is therefore not a one-time job but a continuous one, for life, in a process that evolves.

At first, the most important thing is to ruthlessly discover the traps and tricks of this character. Recognize oneself in caprice, in the lack of protection, in the pretension of privilege, in victimhood as a strategy to be seen as a good person, in the ways in which one makes others guilty of what happens to them, in the search for recompense without effort, and to be admired and recognized without earning it, in the selfish trap of looking out for oneself and for one's own benefit, clothing oneself with false goodness, etc.

By dint of seeing themselves in these ego traps, they lose strength and fall. He stops believing them. The traps reappear many times, as if in an automatic mechanism, but each time they are more visible, ridiculous and meaningless. When faced with them, smiling and leaving yourself alone is also a good measure. Don't give them importance, stop following them.

And in this cessation of following them and fighting with them, a creative search for other more virtuous responses arises, which have to do with giving what can honestly be given, asking for what is really needed, recognizing oneself with fair measure in one's own values and talents to put them at service, without putting oneself above or below. And from there, be grateful for all the gifts that life offers, in every detail, experience, person... and enter into a deep connection with the divine that manifests itself in the Everything of which we are a part of.

At this point in his evolutionary journey, the E2 conservation is increasingly connecting with his own essential self, which responds to the high-frequency vibration of great freedom. One "He's" without the need to do anything extraordinary, like a little bird that sings and flies freely, and being what it is, in his simplicity he brings happiness and selfless joy to his surroundings, without any pretension.

This flight can direct you to a service towards others, to a loving and free service that does not seek to be reciprocated. It doesn't wait for the return, the change. You can give without further ado, whatever is needed. In his inner being he feels free and that brings him a deep joy that he longs to share with others.

This process of awareness also allows you to stop resorting to victimization as a strategy that would seem opposed to superiority, but which is its polarity: being "neither above nor below."

Part of the transformation is going through the inner misery covered up by your false love, your false abundance, your apparent availability. When talking about Humility, Naranjo always recommends that it not be confused with humiliation. It is not about feeling miserable but recognizing yourself as one more, and knowing how to recognize the value and power of others. For this step it is very important to recover childhood experiences of humiliation. This recognition is very difficult because the E2 character has responded to humiliation with egoic pride, which he puts at the service of not suffering. In the therapeutic process, it is useful to support the healthy pride of the child and reduce the capricious pride of the child who wants to be powerful. It is basic to learn to discern between dignity and grandiose pride.

“Two things have helped me in working with the ego: becoming a mother and practicing yoga. Being a mother has been a very strong shock. It has taught me to love, to be there for another person above myself and my own egoic needs. I have had to put aside my ambitions and whims. Transform my life in a more responsible way. Make meals, keep the spaces in the house clean; cleaning habits. The pleasure has changed. It is no longer the whim of doing what I want at the time I want; Now, the pleasure of being there for my daughter, listening to her and seeing her fills my soul. It is very powerful to see how she reproduces my habits and ways of acting and thinking. It is a mirror that makes me feel the need to change them. A habit like easy anger is turning into patience. It has always been difficult for me when people do not go at the pace that I want, and she has been my teacher. Yoga has helped me work on patience and being there for others, to be fascinated by the power of slowness. it has also helped me navigate situations that easily cause me anxiety or stress, with posture and breathing. I've had to think about the future. Things like having a house and a stable life project. As an artist, I always had privileged pleasure; and it had worked for me, until my daughter arrived. Now I have to build economic independence. And with the knowledge I have, capitalize on it. I have wanted to separate from my partner since the first year of our relationship, and I have had to work to keep us together out of love for my daughter. The presence of both of us is very important to her. I have gotten into financial and all kinds of problems because of my need to help, and this ultimately affects my daughter. I'm finally starting to see that people don't need what I think they need. I'm starting to think and feel that people do what they can with their lives.” — FRIDA SUAREZ ISLANDS.

Conservation in the service of life helps this character learn to reserve. In aspects as specific as economic support, taking care of one's own health or taking care of another.

The transformation process includes deceiving the ego. When you undertake a relationship, a project, being alone before yourself requires more skills, and there are more challenges that give you the opportunity to commit to going further. It is important that this reluctance be a part of the psychotherapeutic strategy of whoever accompanies the process, since in this way the patient will be able to take risks to follow the path of self-knowledge. Here is a testimony:

“When I began my psychotherapeutic process, at a time of great need and vulnerability, I was helped by a female therapist who lived two hours from my city. I would make the trip every fifteen days by bus. The first session I spent most of the time crying; I just cried without knowing what was happening to me, she patiently accompanied me and told me to take the time I needed. So I spent more than a year coming and going. I didn't realize it until years later. The process of going to therapy with her required effort, discipline, daring to go alone, saving, in a perseverance that structured me to be able to look after myself and see for myself.” —

CATI PRECIADO.

The everyday, ordinary world, and learning to live there: that is the heroic, the extraordinary. Being "normal", having defects, not being exceptional is the most difficult path of transformation for a personality full of paraphernalia, to stop being the favorite child or the most charming little girl in the house.

End ^ _ ^