

E6 book translated using google translate (only things not in yet are the autobiographies after each book)

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Autobiography

Academic equivalences

PRESENTATION, BY CLAUDIO NARANJO

I don't remember when exactly, but surely more than twenty years ago I conceived the book that with this second volume, out of nine, begins to take shape.

It would not be a book written by me, but one that embodied and develop my understanding of the twenty-seven recognizable characters two for the application of the enneagram to personality that I learned during the years 1969-1970 (more implicitly than explicitly) by Oscar Ichazo and I have been developing it ever since. The conception of the book has been to present each of the characters through:

1. A theoretical chapter (whose set could well be considered a treatise on the psychology of enneatypes) with a structure that I formulated a long time ago and proposed to develop a series of disciples, in collaboration with other volunteers.
2. An autobiography written by another of my disciples, who could be said to have traveled a rich path of transformation, and who was willing to produce a document that implied a public confession, given the sincerity that a biographical account would implicate before his family and his acquaintances. The usefulness of such an exercise of "transparency through the publication of one's own autobiography is something that I had come to believe in view of previous experiences, so I proposed it in that spirit, and indeed it was a rich experience for the participants.

Naturally, the presentation of the various characters through these two complementary modalities - that of the psychological essay and that of the narrative - will speak to those of the cerebral hemispheres ("scientific" and "humanistic") of the readers.

Surely the twenty-seven chapters that will make up the treatise on the psychology of enneatypes will be of special interest to academic psychologists, and it is to be hoped that the set of 27 exemplary biographies will interest every reader who wants to find their psychospiritual brother or sister among them. ; Well, it helps a lot to become aware of ourselves when we encounter the process of self-knowledge of a person who is very similar to us and has known how to have the courage and humility to discover his shadow and put his "descent into hell" in words.

The project for this work slowly matured in nine volumes (each dedicated to the three enneatypes corresponding to one of the nine passions recognized by Ichazo's proto-analysis) until David Barba suggested that we set the publication dates for the books. volumes in question. This step would imply a more active editing work than the one that I would have been offering to my collaborators or the one that the co-authors themselves had taken until then, for which reason I invited Grazia Cecchini to participate in this task, which since then has maintained a close correspondence with them in view of the improvement of the texts.

Having passed eighty-four years of age myself, I cannot help but feel that the completion of this work is coinciding with that of my life, and this gives this task a certain sense of "mission accomplished."

Curiously I never felt, during my first years of teaching this subject, as one with a duty to develop it or even with any particular merit, and only in the face of the commercialization of the Enneagram and the quackery of imitators of my early work. In Berkeley (originators of the community or international movement of the enneagram) I began to become aware of my own merit in having offered a more serious job and with more transformative power. Only recently, however, with the hindsight of decades, have I come to feel that, just as Ichazo predicted, the task of being a mediator of this knowledge for the Western world of our time would fall into my hands. I hope that having put all these insights in writing will help rather than hinder your understanding, for I have often thought that the Egyptian god Thoth was right in imagining that the gift of writing would transform humans into mere repetitions. words, keeping them away from wisdom. I imagine that in this case my future readers will be divided between those who take advantage of our efforts for their own transformation and those who prefer to dedicate themselves to their academic, cultural and material enrichment.

It only remains for me to thank all those who have contributed to this second volume for both their efforts and their tolerance of my criticisms, and wish them that the success of what they have produced brings them the satisfaction of serving the massive process of self-knowledge that is characterizing our generation. I am especially grateful to Grazia for taking over as editor at a time in my life when my teaching activity and my other unfinished books are demanding me, and also to David Barba, from La Llave, without whose encouragement I surely would have continued to postpone completion. of these 9 volumes until it was too late for my supervision.

PREFACE TO THE SECOND VOLUME, BY CLAUDIO NARANJO

I am pleased that the second volume of the nine that I conceived many years ago as part of the collection Enneatypes in transformation and that David Barba has preferred to call Psychology of Eneatypes has already appeared. I have granted it, since this title suggests a treatise - and, indeed, the work that my collaborators have done is.

Since "fear" does not seem to me a very apt name for what is, properly, an enlightened explanation of certain characters in which anxiety underlies quite different and specific behaviors and ways of thinking, I have preferred that the title of this volume is Cowards, Defiant and Fanatics, relegating The Shapes of Fear to the subtitle.

Just as vanity does not appear among the deadly sins as an entity independent of pride (superbia), even though the graphic allusion to it abounds through a woman looking in the mirror, fear does not appear among the list of the seven either. consecrated since the times of

Pope Gregory the Great, even though the relative invisibility of this vice in religious discourse has been somewhat compensated by the prominence of fear among explanations of neurosis in psychotherapeutic culture. As I have explained more than once, Evagrio Pontico already spoke of eight sins or "errors", while Oscar Ichazo, in his presentation of the enneagram of the passions, attributed this knowledge to a Babylonian origin. In any case, it will not be entirely new to good therapists in this volume, as both the avoidant personality and the counterphobic character are well known, and Theodore Millon described the social E6 of our repertoire as a hybrid between the obsessive and the paranoid character.

This volume includes, like each of the others, a theoretical or general presentation of each of the three subtypes in which the passion to which the book as a whole is dedicated (in this case, fear or, more precisely, anxiety), and also an illustrative autobiography of the corresponding personality type, written by someone whose level of self-awareness and degree of maturation make it potentially useful to readers who see themselves reflected in it. Through this juxtaposition of discursive and scientific essays and autobiographical narratives, then, each of the books in this series can be described as a document that speaks to both cerebral hemispheres of its readers.

As I have already explained in 27 Characters in Search of Being and in the previous volume of this series (Vanity), my participation in the work has not consisted so much of a writer or an editor, but rather of one who sometimes through a laborious and prolonged educational and therapeutic process, he has led his current collaborators to understand the character they now share, so that what they write is not only an echo of what I once exposed orally, but also something personally experienced.

It has also been part of my task to select the coordinators chapter leaders, who require not only a personal understanding but also the observation of others with a similar type of character; and an implicit part of my contribution, the systematic questioning of groups of people of each of the 27 personality types in the SAT programs and in the symposiums on the enneatypes held in different places, which have generated something like a oral culture about the characters that their participants have shared and that has also nurtured those who now write. Finally, I have participated in this book by selecting and encouraging those who have given testimony of their lives to do so did with uncommon truthfulness beyond the situation psychotherapy intimate; and I think that it has been a factor that has helped to achieve it that I have always felt that each life improves read a novel, and believed that showing oneself naked to the whole world is an act of great healing power.

Anyone who is not aware of the passion that knowledge of "enneatypes" (types of ego distinguished through the application of the enneagram to personality) has aroused in recent decades may wonder if spending money is justified. so much ink or hours of reading on a subject that surely could be offered to the public in a more succinct way; And for them I will say that not only the first volume (on Vanity) has sold as much or more than those books in which I have tried to fix the world, but also the thousands of people who have attended over the years

to My courses and those of my collaborators on the forms of personality have felt deeply touched by the set of information that is transmitted in them, which contributes to my being convinced that this new body of knowledge is constituting a new entry into the culture of what was once known as the Christian dogma of the deadly sins. And given that the world is running so badly, and it is so obvious that behind its complex problems there is still the vanity of success above collaboration with life, the fear of authenticity above the courage to be (as well as the excessively conformist mind of the lazy, the arrogance of the ambitious, envy, greed, etc.), perhaps this subtle and new understanding that people are reaching about their defects is relevant not only to their spiritual growth and personal well-being, but the world to become a little less self-destructive.

The psychology of enneatypes, originating from what Oscar Ichazo taught under the name of protoanalysis, has contributed to the psychospiritual development of many since I began to include it in my programs in the 1970s, and I hope that this verbal exposition of what is understood through a group experience of transformation of a few, now serve as a stimulus so that the community of readers can accelerate their process of transformative self-knowledge.

I also hope that the public will not only read this second volume of *Psicología de los enneatypes* with interest, but with profit, and that the recognition of the three "masks" of anxiety—that of the timid and dependent, that of the obsessive slaves of duty and that of the aggressive «counterphobes» for whom the best defense is attack—serves not only the internal unmasking of the therapeutic process, but also the gradual unmasking of the world that is taking place thanks to the arts and the humanities.

BY WAY OF INTRODUCTION

MAIN CONTRASTS BETWEEN E6 SUBTYPES: CONSERVATION, SEXUAL AND SOCIAL

It seems paradoxical that a human being can find in fear the neurotic passion with which to defend himself from the existential and spiritual void he faces at the moment of his fall on Earth. But we can understand it if we understand fear as his only reference to orient himself in the inner and outer world. Like a traveler who enters an unknown territory without accompaniment or map, the only thing that can be done is to develop an extreme and excessive attention to any noise, to all the shadows, to the slightest movement, because the priority is to save life and move on.

Thus, fear becomes a guide that constantly tells you: «Be careful! There is a danger there. Here is a pursuer. There, a possible enemy... Control! Don't trust what you see. Look closely... If you're wrong, you're finished». This is how he orients himself and thus builds a false and rigid structure to defend himself. That's how he becomes cowardly.

The three subtypes of the Six, the conservative (passion: warmth), the social (duty) and the sexual (strength) share the experience of continuous threat and alertness, and a feeling of not being worthy or sufficient, which leads to persecuting thoughts against themselves.

As in all the characters of the mental area of the enneagram, the nuclear defense mechanism is splitting, which produces a disconnection between feeling, thinking and instinct. The Six does not express emotions, cuts with the motor area of action and invests energy in thought. The latter is rigidly structured in the search for the causes that have produced the suffering and of an action that does not have fatal consequences. The sense of guilt is always present. While in the warmth subtype it is paralyzing and becomes self-harm, the social and counterphobic subtypes rather project guilt outside, which turns them into authoritarian and accusatory characters. The social person becomes a moralist and the sexual (or counterphobic) person attacks that other person who is "guilty." In the end, the monster is punished by a castrating superego. He has been expelled from paradise, he does not think he is worthy of being beloved, and has lost faith in love. The three subtypes share the aggressor's introjection defense mechanism in order to better control him, because if he thinks like he can anticipate his movements. Which leads to identification with the aggressor (paternal/patriarchal function), learning to live with an enemy inside who wants his good: an implacable superego, his partner.

The deep belief is that of being bad, with an impossible struggle to feel good. The nuclear cognitive distortion (fixation) is self-rejection, which is manifested in self-accusation, more represented by the conservation subtype, and in the accusation of the other, more significant in the sexual subtype. This inner monster is calmed by the projection defense mechanism (typical

of E6): the world is bad and threatening: the others always create alliances against it, an enemy can hide in anyone.

Not having had a reliable and secure bond, he avoids intimate contact and is wary of everyone. The warm subtype seeks to trust strong and protective figures, and the other two believe that their rational part can understand everything, thus avoiding insecurity. The sexual unites to this a cultivation of physical strength, a strong armor with which to defend oneself against all enemies.

The corseting and stiffness shows a lack of spontaneity and naturalness. The warm E6 is left with a weak and clumsy body (sometimes mistaken for an E9). The social E6 reveals its defense with a mental and physical rigidity that brings it closer to E1. The sexual subtype is more planted on the ground, with a certain physical insensitivity that makes it mistaken for an E8.

Psychic functions

The conservation subtype is the most emotional, although their feelings are expressed only through greater sensitivity, the search for physical contact to feel in a protective relationship, and a smile aimed at disarming the other. He is the sweetest of the three but his sweetness does not correspond to a deep tenderness.

The counterphobic is the most active, but his actions are reactive, while he pathologically postpones those that test him in his real value (and not in the braggart he manifests). Impulsive action helps you make decisions that you would put off out of fear.

The social subtype is the most intellectual. He stagnates in his decisions, twisting in his evaluations and analysis, and he is the most disciplined, orderly and obsessive, and also the most ideological and fanatical.

The three of them are paralyzed in evaluative and analytical thoughts, among a thousand cause-effect connections and very afraid to make decisions.

Anxiety

Common to all three subtypes is the presence of anxiety. The sexual E6 uses it as an energy reserve to carry out his challenge, with which he denies impotence and with it, the feeling of inferiority that he associates with fragility. Reject and run away from everything that sounds like weakness, illness or dependency. That is why the need to ask for help or to be protected is denied; security, care or attention. Belittle people who show their vulnerability.

Motivated by the desire to feel strong, this counterphobic subtype exposes itself to danger and fosters a marked megalomania. where he replaces the feeling of weakness of the ego with the grandeur of an ideal or an external authority.

The social subtype, for its part, tries to contain anxiety through obsessiveness and perfectionism, and relies on a powerful ideology to deny its own feeling of impotence: the group makes strength.

Just as in his childhood he looked for substitute families, in his youth and adult life the social Six is active in political or union organizations, or belongs to groups that seek spirituality or higher values, moved by his idealism. He oscillates between the security that belongs to something bigger than himself, to a symbolic family, and distrust, criticism and demands. He usually changes groups when he is disenchanted, because it does not fulfill him, until he finds another in which he projects his ideal again.

In reality, he gives himself to a cause because he seeks a system of norms as support to save himself. Undecided when it comes to choosing the people to whom to give authority, he chooses the impersonal authority of a system or group, as a substitute for parents, because deep down he wants to compete with paternal authority, displacing his loyalty or fidelity to a greater and illusory authority.

The Conservation EnneaType Six tends to mingle in small groups and has a hard time moving alone. It is difficult for him to establish intimacy with new people; he feels insecure, vulnerable, a little thing. You tend to have few but very good friends and look for very close, face-to-face relationships. In groups it is lost, diluted, sometimes it almost disappears.

This conservation subtype makes full contact with the lack of confidence in their abilities and with the need to count on others, openly manifests the feeling of impotence and seeks a way out through affective union with the "powerful other".

Mistrust and inhibition of action

In all Six subtypes, distrust permeates the relationship with others, with the world, and even with oneself. They are suspicious of their own and others' true motivations. Persecutory ideas feedback the belief in a dangerous world and in the need to constantly exercise to combat and control it. The ideology of the plot is common.

The sexual subtype tries to control feeling autonomous and independent. On the other hand, the conservation Six lives in the hope of finding a person who will protect him and in whom he can trust fully. The social E6 combats mistrust by feeding confidence in its own preparation. Another feature common to the Six subtypes is a marked inhibition of action for fear of committing the fatal error that will destroy everything. In sexual E6, this inhibition is less paralyzing and he is more concrete and decisive in the face of problems.

Its opposite is the E6 conservation, invaded by paralysis. It is difficult for him to make decisions, he postpones. Excessively cautious, he tends to compulsively check to make sure that everything is fine, with a perennial doubt that blocks action. Hence, he is a theoretically oriented person, who lives in abstraction looking for absolute truths, certainties.

The social Six also indulges in the abstract, but with an ideological obedience, legalistic, driven by his personality mixed paranoid-compulsive and her authoritarian, rigid and compliant, with an implacable judge inside. It is characterized by pedantry, tedious actions, and further substitution of action by thought, although the sense of duty makes it more efficient than the other two subtypes.

Aggressiveness

The counterphobic, as a sexual subtype, "chooses" the path of desire which, dominated by fear, does not express itself freely and spontaneously but rather through aggressiveness. He thinks that the other is a usurper and that he has the right to attack him and take what is rightfully his.

His fear is punishment, which leads him to be hypervigilant, defiant, arrogant and tense, with difficulty relaxing.

It is a barking dog that defends itself by attacking. This "energizes" him but does not let him rest because he is always hooked, from susceptibility, to infinite machinations, eager for hidden meanings. He attacks to hide his fear, which embarrasses him. He uses his strength to cover up the feeling of indignity caused by the possibility of his fear being seen.

In all three subtypes, the inquisitorial look at self renders a judgment of unsuitability over and over again, so whatever he does, a Six can never be sure he's doing it right; there will always be a "but", a "maybe".

Faced with guilt, the sexual Six becomes defensive, justifying himself and projecting his internal enemy onto others, whom he criticizes, assuming the right to judge them. Once he has separated good from evil, he projects this outside to cultivate the illusion of always presenting himself as good and just, because inside he feels that he hides a monster. Intellectually justifies the existence of this monster for having been mistreated, misunderstood, abused. He must therefore protect himself from humanity, which is evil, which gives him the opportunity to undertake crusades against social injustice.

The conservational E6 is the one that expresses less aggressiveness, and more, the fear of receiving it. While in the counterphobic aggressiveness is the fuel to launch into action, in the conservation aggressiveness is «passive» and can only be expressed through explosive acting out after accumulated stress. It is the wolf in sheep's clothing. The counterphobic, the lamb in wolf's clothing.

As for the social subtype, they channel their aggressiveness through criticism and judgment. Criticism invokes the rules not respected by others, or the incapacity of others, and expresses it in impersonal terms, which reveal their fear - common to the subtypes - of directly confronting the other.

The three brandish that double-edged sword that is irony. It's those funny comments, perhaps corrosive, that intellectual game of concatenating witty phrases that leads to complicity among those who use it. They can be loaded with a sibylline poison destined to cut off heads, either criticizing authority or -more sexually and socially- ridiculing the weak. They represent an escape valve: the enjoyment of laughter, a small pleasure in the midst of battle. Not without the subsequent feeling of guilt if they have been too hurtful.

Fear of confrontation

The E6 conservation shows an affectionate submission, like a teddy bear: «I do not attack you, I am harmless; in exchange, you do not attack me, love me ». He does not tolerate conflict, he has a lot of difficulty confronting, especially one on one and on personal issues. And when after a lot of swallowing, it explodes, the fear, guilt and shame that follow are enormous because the consequences can be terrible.

If the outbreak has been with a loved one, he experiences it as if he is not going to love him anymore. The ideal of the loving bond is broken, with which great anxiety invades him, which is only mitigated when harmony is restored. Although they are not very confident that this restoration is real. In fact, he experiences that loss as definitive, as if there was no longer the possibility of restoring what was there; and even when the waters return to their course, the intimate feeling is that it is no longer the same; the ideal is not recovered.

The social E6 is the most rational, with its accumulation of wisdom. If you can't be admired intellectually, you feel a great emptiness, pain and anguish. They don't "want" him: he sinks. Their relationships are dominated by control; he is afraid of being spontaneous in case it is not "correct" or "successful" and then they stop loving him. He represses himself and thus charges himself with the rage contained in his corset. He knows perfectly well the damage he can do if he speaks, because his control strategy makes him see the weak point of the other.

They are afraid of conflict and confrontation, which can mean lack of control and emotions, losing "love" or admiration. The bankruptcy of normality that the conflict can lead to threatens to suppose a rupture of the ideal, of the built balance, which would be definitive for him. All the references on which he had built his world are shaken and fear and guilt get out of control. He is no longer perfect, the other sees his mistakes. To him, who was helpful, submissive, fulfilling his duty...

The relational strategy of the sexual Six is the flight forward. «I do not disguise myself as a docile servant [like the warm E6]. I don't run away by becoming a master or an admirable achiever [as the E6 should]. I, directly, do not feel fear. There is nothing that stands between me

and what I want. Admire me for being like that, love me because I do not doubt, I am brave.» His heroic behaviors are sometimes similar to those of Enneatype Eight, or they provoke envy or anger due to his cockiness, the confidence he shows and the achievements, sometimes with great social projection, that he achieves.

Now, the sexual enneatype Six at short distances does not confront. He restrains himself, showing understanding instead of expressing his anger, swallowing and poisoning himself from the inside, while his sense of omnipotence and his role as savior is accentuated. In long distances, as he feels that there is not so much danger, he does allow himself to take his barking dog out more.

In their relationships, whether as a couple, friendship, at work or in the family, at first the sexual E6 shows himself to be available to the other at all times, being a facilitator, a helper, conciliating, sleeping... Then his demand appears from manipulation or a compelling need to control the situation.

Initially, he can be proactive, witty and seductive, but he is alert to perceive if there is trust or not, because if he feels that it is not a reassuring situation, he withdraws, and remains in good manners although he shows his teeth a little more.

He takes great care and defends his friends, who are part of the meaning of his life. He also seeks to be alone to rest and not have to be alert, keeping the type.

Authority and paternalism

All Fear subtypes "have a theme" with authority, closely linked to infantile submission or humiliation and castration fear. The E6 controls authority by testing its coherence, in a constant evaluation that the facts correspond to the words.

The sexual E6 is distinguished by being openly intimidating and authoritarian, in perennial conflict between the desire to command and the fear of emerging. It is difficult for him to handle authority, oscillating between condescension and normative rigidity. Well, there is his father's voice, which tells him: "You're not worth it", which joins the unconscious loyalty of not surpassing him.

Authority represents the fear of punishment, and in your relationship with it, especially if it is long-lasting and intimate, it can reactivate the ambivalence between gentleness/obedience and when he feels dominated-paranoia attack/defiance..

He is very protective of his subordinates -children, students- a role that gives him a feeling of strength and of playing the "boss".

The social Six, too, may seem authoritative and self-assured, but rather than play an authoritative role himself, he prefers to acknowledge the authority in the rules, conforming to

them to the point of becoming their fanatical defender. Claudio Naranjo defines this character as «Prussian». He prefers to surrender to ideology as an impersonal reference point: the important thing is to do things "the right way." It is the most disciplined subtype, with internalized rules as if there were no limit between the ego and the superego.

Although they can become leaders, the social E6 move very well in the role of secondary, doing the gray work for the other to shine. An example is the "black" who writes the speeches that another will read in public.

This social subtype is very self-demanding and self-critical, and all the submission they show to their superiors is turned into demands and contempt for those they feel are weaker. It can become classist with those below. All the self-repression to stay morally upright, all that contained rage, venting towards those he feels are less strong than him. Feeling superior, he is inflexible, arrogant, and implacable.

But you need the recognition of authority to allow yourself to be aggressive. Sometimes, he gets "tired" of being submissive and cuts off the head of the one who embodies authority to feel valuable. But he does it more from an intellectual critique, or using irony and jokes, than from an open and stark confrontation, since there is always fear of punishment, of being separated, of not being loved.

Faced with authority, the conservation E6 behaves in the opposite way to the social E6: he establishes a personal relationship and adheres to the one who can play the role of protector and guide. By not trusting his own power, he looks for an authority to rely on to be able to take risks, decisions. He idealizes her and shows himself as pleasant with her, but if he feels that she fails him, he demonizes her, and he does keep his distance because, although he wants to get closer, he is afraid of being ignored or rejected.

In this ambivalence before the authority, especially paternal, in which the E6 move, the three subtypes exercise different forms of paternalism" and of looking for the "father".

The conserving Six's paternalism is the most maternal, "feminine," loving, caring, and nurturing.

He also places himself as an unprotected son who seeks warmth and shelter.

The social E6 has a great need for acceptance, for others to forgive him. He does not accept imperfection and even less, his own. He has eaten his father and his message of: "You have to be like me." That is why his paternalism is colder, more theoretical and closer to the intellectual than to the affective.

He projects himself into the image of the teacher and guide who wants to be a good father to his disciples and give them what his father did not give him. He knows what is good for them, what is their way. But from a distance, from the formal, the correct thing, because they amputated the

expression of emotion and, if he gets into those aubergines, his insecurity increases. He offers himself as a father to those in need of authority.

At the other pole, he places himself more as an admirer or disciple than as a son.

The paternalism of the sexual Six is the most patriarchal: it is the provider father who covers the material needs of the offspring and protects it with his masculine superiority.

On the contrary, as a son he wants to show his father that he does not need him. He is autonomous and, at times, even challenging.

Love

The three subtypes are afraid to feel, to love, because that can lead to lack of control, merging with the other and getting lost in it, chaos, aggression, violence... And if it entails a loss of image, shame, insecurity and, above all, guilt, then they can no longer assume it.

With reference to the three dimensions of love according to Claudio Naranjo, the entire E6 represses erotic love. Sexuality always entails surrendering into the hands of a "dangerous" other for one's physical and mental integrity. Abandoning yourself to Eros also means lack of control of emotions and instincts, it means entering the madness that scared you so much as a child and that has not stopped scaring you.

The sexual enneatype is the one who wants to cultivate eroticism the most but separates sex from love, becoming brave in the search for sexual relations, but far from surrendering to tenderness and intimacy. The conserving subtype converts Eros into maternal warmth, thus cooling sexual passion and turning the partner into a protective and innocuous mother/father.

The three subtypes share a greater ease in cultivating admiring love: the idealization of a father they have not had and of values that promise to be good and unassailable, the search for a Father God who approves them and gives them permission to be in this world. The social E6 represents more that search to be admired, for its fidelity and moral coherence.

Compassionate love seems to be what the Six seeks the most, within its fear of surrendering itself to loving arms. The one of conservation expresses more his maternal love, with the purpose of receiving it. But none of the three subtypes easily develop deep compassion, being concerned above all with punishing those guilty of the world's ills.

All people who recognize themselves in the character of Fear recognize that only through a healing of compassionate love can they enter into erotic surrender, as well as clean admiring love, ceasing to criticize and control authority.

Sexuality

The counterphobic shows more superficiality than the other two subtypes, through promiscuous behaviors that contradict social morality. These behaviors could resemble sexual E2, but its lack of sensuality contrasts with the ease with which E2 expresses eroticism.

Always condemned to measure up, the sexuality of this subtype is usually phallic, impulsive. It costs delivery to another who is always a potential enemy. Releasing eroticism means leaving room for tenderness, showing the weak side and the shame of feeling afraid. This dilemma is resolved by disassociating sex from the feeling of love and intimacy.

The inhibition of sexual desire and impulse is more evident in the conservation subtype than, unlike the sexual one, which seeks autonomy, submits to the wishes of the other with great self-sacrifice.

For E6 conservation, the purely sexual is secondary. Skin contact, with the body, is more a search for mutual care, intimacy, protection, affection, than a search for climax, for pleasure. His interest is to maintain a filial role and the only desire that is allowed is the search for warmth, even at the level of physical contact.

This attitude and not disconnecting the head do not contribute to a full physical enjoyment of sexuality. Sometimes he approaches the other person by becoming asexual: "I just want to be your friend, I have no other intentions, I don't want to have sex with you."

The difficulty in letting go and fully enjoying sexual pleasure coincides in all three subgroups, although to a lesser extent in the counterphobic, because the head is always in the way and is more concerned with measuring up, with satisfaction. of the other than of his own; it is more of a chore than a pursuit of pleasure.

The social Six presents a more self-righteous and sometimes obsessive attitude. Like all E6s, he ties desire to madness so much that he can't live it fully. And he tries to control the instinctive chaos through adherence to the rules, to the surrounding ideology.

BOOK ONE

ENNEATYPE 6 CONSERVATION

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PASSION IN THE SPHERE OF INSTINCT: HOW FEAR WORKS IN CONSERVATION

When fear contaminates the self-preservation instinct, passion takes the form of a constant concern for one's own survival. In this sense, the conservational E6, compared to the other two subtypes, is the one that is perceived as weak and fragile. Hence his constant need to protect himself, in every way:

- of the primary physical needs (cold/heat, hunger/thirst, sleep, tiredness...). In fact, there is never a lack of "stocks" or protections of all kinds (from gloves to sun creams, batteries and insecticides).
- of emotional disturbances (loneliness, abandonment, invasion, aggressiveness, excessive exposure, etc.). His strategy is the "hit and run"; that is, being and not being in situations and relationships, as a way of modulating intensity and avoiding too many responsibilities and commitments.

His conviction is that he lacks the resources to face the unforeseen. Actually, in his life he had to face many situations alone, but the stress caused by an emergency is traumatizing, to the point that later he remembers the anxiety experienced more than the achievement made. You find it difficult to act impulsively and need to take your time preparing for action. You suffer from anticipatory anxiety and display obsessive and sometimes paranoid thinking, ruminating on all the "traps" you could find.

Concern for survival occupies such a large part that he becomes convinced that it is the most important thing in life.

There was probably an insecure emotional experience at the base, marked by instability and the threat of abandonment. The experience of primary attachment to the mother has not been a source of security. And there need not have been real episodes of abandonment or lack of maternal care. It is enough to not have felt emotionally contained enough, recognized in their own nature, to have had the perception of an intermittent emotional presence, to develop the fear, intolerable for a child, of abandonment. Fear from which it is necessary to protect oneself with control of situations, of the other and of emotions, to make the world a predictable and, therefore, safer place.

The E6 conservation subtype learned to feed their fear by feeling in a state of permanent alert, which mitigates the feeling of emptiness and anguish in the absence of containment. His passion for protection is one of having been blocked in search of a serenity that he never experienced, from the moment the child sought the mother's gaze without ever being sure of finding it.

The feeling of danger is related to the excruciating fear of the disappearance of the mother, of being definitively abandoned and running out of resources. This anxious and worried state inhibits any desire to move away and explore. Experiencing the new and the unknown means letting your guard down from the control of that other that could disappear. He seeks to counteract that feeling by building a safe, calm and routine life with someone stronger. But automatically he stumbles back on his basic distrust: the other is never completely reassuring, control is never enough.

I became a doctor. Many of the teachings of medicine I have been applying to myself to feel more secure. For example, I consider food in terms of quantity and balance between nutrients, and chemical and bacteriological purity of food.

When reviewing my first photos I see a dislocated child, like an alien. I relate it to a feeling that sometimes assails me of feeling like a foreigner in this country in which I live now, despite having been here for more than forty-five years.

The self-preservation function is forced in this subtype by egoic interference. It is as if the person has become excessively meek, while in a healthy life there is room for aggression and assertiveness.

Therefore, the strength necessary for survival is not expressed, and the person becomes weak and in need of protection. In childhood, there was a lack of a maternal function that would help him trust his natural impulses and the ability to ensure the satisfaction of basic needs. To the point of cutting off with deep listening to their primary functions and totally delegating their need for support to the other (the mother). That is why the fear of abandonment becomes characteristic of E6 conservation, which has developed autonomy and affective independence to a lesser extent than the social and sexual subtypes.

I was born three months after my brother's death. My mother, sunk in a kind of depression, would not stop crying until she found in me the way to alleviate her sorrow. She gave me the same name as him and exerted an overwhelming overprotection over me from the first moment. Somewhat older, the only spontaneous manifestations of mine that she approved of were the intellectual ones, which she overestimated ("you will become a Nobel Prize winner"). The rest were repressed, so that I became a kind of parlor intellectual, unable to lead an independent life.

Always depending on someone else (first on a roommate, and then on the woman I married twenty-four years ago). The dependency was frustrating since, on the one hand, it was necessary without my understanding the reason, but on the other I needed to get it out of my mind, which led me to continuous conflicts: first with my mother, then with my roommate and, finally, with my wife.

This relentless search for protection occurs in a context of total dependency due to the feeling of permanent insecurity. Hence, the E6 conservation becomes submissive and shuts up its own criteria and interests. He seeks to create a climate of non-aggression based on a lot of smiling, and spends a lot of energy evaluating "who's who" on the chessboard.

Being prepared for any eventuality means that you are always over-equipped, which hinders your flexibility when making decisions.

I always worry about leaving the house well protected: a cap against the sun's rays as well as sunscreen for the head (I'm bald) and enough warm clothing. Creams for the face, so that it does not spoil me. At night I wear a neckerchief, which protects my throat, and a dental splint to protect my teeth from rubbing.

I need to carry quite a few things in my bag that I might need and more, just in case, and when I can't find something I get the paranoid idea that "they took it from me". And with the music that I use in my work it is never enough; I seek to have all genres in large quantities.

The constant state of alert, expressed in "what can happen to me?", "what can they take away from me?", impoverishes the quality and quantity of relationships, generating mental confusion that leads them to take refuge in their interior, isolating himself from the world.

Protection as axis

When they feel deprived of protection, the conservation E6 can feel helpless and aimless, at the mercy of the opinions and interests of others, to the point of reaching self-aggression.

The fact of making a decision, of choosing between two options, already implies an internal confrontation: one of the two is going to be rejected and this in itself constitutes a loss of security. So he postpones, he gets paralyzed in taking initiatives; from unimportant practical things to neglecting your health or maintaining harmful relationships.

The search at all costs for protection generates an acute fear of rejection (as it would mean losing it). Hence, the E6 conservation always maintains the façade of "good boy" or "good girl". It can also make an excessive offer of protection with which it generates dependency relationships, choosing dependent partners and in great need of being comforted, which will justify its offer of security. And, finally, it can lead him to move in circumstances or with people who, due to his conduct, will keep him "permanently alert", which will feed his perception that "the world is a dangerous place", "I need protect me", and "I have a thousand reasons not to trust".

Control of emotional intensity and conflict

A state of permanent anxiety and alertness, with the consequent difficulty in living in the now, always waiting for what is to come: this is the emotional substrate of E6 conservation. As a result, he can't muster the energy level he could hope for. Most of the time he oscillates between everyday and "acute" anxiety. The daily life is a background rumor, not living in the present moment but what awaits you in a few days. It is as if he needed to feel a resentment inside. Even in the brief periods in which the environment does not give cause for concern, after two or three days he already begins to fantasize, as a result of anxiety, about losing his passport, arriving late and not being able to catch the flight, work problems ...

Work, above all, has "chosen" it many times as a breeding ground for anxiety, because it is the ideal continuation of the one that generated him, in his day, his school performance, wanting to be "the first in the class" as an instrument of conquest of the unattainable maternal affection.

What is the cause of your job anxiety? It doesn't matter if he is a leader capable of the most difficult tasks: deep down he doesn't feel his strength, he doesn't recognize himself. And it is not perceived because there was an early lack of recognition, it was not seen by its reference figure (often the mother).

I have a creative and managerial job in the comics industry. Comics and their fantasy world, especially superheroes, with their images of power and heroism, were a lifeline during my childhood: the space that I created and lost myself in and could allow myself not to be afraid; decide the fate of the characters he created.

Having found an important and satisfying job in Torieta stories is a double-edged sword: being the continuation of a childhood fantasy of salvation, I always think that if I lost it I would go crazy, I would die, I would disappear, my life would end. Maybe it's my deepest and most ingrained crazy idea.

Anxiety is felt a lot on a physical level: in the throat, in the chest, in the stomach; It is a feeling of suffocation, of discomfort. The conservation Six is someone who is afraid of flying but is flying all the time and, in every turbulence, even the smallest one, he breaks out in a cold sweat and feels like dying. Sometimes this state of subtle and subliminal anguish lasts for days, or weeks, and then he begins to curse his own work, to fantasize about giving it all up. Take account of how much money you have saved and how many years you could live on income. Only when intense situations occur (events, meetings with many people) does it charge with energy and stifle the anxious instinct. But on "normal" days, it's as if you were in a tide that every phone call or every email "ping" rises inside you, five seconds or five minutes.

The underlying reasons for my anxiety at work parallel my relationship with my mother. Both my relationship with my boss, a very distant person, not at all expressive and very much like her, and the one I have had with my main partner for twenty years, always distrustful and ungrateful, evoke the relationship with my mother, not very expressive, who does not see me, does not perceive me. On top of that, she doesn't like my job, which doesn't help. It is as if my mother had to give me permission to live, to exist.

He feels trapped in the fear of punishment, guilt, making mistakes and standing out; It is an eternal diffuse fear. He is very afraid of unknown sensations; even pleasant ones tend to dilute them. Anything that appears intense or moves a lot scares him, even if it attracts him. Many times he is afraid of life itself, to feel; this is a central theme for him. If things are not clear, he tends to say no.

In the meditations, scenes of fear that I experienced as a child and that still come to me from time to time came back to me: things like that there might be beings in the environment, especially at night and if I'm alone. I always have to close everything properly, pass the keys,

check, close doors. For me the night has always been very "inhabited." and nature even more... I don't know if the invisible or the real scares me more

Many times I feel like a little girl, asking that the night not attack me when I'm alone. It doesn't happen to me when I sleep in a new place, other than my house, the first night I have to look behind the doors, inside the closets, under the bed, and I do that even if I'm accompanied; If not, I don't relax.

And it tends to overcome fear and containment: it tenses, it holds internally.

As a child my tendency was always not to disturb. I never complained about anything, I did not demand. My mother always says that I was like that since I was born, that I didn't give her work, that I was easy, I didn't worry her, always very obedient and predictable.

He is very "impressionable" with the negative: he cannot watch scary movies because the images remain "stuck" in his mind and return to him over and over again for a long time, even years. The same thing happens when you feel guilty or sorry: those situations come back and come back.

He carries within him a very constant authoritarian accuser. It's a part of you that hides a lot; he fears it. He feels irritated when people do not respect the rules and duties. He is internally very intolerant of unimportant things but he controls himself and does not "shoot". When, on the other hand, one day he finally expresses it, he does so more abruptly than he would like, the accuser appears and does not like anything. He doesn't know how to do it with humor. It is difficult for him to stand firm without being rigid.

It is also very difficult for him to say what he sees or thinks of people, especially if it is negative. He is afraid that they will get angry, afraid of saying it wrong and later regretting it, afraid of hurting. Oh, this is a big topic: fear of being hurt and of doing it. Therefore, it is better not to do anything.

Anger is a central issue in therapy, and he cannot live with it. Either he totally shuts down or he imagines destroying everything if he lets go. And not only in therapy, but also in life. The E6 conservation is very afraid that their repressed aggressiveness will turn into violence. That ghost is the reason for the non-violent causes for which he advocates. But when he discovers that his fear is to be afraid, everything takes another form.

As a therapist, confronting is very difficult for me. Simply saying what I see in the other, even more so if it is negative, I experience it as if I were acting with extreme violence. Telling a patient, for example, how silly and childish his vision of a specific situation seems to me, I feel as if I were attacking him very directly. And then I'm afraid, since I expect a devastating reaction: that he collapses to the floor crying, or turns into a beast to destroy the entire room... In short, projections.

The basic passion is therefore the paralyzing fear. A fear that blocks it. The conservation Six tends to rationalize things, often succeeds, and in those cases, the clear idea of what to do allows it to function with apparent normality (just like the social subtype). But frequently new information appears that contradicts what was already reasoned and it becomes paralyzed. Paralysis is the mind getting confused while the body is tense and anxious: it doesn't know where to go. Sometimes it shows in the face of fright, but the typical thing is to not be seen, because he adopts a soft expression, between affable and relaxed, very different from what he feels inside. Yes, very different from what he feels inside. Fear limits you when it comes to doing things you would like, professional and playful.

As a child, and even as an adult, I did not dare to get on bumper cars, nor to go to the fair to have fun. Or I have started doing something (for example windsurfing) but ended up exhausted and had no energy left at all.

It is a fear of choosing between several options. If there is only one way, or one that, with the theoretical information you have, is better, then it is easier. He is afraid that someone will feel offended, or upset, or harmed by his decisions, that they will generate enmity. And also not to choose the most advantageous option for him, even if it does not harm anyone.

In the acute phases, anxiety is not under control but rather explodes, making daily life and the performance of normal organismic functions difficult. The physical symptoms worsen, the warm Six remains fixated on obsessive issues and until he resolves the problems that have triggered the crisis, he finds himself stuck in a catastrophic tunnel vision.

2

THE CHARACTERISTIC NEUROTIC NEED

The warmth

When we speak of "warmth" in connection with the neurotic need characteristic of E6 preservation, we refer to a highly articulated set of physical sensations, emotions, thoughts, and fantasies.

The "warmth" is found in a physical contact where it feels contained, protected and safe, and reminiscent of a mother's embrace. Also in a "warm" place, because it is cozy, with its diffused lights. sofas, comfortable cushions and rugs... where you can be "in peace" and find refuge, away from the obsessive thoughts that evoke constant worries.

But the «warmth» can also be found in «warm» clothes (many times the E6 conservation complains of cold, physical too; he wraps up a lot and sleeps with several blankets). Or in

"comforting" food or drink (Schubert, for example, drank a lot). Or in "enveloping" music, which cradles, which invites oblivion (it is a good subject for hypnosis, due to its desire to dissociate itself from a constant state of conscious tension).

As the dominant passion of E6 conservation, "warmth" is understood more precisely as the longing for a situation safe, warm and calm, in the sense of affective welcome, serenity and peace. It takes the form of longing because it is never achieved. Since, even in the right moments, the feeling of threat or the problems that must be faced are always present. A bit like Schubert's Winterreise, where every time an image of serenity, warmth or protection is presented, there is always something that interferes, an obstacle that makes it precarious.

Therefore, the compulsive desire for peace and warmth is accompanied by an equally compulsive hyperactive and worried behavior, which knows no pause, beginning with thought, except in the rare moments in which it has the sensation of having deserved it. rest after heavy or difficult tasks. However, even this rest is lived with the anxiety that at some point it will have to end.

The passion for warmth is fed by fantasies, by "magical" thoughts of life changes in which all effort, all concern disappears by magic, to give way to a world of soft pastel colors, where each emotional note too high is dimmed and calm and serenity prevail.

This compulsive search for warm tranquility is usually, moreover, a self-deception, since the fundamental characteristic of E6 conservation is ambivalence (more accentuated than in the social or sexual): it longs for tranquility... to discover , once reached, that what you need are intense stimuli because if not, life is boring. He convinces himself, in a word, of wanting a quiet life just because of his excessive fear of an intense life.

Another characteristic of this subtype is the inconsistency between what he wants and what he does. He wants warmth in relationships but he searches for it only superficially, because he deeply mistrusts the possibility of finding it for real. He is gentle, apparently friendly and available, but fears that the relationship, if it becomes intense, will automatically restrict him and threaten his freedom...

The feared threats of abandonment (explicit or implicit) from parental or close figures generated a tendency to hide the truth and indulge, believing that confrontation would necessarily lead to a break in the relationship. In this constant avoidance of confrontation, the conservation E6 is the first to walk away, without fully putting himself in the game and, when he has no choice but to do so, he reacts angrily, accusing the other of being too demanding.

The search for warmth in the relationship is accompanied by the need to control it: the deepest fear is of giving in and becoming dependent on the other to be later abandoned, at the moment when all defenses have been loosened.

The "warmth" is also a way to seduce. Inspiring tenderness and appearing shy, defenseless and eager for protection serves as a strategy to attract attention and make the other person feel strong and important.

It's as if E6 conservation has lost touch with (and faith in) their inner animal. He seeks, then, an intimate contact that gives him security and overwhelms him at the same time, since protection entails the price of total dependence, of not being able to disassociate himself for fear of the threatening world. Due to this ambivalence, he defends himself from intimate contact and dedication to life, in its instinctive and emotional aspects.

Unlike the longing for great passion of a sexual E2, or the dramatic addiction to love of an E4, the need for warmth of an E6 conservation is to feel in family, in a homey environment that counteracts the persistent feeling of cold and abandonment of early childhood.

Many E6 present themselves as excessively idealistic Now, can a person be too idealistic? : Doesn't an ideal world of truth, beauty and goodness deserve to be put above all things? In The Idiot, Dostoevsky describes an ideal human being (in a letter, he explains that he was inspired by Jesus Christ). And paradigmatically, despite the fact that his intention was to portray human perfection, the writer cannot avoid acknowledging the mental illness of his character, who goes from good to self-victimization.

The ideal of compulsive kindness falls naturally in the course of a successful psychotherapeutic experience, which shows how this intense passion for kindness is that of an idealized self. This overly nice and ineffective type of person has established a non-aggression pact with the others: "You see how I am harmless? Do not attack me". There is a biological precedent for this strategy: in a wolves fight, the strongest one stops when the loser offers you the jugular. When one always ends up losing in the competition, it is better to avoid it. The resulting frustration leads to a tendency to deceive, to make the other believe that they agree with what they say or do. This "false condescension" (which increasingly turns into telling lies) often ends up being discovered. And then the other gets angry, disappointed, let him do it. He doesn't realize how hard it is to always feel lost and wonder why he needs pain. The lie is for the Six conservation a kind of "revenge": "I do what you ask, but I don't really belong to you."

Without protection, the warm Six perceives itself as crippled or orphaned, feeling incapable of coping with difficult situations of life. The feeling of insecurity generates helplessness, restricts exploration of the world and has a general paralyzing effect. The house is his refuge.

My house is my point of reference, my refuge. It has to be solid and in a central location so that you can easily reach everywhere. When I leave home, especially if it is to take a trip or I have to be away for many hours, I feel insecure.

The day before leaving on a trip I have a hard time: my body seizes up, I feel anxious, I want to take all the medicines and protective measures I use daily with me. The small effort involved in

packing, together with the stiffness, can cause pain in my lower back. When I've been away for a few hours, I need to find somewhere similar to home to rest and relax.

3

INTERPERSONAL STRATEGY AND ASSOCIATED IRRATIONAL IDEAS

The “philosophy of life” of the enneatype Six is centered on the illusion that rational categories can guarantee security, defending against unforeseen events and various threats.

The E6 conservation, in particular, believes that by defining these categories they will be able to control their behavior and thus avoid rejection, abandonment and, most of all, punishment. You will be able to secure a place among the good guys or control the bad behaviors of the other.

He oscillates constantly between the feeling of guilt for feeling bad and the feeling of persecution for being punished. The core of this distorted vision of reality (fixation) is called, in the psychology of enneatypes, accusation. It is a style of thought that defines reality in terms of victim or culprit. In the conservation subtype, it is based on a self-accusation. He attributes the blame to himself in order to neutralize the persecutor in this way.

The main defense mechanism of the E6 in general is identification with the aggressor. He interprets reality from self-rejection, through massive identification with an internal accuser who devalues and blames without room for appeal. This introjection of the punishing authority is like an obedient dog that does not need his master to control him, since he knows very well that he should not climb on top of the bed or sofa. We have all introjected social prohibitions, but the E6 conservation internalizes stern authority to the point of becoming an inhibiting self-accuser.

Another typical mechanism is the projection that, although it is universal, the E6 conservation manifests more easily. Your view of the world as threatening is the projection of your repressed anger. And he feels looked at with disapproval; that is to say: he projects on others the repressed accusations of an overly kind and gentle individual.

I vividly remember the first rehearsals in the orchestra where I was working. I would arrive, sit at my lectern, and anxiously wait for one of my classmates to greet me, smile, or ask how I was doing, before beginning. Otherwise, I had the feeling that everyone hated me, looked at me badly and even wondered if I had done something bad to them. All she needed was an

approving look and a smile to be able to enjoy the rehearsal. If not, they were all enemies against me.

the mental strategy

The E6 conservation presents an organization of phobic knowledge. Any affective disturbance that threatens loss of protection or freedom generates anxiety. The priority is therefore to maintain a balance between two polarities that he feels are antagonistic: the need for protection and the need for freedom.

In his attachment history, he has felt an indirect limitation of his autonomous exploratory behavior due to the mother's unpredictable and incoherent oscillation between hyperprotectiveness and rejection with threats of abandonment. An inverted attachment relationship is also possible, where it is the boy or the girl who cares for the father or the mother.

The attachment model is the so-called resistant anxious, with early experiences of hyperprotection, anxiety of separation/estrangement from the child, connotation of the outside world as dangerous, attention paid to illnesses and physical vulnerability, hypercontrol, invasion, limitation autonomous exploration of the environment, rules not linked to performance but to obedience itself, control of relationships and vital choices, and inhibition of emotional manifestations.

This indirect limitation of the exploration does not allow for opposition because the child cannot be aware of the emotional discomfort that it generates: he perceives it linked to the love for which he normally feels protected, and to the maintenance of that protective closeness of attachment figures. It is progressively entering into the fact that, if it is oriented towards love, it loses its independence, and vice versa. The only possibility is to oscillate between the two.

The future child E6 conservation develops a contradictory sense of himself: on the one hand, the protection of his parents allows him to perceive himself as a loved person; on the other, the inability to establish themselves as an autonomous person leads them to perceive themselves as weak and incapable. The dynamic balance of this polarity is maintained by selectively excluding sensory flow that might activate the need for freedom and independence beyond the limits of stability, and by attributing the need for protection to an "objectively" external cause. dangerous.

Adolescence usually makes it possible to live independently. mind new experiences, but self-control-which excludes working through disturbing emotions- reduces the range of decodable feelings. He imagines eventual dangers derived from loneliness, and it is difficult for him to make explicit his limitation of exploration. He develops the ability to restrict himself to tight and routine social spaces where he can take initiatives, managing to appear bright and dynamic.

By constructing itself as a «controlling subject», the E6 conservation can be perceived as competent in case of success of the control strategy. On the other hand, threats, even imaginary ones, of indifference on the part of protection figures, or an increase in the level of commitment that is perceived as a restriction of their freedom, activate reactions of great emotional intensity. Therefore, control procedures are based on the prevention and avoidance of emotions, rather than on understanding their meaning.

I have always allowed myself to be in a relationship with a girl when there was a certain ending. In intensive one-month courses, I always got involved in the last week. Or when I knew that I was going to move to another city or to another country. If I am not sure of an end, I feel an incredible burden, a great fear of commitment, because of the conviction that if I let myself enter the relationship I will not be able to be me anymore, I will be devoured. In this way, on the other hand, when it ends there is no pain and I have the feeling of emerging victorious from the situation.

With self-control, he defends himself from the ghost of supposed personal weakness ("by controlling myself, I avoid giving in to emotions that would make my weakness evident") and from the risk of emotional distancing from attachment figures, by avoiding aggressive behaviors, in confrontations, or different from what is requested, and falling in love with people who are alternatives to the current couple.

The control of the other, for its part, averts the danger of affective loss ("by controlling the partner I guarantee the continuity of the relationship"), allows dosing the protection ("if you control you can protect me without suppressing me") and avoids the unpredictability of new situations.

Social relations

The personal relationships of E6 conservation are characterized by mistrust and suspicion; or on the contrary, due to an excess of expectations and idealization. In any case, they are tiring and contact with the other always has something intermittent. Discontinuity characterizes their way of relating to others. To the extent possible, avoid confrontation and competition; If there is no other choice, they experience them with anxiety and with little ability to modulate anger. When he loses control in the expression of anger, an attempt at reconciliation follows; It is difficult for him to accept relationships where there are residues of tension. The ability to contain anger is low, and the initial modality of experiencing it is all or nothing: passivity or loss of control.

The E6 conservation would need friendship, the closeness of a group, loved ones, family, allies, but it starts from the crazy idea that "I have to manage alone", when on many occasions you only overcome the enormous challenges that life proposes to you if you are part of a team. There is also the fear of getting into too much contact, because in contact that is too deep he loses himself, he does not know how to distinguish between the I and the you: he introjects the judgment and the desire of the other to such an extent that he is incapable of feeling what he he

really wants and desires. Therefore, there needs to be a blind spot where you can be invisible to the other and be able to take refuge and do (finally) whatever you want.

At first he does not trust; the world is potentially dangerous and also false, because people say one thing and do another. In addition, it is a fight that must be won at all costs, on pain of being among the losers; You always have to be better than others.

The need to belong

His need to belong, increased by the fear of rejection, prevails over the need to be. This inhibits your ability to speak your mind; he prefers to remain silent rather than antagonize, or adheres to the idea of the most charismatic person.

In adolescent groups it tends to be gregarious and ally with the leader; In relationships with girls, he is shy and arrives at love through friendship, which allows a strategic approach.

I remember how frustrating it was in my teens to see a bold boy who quickly managed to seduce the girl I was courting in a veiled, almost secret way, turning me into her confidant and best friend. Suddenly the other arrived, who in a very short time made her his.

A way of living on tiptoes develops, in which everything is done with great caution, always looking where they put their feet. Dancing and drinking parties were an incredibly embarrassing situation. I tended to become an observer and I would stay there watching until someone in the group proposed something deeper and warmer than just being there and dancing. If the world seduces through instinctiveness and the exaltation of lack of regard, I used warmth, depth and affability (all qualities that, unfortunately, did not prove to be victorious).

Irrational thoughts and “crazy” ideas

The core of cognitive distortion, fixation, is articulated in a series of beliefs and convictions that underlie the interpretation of concrete facts and that assume an absolute character, far from the vision of reality in its complexity and subjective relativity. Let's see irrational ideas associated with fixing this character:

"If I surrender to a relationship, I lose myself"

Let's say I like "being alone in the middle of people": I need the almost permanent contact with friends, partner, colleagues... but keeping myself partially isolated, with my head lost in another

dimension. I like to be with others but like in a bubble, always half a meter away.
"The world is dangerous" - "If I act, I may be in danger" -
"I'm never ready to act"

The E6 conservation is an intellectual with a fear of acting, which he replaces by thinking, fantasizing the future action with anticipation or ruminating on the past action. He is a dreamer who worries excessively about the best way to carry out the action at every step and doubts that he is right.

"If I don't obey, they won't want me and I'm in danger"

I "knew" that I had to be obedient (for fear of losing the love and protection of loved ones) and I was. But inside I was convinced that what I thought was fair. The fantasies of omnipotence were many (to compensate for the impotence caused by fear). Fearing to go out into life, during my adolescence, I lived with fantasies of omnipotence. I preferred to be alone and read, but at the same time I felt lonely. I read a lot of novels (my grandmother had a good collection) and in my fantasies I was always the hero.

"Saying what I think is dangerous"

Another characteristic of his thinking is nebulosity: on the Rorschach tests, he is the most likely to see maps and misty landscapes.

They gave me the Rorschach test as a selection test for a job. He mistrusted me and my employers and I answered many pictures relating them to biology, a career I had studied, and that left me very calm.

It is a response associated with preferring generality to detail. To avoid getting to the heart of the matter, avoid being specific, for fear of criticism, accusation and antagonism. It amounts to an endless circumlocution, an over-explanation, a talk "about" with the need for a long "warm-up" and a "going around" in order not to reveal one's own privacy. The inhibition of frankness and not getting to the point can end up compromising mental agility, making the person dysfunctional in matters that require efficiency.

I have the conviction that as soon as I say what I really feel, I am going to be attacked. That is why I start thinking about the subject a lot, not being clear, and I get closer little by little to what I really want to say, controlling every millimeter of the gestures of the listener to anticipate any hint of rejection or anger.

What assumption supports this phobic way of being in the world? That one will not be able to; that one is not going to have what it takes to face the situation. This insecurity can be traced to the thoughts of: "I'm not ready to act yet" and "I don't feel safe enough." What do you need to feel secure enough? put your thoughts in order, naturally, and perhaps get the support of others, to counteract this active doubt focused on everything.

"I never have the necessary data to make a decision" -"If I'm wrong, there's no going back" - "It's better for others to decide"

Even more basic is the handing over of power implicit in this relationship style: the feeling of not having what you need to make a decision is combined with the thought that others are capable of doing so. This world of others contains more than one dimension. They can be people with the ability to provide guidance. Or authorities that influenced culture, such as the founders of the great religions, or great ideologues, or spiritual entities such as God, enlightened saints, or the spirit of Dharma.

Krishnamurti, one such example, began his career as a writer with a book entitled At the feet of the Masters. But after his awakening, he dedicated his life to showing that we should be careful with the belief that we need teachers; what we need, in reality, is to realize our autonomy. The thought of needing the other is connected with feeling a little orphaned, unable to get by on your own.

«Feeling anger is dangerous» - «If the other gets angry they can destroy me» - «If I'm not good/weak they abandon me» - «If I'm good, they won't hurt me»

Another central idea is the inadmissibility of anger or aggression. Turned into a good guy, he has developed an ideal of himself that excludes anger. This trait, which condemns you to weakness when it comes to asserting yourself in life, also implies supporting an implicit ideal of nonviolence. (In his mature life, Krishnamurti declared that non-violence was unrealistic.)

The message I received was: "A mother's love is not limitless. You are not good, I will not love you". The fetish fable-the nightmare that made me cry every time I read it-was Peter Pan: the boy who escapes from home to live free in Kensington Gardens, and when he flies home he finds the window closed and his mother with a new child in the cradle.

I recognize the neurotic need to be "good", and very afraid to be "bad" (and the corresponding divine punishment), but I do not identify with the need to "enlighten myself" or to reach a great transcendence. Rather, I often find myself with a lack of faith in my possibilities of connection with the divine. Nor do I think I have a personal work.

I alternate between feeling like the world is threatening and taking a confident "naive" attitude. I realize that it is a defense: neutralizing the danger with a good face and behavior, naive, even sometimes a bit silly, something I do even with myself. I have a constant need to "transform the jungle into a garden." I do it by "beautifying" the environment around me. This is how threats or dangers are neutralized: creating a friendly environment, with beauty and warmth.

I care a lot about what others think of me, I am always very aware, almost "watchful" of how they see me. Not to shine or to be seen as special, but to not disappoint, not to be seen as bad or wrong. My main strategy has always been to make alliances, to be a good friend, trustworthy,

affectionate, careful: give gifts, listen, attend... and especially offer friendship, warmth. Since I was a child, friendship has been central to my life: I have always had a "best friend" and very rarely did I do things alone or take the initiative.

"It is better not to trust"

This character seeks to understand to what extent they love him to decide how far he can love. Shown available to friends and lovers, but always with a little mental reserve, which he gradually reduces to the extent that he understands that he can trust, until he comes to trust completely and love fully. At that moment he can be manipulated, betrayed or ignored and he will maintain the illusion of love for a long time. In the end, once the situation is understood, he will cut without hesitation, feeling guilty about doing so but putting self-preservation first.

When a person shows attraction to me and approaches me, a part of me thinks: "Oh, I cheated on him! He has not seen what I really am.' Since my mother hasn't appreciated me, deep down I can't do it either and somehow I despise those who appreciate me. Put "love" instead of "appreciate," and "hate" instead of "despise," and you will find the story of my life.

other crazy ideas

- I have to please the world.
- I always have to hit.
- They will discover my faults (not being valid, intelligent); I'm not up to it.
- They won't understand me.
- Exposing myself is dangerous. I will not know how to defend myself.
- If they see me as I am, they will not love me, they will reject me, ridicule, humiliate me
- I'm not worthy
- I'll never amount to anything worthwhile enough.
- I am only worthy if others give me value.
- I know nothing.

OTHER CHARACTERISTIC FEATURES AND PSYCHODYNAMIC CONSIDERATIONS

Guilty

The identification with the aggressor and the introjection of an internal persecutor, to defend oneself from external threats, lead to the development of a superego that constantly feeds the feeling of guilt. This guilt is a way of controlling the world: "If it's my fault, I can do something." Then he seeks punishment—as Dostoevsky masterfully expresses in Crime and Punishment—in the hope of placating that irreducible self-persecution.

Unconscious conduct sometimes leads him to "let himself be discovered in order to obtain the punishment through which he hopes, in vain, to open" to be forgiven, "rescued." This neurotic mechanism induces him to seek the love of one of the parents (usually the father) through the admission of guilt and inadequacy, in order to obtain forgiveness. For the E6 conservation finds it impossible to obtain love and appreciation for their own merits and personal value.

As a child, if I cried because I wanted something or was prevented from doing something, my mother said that she made me the victim.

It is as if for a long time she had been terrified by the idea that my father could die at any moment due to their health problems, that I was too far away to take care of them, torturing myself with the idea of being selfish, that I could have done something, seen them more often so they wouldn't feel lonely, that time was running out and we were separated by great geographical distance, and that it was not fair to them. I was then tormented by feelings of guilt and distressed by images and thoughts of death and loneliness.

Pursued

Seeing himself constantly guilty, he also feels persecuted: he projects the internal persecution abroad. It's a paranoid thought: others are always ready to pick on you, attack you and criticize you, and if they don't, it's only because it suits them to mask their intentions for the time being in order to ensure the hit later.

Since he demands himself more and more, he can't stand it being others who claim him and he swings easily from victim to accuser.

Accuser

The E6 conservation has a competitive desire to take the place of authority and often argues. They must always do things and submit to their superiors. He loves and hates authority at the same time, which he mythologizes.

He has a hard time assuming responsibility for himself in negative situations (failures, conflicts) for fear of being vulnerable and that the other takes advantage. He accuses to defend himself and not to be accused.

Concerned

He obsessively seeks to confirm what he is and what he does. The dominant fear is to fail or to be wrong and it is so predominant that it blocks action or expression, as if an internal method were lacking to determine if a personal choice is correct or erroneous. Previously to action, a long and tormented process leads him to ruminate with a rigidity that turns into immobility. Fear of judgment compromises doing, with an inhibition that drives you toward known or comfortable goals.

In the workplace, he chooses to do things that he is sure of, taking paths already traveled. He avoids changes for fear of not being able to face them, of lacking the capacity or knowledge; he does not propose but waits for others to make proposals.

He does not like to improvise, he prefers to prepare himself before facing new situations, for fear of ridicule. The moment of confrontation with the other is very stressful. The feeling is always that of not being sufficiently prepared. You need constant confirmation, from people you trust, that you are on the right track. And when this confirmation does not come, he mentally reviews - typical of an insecure person - what he has said or done.

Indecisive and doubtful

His thinking focuses on subjective content, to defend himself against what he does not perceive clearly. But he does not acknowledge having started from absolutely subjective premises. Your main goal is to prove (first to yourself) that your idea is valid. A "Cogito, ergo cogitos" complicates his thought to such an extent that in the end he is left in the hands of doubt.

Doubt is connected with self-validation and ambivalence. He devalues himself and at the same time has a great concept of himself. He feels persecuted (in extreme cases he can reach paranoid schizophrenia). He doubts even that he doubts. He is one step away from others and suffers from chronic uncertainty about what action to take.

He loves and hates the father figure in authority. He wants to please and attack. He lives contact and withdrawal with ambivalence; the desire for relationship and fusion is as strong as the fear that it will happen. He has not built the capacity to establish clear limits and moves with

extreme ambivalence between the desire to satisfy his needs and the fear of losing the relationship with the other.

Faced with this fear, while the E9 has renounced the differentiation between Me and You—thus resolving the conflict, the E6, invaded by the threat constituted by the You, withdraws to defend the I, inhibiting any type of decision and, therefore, any action, either at the interpersonal level towards an external You, or at the intrapsychic level towards a You understood as the virtual set of the emotions and needs of the other.

Passive

The issue of control is basic in childhood and adolescence, starting with schoolmates and ending with loved ones. The message received is: "The world is dangerous; you are weak and impressionable and, therefore, we are the ones who guide you because we know what is right for you».

My mother's most frequent words of appreciation are: "You are a good daughter because you don't bring us problems or worries, you always make a good impression, and you take care of us when we are sick." I am a good daughter if I behave like this, and if I respect this model, they recognize me. But if I do something that has value to me and they don't see its use, they'll tell me I'm just doing what comes into my head or being stubborn. Or that it's a waste of time, that others take advantage of me, that I don't earn anything, that I live on illusions...

My mother tells me that since I was little I have been good; in the cradle she did not cry and I limited myself to sleeping and eating. She was often nervous about family confrontations and my father's problems; so the best thing was to be obedient like a little soldier, she was always willing to put the needs of the family before mine.

Introvert

Among the psychological types described by Jung,¹ the E6 conservation corresponds to the reflective introvert. The introvert, closed in on himself, shuns contact with external reality. The reflective introvert is characterized by the primacy of thought: the ideas that he has of others condition his relationships, without realizing the distance that he introduces in them. Has a negative relationship with the other, which ranges from indifference to rejection. Thought tends to disarm the adversary. The other is always a little neglected or surrounded by precautionary measures with which he defends himself against external demands.

The E6 conservation fears that the emotional manifestations of the other will make him succumb. Prefers reading to Human contact, he is introspective, programs his activities and controls his impulses and feelings.

Suspicious (Desconfiado)

The first psychosocial structure that the child learns, according to E. Erikson, is trust. With milk, the child incorporates the mother and nutrition. The resulting well-being makes the object world around him acceptable to him: this is the basis on which we build our psychic world.

<< I am what I receive >>, the child could affirm, in the sense that he has confidence in himself and in others because of the quantity and quality of the security that he has received. The E6 conservation has not been able to incorporate the feeling of well-being linked to the relationship with a nurturing mother, and consequently has not built that trust from security. This lack makes him insecure and fearful.

Ambivalent

The warm Six was a hyperprotective child who did not feel accepted in his true needs, with an acknowledgment of the less positive aspects of himself.

If the child is not helped in his efforts at individuation to be what he is, or is induced toward a definition of himself that satisfies the parent's representation more than his true nature, he has two possibilities: to submit or to rebel. Or the two reactions together, which is what happens in most cases.

At first the child rebels, but over time he ends up accommodating to the demands and needs of the parents to avoid rejection and withdrawal of affection, so as not to face disapproval and, in practice, loneliness.

In his ambivalence, the E6 conservation cannot live serenely neither adaptation nor rebellion: both polarities are unsatisfactory to him and he lives in an irreconcilable dilemma between freedom and obligations.

Claudicant

Having to choose between what he really is, between his project, carried out with his own strength, and someone else's project, which is presented with guarantees of maximum support, the E6 conservation accepts the easiest solution: the one proposed by others.

In this way, he renounces a very important need: self-realization. As a result of this he feels a very strong hostility that, not being able to express it, he turns against himself in the form of guilt. To be accepted, he activates conventionally adequate behaviors, such as obedience, kindness or solidarity, which are very difficult to carry out if they are opposed to other needs, such as natural and physiological egoism or the need to be oneself, even with their own miseries.

<<Eliminate>> then by piecemeal the unacceptable impulses that, despite everything, strive to be realized. The fear that they might get past censorship is what we call "anxiety." In other words, the E6 conservation engages in an idealization of the self whose dominant traits are

perfection and feelings of omnipotence and omniscience. In this way he gives himself the illusion of having overcome self-hatred and won the approval of others.

Of having overcome the basic conflict between his need for self-realization and the need of others to see him homologated to the prevailing norms of society.

Submissive

In the description of Karen Horney's neurosis, we can recognize the E6 conservation in the conciliatory personality, conflict resolution style is resignation, particularly in the types tending to resignation with submission. The "resigned" neurotic restricts to a minimum the field of action connected with his own desires, leading an existence as a "spectator of himself and of life."

He can give up all ambition for success, as long as it implies effort and, on top of that, the danger of falling prey to the expectations of others, with the consequent responsibilities. He prefers to cultivate intense imaginative activity and nurture his lofty ideal of himself, while procrastinating on the action necessary to make things happen. He is usually convinced to pursue what he wants, that he doesn't really know what he is. He loses the action orientation because he has no contact with the desire, nor with the emotional implications that it entails. The absence of desires leads the E6 conservation to such a detachment that it can enter into a strong inertia, not only in the plane of action but also in that of feelings and sexuality.

The resigned submissive is extremely and neurotically preoccupied with conflict and punishment. The projection mechanism by which he invests others with coercion and hostility is evident, instead of acknowledging his real difficulty in being "free," that is, "himself."

The E6 conservation is the type of person who gives in to inertia, paralyzing all areas of his life. To drain the basic anguish, it feeds a ghostly omnipotent world that does not reveal a true position of independence. And with submission she does nothing but neurotically maintain a staunch defense of her inner world.

Selfish and greedy

The E6 conservation harbors the «crazy» idea that material resources, and also affective ones, are scarce and that the most basic can always be lacking, with a threat to one's own survival. From this erroneous perception derives his worried and, therefore, selfish attitude towards material things and emotional relationships.

This selfishness manifests itself in an attitude of automatically putting oneself before others, as a worried reaction to the constant fear of not being up to the tasks that life proposes. At first, this fear is not conscious, and when it is, it is seen as ego-dystonic, as something wrong to be ashamed of, something that should not happen.

Nebulous

The way of thinking of E6 conservation is always oriented to the future or the past. It is functional to the need, for security, to anticipate anything that may happen and to be in conditions of facing difficulties, and directly proportional to the lack of confidence in their ability to achieve it.

Thinking about the past, on the other hand, is functional to maintaining control over possible mistakes made through the feeling of guilt, with the aim of correcting the action and thus obtaining safer results. The feeling of guilt is also a defense mechanism against pain, which cannot be abandoned.

Feeling comes after thought, which conditions it. As Hegel states: "If the emotions are not consistent with thought, so much the worse for the emotions." Control, above all, the emotions that could lead to discrepancies with significant people. It is difficult for you to allow yourself a moment to be without doing or thinking anything, unless you obtain the permission of someone whose authority you recognize. When this happens, the authorization to "not do" is very pleasant.

His thoughts are apparently logical, but only on a superficial level; at their deep core they are indefinite and hazy. This helps him not to define himself before others, a strategy that maintains the absence of deep commitment and avoids confrontation and conflict. In reality, the emotions controlled in this way come back in a strong and often dysfunctional way at the moment when thought does not offer a good solution to problems.

Inhibited

The warm Six is inhibited, both in its sexual expression and in aggression. His hesitant character is a hesitation between his impulses and an equally intense fearful inhibition of impulses, which originated in a fear of the father or, more broadly, of authority figures, and has perpetuated a strong superego. He is the typical childlike, lifelong "good boy" or "good little girl" personality: someone who tries too hard to live up to prevailing ethics and other people's expectations, with an ingratiating attitude, often smiling.

Insecure

Very different from the schizoid E5, who is a true loner, his distant character is that of a shy person who stays away for fear of disturbing or insecurity, but who actually feels a great desire for closeness, and satisfies his need for emotional support with a few relationships.

Slow

It is always a very laborious process for E6 conservation to make a decision. Or simply move: due to his fear of change, it is easier for him to perpetuate a situation than to move forward and face another. This deliberate slowness, coupled with the tendency to create a haze to obscure the clarity of things (as a squid protects itself with its ink), slows him down in movement and

thought. Like the fool in fairy tales who, for fear of thinking for himself, is too innocent or too easy to exploit.

Dreamer

He is more of a dreamer than a director: he substitutes reality for fantasy, here is another component of his apparent idiocy. A certain inefficiency is the other side of his inclination towards the inner life and noble ideals.

The inhibition of emotional expression makes him a hypersensitive and fantasizing character, to the extent that it blocks action and instinctive spontaneity.

For a strategy that is oriented towards controlling commitment and delivery, dreaming of a merger with the other is more functional than a relationship between two defined identities, which would one day or another lead to confrontation.

No right

An E6 conservation always feels like a stowaway: someone who got on board without paying the ticket: in the family, in love, at work. He is the disinherited heiress, the wife left at the altar, the laid-off worker. It is as if the shadow of these eventualities never left him, always present.

Suspicious (Suspicaz)

The E6 conservation is always on the alert, looking for clues and hidden meanings (unlike the E3, which wants to have everything under control). Thinks too much. You also need instructions. As a good distrustful person, he resolves conflicts relying on logic. While the E7 uses intellect as strategy, the E6 displays a fanatical loyalty to reason. To feel safe, he adopts the method of searching for problems (paranoia): he must have them in order to solve them later.

EMOTIONALITY AND FANTASY

E6 conservation is the most emotional of the three subtypes. The deeply cerebral nature of the Six ennea causes all emotion to be dissected and interpreted. Each one must understand the cause-effect relationship and postulate the present and future consequences. It's like spending time taking your fever, or like a meteorologist who is constantly monitoring the temperature, pressure, and humidity of the internal emotional environment (in addition to monitoring the external one, of course).

This monitoring is motivated by fear of an internal world that cannot be fully trusted, which seems dangerous to them: it can be cannibalized, overwhelmed by emotions.

Regarding the issue of pain and fear of mental illness and suffering, in the SAT 1 I feared losing control if I did experience the fear. Probably because I have always behaved like an adapted child and I was not allowed to show sadness and fear deeply.

Positive emotions are filtered, measured, distilled. The negative ones-fear, sadness, anguish, anxiety-are frequent and he learns to analyze them in all their nuances. They are directed towards something that can be handled, they are slowed down, they are diluted with others, or are relieved by fantasy, idealization and magical thoughts.

There are shared emotions and unexpressed ones. In my childhood story, the family context "allowed" me to express joy and satisfaction, while inhibiting the expression of anger or frustration through crying. If I got angry, it was my whim, or it caused hilarity because it was ridiculous; if I cried, I was "playing the victim." Therefore, I learned to inhibit some emotions that were disapproved of or mocked. I learned to be accommodating and to refine my dialectical skills to defend my causes; to use the rationalization in place of the expression of anger.

My mother is a sexual E4, who considered crying a manifestation of weakness or victimhood, and my father, a sexual E5, avoids emotional expressions. With them I learned that sadness and crying were personal issues to be expressed in the privacy of my mind or my room. Of course, the latter did not exist either: there was no knock on the door, and even locking it was considered an act of rebellion and was prohibited because it prevented my mother's constant control. There was nothing left but to sob at night, the only time I didn't feel controlled, disapproved and judged.

It is true that all this control of anger, frustration and sadness brought crises with it. In some moments of tension or school stress, I would "explode" with scenes of anger, especially towards my mother, with rage and crying. In any case, they were isolated and sporadic moments.

Anger is taboo; as soon as it arises, it deviates, it attenuates; as if its uncontrolled manifestation could lead to self-destruction. It is noticed and even manifests itself, but for a very short time: its intensity is unsustainable, it triggers unprecedented anxiety. A few minutes, if there is no other remedy, when it is a matter of life or death, but there is also no psychological structure that allows it to sustain it for longer. At most you can take a passive-aggressive or controversial attitude, fantasizing future revenge but without carrying it out. It is the emotion denied of the E6 conservation.

I still have a hard time giving legitimacy to my anger. I don't allow myself to express it often. And if I'm angry, I deny it. It comes to me, I begin to feel it but I don't express it. I rationalize and contain it until at a certain moment I explode, in a fiery dialectical torrent.

It is as if there was no balanced modulation of the expression of anger. I have realized that this turns me into a pressure cooker, a dormant volcano that suddenly explodes, so I have learned to use my body, instead of rationalization. From the outset I express anger by slamming the door, or I unload doing things with my hands in a second phase, instead of exploding. When, a few hours later, the internal accuser has calmed down in its search to attribute the blame to someone or something, and the body has been able to release the tension, I can grant myself a relief that has a more dialectical and constructive flavor than of accusation and anger.

E6 conservation is overwhelmed by both the awakening of the primary wound and the idea that he has not done what he should and that in the end it is his fault if things have turned out that way.

I have a real taboo with anger. Faced with the injustices of which I feel a victim, it is hard for me to feel it. I always think that I deserve what happens to me. Somehow I have to justify the person attacking me.

As soon as it arrives, I divert the anger towards myself. In Rio de Janeiro I was the victim of some corrupt police officers who intimidated me, and to whom I had to give money to make them leave. I didn't feel anger towards them but towards myself for having fallen into the trap, for not having been able to foresee the damage. I wasn't scared enough!

Furthermore, a kind of atavistic feeling of guilt subliminally justifies all the injustices committed against me. If the hotel gives me a room with a bad view, it's hard for me to go to reception and ask for another one because I think it's somehow fair that way (maybe I arrived late that day and there weren't others, or I have a discounted rate and so I don't "deserve" a room with good visas)

Control of emotional intensity

If it is not easy for you to express those emotions such as anger, which could lead you to a conflict with the other, it is not easy to live openly the positive emotions that can shorten the emotional distance too much: the positive intensity must be controlled in the same way as the negative one. It is difficult for him to verbalize how much the other cares in an affective relationship: first he rationally drives away the emotion and then, if he feels it despite everything and is about to express it, he censors it. Phrases like: "You are the love of my life" or "I would feel lost without you" have to be "ripped off" and, even if they are pronounced, they are almost always followed by a distancing (a laugh, an ironic phrase...).

The expression of emotional intensity is also controlled in the face of loss. Giving in to pain openly, especially in the presence of others, is not acceptable because they fear judgment or mistrust prevails that the other can effectively comfort or contain. The convictions that "I have to manage alone" and "better to be strong" predominate. These beliefs are rooted in a childhood experience in which parental figures send the message, explicit or implicit, that we should not

rely on the help of others and that being weak is a source of danger. Some life stories evoke great shame when the child, in expressing his emotions, is judged and feels deeply inadequate.

As a child I had a great sense of rhythm and I liked to play the drums. My father did not want to buy it for me (even in the "toy" version) because he thought that this type of music was typical of those who wasted their time and did not finish anything. One afternoon I was in my room listening to rock at full volume; I was frantically banging my hands against the table. Without my noticing, my father entered the room from behind and smacked me all the harder unexpectedly: Good! he exclaimed contemptuously. "This is how you spend your days... How nice!" I still remember, after many years, the humiliation and shame I felt.

Control of emotional intensity leads him to end up excluding joy and enthusiasm, which are too "visible". Thus, it progressively assumes a sad, melancholic and worried emotional tone. The path that leads to overcoming character conditioning involves recovering the «permission to be happy» that puts this subtype in contact with their forgotten «natural child» who, before learning to be ashamed and control himself, manifested happiness and satisfaction.

When I had too much fun, eventually something precious would break and the fun would turn into tragedy.

As a child, the prevailing moods alternated between the excitement of having fun or waiting for a game or a walk, and the moments of sadness that followed. That's how I felt on Sundays, not to mention the end of summer vacation or Christmas.

My brother encouraged me to personify objects that had a life of their own and with which I spoke: balloons, the pillow, earplugs... The drama came when they were thrown into the trash, with catastrophic fantasies about their suffering in the landfill or lost in the cold street. It broke my heart and sometimes I cried uncontrollably.

The fantasy

Fantasy is indispensable to the E6 conservation. All of the paranoid part feeds on big and small, daily, constant catastrophic fantasies. They are like a background noise of which he is hardly aware, but which accompanies all his steps.

It's like living perennially in parallel worlds. Anticipate the future with fantasies that are not only negative but also positive. imagining every possible development, from the triumphant to the disastrous. With the past he racks his brains not only remembering but also what could have happened. He imagines different scenarios, as if a time machine allowed him to go back to that day, to that moment in which he did not say or did what he had to, to see "what would have happened if..." he had taken another path.

And when things in life go wrong, use fantasy to even imagine a different present: an alternate reality that comforts the pain he feels in the real world, clinging to symbols or coincidences.

I idealize idyllic work or friendly situations that seem harmonious and authentic to me, to later discover that this is not the case,

Since in my world there was no love, I didn't control anything and I didn't have a group of faithful friends, I imagined another world in which I had love, friends, and where I was able to gain control; an unreal, imaginary world, but one in which I submerged daily to escape from a reality so greedy for certainties and affective stimuli that I could have fallen into despair if I had not had that space of control and fantasy.

The E6 conservation reviews everything with its possible endings, positive or paranoid. In situations of uncertainty that make you enter a crisis, like when you wait for the results of an exam or an analysis, in your mind a movie unfolds that lives in full detail. Your brain constantly anticipates events.

What will be the next crisis, the next disease? He clings to all possible fears. Sometimes he uses fantasy as if it were candy, to alleviate fear: he returns to some negative event and imagines a different ending for it, which alleviates, calms.

It is as if the imagination of E6 conservation never took off towards the development of creativity; he uses it to control tomorrow or rewrite yesterday. Relive the past putting fantasy at the service of an impossible search: not to make mistakes, sniffing out every detail like a detective after a guilty party.

As for the future, the imagination is oriented to control eventual dangers and painful emotions, structuring itself as obsessive programming. But also to generate another image of himself, "heroic".

I believe that I am intellectually wonderful, that I can go very far, I invent plans and at that moment I feel that I can carry them out, I see them done.

The conservation Six needs to be around people with greater decision-making capacity, whom he seduces with his expression and soft, sweet and complacent behavior. Many times he also feels anger towards those people on whom he depends. She is not allowed to express it directly, but in the end it slips out when she least expects it, which damages the relationship. Then he feels guilty and tries to suppress his aggressiveness even more, which increases anxiety and a feeling of helplessness.

Fantasy is at the service of fear. It is not constructive imagination, at the service of the action, but in the function of defending against the eventual reaction of the other, especially what he is going to think. It is difficult for him to bear the idea of being considered a bad person. He wins

the sympathy of the possible enemy with a docile and smiling attitude that disarms his aggressiveness.

Another function of fantasy is to alleviate anxiety through solutions that by the mere fact of having been imagined it is as if they had come true. Imagination replaces action, in a kind of hallucinatory satisfaction of needs.

CHILDHOOD

Fear and rage

These concerned individuals experienced threatening circumstances in childhood that required an effective action to protect the Being. This protection was obtained by splitting the invulnerable/powerful emotional state of anger from the vulnerable/impotent one of the desire for consolation, so that the behavior was guided by one or the other of both aspects, depending on the circumstances. Alternating these two strategies works like the “pull of the rope”: I protest (and pull the rope) to get attention until the other gets angry, and then I loosen the rope and take a disarming attitude that makes him angry. desist from any vengeful purpose. Fear is the common base from which the two polarities start: anger (he gets angry because he is scared) and the desire to be comforted (he longs for protection for that very reason). By contaminating conservation, it touches aspects of material life in which the individual fears that he will not be able to cope and end badly.

For me, fear is feeling that there is no protection, that there is no security, that we are one step away from death, from the cold, from poverty, from illness, of abandonment; that no one can save me. I protect myself from the unforeseen, and I never travel without having booked a hotel and the anxiety of missing the plane reaches such an obsessive intensity that it ruins whole vacation days. For many years my ingrained fear was that my mother might die.

The threat of abandonment

During infancy, fear is often fueled by threats of abandonment from the mother: "If you don't behave, I'll leave you"; and then "you can't manage without me."

When I was little, my mother used to repeat in an ironic tone (and I couldn't discern what was true in her words) a phrase that deeply disturbed me: «You will look for me and you will not find me»; hinting that one day she would be gone (would she die? laugh?) and that I was going to be in desperate need of her.

These threats of abandonment have the effect of conditioning the behavior of the child, who learns to control his needs givens and their impulses:

I learned to suppress my needs and my demands to avoid disappointment, even though I was boiling inside. I felt an energy and intelligence inside, an irrepressible, inexhaustible desire to know, to know, to feel, but also a total fear: that of losing my mother. My mother always talked about her own death and its consequences (orphanage, or being left in the care of "that useless" father), provoking in my mind the "crazy" idea that nothing is certain, that everything can disappear. in a second, that behind every moment of tranquility and security hides ruin and disaster

They didn't threaten me with the "coconut", but with: Be careful! That if mom dies you end up in an orphanage, your father won't want to be with you, you'll end up alone. It was the fear of abandonment, of being orphaned.

The blame

The feeling of guilt is one of the outstanding features in the life histories of the E6 conservation. It is indefinite, not delimitable and, therefore, irremediable, as in Dostoevsky's Crime and Punishment.

I have felt a lot of guilt. If, walking into a room, I sensed someone's discontent or bad mood, I would blame myself and begin to think about what I would have done to cause it. At school, the same: if the teacher had to punish someone, she was afraid it would be me.

In my family my mother, especially, used to make me feel responsible for her moods: if she felt bitter or angry, the responsibility was mine because I had not eaten enough or had not studied; there must have been something I had done that had put her in a bad mood. This attitude of my mother has been the reason for my difficulty in freely living spontaneity, and for my adapted and ingratiating attitude. It was horrible to live with the conviction that my behaviors could harm the people I loved; I felt like I was in an invisible straitjacket.

As a child I came to think that my actions could even cause the death of my mother, from precarious health. Carlos Saura, in Cría cuervos, describes this experience very well, with the protagonist girl who is convinced that she is responsible for the death of her father, whom she would have inadvertently poisoned with the tea that she had brought to bed

Family conflict

The fear of conflict is a consequence of the climate, during childhood, of confrontation between two or more members of the family: being “docile” is the only possibility to avoid being involved in a discussion from which one would emerge, he is convinced, “to pieces”:

I saw the open conflict between my mother and my father, between my mother and her mother, between my mother and my aunt, between my mother and my brother: shouting, accusations and a desire to impose one's own will. This is where the horror of conflict is born, being “terribly docile”, the almost impossibility of punching the table, resorting to force and assertiveness, being completely opposed to fighting, to direct confrontation.

The E6 conservation speaks of his troubled childhood in a torrent of words, seeks your agreement with his point of view, and tries to engage in complicity against his family members, hoping that you will give him the thoughts he needs. If you appear puzzled that the situation was as problematic as he describes it, he may paranoidly suspect that you have ganged up with his family against him.

My childhood was marked by the abnormal family situation in which I was born: a totally absent father, and a masculine, authoritarian, castrating and self-castrating mother, raised in turn by a harsh and ruthless mother. My mother had assumed the parental role, working full time and being home only a small part of the time. I had a very welcoming, feminine aunt, who played the maternal role, but whose affection I did not feel authorized to reciprocate so as not to trigger my mother's jealousy.

The past returns

In his account, one often observes a collapse of time into a focal point located in the present, in which things have always been the same and continue to be. Stories from early childhood are mixed with recent events. Moods from the past are reactivated and influence current behavior.

The world is so terrible that to escape the fear it gives me, I think the only solution is to be good, docile, silent, and in this way I hope I can avoid my destiny, death or that total abandonment, that "ending up in an orphanage" that was the main, absolute fear. Do not demand anything. Do not pretend anything. Ask only indirectly. Avoid disappointment. The fantasy is that you don't have to ask the Cosmos for anything because the answer will be: "No".

Fantasy

Fantasizing is the way to escape from a reality perceived as cold and hostile, and from the feeling of helplessness and loneliness.

I liked comics; I read and reread them. At the age of seven I began to create my stories; he told me, he did not write them, he chose the titles of the episodes and wrote them down in a notebook. He spent entire afternoons alone and fantasized; He played with a ball for hours and hours, or else with a cane that he repeatedly hit against the floor. In my fantasies I was a brave hero, with a group of faithful friends; love reigned and the protagonist was the beloved leader of a team of heroes willing to defy Evil and overcome the most incredible adversities.

Mother

The mother often represents a strong model that, especially for the girl, is difficult to imitate:

My mother has always faced everything with strength and a lot of nervousness. She has done what was necessary taking care of me, my brother, my grandmother, my father, the house, the purchase, the housework, the receipts... She took care of absolutely everything without neglecting anything. I admired her strength, not the physical strength but the mental and psychological one. I felt much more fragile.

In the life histories of E6 conservation, an attachment to the mother characterized by discontinuity can be seen from the beginning. The word is «deceit», understood as the unpredictable alternation of approval/support and indifference. This is the origin of the neurotic need for «warmth» -as a search for stability- and of the consequent development, as a child, of a pusillanimous seduction (to make oneself love and condescend) as an instrument to control unpredictability.

On the one hand, the mother who did not grant "permission" to live, who demanded silence, obedience, and school performance. On the other, the mother who was impossible not to love, because she was the only parent I had. A mother from whom I could not separate myself, to the point that, during adolescence, I reached an emotional symbiosis, the inability to separate my molecules from hers, as if we were united by an icy but inextricable embrace. My mother, who has been like a father to me, got into my soul, abolishing the limit between her and me, with our voices that are confused, I who am she, she who is you

I don't love my mother, but I think (I thought) that without her I could only die. Even when reality has shown that this is not the case, when I break up with her, a part of me fears all kinds of misfortunes caused by the lack of a mother figure.

The father

The father is introduced in this picture as one of the main causes of the affective intermittence of the mother, who is torn between love for her son and the relationship with her spouse.

According to a "classic" Oedipal dynamic, when the father appears on the scene, the mother would not do it, but she is forced to obey a man, "abandons" or "betrays" her son, letting it be understood that if she is selfish (fable in which all adolescence believes, coming to hate the father, perceived as the cause of the mother's unhappiness and her own frustration).

The early experience of impotence will form an important basis of character. Passivity frequently manifests itself in early play fantasies, sometimes with sadistic elements. By inflicting cruel punishment on the protagonists, he exorcizes the feeling of powerlessness in front of his father, projecting his revenge on neutral characters, since it would be unacceptable for him to admit his strong desire for revenge against father.

In many stories the figure of the father is, like that of the mother, unpredictable and inconstant, to the point of being emotionally threatening:

Seeing a person who changes in everything and for everything, who is consumed by nicotine, who loses weight, who is afraid to sleep, who speaks in a chaotic and confused way, but above all who becomes a danger to himself And for the people you love...

This happened when I was little, and I imagined that this sullen and irascible man, with strange gestures, was not my father but a substitute, a kind of Martian who would replace him for about a month.

The father is perceived as distant or immersed in his problems. Affective manifestations towards him can be limited by a kind of modesty to express an affective need, when noticing a distance and embarrassment.

My father is an introverted man, even somewhat hermetic, a lover of reading, politics and painting, emotionally distant, not very protective.

The father, who should teach the things of life, has a catastrophic vision or lives in the clouds, building castles in the air or with fantasies of grandeur.

My father, in his madness and in the very few moments that we met when I was a child, with his magical and romantic idea of the vine, his feeling great, the "Duke of Guarnaccia", a kind of decadent nobleman of whom I was the firstborn, instilled in me this "bottom of the sea" that stops my fall when I plunge into the abysses of despair, this sensation of being blessed by the

gods, by luck, predestined to glory. A crazy idea, rejected, the object of a thousand feelings of guilt, but one that has saved me every day of my life.

On other occasions, he is a weak figure that conveys insecurity.

During my childhood I was docile, smiling, good and capable; I tried to cheer up my father in difficult moments because they were always afraid that he could get worse and die. This wound is actually an archaic fear of death, not mine but my father's. A good part of my life has been focused on his discomfort.

Often the father “demands” from the child higher benefits than are due.

I have a brother four years older than me; when I was seven or eight, he was already a teenager. Sometimes the three of us played (my brother, my father and I) and I always lost. Sometimes I don't understand the rules but, in order to play, I pretend to have understood them.

The image of the couple of parents in the childhood of the E6 conservation is not solid and happy: although there is no open conflict that has "frozen" it. The mother usually manipulates the image of the father before the son or daughter. In general, the absence of a lived parent as a guide is observed; thus, E6 conservation spends his life looking for teachers to mediate between him and the world.

Brothers

The relationship with siblings is marked by comparison, actively directed by the parents, and to which he often reacts with avoidance and passivity. The comparison is overwhelming and a source of anxiety due to a feeling of inferiority and helplessness.

As a child, my brother was rebellious: at school, at home; in some cases he was very violent even with me, because he was jealous because of the constant comparisons that were made between him and me. When I was three years old, he knocked out two of my teeth with a metal cane "because I wouldn't obey him." I clearly felt that he would have preferred that I did not exist, that I stole the stage and then punished me, but I did everything possible to make him accept me. I followed him everywhere and I think that exasperated him even more. They used to punish him because of his character; I once witnessed a scene where my father was chasing him with a whip (used for horses).

Other times, the perception is that of a preference for the other sibling on the part of the mother. The competition between siblings is a negative experience from which you always lose and, therefore, should also be avoided in life.

My brother was very alert and intelligent, which is why he manages to follow my father in his hobbies, like model airplanes, in which I was a disaster. I felt that I was meant to understand

everything quickly to be able to participate in their games, without patience. no one stimulates me so that you develop practical capabilities and therefore discouraged by a precociously "technological" brother, I prefer to read or take refuge in fantasy

Loneliness

The feeling of loneliness usually accompanies the stories about the childhood of E6 conservation:

I was a "good boy": obedient, perfect in school, very intelligent, with few demands. I would quietly stand aside and read, fantasize; I had two dolls and a shoebox to create my kingdom. My games were very cerebral and manifested a spirit of control. I had built a city of shoeboxes, each with its furniture and its inhabitants, of which I was the King; each time he assembled it, he did it with the same sequence, according to a map of the city that was always the same.

Loneliness originates from the feeling of not being understood, which then feeds the constant desire for a closeness that he lacked in childhood:

I have always liked having friends around, since I was little, and even today loneliness makes me suffer. I need to establish deep relationships with the people around me and to feel supported by them.

7

PERSON AND SHADOW:

WHAT IS DESTRUCTIVE FOR THEMSELVES AND FOR OTHERS

Selfishness

A conservation E6 becomes dangerous to others when, to protect himself, he does what he knows best in difficult times: disappear, "evaporate."

When I think of all the times in my life that I "disappeared," leaving others in a disastrous situation, I feel ashamed. I forget about friendship, about each other's needs, even about my debts of gratitude. And I can't honestly say that it's always due to feeling gripped by fear. Many times it has been out of selfishness; admitting it in all its crudeness costs me horrors.

The shadow of E6 conservation, the secret that he does not want to admit, is that behind so much warmth and docility, hides the crazy idea that when all is lost, he will be saved; will take

the last lifeboat, the only parachute. In the catastrophe, the one who will be saved will be him because in some way it corresponds to him: his whole life has been an exercise in survival. And he will not give up: he will go over everyone's corpses in order to survive.

This is the shady idea, because apparently the E6 conservation is docile, warm, a puppy. It is like the animals that play dead or blend in with the environment to survive predators.

If I have to tell it like it is, I must admit that you will not think twice about saving me before the others. Deep down, for what I care! And when I say these things to myself, I get scared of the monster that I feel I carry inside.

An E6 conservation knows, somewhere in his hidden self, that he would do anything to save his life. But this potential violence is a repressed aspect, the great taboo that must never be revealed. Behind the warmth and docility lies the possibility of harm: that is the great secret, the dark side that, if it comes to light, is the object of all possible feelings of guilt, purely unacceptable.

At times, when I feel stressed and am subjected to injustice or harassment, I think that I really could be a murderer. Sometimes I imagine myself as that ripper who smears the walls with blood. Others, like a large-scale exterminator, cold, lucid and organized.

Identification with the adversary

The great handicap of the warm Six is identifying with the adversary, not knowing how to side with himself, instinctively thinking that the opinion of others is fair, that if someone (especially someone whom he recognizes a certain kind of power) says something that's what you should do. It is difficult for him to recognize his own power, his right. This is the most destabilizing and invalidating aspect of his character.

The victim

The "good boy" or "bunny" strategy has the side advantage of not taking responsibility. This character is never expressed directly, he does not reveal what he really thinks, justifying himself internally that it is because of his doubts, but in reality he is overwhelmed by the fear of being confronted or of making mistakes.

I discovered that it scares me to be right. It's always the same story: if I start to be right and they give it to me, the enemies increase and organize to get rid of me. Long ago, I didn't understand why I was terrified of fires and I couldn't watch movies or read novels that talked about heretics or witches being sent to the stake. Now it is clear to me that if I told the truth, I would easily end up at the stake, and maybe it already happened in a previous life...

When it is time to render accounts, this inhibition allows him to criticize the other or feel like his victim, keeping himself safe from any type of accusation. Let's just say he could easily be guilty

of "omission." This way of proceeding also safeguards him against eventual failures: by hiding, he is not exposed to a "realistic" judgment by others.

As a child, I was very cunning. I knew that my mother's motto (E4 sexual) was not «all for one and one for all» (as she used to say) but «one for all and all for me» (me = my mother). They never hit me because cunning made me avoid slaps. In reality, I received them on a psychological level, because she told me: "You are alive... you will retire on time."

In intimate relationships, cowardice leads him not to commit himself and to erect a wall of silence that prevents the other from confronting him. Exposing yourself makes the person next to you impatient, but you have the advantage of ending up "innocent" in the event of a conflict. His not exposing himself impatiently to the person next to him, but has the advantage of ending up being "innocent" in case of conflict.

Withdrawal as revenge

The ideal of "non-violence" covers up the fear of exposing oneself with an "ethical" argument about how good those who do not fight are and how evil should befall the violent. The separation between good and evil and fanaticism cover cowardice with a mask of compassion.

The feeling of guilt that constantly accompanies people of this character is a smoke screen that hides a real contact with genuine guilt, understood as the adequate recognition of damage caused to another. The E6 conservation protects itself with the guilt of the accusations: I accuse myself before you do and in this way I disarm you, I take away the possibility of saying something against me. If that were not enough, silence and withdrawal will be the most severe revenge because they take away from the other the possibility of understanding and, by refusing as interlocutors, it is impossible to confront them.

Contempt

Another fundamental aspect of the shadow is the great critical and judgmental component, which the E6 conservation does not externalize for fear of creating a conflict. Modest and humble on the outside, he hides a contemptuous side towards the majority. It is a head cutter, but it cuts them only within itself, while externally it is docile. Deep down, despite his insecurity, he harbors an omnipotent idea in his abilities. «I could go where I wanted». By not really testing himself to the last consequences, he can maintain this narcissistic illusion, compensating for the frustration produced by adapting to the world.

I thought my schoolmates were a bit "silly" and superficial to assuage feeling inadequate and fear of talking nonsense. She told me that I was superior to them (on the outside she was timid, good, not very confrontational). I was on good terms with all of them (I was voted "best partner" twice) but there were only one or two whom I considered friends.

The accusation

Guilt is a constant of this great self-accuser, but the shadow, if it could be seen in all its magnitude, would reveal him as a relentless accuser of the world: nothing that others do is right; everything is wrong and should be redone. Behind the façade of docility there is a dictator who would submit us all to his orders. Typical of E6 conservation is a reaction to the accusation in three "acts":

First inner reaction: "Someone must be to blame." Second reaction: "Have I not done something wrong?"

Third reaction: I look around suspiciously (to make sure they don't suspect me and to see if there is someone to blame).

The self-accuser wants to accuse.

The power

If at first the conservation E6 is dependent and seeks protection, its shadow side creates dependency on the other to obtain power and thus control the relationship. to defend against loss. This implies manipulating, something that is not uncommon in a character used to lying, who thinks that if he tells the truth he can lose the other.

I think sometimes I get to invade with my maternal attitude. It's like trying (unconsciously) to create dependency on the other to, in turn, feel protected. I shower him with attention so that he doesn't have anything to say about me, so that he doesn't abandon me. This means having the other under control (it gives more security!). And be insistent when I see that something is not going as I suppose it should go.

This is a very denied aspect: The chronic fear of rejection and abandonment develops an enormous desire for possession, which manifests itself in a refined and underhanded way. With his availability and tolerance towards all the whims and incontinence of the other, he never comes to a confrontation but exercises a self-sacrifice and devotion that intoxicates. He goes to the background and foregrounds the needs of the other until they have become indispensable in his life. All this happens in a very subtle, imperceptible way, like a spider weaving its web, in which the other ends up being a prisoner.

Dependence! Nice word to point out someone who, «disguising», created dependency in order to depend in turn. The need for protection was great and the fear of being abandoned was even greater. So, it was a matter of ensuring the presence of the other so as not to feel abandoned! To be good, obedient, trustworthy, even when inside there was a: Go to hell!

The method is gratitude: make the other be eternally grateful to you. For this, he sacrifices himself "heroically", he appears committed; not as a superficial person, but as someone who knows how to accept the pain and sadness of the other and who, therefore, can support it even in the most difficult moments (like Hegel's slave).

This is how a docile person can exercise power over someone very strong; he does not realize what is happening and only much later does he understand that it depends totally. No one else will give you that recognition and submission, which have become a drug. The other's desire to be admired is his weak point.

Aggressiveness

If the conservation E6 is docile when he is afraid, when he feels "in a safe place" and can express all that part of himself that he normally represses, he is relentless. The inhibited aggressiveness then emerges with all its violence and suddenly becomes ruthless:

There was a lot of fear of expressing aggressiveness within the family. That made me powerless. It became bad: for example, if my brother provoked me, knowing that his foot hurt, I was capable of stepping on it. Afterwards I felt bad... But I had stepped on it.

As Claudio Naranjo says, Eneatype Six does not know that he lives with a crocodile hidden in the toilet: the difference between a "beginner" neurotic E6 and a "worked" neurotic E6 is that, in the case of the latter, the crocodile is already spinning around the house... and the person still doesn't realize it.

The relationship with aggressiveness? Well! This is a serious issue... It becomes fear of violence, fear of that monster that inhabits us and that is the "bogeyman" of our inner world, which is transformed into a certain moment, in preaching of non-violence... However. Well, the moment comes when one realizes that one is afraid of fear, and that all that "violence" is just a phantom.

He presents himself as a peaceful person but hides an elf, a provocative leprechaun who mocks the other. can be very subtle and concealed, and still, hurt. "Sometimes I look like a squirrel with nails", says an E6 conservation.

It is a childish aggressiveness, which sometimes emerges at full power and can transform into violence towards people and objects. What the person denies, however difficult to accept, is the desire for punishment: to hurt those who have hurt them.

Many times I found myself transforming my desire for revenge into a hyper-understanding that sees what is behind the behavior of the other and justifies it. The desire to "make them pay" is transformed into a kind of defensive empathy that prevents the aggressive experience from being activated. Anger is felt as if it were evil and, therefore, its legitimacy is taken away.

The desire for self-affirmation

His avoidance of competition and repression of the desire for self-assertion and success is another aspect of the shadow. The E6 Conservative appears cooperative, but is actually

secretly competitive and wants to assert himself, even to the detriment of others. It is as if a taboo prevented him from confessing it openly.

On the other hand, he would seem to give little importance to the judgment of others, but in reality he is very picky and can feel deeply hurt, without admitting it because it would be a sign of weakness.

I had a hard time admitting that a disapproving gesture or word, not only from some figure I recognized as an authority, but also from people I didn't think could have an influence on my life, made me feel bad. I used to often spend hours thinking about a word spoken. It was as if that word was always there, in the background, ready to come back to the fore as soon as I finished thinking about other things that had priority at that moment.

Repressed instinctiveness

The good boy or good girl mask also falls into the sphere of sexuality. Behind its sweet and sentimental appearance, the E6 conservation represses an instinctive part to which it has access only in certain situations of freedom, where it can allow itself the excesses that it usually controls.

Erotic love is the most lacking and the least lived and allowed in this character, which always lives sexuality in a sentimental context and denies the possibility of living its inner animal, focused on the search for one's own pleasure. It is difficult for them to lose control completely but it is easy, on the other hand, for them to find themselves in risky situations as a reaction to a normality that is too controlled.

The same with regard to rules and duty. Unlike the social subtype, the conservation one hides an antisocial that, if it does not manifest itself, it is only for fear of the consequences. However, his transgression assumes tones of rebellion rather than the satisfaction of a true instinctive need. That is why it usually ends in outcomes that confirm the basic idea that he should not transgress because he will be discovered and punished. Since he is neither very skillful nor strategic, and also exaggerates the transgression, the E6 conservation ends up "caught".

The most denied aspect is explosiveness; I am afraid of it because it could harm me or others. As a child my vitality was penalized; My parents wanted me to be a good and educated child, they constantly scolded me when I manifested my instinctive part: I was obliged to be respectful and restrained; they wanted me to stay still.

This is how I learned not to feel my vitality, which later became the sensation of carrying a bomb inside ready to explode. When something happens to me that could trigger it, for example an injustice, I try not to get angry or I walk away, physically or mentally, and distract myself with other things.

LOVE

Admiring love, caring love and erotic love

Regarding the three main forms of love (according to Claudio Naranjo, paternal love of an admiring-devotional type, maternal love of a caring-compassionate type, and infantile, erotic-sensual love), the E6 conservation finds, from the outset, difficulties to express admiration and devotion, because admiration and appreciation have been lacking in his life.

An admiration and appreciation that have often come together, in the father figure, with threats and punishment. So the E6 conservation has confused authority with authoritarianism and, therefore, suspicion and distrust make it difficult for him to admire a teacher, a teacher, a guide. Admiration is always mixed with this conflict with authority, which prevents him from surrendering to the devotional aspect.

At the same time, the E6 conservation needs to experience a good father, with whom the authority conceived as protection and guide can be lived in its full affective dimension through trust. In reality, his neurotic attitude is that he seeks the protection of an authority figure, rather than an authority figure. In doing so, he prevents himself from having an experience with a good authority and, consequently, ends up rebelling against the very protection he seeks.

This search has its origin in a feeling of personal weakness and not in a loving or creative attitude. For this reason, once he finds it, he relativizes it, devalues it, criticizes it, as if there were a taboo, an impossibility of truly giving oneself, of recognizing and loving the superiority of the other with gratitude.

On the path of your personal development, one of the most important aspects of transformation is learning that authority and authoritarianism are not so closely linked. This shocks him: it makes him feel all the denied need for reception, and also that there is no shame in seeking authority and protection; in a word, feel the dignity of that necessity. Upon comes a feeling of peace and acceptance.

However, this is one of the most difficult stages because the taboos of losing autonomy and giving oneself up and then being betrayed are always present in a paranoid thought that finds confirmation at every step that it is better not to trust.

Regarding maternal, caring-compassionate love, the E6 conservation has the ability to feel it for others and for himself and to manifest it. However, it fulfills a manipulative function, because by

being protective he feels more secure in being accepted. Caring for others is a commodity to receive attention, recognition and love in return.

This manipulative aspect is seen more clearly if we compare it with the underlying egoism of E6, as well as of schizoids in general. It is not a disinterested care, but to obtain a self-validation that it would not achieve otherwise. More than "take care of him", what the conservation Six assures the other is contact and closeness. Somehow, he takes charge of the other's need not to be abandoned, thanks to the projection of his own need and the childhood experience of the relationship with a mother whom he was forced to cling to so as not to leave her "alone".

Regarding himself, compassion is very low due to the hypercritical and devaluating aspect of a strong and sometimes ruthless superego. Therefore, taking care of oneself, not only from a physical point of view but also psychologically and emotionally, is often a lacking aspect in E6 conservation.

Deepening the path of self-awareness develops a broader capacity for compassion towards myself and, therefore, a greater willingness to care for myself, to understand myself and to accept my needs and fragility. This goes hand in hand with the awareness of the need to get out of the childish attitude of dependency and to enter adult life. Caring love is then transformed into something more "pure" also towards others, less manipulative; loses its commercial function. It moves on the basis of true generosity, and not from the exchange of «I give to receive».

The third form of love is that of the child, which corresponds to erotic, playful love. Sensual and instinctive love, as the free affirmation of one's desires, contrasts with the decision not to confront others, not to expose one's needs, not to make oneself visible too much, to be prudent, to live a little hidden. Therefore it is the loving facet that E6 conservation develops less, which learns to convince itself that it is not that important either, neither that nor the instinctive side in general. This leads him to choose partners who are not threatening in this regard and who accept this situation. At times you feel a strong lack of the instinctive part and can break the couple pact. The path of transformation passes through erotic love, through the recovery not only of greater freedom, but also of greater joy and satisfaction in living instinctively, and less concern for less controlled aspects of oneself and less controllable aspects of others.

The couple relationship

Already during adolescence, with the appearance of the first sexual desires, the passivity learned in childhood is oriented towards the other sex. A strong desire to be welcomed (evocation of the maternal experience) joins the refuge in melancholic and romantic fantasies, which take the place of action and unexpressed desire.

In this adolescent period, crushes are frequent, connoted by a great idealization of the other and often not declared for fear of rejection, and which in some way become a "mortgage" for future relationships, generally characterized by an afflicted attitude that prevents E6 conservation from experiencing lightness and joy in their relationship with the other.

In the third year of high school I fell madly in love with a classmate with whom we also saw each other during the summer, at sea, and to whom I declared myself unsuccessful after great doubts. I kept seeing her in the group of friends and I felt jealous every time she paid attention to another. It was a very strong feeling: I thought of her every day until I finished high school, when it was already clear that our paths had to separate because she had chosen a different faculty from mine.

Conservation E6s are familiar. Given their insecurity, they need a partner as another source of support in their lives.

I married a woman with clear ideas (ennea type One, I think sexual subtype) and with enough energy to carry them out. I felt protected by her side and that protection allowed me to do things that I liked; she helped me choose what I wanted to do, partly discarding my own absurd and unrealizable ideas.

The couple offers them emotional support.

In love, I was always drawn to intensity, to people I appreciated for their energy and passion, whom I felt I could trust and who I could feel an ally to, who appreciated me but could also see my dark, delicate side. and weak (if a person loved me unlimitedly and uncritically, I would doubt his intelligence).

In my long-term relationships, I have always looked for people who would contain me, who would put a brake on me, who in some way felt up to me, but who in other ways depended on me (for example, who did not know how to drive or who had an economic level lower than mine).

Sexuality is usually closely related to affectivity, which becomes a kind of guarantee of self-acceptance also in the sexual aspect, in which there is insecurity and little contact with instinctiveness.

Sex is, above all, a shortcut to gain trust and closeness, intimacy. For years I have only been friends with ex-lovers, and I have often wanted to make love at least once with my friends, as if I could feel close only to people who have perceived my body, who have hugged me at least one night, naked.

Affective relationships are tormented at first, by the feeling of low self-esteem and an avoidance of commitment.

They are often characterized by a "give and take" and, especially at the beginning, can be very confrontational. Its consolidation usually goes through a break with family patterns and a "rebellion" against the father.

At the end of the year I met my future wife. At that time she had a boyfriend, but she began to invite me to parties at her house and an interest in me arose on her part. I say "for her part" because I didn't even dream of it. I saw her older, confident, expert. I didn't even know that we could be together. I didn't even ask myself if I liked it or not, it seemed so out of place to me. But after a summer of exams our relationship was born. Which coincided with my definitive rebellion against the harsh climate at home and with the decision to move to another city and support myself.

During this initial phase, the relationship is fragile and risks breaking up due to insecurity in the choice and doubts, which obscure the perception that the love that unites them can be stronger than the difficulties. Concern about the obstacles to overcome in order to achieve personal autonomy, particularly at a time in life when you are separating from your family of origin, can negatively influence confidence in the future; and the habit of believing that difficulties must be faced can only constitute a serious obstacle to developing a common project.

The beginning of the relationship was tormented because I did not understand: she had left her boyfriend and probably expected a more decisive attitude from me. We spent months of "give and take" before starting a relationship that during the first months was very contentious. It was as if we were both ashamed to say we were a couple; then we started studying together and the relationship became "institutionalized". I remember that I wrote entire notebooks with reflections on feelings, dreams and, naturally, on problems with my parents. Problems that had increased because, tired of the situation, I started working to go live alone.

The neurotic need for control and the fear of assuming responsibilities (which would seem «irreversible») are other obstacles that materialize in the evolutionary passages after falling in love: the consolidation and officialization of the relationship, the project of Life together and the birth of children are difficult times. The increase in the level of commitment can be perceived as a limitation of one's own freedom and trigger highly intense emotional reactions.

Other times, the difficulty in expressing what he thinks derives from the fear of hurting and the consequent guilt: it is unacceptable for him to feel that he is the cause of the other's suffering, especially if he seems weak and in need of his presence.

Not being able to be assertive, say what I think and speak directly also has to do with protecting the other, as if they were very sensitive and I had to take care of them (I think I put myself in their place). I treat it with cotton pads, or if I see that something I'm saying is affecting him, I change it...

This also happens to me with any opinion I say: if I see a bad reaction, I change it and turn what I said around. There are times when I feel like I am moving in a circus with several tracks: what I can say, what I really think, what I feel, and what I anticipate might happen. It is difficult for me to speak directly, because there are too many things at stake every time I give my opinion.

The dependence

Once the relationship is established, the E6 conservation tends to develop a dependency on the partner, especially if it is a protective and strong person.

What sometimes makes me look for a protector is that I see in the other someone who I can take care of for a while, or in areas of life, the surveillance post or control, while I relax or get unstuck, because I trust that he will know what to do, or he will do certain things that I no longer have the energy to attend to or do not interest me so much: so I go and deposit myself in the other.

It is as if, once the initial resistance to trusting the other was overcome, the desire for protection assumed more importance; In this way, E6 conservation goes from mistrust and rejection of the relationship to the opposite polarity: affective dependence.

9

HISTORICAL PERSON: FRANZ PETER SCHUBERT

A life in the shadow

Several thousand people accompanied Beethoven's coffin on its last journey to the Wahring Cemetery on March 29, 1827. The entire staff of Viennese musicians was there and, among the eight of them who carried the coffin, some were famous, but the sixth, Franz Schubert, was, on the other hand, practically unknown to those present. In his early thirties, until then he had only had a fleeting success, with a brief one-act opera, and had published a few pages for piano and lieder, but had never given a concert in public,³

Schubert (1797-1828) lived most of his life in Vienna as an elusive, withdrawn man who seemed uninterested in his surroundings. He never had a stable job, he did not want to travel around Europe as a pianist or conductor, he did not give important performances or have publishing success. He never married, nor did he have his own house or a fixed income. As S. Sablich writes: No, no and no. From what it seems, a biography of Schubert could be written in successive generations».

3. Nicola and Anna Russano, «Franz Schubert: breve vita di un grande romantico», Prima Pagina Italiana, December 25, 2012,
<http://www.primapaginaitaliana.it/spettacoli/musica-classica/item/6068-franz-schubert-brief-vita-di-un-great-romantic.html>

As E6 conservationists, Schubert had a complicated relationship with fame and success: he had a quiet and reserved nature, and never asked much of life. For the Viennese, as for all Europeans, Beethoven was the great, only a few composers deserved to be cited alongside him: yes, with due distance. And Schubert was not among them.

In his city he was, yes, somewhat famous, but more as a songwriter than orchestral compositions. It was therefore basically a local fame, among other things because Schubert did not leave Vienna, apart from two short trips to nearby Hungary. He did not aspire to success, he was the first great composer in history who was neither a conductor nor a soloist. So he could not be famous either as a performer or as a virtuoso. He settled for composing, page after page, a remarkable amount of music, regardless of whether anyone played it or not. Creating music was a mission for him. He once told a friend: <The state should support me. I came to this world to compose, and that's enough».

Franz Peter Schubert was born on January 31, 1797 in Lichtental, a suburb of Vienna. The house on Nussdorfer Strasse, with the emblem of the red crab, is now a museum. Son of a modest school teacher, twelfth child of fourteen, of which only five reached adulthood. Franz had a modest childhood. He grew up in a family atmosphere marked by baptisms and funerals. It was as if life and death were constantly swapping roles according to an indecipherable pattern.

4. S. Sablich, L'altro Schubert, EDT, Turin, 2002, p.2

Historical figure: Franz Peter Schubert

This had to influence the boy, who developed a strong attachment to the mother and a silent hostility towards the father, a self-righteous obtuse authoritarian. This amateur cellist will be the first teacher of the young Franz. The future composer studies singing, organ, piano and harmony

Led by Michael Holzer, organist and parish choirmaster of Lichtental. In 1808, at the age of eleven, he was a singer in the choir. He was captured by the court and, after obtaining a scholarship, managed to enter the Royal Stadtkonvikt in Vienna, where he perfected his musical training under the guidance of the court organist Wenzel Ruczicka and the composer Antonio Salieri. In May 1812, when Franz was fifteen years old, his mother died of typhoid fever. The father remarries the following year with a bourgeois lady who, according to gossip, had been his lover for a long time. Five children were born to the new marriage, four of whom survive. We know little about his relationship with his stepmother, but we can imagine the state of mind of a docile and introverted adolescent in the face of such traumatic events.

The first compositions (1811-1812) are quartets written to be interpreted in the family environment. In 1813 Franz Schubert dropped out to attend his father at school. The following

year he learned Goethe's poetry, which will be a source of great inspiration for his lieder until death. Inspired by Faust, he composed Margarita en la rueca: it is the birth of the romantic lied, the first great testimony of a new relationship between poetry and music. In 1815 Schubert wrote the Erlkönig; by the end of 1816 he would have written more than five hundred lieder for voice and piano.

5. Giuseppe Volpi, Uno sguardo oltre l'incompiuta. Note his poetic schubertiana.
<http://www.cameristica.it/Portals/o/locandine/a2k13/20131109-Franz%20Schubert%20Introduzione%2ogenerale.pdf>

That same year, with the help of Franz von Schober and some friends who will finance him throughout his life, he leaves his family and work at his father's school to dedicate himself to music. He lives on what he earns with a few lessons, waiting for Viennese publishers to take an interest in his work. Schubert just wants to write music freely and spend most of his time with his friends.

Schubert's group of friends is the prototype of the romantic circle, born of the new figure of the "free artist." The meetings of its members took the name of schubertiadas. Artists, writers, musicians, music lovers, dilettantes and curious people participated. The door was not closed to anyone as long as they knew how to do something: sing, recite, write, paint, dance or compose. They took place at the house of friends or someone rich they knew. Eduard von Bauernfeld writes in his memoirs:

The schubertiadas were celebrated among cheerful and lively companions; when the wine flowed like water, the excellent singer Vogl offered us marvelous songs and poor Franz accompanied him until his little fingers would no longer obey him.

No composer of the time could completely escape the influence of Beethoven, Mozart, and Haydn; but Schubert, once he had shaped his style, was more personal than any of his contemporaries. He admired Beethoven, but kept his distance.

6. B. Paumgartner, Schubert, Alianza, Madrid, 1992. 7. N.y A. Russano, op. cit.

A serious venereal disease, syphilis, which he had suffered from 1822, undermined his physique. As a result, he was unable to overcome the typhoid fever attack that he had contracted in Eisenstadt during a visit to the grave of Franz Joseph Haydn. He died at only thirty-one years of age on November 19, 1828. There are many traits of Schubert's character that correspond to those of an E6 conservation: shyness, but also a rebellious and transgressive part, the lack of confidence in his pro capacity, the rejection of public success and social visibility, the conflictive relationship with the father and the idealization of the mother, the search for intimacy and protection in friends' environments, the nostalgia for affectionate warmth and the feeling of an orphan and vagabond, and the problematic relationship with money, women and sexuality.

The conflictive relationship with the father and the idealization of the mother

As S. Sablich writes, on the one hand the unresolved conflict with the dominant personality of the father and, on the other, the idealization of the mother figure, determined Schubert's double nature.

The Dionysian aspect came from his father who, however, had channeled him into the orthodox sphere of religion and the family. Young Franz, on the other hand, had developed a total aversion for the authority of the pater familias, and a real disgust for family and children. With the father there was a profound lack of communication and a strange mixture of unexpressed hostility and admiration. After his armor of a tough, intransigent and

8.

S. Sablich, op.cit.

Dogmatic, the father hid his insecurity and anxiety: the wall that separated father and son was never torn down and, although Franz suffered for it, the conflict remained unresolved.

In a somewhat autobiographical account of July 3, 1822, Schubert imagines that he is accompanying his father to a banquet from which, unlike his brothers, he feels alienated. For this reason, the father, angry, throws him out of the house. Franz walks away with a heart full of love for those who reject him and leaves for another country. But when he receives the news of his mother's death, he asks to return home and his father does not object. When he sees her, Franz cries and relives the mother's presence, remembering the past. A few days later his father takes him, as in the old days, to his favorite garden and asks him if he likes it: Franz, after much hesitation, tremblingly answers no; then the father hits him and he, with his heart always full of love for the one who rejects him for the second time, takes the path of exile again. The story shows the ambivalence with which Franz is linked to the father figure: on the one hand he feels misunderstood and, on the other, seek their approval and recognition. From a young age, Schubert refused to submit to patriarchal imperatives founded on traditional values of career, religion, and marriage. This cost him many discussions with the family and also had an impact on his affirmation as a composer.

Franz saw in his mother, from whom he had grown up far away and whom he had lost very early, a submissive angel, a victim of paternal despotism. From her he had inherited resignation, docility and sweetness. He was tied to his mother by an almost morbid attachment impregnated with complicity and understanding that, however, he did not have many occasions to express through tenderness and affective effusions.

The family atmosphere exerted a decisive influence on Schubert's character. Although he was not a careless child, he had to adapt very early to the rigid rules of a modest family life. However, there was "another family" in which the young Franz grew up: that of the students of his father's school, located, at first, in the premises next to his house: house, family and school

were practically only one thing and the rhythm of the days was marked by school hours and breaks, in which little Franz shared moments with his older brothers and with the other schoolchildren. Here he learned the patriarchal discipline from which he would later try to escape, but also the sociability of belonging to a group and sharing their customs, which would accompany him for the rest of his life.

shyness and discretion

The rules imposed in the Stadtkonvikt were much more severe than those of the family home-school. In addition, the young Franz found himself with a heterogeneous reality, by origin and age, of companions. These comrades from the Imperial Seminary recall a shy and introverted young Franz. On school trips he would stand to the side, staring down at the ground, hands behind his back, always deep in thought. During recess he preferred to be alone or retire in the music room, which everyone avoided because it was cold and damp.

The unfinished diary, which he began in 1816, contains delightful adolescent reveries: "Man is like a ball with which chance and passions play."

Probably Schubert, as a good shy man, felt easily cornered or mistreated, and was extremely sensitive to the reactions of others. Yet there was something about him that assured him of the devoted affection of his friends. And women, later, will only want to pamper him. He looked like a little doll (he was 1.55 meters tall) chubby (they called him "the little barrel") and he had curly black hair, a rounded nose and a chin with a hazelnut. He had poor vision and always wore glasses. His disposition was gentle, he was always in a good mood; It wasn't difficult to convince him to sit at the piano and improvise a waltz at parties. Friends also called him Schwammerl, that is, little mushroom, because of his large head embedded in a small, thick body. Over time, his character closed off, revealing a melancholic feeling through musical writing, which was the language he preferred.

Far from any form of vanity, simple and good with friends, he gave the impression of being a person without character.^{9°} However, those who knew him agree that his character, extremely elusive and reserved, reluctant to fight to conquer - taking a position or asserting himself in his career, presented enigmatic areas divided, if not opposed. One could speak of a Schubert "with two faces": overflowing and unconventional joy, and a deep melancholy.

The rejection of success and personal affirmation

When in 1808, at eleven years old. Schubert was admitted for the beauty of his voice in the choir of the C Chapel of the Imperial Seminary and

9. Harold C. Schonberg, The Great Composers, Ma non Troppo, Barcelona, 2004 10. I. Principe, Schubert, <http://cronologia.lleonardo.it/biogra2/schubert.htm>

Real, he was a sweet and uncomplicated boy, with great musical talent.

Brilliant young man, he immediately asserted his superiority. He quickly became a darling of the seminar, as a fine pianist and violinist, and a prolific composer. The main music teacher realized, at a given moment, that he could no longer teach the boy anything else: "He has learned from God!", they say he said. Shortly after another teacher wrote:

If I set out to teach him something new, I knew he already knew it. Consequently, I gave him no real instruction but merely talked to him and watched him in dumb astonishment.

Already from his youth Schubert had several occasions to assert himself. He caught the attention of Antonio Salieri, musical director of the court, with whom he was a student of composition. Salieri was one of the most famous composers of his time, he had contacts in all circles and was also Mozart's "beast noire", who could not get very far against him; At that time, the word spread that Salieri had poisoned Mozart, although no evidence of this was ever found.

But Schubert did not take advantage of the relationship with the powerful Salieri: he stayed in the seminary with a scholarship to later resign and start studying to be a primary school teacher. In order to secure a sufficient salary, Franz entered the competition for teachers at the German school in Ljubljana. However, and despite Salieri's recommendation, Schubert did not pass the exam.

He hated studying and working, although from 1814 to 1818 he was his father's assistant. Unlike Beethoven, Schubert rarely rubbed shoulders with the aristocracy; he was more comfortable with the bourgeois and the bohemians. In 1818, when he left for always teaching, he entered the bohemian environment and composed for him.

Thus he wrote one lied after another; and then symphonies, chamber music, and masses, intended to be performed at the theater in Vienna. But it was not the propitious moment. He composed works in German and Vienna was crazy about Rossini, whom Schubert, who never allowed personal considerations to influence his musical judgement, defined as an "extraordinary genius"

Later, a series of disappointments led Schubert to suffer serious depressive crises: He lost the Kapellmeister de Corte competition, a position previously held by Antonio Salieri; also that of vice-rector of the Puerto Carinthia Theater; and his play The Count of Gleichen was censored and he failed to bring it to the stage.

Characteristic ambivalence: resignation and rebellion

Maynard Solomon, in his «scandalous» essay «Franz Schubert and the Peacocks of Benvenuto Cellini», published in the magazine 19th-Century Music, proposes a psychoanalytic investigation into Schubert's inner life, based on the interpretation of the documents and testimonials from Schubert himself and from those who had known him closely.

The poet and close friend Johann Mavrhofer wrote in an obituary summation that Schubert's character was "a mixture of tenderness and rudeness, sensuality and candor, sociability and melancholy": a poet in his intimacy and a hedonist in outward demeanor. Others go further and bear witness, albeit in a veiled manner, to the low passions of which the composer was the victim: "an excessively free, almost unbridled sexual life" (Franz von Schober), which led him "down a bad path that by not generally admits return and with disastrous consequences for health» (Wilhelm von Chézy).

Schubert "never laughed outright and out loud, but rather mockingly, in a not very expressive and hardly cheerful way". I had no rule of life. From nine in the morning (unless he was hungover) until two in the afternoon he composed. Then I would go out. If she didn't have an invitation to dinner or a reception, she went to the cafes. He was capable of staying up until midnight smoking, drinking coffee and wine, reading the newspapers, and talking with his friends. However, he was generally taciturn.

Even without being drunk, sometimes he drank more than necessary. Josef Kenner, another friend, makes obscure allusions: «Those who have known Schubert know that he had two temperaments, one different from the other; and they also know how strongly the desire for pleasure dragged his soul through the mire of moral degradation...». It is possible that it is just Victorian moralism, or that there is some truth to it.

It is said that Schubert made his friends lose patience with his delays. A letter from a friend gives us an idea of the complexity of his character: «If you had thought of the great affection with which we awaited you, you would have come [...] I am afraid of even being too happy for your company seeing how much Little have I achieved in these years to overcome your distrust and the fear of not being loved and understood».

The problematic relationship with sexuality

For a few years, probably between 1814 and 1816, Schubert courted the singer Therese Grob. Two aphorisms noted in his diary on September 8, 1816 are significant:

almost at the end of that relationship: "Happy who finds a faithful friend even more so who finds a faithful friend in his own wife." To a free man marriage is today a wandering thought: it is replaced either by melancholy or by raw sensuality."

Other allusions to Schubert's relationships with women are rather rare and on the discreet side. Hüttenbrenner notes with concern that since he had known Schubert (that is, since 1815), he had never seen him "involved in a matter of the heart"; during parties «he had a cold and indifferent attitude towards the 'weaker sex'», to the point that he gave the impression of feeling «absolute hatred towards Eva's daughters». It also reveals a disturbing detail: when asked if he had ever fallen in love, Schubert replied that he had paid court to Therese Grob, but that he had given up when he realized that he would not be able to achieve a position that would allow him

to keep them both. Getting married would therefore have meant giving up his principles. Therese, in fact, married a baker and Schubert was short on time to refer to that marriage in a sarcastic and scathing way.

The decision not to start a family is contemporary with his refusal to return to a teaching position at his father's school. From then on Schubert will be the guest of his friends. First from Schober, and then from Mayrhofer. Both were gay intellectuals from Vienna, and with their homosexual dandy behavior. Schober was so to speak the center of artists and greatly admired by his friends - was probably the decisive element of Schubert's experiences in sexual matters Love, fights, jealousy, separations and unions (often at the rate of infectious diseases caused by promiscuity)

they constituted the other, non-artistic, part of the way of life of this heterogeneous group, whose progressive degradation resulted in its disintegration in 1824, precisely during the most acute phase of Schubert's disease.

Solomon argues that homosexual initiation is likely, Schubert's sexuality was at first passive or idealized in the passionate bond of a friendship, and that only in a second moment he became active with men older than him, to end up in anonymous and casual relationships in the underworld of prostitution, without excluding the world (already flourishing at that time) of transvestites:

Young men may be subjected to pedophilia by older men in the "Greek" way. Schubert probably played the boyish role with Johann Michael Vogl (the singer of his lieder, whom Schubert considered his "second father") or with Mayrhofer, both of whom were considerably older than him; and no one can say whether it was a spiritual or carnal love.

However, over time Schubert fell victim to an illness that dissolved the group of friends and darkened the last years of his life. Something that could explain the offended tone and self-righteous disdain of those who described Schubert as "covered in mud" and a victim of perverted passions, and have led to talk of vile and aberrational practices, is the suspicion of sexual relations between an adult and a young person, with the aggravation of annoying acts towards minors and the vague idea of a kingdom of taboo experiences.

Solomon observes: "By virtue of his homosexuality, Schubert left a coercive environment to enter what seemed (at least momentarily) a realm of freedom." For its members, the homosexual and bohemian community meant to free oneself from the impositions of the family and the State, from the rules of society and from the straitjacket of heterosexuality, the obligations of marriage and career; in short, it represented the freedom to ignore the reality principle in order to pursue an unlimited pursuit of beauty and pleasure. He could repay them, at least for a time, if not enough. mind, from a precarious existence on the fringes of society "Take men as they are and not as they should be," Schubert wrote in his diary the same day he declared his fear of marriage, having decided to give up a secure position to affirm his inalienable right to diversity, however it manifests itself. Years later, Schubert replied to Franz

von Schober, who had told him that he was wrong and that they were unhappy (September 21, 1824):

I'm terribly sorry, but it doesn't surprise me because this is the fate of every sensible man in this miserable world. And what will we do with happiness if unhappiness is already the only incentive we have left?

Living below your means: money and work

During his thirty-one years of life, Schubert wrote an enormous amount of music. When he worked, he worked hard. Schober tells us: "If you go to see him during the day, he says: Hello!" How are you? "Good!" And keep working. At that point there is no choice but to leave. For many years it was believed that Schubert did not prepare drafts of even the most important compositions, such as symphonies. Modern research has established that this is not true. But without a doubt, Schubert, together with Mozart, was one of the fastest authors of the history of music: a composer capable of thinking through the entire work and transcribing it immediately.

He was always short of money and spent much of his time in cafes with friends. Only in 1818 did he begin to be able to support himself, although he had already been a professional for two years. In his diary, dated June 17, 1816, we read: «Today I composed for the first time for money: a cantata for Professor Wattrot's name day, with a text by Dräxler. The reward was 100 guilders." More or less, thirty euros today.

Money did not last long; never had enough to rent a piano, let's imagine to buy it! But this meant nothing because he didn't need a piano to compose. He said it distracted him. In any case, if I needed it, I would go to a friend's house.

With his closest friends he formed a kind of small community in which private property did not exist. Hats, shoes, dresses, money: everything belonged to everyone. The one who brought money took care of paying the bill. When it came to selling his music or arguing with publishers, money meant nothing to Schubert.

Schubert's attempts to find a publisher met with little success. In 1817 he sent Breitkopf & Härtel one of his best lieder, the Erlkönig. The publishers were uninterested and returned the manuscript to the only Franz Schubert they knew: a composer of the same name who lived in Dresden. The Dresden Schubert felt insulted and wrote a letter to the editors. Who was this nonentity who took the liberty of using his name? He kept that lied: «I will keep it to find out, if possible, who has sent them this rubbish...».

Meanwhile, Spaun was sending Goethe a set of Schubert lieder inspired by his poetry. I hoped to wake up the teacher's interest, but he didn't even respond. Not everything was a disappointment for Schubert: little by little he began to make himself known. Some singers, for example Anna Milder and, above all, Johann Vogl, began to present their music in public. In addition, Schubert's small but influential group of friends gave him good publicity. Vogl had

great importance in the composer's life. When they met, in the spring of 1818, the baritone was nearly thirty years older and nearing the end of an illustrious opera career. He examined some lie. under Schubert and in the end, after many doubts, feeling the attraction for those compositions, he became the most great interpreter of Schubert. Critics took note of its existence, and reviews were generally glowing. In 1822, a long and intelligent review published in the Wiener Zeitschrift für Kunst defined Schubert as a genius. The following year, in the same magazine, he was called "the popular teacher." However, Schubert never enjoyed the fame that would have deserved. Nor can it be said that he was a stranger.

Since no publisher was willing to print the music, Schubert's admirers raised the necessary money. As Schubert's fame grew, a few publishers applied, but very few major works were published before his death; no symphony and none of his ten operas. On the other hand, they were one of his nineteen string quartets, three of the twenty-one piano sonatas, one of the seven masses and 187 of more than six hundred lieder.

In January 1839, in Vienna. Robert Schumann went to the home of Schubert's brother, Ferdinand (Franz had died eleven years earlier), and began looking through the many manuscripts he kept. Buried in a "huge pile," Schumann discovered a symphony that no one had ever heard of before: "Who knows how long it would still have remained hidden in that dark and dusty corner if I had not persuaded Ferdinand Schubert to send it to the concert directorate of the Gewandhaus in Leipzig, or the same artist who presides over it", recalls Schumann.

The artist in question was Félix Mendelssohn who, with the intelligence and dedication that characterized him, quickly took charge of directing it. It was March 21, 1839.

The symphony arrived in Leipzig, where it was performed in front of an audience that recognized its great artistic value and listened to it in admiration, in an atmosphere of general consensus. The enterprising publishers at Breitkopf & Härtel bought the symphony and the property rights, and now the orchestral parts can be found and very soon the score will be found too, to the benefit and delight of the whole world." Schumann's sponsorship would prove to be too optimistic: the score was not published before 1850 and the whole world could hardly procure the benefit and delight of knowing one of the masterpieces in the history of the symphony."

The Winter Journey (Winterreise): the icon of the orphan and the vagabond

In psychoanalysis, travel and wandering symbolize death and sexuality.¹¹ Schubert wrote the cycle of poetry during his admission to the hospital in Vienna: the disease that would lead to his death was already manifesting itself.

11. S. Sablich, «Schubert. La strada verso la grande Sinfonia, in Amadeus, June 2004. 12. Hans J. Fröhlich, Franz Schubert, Studio Tesi, Rome, 1990.

The spirit of world-weariness, of a deep desire for the peace of the grave, seems to "fly" low and menacing over the whole cycle: "Cycle of terrifying lies" Schubert seems to have called his Winter Journey. Schubert read the lieder that make up the cycle almost by chance in a magazine published in 1823: they are only half of the Winterreise, made up of twenty-four poems. In the circle of the first people to hear it (gathered by the same author) disappointment prevails. How to think that listening to Winterreise could be resolved in a normal living room music experience?

The Winterreise is much more disturbing; if only because of the feverish and candid tendency of his music towards the abyss, towards death. It is a crushing landscape of loneliness; there are few "living" presences. So rare that they appear as mirages (only two "true presences" are counted in the entire cycle). It is what remains of "stepmother nature", as Leopardi would say, that survives the terrible and freezing winter temperatures: the crow found halfway and the organ-grinder of the last lied, the only human being; the marginalized who plays even knowing that there is no one to listen. 13

Thus, the Winterreise cycle is impregnated from beginning to end with an inexorable pessimism. This composition from 1827, a year before his death, is considered by many to be the most important lieder series in musical literature, with its recurring, sad and plaintive melodies, each time more melancholic and desperate until reaching the last lied, the haunting Der Leiermann, the one that talks about the old organ grinder who wanders around with his instrument in

13. Gatto, Agnese, «Franz Schubert ne Il viaggio d'invernon, Viaggi en música, <https://analfabetica-agnese-gattofranz-schubert-ne-il-viaggio-dinverno/fabetiere.wordpress.com/2015/06/1s/viaggi-inside-the-musi>

full winter. Nobody gives him anything, the dogs bark and chase him but he keeps smiling and doesn't lose hope. «Mysterious old man, shall I come with you? Will you accompany my songs with your barrel organ?» All this in a state of mind of total desolation, with simple fifths in the bass and a fragment of melody that is more an epigraph than anything else. It's a chilling song and we can't help but think that Wilhelm Müller's libretto had autobiographical significance for Schubert.

The poems of the Winter Journey epically tell the story of an abandoned and disillusioned lover. But «epically» it is only the narrative artifact offered to the listener, who will undertake a journey of total, lyrical and synesthetic immersion, where he will immerse himself to the bottom of everything that the word cannot touch in the complexity of emotions. Human beings transfigured by Schubertian music.

This madly in love "lover", this aimless "wanderer" consumed by pain, begins a long pilgrimage into madness and silence. The imagined and lyrically offered winter journey takes place in a lifeless, apocalyptic setting of frozen rivers. One «looks back» («Rückblick»), at the spring of the joys of the past, from the modest house of a charcoal burner to the final destination in an old inn, which has become a cemetery.

There is no more moving description of abandonment than the one set forth in Müller's libretto for the Winterreise. Schubert must have identified deeply with him, for he declared that this late song cycle was, of all his works, the one that had cost him the most tears while composing it.

Schubert's life was the life of someone saddled with a dramatic conservation problem. Suffice it to say that it was poor enough to go hungry. Child prodigy with a talent comparable to that of Mozart, it cannot be said that there is a tea. nest success in your life. Because? The answer could be found in Müller's poems where "the pilgrim" is defeated by "the hunter". Schubert identified with "the pilgrim" because he too was a dreamer in pursuit of beauty. Let's just say it wasn't hunter enough like to succeed in the world. Being a hunter was too vulgar for him, focused as he was on beauty, kindness and love. Too idealistic, he harbored an important implicit taboo towards the mundane, which implies selfishness, assertiveness and worry about money

The proximity of death and the release of creativity

The year 1828, the last of Schubert's brief life, was very fruitful: the String Quintet in C major, the last three piano sonatas, the lieder series Schwanengesang, the Great Symphony in C major, and the Mass in E flat. elderly. If we think that the three piano sonatas were written in September 1828, two months before his death, we are amazed by his irrepressible creativity. During this period Schubert had gone to live in the house of his brother Ferdinand, whose loving care helped alleviate the precarious financial and physical situation of the composer,⁴

During his last year of life he matured in an amazing way: his music has enormous dimensions, it leads to new horizons. It is said that on his deathbed he exclaimed that he was He was full of new ideas. 15

The most faithful friend, Josef von Spaun, wrote in 1858:

Poor Schubert, so young and at the beginning of a brilliant career! What riches, what hidden treasures has his death deprived us of! I am sure that the state of excitement with which he composed most of his lieder and, especially, the Winterreise, has contributed to his early death.

Schubert left nothing: no books, no money, no furniture or real estate. Only his manuscripts scattered throughout Vienna remained. He was buried near Beethoven. His friends sincerely mourned him. Schwind wrote to Schober: "Schubert died, and with him died everything that was brilliant and amiable in us." Grillparzer wrote the epitaph: "The art of music has buried here a rich treasure but, even more: beautiful hopes."

It took forty years after Schubert's death for the world to realize that he was a genius. With his subjective approach he anticipated Romanticism and, even more important, he was the first lyric poet of music.

14. Andrea Passigli, Notizie su Franz Schubert, <http://www.andreapassigli.it/schubert.htm>

15. Otto Erich Deutsch, ed., Schubert. L'amico, e il poeta nelle testimonianze dei suoi contemporanei, EDT, Turin, 1999

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A FILM EXAMPLE

Those who do not know the football code do not understand the "meaning" of their words (the passes) or the meaning of their speech (a set of passes).

PIER PAOLO PASOLINI

looking for Eric

Original title: Looking for Eric Directed by: Ken Loach

Comedy genre

Year: 2009 (116 minutes)

Country: United Kingdom

Cast: Steve Evets, Eric Cantona, John Henshaw, Stephanie

Bishop

The Character: Eric Bishop is an unhappy, careless postman who lives a bland existence tormented by remorse, shame, and passivity. He is devoured by the feeling of guilt for having abandoned, without understanding why, his young wife Lily - whom he longs for as the great love of his life - with their newborn daughter.

She has given him a granddaughter just a few months old and he clumsily supports and takes care of two teenage stepsons who get into trouble. Actually, Eric is a very generous person and raised them as if they were his own children. When they were still little everything was fine, but now they take advantage of him because he considered it. They were "a weakling," and they are destroying him. Eric Bishop lives in a house that is too big for him. His friends, soccer fans, do what they can to help him. He is barely keeping his job and when we first meet him he is in full panic attack.

Chapter 1. "I'm screwed."

The opening sentence of the film, "it all started with a beautiful pass from Eric Cantona", is a metaphor that allows a creative "pass" from the field of play to other dimensions of life, where the fundamental thing for a victory is not the goal but trust in others.

Eric is driving down a busy street, disoriented, as if his internal "navigator" has broken down. He has just seen Lily (his first wife) after thirty years and has not been able to face her. The inevitable impact of the accident is followed by the blackness of the screen, evoking the darkness of the protagonist's mind, who has been unharmed but feels as "fucked up" as his junked car.

In the next scene, Eric is alone, sitting on his bed, coming back from the hospital. He speaks to the poster of soccer player Eric Cantona, hanging on the wall: «Have you ever been to a psychoanalyst, Eri? Do you know what he asked me?: 'When was the last time I was happy?

The postman remembers the Cantona matches, which he watched with his friends at the stadium, as his last happy moments. He hasn't been to football for ten years. He prefers to live in the memories instead of being in the present and dealing with it. His mind is frozen in yesterday.

In the pictures below, her friends say:

Look at the state it is in [...] It has no rhythm, it's locked like a gear, it doesn't take off [...] It's hard to believe, but a few years ago it was on the dance floor. One of the best dancers.

They look for excuses to distract him, they tell him jokes, they ask him out... but they don't succeed. Eric's bodily rigidity evokes his mental rigidity. The tendency to rationalize and feel guilty for past mistakes affects his posture and graceless movements. Claudio Naranjo sees in the E6 a patriarchal character that sacrifices

It shows his affectivity and his instinct:

In the fearful character, the intellect predominates [...] It is an implicit despotism in which the child's spontaneity is blamed and maternal love belittled, while the person orients himself in the world according to an excessively hierarchical vision, that situates it between all-powerful superior authorities that must be obeyed and inferior people whom it corresponds to dominate. [...] We can call them «authoritarians» in view of their fearful dedication to established power, their faith in the principle of authority and their corresponding lack of faith in their right to govern themselves, taking with their hands the reins of his own life.

16. C. Naranjo, The patriarchal mind, RBA Integral, Barcelona, 2010, p. 41.

Chapter 2. The possibility generator

Eric participates in a self-help group that his friends set up with the intention of rescuing him from the depressive and resigned state in which he is plunged after the accident. The friend who officiates as «ter peuta» is framed with his back to a mirror, which reflects Eric's lost expression when he tries to think of someone who loves him.

Each is then asked to choose someone they admire and want to emulate, and he names Eric Cantona. Back home, alone in his room, he goes to the Cantona poster, this time, standing up, he looks into his eyes. He tries to identify with his haughty stance:

Imperfect genius, huh? Imperfect postman. How are you taking care of yourself, Eric? Have you ever thought about committing suicide? Who loves you? Who takes care of you? Do you know what knocked me down? I didn't even notice when it came... Have you ever done something you're ashamed of now?

The questions this time get an answer, one question is peculiar: "And you?", formulated by a Cantona who "comes alive" in the shadows, behind his back, and that metaphorically passes him the ball. This is "the pass" that will mark a turn in the life of the postman. The image is ready to speak to itself if invoked in the proper way. Cantona, the mythical champion of Manchester United, plays himself in the film: the formidable goalscorer with a terrible character who lost his

career but not his charisma. From this moment he is at the side of the postman as a witness, interlocutor, coach or psychotherapist, without concealing the confidential aspects necessary in a deep relationship. In the first dialogues between Eric and his alter ego, the imaginary friend represents not only «the other part» of the protagonist (the ideal vo), but also the Other, through whose gaze and narration the sense of self that is identity is born, develops and is balanced. In the course of the story it is understood how the absence of benevolence or an appropriate support role at a given time essential element of Eric's existence shakes an image already precarious in itself, leading to the inability to make choices in which to recognize oneself. Now that Eric is an adult, the group of friends replaces the primary relationships and constitutes "the environment" that provides that "generator of possibilities" that supposes being seen through the eyes of someone who loves us.

Chapter 3. Love lost and longed for

Eric tells Cantona how he found his lost and now longed for love Lily during a dance contest.

CANTONA: And Lily?

ERIC: I can't even get her name out.

CANTONA: Say it, it's something to be dealt with, isn't it?

TRUE?

ERIC: I can't.

CANTONA: Yes you can!

ERIC: Lily, dammit! The problem is always Lily.

CANTONA: Open the trunk.

ERIC: No, I can't.

CANTONA: Without risking we cannot overcome the dangers. Open the trunk, let's go!

Eric opens the trunk of memories and finds the photos from thirty years ago, with Lily together on the dance floor.

CANTONA: Sometimes the most beautiful memories are the most difficult to bear; c'est la vie!

ERIC: Yes, the most difficult to face... C'est la vie! (laughs together)

The two Erics are now co-stars:

CANTONA: And thirty years later you can't look her in the face2 C'est incroyable, non?

ERIC: A lot of mistakes were made; a lot of water ran under the bridge. Do you understand what it means when your daughter asks you to see your ex-wife every day, whom you haven't seen for thirty years?

CANTONA: Everything comes back to the surface: you, Lily and little Sara. ERIC: Oh yeah! As if thirty years had been yesterday. I'm screwed up!

CANTONA: I understand you, mon ami, and I recommend a nice jump from the building opposite.

ERIC: Sure! Everything is going well for you! Imperfect genius bastard: two kicks to the ball on the beach, with the VIPs, your pretty French accent... Look at me: a fucking wretch, skin and bones. You have it all, friend.

Says Naranjo from E6 conservation:

The avoidant or phobic type is just cautious, but with great potential for affection. Likewise, there is greater emotionality, both in the ability to experience pain and because of its human warmth. They deeply feel their loneliness and isolation, are in pain from their sense of misplacedness, and have a strong desire to be accepted.

although they often repress it. Despite their longing for relationship and participation in social life, they are afraid of leaving their well-being in the hands of others.

Let's go back to Eric:

CANTONA: Who foresees all the dangers will never go to sea; who is afraid to mix the dice will never get a six. If you don't enter the tiger's den, you will never catch its cubs.

ERIC: Take those dice and shove them up your ass... I can't take your philosophy anymore.

CANTONA: There are always more choices than we think... always.

ERIC: Yes? What type?

CANTONA: Like... shave.

ERIC: I can't meet her. CANTONA: Yes you can!

Claudio Naranjo breaks down the behavioral aspects of the "fear of being" of the E6:

Insecurity, indecisiveness and hesitation (consequence of fear of making mistakes), immobilization due to doubt, loss of contact with impulse, avoidance of decisions and inclination to compromise, excessive care and caution, propensity to double check compulsiveness, lack of self-confidence, excessive rehearsal and difficulty with unstructured situations (those in which there are no established behavior patterns).

17. C. Naranjo, Character and neurosis, Ediciones La Llave, Barcelona, 2012 (11 ed.), p. 347

If fear paralyzes or inhibits, the inhibition of impulses feeds anxiety, as Freud thought; and we can say that fear is a fear of one's own impulses, a fear of acting spontaneously."

The postman takes a letter from his wife out of the trunk.

ERIC: He sent it to me a week after he left it. CANTONA (reads): «I can't love you more than this. lily,

ERIC: I never responded to him and the more time passed, the harder it was to do so. In the end it was impossible to go back. CANTONA: You tell him the truth.

ERIC: Oh yeah? And what do you say to a person who gave you his heart on a silver platter? It's over... Give me that letter. ;You know what I mean? Fuck off! (Tears up the letter.) I can't; I can't bear it; I won't get to see her every day. It will end like last time: I will start circling the roundabout. CANTONA: You have to talk to her.

ERIC: I can't.

CANTONA: So, write!

ERIC: I have no words.

From these dialogues the knots that Eric had not untied, his dislocation, slowly emerge. Eric feels that everything is getting out of hand; He does not feel seen and even less understood by his stepchildren. He can't meet his ex because that would mean facing up to the mistakes he made. He feels crushed by the feeling of guilt and thinks that he has no chance of changing the situation: "I can't even trust myself; I feel suspended in the air, I look towards downstairs and see myself wandering around like a mangy old dog."

18. Ibid., p. 347.

The necessary condition for the next pass is to identify with someone you admire. Cantona becomes, for Eric Bishop, a "reliable hope" who reflects an image of himself in sharper, more vivid outlines, culminating in the scene where Cantona teaches the postman to say, "No!"

Chapter 4. The relationship with the stepchildren

Eric is unable to gain respect from his stepsons in his own home. He is his slave, when Cantona appears and encourages him to be more assertive.

CANTONA: You must say no! No! Come on! Say it: "No!" "Non!" ERIC (shyly): No.

CANTONA: With conviction. No! ERIC: No.

CANTONA: With more force. No! ERIC: No.

CANTON: Come on! You must say it with the balls! No!

ERIC: No, no!!! (He picks up a pot and starts shaking it around him-

dor.) Nooooooo!!!!

He shakes it several times to the rhythm of "no" until the frightened stepsons arrive.

STEPSONS: Dad, are you okay?

ERIC: No!!!

This character transforms into its own enemy, as if the Self-accusation could save you trouble with authority. In his childhood history there was a common fear of punishment or recrimination. The ghost of E6 conservation is being punished for making a mistake. It was to avoid this threat that he turned into a submissive, sweet and obedient person. Self-accusation warns Claudio Naranjo-he sees monstrosity where there is only nature:

This imagining monstrosity where there is potential spontaneity and organic wisdom not only leads to inhibition, but is complicated by the fact that this inhibition perpetuates the unknowing situation, which in turn makes the individual more vulnerable to self-denigration.

Chapter 5. Eric unites the knots of the past with Lily

Eric runs into his ex, who still resents him for abandoning her, for no apparent reason, at the age of twenty-one, leaving her alone with a newborn girl. The postman tells his mirror Cantona.

CANTONA: She hates you. Now we see a way...

ERIC: We're not going anywhere. We are two grandparents. Where to

are we supposed to go? CANTONA: La plus noble des vengeances c'est de pardonner ERIC: Guess what? You're already pissing me off with so much nonsense. CANTONA: Okay, so I don't translate.

ERIC: Do what you think... Totally, I don't care. Fuck you!... What does it mean?

19. Ibid., p. 357.

CANTONA: No.

ERIC: Tell me! You can't blurt out something like that and then run away! CANTONA: The noblest revenge is forgiveness.

ERIC: Could you forgive me? (The phone rings. It's Lily, leaving a message quoting him in the pub.)

CANTONA: I told you...

Eric is a happy-go-lucky dancing teenager when he finds out he's going to be a father. His own father then violently challenges him: "He grabbed me by the neck like when I was a child and started shaking me like the host of a stupid TV show used to do." It gives him back the image of a failure: that of someone who has given up on university and finds himself imprisoned by a marriage and a child to care for. This creates a reaction of disorientation, panic, dissociation.

Eric is finally encouraged to confidently express his feeling of dislocation and terror, which led him to give up on his relationship with his wife, avoiding her and withdrawing into himself, instead of facing the situation together.

ERIC: After about half an hour I calmed down, went back inside and started doing theater. And... do you know the truth? Since then I have followed

pretending and making theater. LILY: But why couldn't you tell me?

ERIC: I deleted it. I hid it even from myself; I was terrified; I thought I was going crazy like my Uncle Marlow.

Besides, I watched you nurse Sal... I don't know how to explain it... I couldn't bear it, I couldn't bear it; It made me crazy and that led me to the point of being afraid to go home, to my house. LILY: I thought you didn't love me anymore.

ERIC: No!

LILY: That you had regretted having a girl. ERIC: Not at all.

LILY: I would have liked only you to touch me; I felt ugly and fat, with my clothes reeking of milk.

ERIC: It's not so much the fact that I dumped you... that's what I throw my hands up. It's just that I couldn't come back.

Eric gave up his happiness by leaving home for no apparent reason. The E6 conservation chooses the path of unconsciousness through a disconnection from its essential being, perceived as threatening Recon. In this way he renounces his own power. Winning it implies getting out of the logic of guilt (if it's not my fault, it's your fault). It means embarking on the path of self-forgiveness and self-love.

Chapter 6. Eric and his relationship with his friends

In his encounter with Cantona, Eric manages to connect the painful elements of his past life and give them a coherence that transforms him from "accidents" into "passes" that make it possible to recover skills he thought were lost, the reappearance of desire and putting himself back on. at stake with Lily and her children.

Cantona shows Eric that trust is nothing but a

"leap of faith" in others. Like a goal pass.

ERIC: So the most beautiful moment of all?

CANTONA: It wasn't a goal.

ERIC: It has to be a goal.

CANTONA: No, it was a pass.

ERIC: A pass?

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A cinematographic example

CANTONA: It was a gift, almost, to the God of goals.

ERIC: What if he was wrong?

CANTONA: You must trust your teammates at all times.

If not, all is lost.

Faced with the friend who listens disinterestedly, who recognizes desires and needs, Eric can remove the loser's mask to show that there is someone behind, vital and real.

Chapter 7. «Operation Cantona: be yourself.»

Eric enlists his friends' help to restore his father power to his stepchildren. He makes all the televisions in the house disappear and prepares food just for him to show the children that his attitude (no longer passive and submissive) has changed.

Eric discovers that the eldest son is hiding a gun in his house from a psychopathic delinquent who is creating trouble for him with the law and is blackmailing him. He talks about it with the boy and also directly with the delinquent, but gets nothing. Then he goes to Cantona:

ERIC: I can't handle all of this. I don't know what to do, you must believe me. I can not do anything.

CANTONA: There are always more choices than we think, always more possibilities. If things change, the possibilities change. You try something and it doesn't work, and then you try something else.

stuff. Always. ERIC: Dude what?

CANTONA: Your teammates. ERIC: Oh my gosh! I can't think how I could tell my friends. Where do I begin? "Do you guys have a minute? Fa for my son: he keeps a gun for the neighborhood psychopath, who amuses himself by shooting kids who laugh at the color of his shoes." What could they think? I'm ashamed! ERIC: Of course they are my friends!

CANTONA: They're your friends, right?

CANTONA: And don't you think that you can tell your friends everything?

ERIC: Hell yeah!

CANTONA: Trust them.

Obvious things seen with different eyes, or heard with a different attitude, take on unexpected meanings. The Cantona phrases are like a beam of light projected on the potentialities not manifested until now. They illuminate alternative paths for a chained Eric in a stagnant situation.

He invents a plan. With their friends and children, and armed with a baseball bat and an Eric Cantona mask, they go to the delinquent's house. They break the glass. When he is half naked, he is sprayed with red paint. And they threaten to release his public humiliation on YouTube if he insists on bothering Eric's son.

The E6 conservation can justify its submission for the sake of something bigger, for example the common good. The "sacrifice of bowing" assumes a meaning in the scale of values, as if it said: "I submit to the will of God, who by nature is just; I can trust him because he will not punish me." This is how this character idealizes authority.

Enneatype Six has no problem with danger; what he has a problem with, and a serious one, is courage. It is often reckless, but it does not tolerate the taste of fear, and it is because of this intolerance that some keep away from danger.

In the case of E6 conservation evolved, the threat does not prevent the execution and assumption of a leadership role. By exposing himself, and therefore exercising a position, a choice, with an attitude of listening to himself and the other, he overcomes the neurotic automatism of doubt.

The postman Eric has learned to renew the confidence in his potentiality, which he had locked up in the trunk of memories, with the photos that showed him happy with his wife, when his spontaneity transformed him into a "dancer." peerless". It has untied the knots of the past. Rediscovering the flavor of trust in others, he has learned to ask his friends for help and to take responsibility for dealing with the situations that tormented him.

Eric has learned to take the risk of being afraid, to take charge of his life and face it in all its nuances. Consequently, by not blocking the action by tormenting yourself in an internal struggle, you finally grant yourself the possibility of being happy.

JOKES AND VINETA

Jokes

A characteristic of E6 conservation is being reluctant to answer: that well-known trait, attributed to Nasrudín, the Galicians or the Jews, which consists of answering one question with another.

«Nasrudín, why do you always answer with a question? "And why not?"

There is a paranoid mood in that hiding so much. It denotes a fear of being caught, being taken advantage of, or simply being wrong.

A Jew meets another Jew at a station in the early days of the railway. "Where are you going?" "To Smolensk."

Oh I see! You tell me that you are going to Smolensk because you want me to think you are going to Lublin, but I know you are going to Smolensk.»

It is a strategic concealment. A Galician joke characterizes at the same time the paranoid interrogation and the doubtful, ambivalent and unclear nature of this character.

A Galician meets another on the stairs and says:

"I couldn't tell if you're going up or down. Tell me: do you go up or down? "And why do you want to know?"

One night, when the husband comes home, his wife says: You know? Something extraordinary happened today!

Oh yeah?

-Yeah. This morning there was a knock on the door, I open it and find a man. He doesn't say anything, I don't ask him anything and he goes into the house. Then I see him sitting on the couch. He doesn't say anything, I don't ask him anything and he lights a cigar. Then I see him in the room: he doesn't say anything, I don't ask him anything and we make love. Then we get dressed. He doesn't say anything, I don't ask him anything and he leaves

Fuck! We will never know why he came!

jokes and cartoon



LA TRANSPOSICIÓN
Cartoon from the series The Bell Curve, by John Bell



Stage fright, by Leandro Martinez



Inside Woody Allen, *de Stuart Hample*

TRANSFORMATION PROCESS

AND THERAPEUTIC RECOMMENDATIONS

TRANSFORMATION IN THE PERSONAL SPHERE

At the beginning of the change process, it is not easy for the E6 conservation to recognize its daily selfishness. The personal process helps him to see that selfishness is the root of unhappiness insofar as it is a consequence of fear. Experiencing that a generous attitude towards others actually makes you feel stronger, freer and more of a protagonist in life is an unexpected discovery.

It is also true that others are interested in receiving something from him; The lack of confidence in their abilities has long fueled the conviction that they are not really important to others. A bit like it happens to E4, in E6 conservation the other's genuine interest in him is contaminated with doubt about his inauthenticity and manipulation, by a projection on the other of his own egoism.

The E6 conservation opens more easily to generosity when it overcomes this prejudice of not being important to the other.

Drop the crazy idea that "whatever my relationship with another is, I will not leave a trace, and if it did happen, it would be his weakness and not because of my personal value", and this discovery helps to recognize his own value and his ability to love

Enjoy the present

The transformation occurs when the E6 Conservative realizes that paying obsessive attention to thoughts does not help to be sure, and accepts that there is a good deal of serendipity in life.

The transformation influences the form of thought, which ceases to be nebulous to become more precise and defined. As insecurity decreases, you can accurately define yourself and others. Meditation, especially za zen, is a precious aid to calm the mind and direct attention.

Meditation gives me a lot. I need it, it calms me down, it centers me, it puts things in their place, it calms me down, it clears me up. Although there are times, especially when I formally sit down to do it, when it triggers my anxiety, which I didn't feel before. In any case, this works for me because I see it, although it can leave me worse than at the beginning.

The transformation process is accompanied by a greater happiness of living. One aspect of E6 conservation neurosis is the denial of pleasure in itself, of carelessness, of satisfaction... It is as if the pleasure had to be earned through duty, effort and commitment.

Time must be used and have its usefulness. It's a commercial vision of life like that of E3, where you have to spend time doing something. This takes you away from your authentic needs, puts the definition of himself in terms of ability and approval of others; more on the plane of doing than of being.

It is a great help for E6 conservation to get used to living in the here and now. Getting used to stopping this race of thought towards the future, this anticipation of events in order to control them that gives no respite, helps to discover in the present a dimension of pleasure that is inherent to reality: that we should not do nothing to seek satisfaction. It is often there, where it is most obvious, and this is experienced by simply doing nothing. Zen meditation is, here too, one of the practices that produce a greater effect of change.

Integrate one's own history into the present

The rereading of one's own life makes possible a revaluation of the figure of the normative parent (in general, the father for men and the mother for women). This is possible thanks to the improvement of self-esteem and personal value. The father is no longer seen only as the one who punishes unjustly, as an authority to be feared; this aspect is repositioned in a perspective where positive aspects emerge that fear prevented us from seeing.

Working with the inner family in the SAT program is a fundamental experience for understanding because it helps to detach from the frightened, offended and humiliated child, to reappropriate adult responsibility and get out of the role of victim of authority and in personal relationships.

The relationship with the mother is seen, thanks to personal evolution, more clearly in its ambivalence: care and deceit are more clearly distinguished. Often the mother has given to the child a sufficiently credible model of herself as a "victim" of the father until the manipulative function of this strategy emerges, the purpose of which is to keep the child close for fear of abandonment.

Regarding the relationship with the brothers, a more direct confrontation is established that does not exclude the possibility of in. confrontation and competition, and that helps to overcome the feeling. Feeling of guilt for not taking care of the family enough.

It is also possible to break the taboo to be better than your father or siblings if you become more successful in life than them, although it is always difficult to openly maintain a position of superiority, which would be a kind of betrayal.

Changes in relationships

Personal evolution reinforces the ability to emotionally sustain both the fear of loneliness and being forced to do what one does not want. Control strategies thus become less necessary to maintain a dynamic balance between freedom and the search for protection.

The greater self-confidence thus acquired has a positive effect on affective relationships and, in particular, relationships, in which they may experience greater emotional involvement. The neurotic need to be forgiven and understood is diminished, leading to an expansion of emotional autonomy. It gives rise to expressing one's own feelings more directly and opening up to the relationship with more generosity and love. And it helps them understand that the other is different, interpreting their reactions and affective discontinuity without so much paranoia. In short, he often feels that he can be an effective help for the other not only with his actions, but also through emotional support.

They perceive their partner less as the «safe base» to which to refer in difficult moments, or as a source of demands and obligations that could limit their own freedom.

A space opens up, then, for an interdependent and adult vision of the relationship, connoted by a greater awareness of the free responsibility of each one and by an acceptance of one's own characteristic nature.

The acceptance of personal characteristics helps him to overcome envy and a fundamentally competitive attitude in the encounter with the other, from which, based on the educational message received, he should emerge victorious, thus denying that weak side that is functional to life.

The pleasure of being with someone is discovered when we are less concerned with having a place of our own. This character is as if he feels like he's about to enjoy a good play, but only once he's sure he's got a seat. In order to be less concerned about life, it is essential not to take the intentions of others too seriously, remember that "there is a long way from saying to doing", and trust that there is room for everyone, because there will always be someone missing. And not everyone likes the front row or the seats near the emergency exit.

It can be very useful to experiment with intermediate modalities in anger management and develop greater assertiveness, as well as transforming one's own attitudes in relationships perceived as highly problematic. For example, in those where it is perceived that the other tends to devalue or not recognize authority (lack of admiring love that reopens the wound with the father), as can happen with a sexual E4; the competition (as with a social E3 or a social E2), or the fight for territory (with an E8).

The problem to overcome are the "crazy" ideas that "if I don't hurt others, they won't hurt me either", or if I don't make myself noticeable, others won't notice me", reconsidering how certain attitudes of avoidance or isolation tend to be precisely the wick of provocative attitudes on the part of others.

A stimulus for the transformation process is experiencing the ability to support one's own ideas and learning to defend their validity, in exchange with others. The E6 conservation is often mistakenly interpreted as a belittlement of his opinion when the other has not understood him well due to his somewhat confused way of expressing himself.

With the change, he develops more confrontational capacity. Less fear of being wrong and showing disagreement favors the development of a very useful assertiveness.

Transforming the relationship with life requires a calm acceptance of the changes, even when they do not seem to be going in the desired direction. In this way, it develops self-benevolence and focus on the present, since it is not strictly necessary to anticipate the future in order to avoid mistakes and overcome trials.

Freedom from anxiety about the future and judgment of the past bears the fruit of feeling less inadequate and stronger. Being more in the present gives you the opportunity to feel more serene and enjoy the little things that previously eluded you.

The passion for the idea of a safe and secure place makes E6 conservation suspicious of any form of change. Personal evolution leads him to reconsider that without movement there is no life and that in every change there is something we lose, but also something we gain.

I'm less reactive, I see situations happen that I don't get hooked on, and it's delicious to let them go. I recover my center much more easily.

The compulsive search for an ideal situation of peace is left behind in the evolution of the warm Six, which gets used to staying more time in situations where there is not always serenity or control, without the neurotic need to cut contact with the other to withdraw into himself, ultimately determining a discontinuity in relationships.

Fear and guilt

Guilt and fear are the most difficult obstacles to overcome for an E6 conservation. Both are closely connected through their ideal of omnipotence. It is not easy for this character to realize that fear is his constant, since perceiving himself as fragile and incompetent opposes the idea, internalized through the message from his parents, that he has to be self-sufficient.

The perception of a personal weakness causes shame and, therefore, it is not accepted. The crazy idea is that you have to be strong and be able to overcome all obstacles, because there, and only there, lies personal value, according to the expectations of the parents. Realizing that he is not capable of doing it activates the feeling of guilt and the fear of punishment.

Overcoming this crazy idea involves accepting that you cannot control everything that happens, and impotence as a reality of life and a personal limit. This new perspective generates, after an initial moment of disorientation, a feeling of peace and relaxation, and is made possible by the development of compassion for oneself, which makes evident how absurd the effort to compete with the world and how much fear derived from that pretentious attitude. The mistrust to be overcome is, above all, oneself; lack of trust in others is often a projection of not trusting yourself and taking responsibility for your own actions and feelings. Developing more

awareness of your perception of personal weakness encourages you to hold the encounter with the other, it is not. Containing one's own fears but accepting the dignity that they possess. Understanding the meaning of your fear helps E6 conservation to give you dignity and to overcome it.

Let's not forget the aesthetic sense. The E6 conservation has, as usually happens with schizoids, his gaze turned inward, to his thoughts, and he does not use his sight too much. Contemplation is another fundamental aspect of transformation: looking without thinking, investing energy in an aesthetic sense in nature, in others. Obviously it is less easy with people, since the encounter with the other unleashes the false idea that we should act, that we cannot be there and simply stare.

I also discovered that contact with art does me good: it loosens me up and gives me nourishment of a different kind, and somehow counteracts my rational and obsessive part, it expands and lightens me.

Confidence in affectivity and creativity

Important for the transformation of this subtype is the development of a greater capacity to see one's life in terms of affectivity and not rationality.

At first it was a lot to understand things with a rounder perspective (not so rational, not so fixed). As if I had been able to understand things beyond words and with my whole body, not just my head. As if I had understood that life (reality) could not be embodied in two dimensions, responding logically or consistently, but that its richness and depth was much denser and went much further, in all directions, it was hardly captured alone. Through reason, there were many ways to access it.

As long as the choices are made based on rationality, something will always be missing: conviction, clarity. Doubt remains about a possible mistake, a wrong choice and, with it, self-criticism and blaming yourself (or even those who prevented you from being able to choose).

What makes him get out of doubt, and therefore guilt, is to recover an emotional sense of vital choices, to feel that the things that were done —or not done— stemmed from a need that probably at that moment he could not read in a clear and definite way, but that the choice or indecision existed and sustained.

Arriving at this way of seeing things is, for an E6 conservation, like truly telling another story, seeing his life from another point of view, where only the criteria from family upbringing no longer count (self-affirmation, security, duty, prestige; in short: the affirmation of a role), but also affectivity, as a free creative expression of oneself.

Because another aspect to underline is creativity. The excessive preoccupation with efficiency (not in terms of vanity but with security) and the organization of their life, knowledge and capacities as resources against fear, restrict and impede creativity. An E6 conservation may discover with pain and frustration that when he writes he is very adept at assembling the thoughts of others, and giving a good shape to whatever, but he is not spontaneous, he is not creative. And it can be a source of great satisfaction, on the path of personal development, to discover that this is something you can do with great joy, at the moment when you allow yourself to be more free in a process of creation.

Schubert gave the best of himself in his last work, the Unfinished Symphony, and it was only when, as Claudio Naranjo affirms, he felt that he had no more time at his disposal because he knew that the day of his death was drawing near: a little like having given permission, only then, to express yourself freely.

For all types of character, but especially for the warm E6, expression and creativity are truly a therapy, an experience of satisfaction and self-confidence; of self-assertion without fear or shame.

One last great aspect is the development of a spirituality that goes hand in hand with the recovery of devotional love towards the father. Sometimes, behind the apparent search for the divine, there is an attempt not to live devotion and recognition in the human dimension, to a teacher or a guide, as if one could only live through the divine. The need to believe is clearer, devotional love finally transcends the narcissistic wound and rises to a broader spiritual horizon, being able to truly feel a need for plenitude, happiness and harmony.

The transformation for a therapist E6 conservation

One of the aspects of transformation that is most useful to patients is the ability to confront situations of manipulation and avoidance in therapy. Less fear of being wrong and expressing disagreement favors the development of a very useful assertiveness. Regarding the assumption of the professional role of therapist, this is initially perceived as an external locus (defined through rules, deontology, duty, etc.) to perceive themselves as progressively as internal: autonomous search for the meaning of therapy, personal style and ethics. This last dimension of values develops alongside the spiritual and attenuates the sense of duty, transforming the ethical point of view -in the Kantian sense- from heteronomous morality to autonomous morality.

The E6 Conservation therapist is often more comfortable with clients who tend to be distant than with clients whose intensity may make him feel his relationship control strategy is in jeopardy and his professional role threatened. In order to frame the problem from a point of view other than guilt and inadequacy, in supervision it is important to accompany the therapist to recognize that the situation is in constant flux, to hope that some attempts at resolution will lead to greater fractures, or that the same problem reappears over and over again, and be open to losing hope.

Having more confidence in your own intuition and sensitivity, even when it does not lead you in a direction that is 100% consistent with your rational point of view, helps you to develop creativity in the therapeutic process.

The virtue of enneatype Six is courage and its holy idea is essential faith, the faith that things are as they are, without looking for three feet on the cat or a hidden reason, accepting the phenomenon as it manifests itself, the here and now. This phenomenology of being can result in cognitive change, since E6 conservation has a hard time being obvious.

With the transformation, the therapist of this subtype develops a more phenomenological attitude: observing and understanding, rather than explaining. As in the movement of Beethoven's quartet, Muss es sein: "It must be so," without reason, without explanation. This change helps him to perceive the other as a whole and immediately, postponing the need to build a hypothesis and maps to frame what he sees.

THERAPEUTIC RECOMMENDATIONS

Magical thinking and artificial arrogance

When an E6 conservation comes out of hiding, he must learn to exercise authority and be expressive, coming out of inhibition. And although it does not manifest naturally as the Enneatype Two or Four, it can become very expressive; it is like a swing of the pendulum that comes from repression and goes towards an act of liberation.

In becoming an authority, the gentle E6 phobic does not have the advantage of the counterphobic, who begins life in defiance of an overbearing father and develops the capacity to be angry and critical of him. For the counterphobic, it is very easy to be arrogant, but how can a person with a shy and excessively modest nature overcome his limits and allow himself to flow with his expressions?

A certain "artificial arrogance" is necessary; the person generally evokes a feeling of being supported by something, either by reason or by authorities that are relevant in their world. There is also an element of fantasy: mystical reasons, feeling that God wants what you want, that what you are doing is virtuous or has great depth. It is not exactly being in touch with the inner teacher or with the inner feeling of wisdom; it is something in between. It's the general feeling of going in the right direction but not quite sure that you have the clarity you need.

The protection of his authority needs a veil like the squid that releases its ink. It is like a pathology that is found along the way: the person in the process of healing develops specific diseases, which are not the same as the beginning, but which are somehow even crazier. A mystical madness, which includes magical thinking. The individual enters the elite, spiritual nature; there is a lot of doubtful, vague romanticism.

The clarity of verbal expression

Verbal expression could be the first step a therapist begins working with a Six Heat. Shame, guilt and filters are so present in the conversation that there is enormous difficulty in expressing the inner world, ideas, beliefs, fears, desires. The mere verbal expression supposes an outlet and an unusual practice for the E6 conservation, much more instructed in the art of questioning and listening. If in a conversation the attention is placed on the privacy of the other, the meeting is less compromised. In this sense, it is important to foster a climate of security where you can express yourself calmly; give permission, which the person refuses, to be able to speak naturally about their internal world.

Clarity is important. That is, explicitly ask the patient to express himself concisely, name the issues concisely, and stop "mental straws," with no room for vagueness, ambiguity, and abstraction. Invite him to express himself with examples, with real and not theoretical issues, with names and surnames, with details.

The expression of the negative

The first thing is to learn that the negative is the result of an internal conception, of a dual mind that constantly discriminates between good and evil.

If there is already a general difficulty in the expression itself, when it comes to the negative the fear is even greater. It is time to observe the continuous presence of internal judgment and fear of punishment. He is induced to be able to say what he does not like, to release that excess of softness that places him in front of the other with the silly and complacent smile and the attitude of the good boy who swallows everything.

Express anger; as possible, but express it. Practice new forms beyond irony (with which it expresses the contrary river of his feelings), either assertiveness or crazy hysteria. AND undo the taboo of aggression. Of course, if possible, with the person adequately, without running out to look for the mother to give her a kick. Search for channels of expression of anger using techniques like the hot seat so that you at least become aware of her and the pending issues she has with the people close to her, and find a way to release that emotion.

Being able to confront the other, fight, argue, look bad. At this point work the guilt, which will surely appear, for being a bad boy. Decriminalize, awaken the internal character that acts as a defense attorney for the expression.

The expression of emotions

First, become aware of them, practice attention exercises to the body and emotions. To become aware of coldness, of the internal prohibition to express, of inner crying and unexpressed anguish.

20. The hot seat is a technique used in gestalt therapy to promote emotional awareness and the assumption of responsibility for what you want and feel.

There is a strong difficulty in this sense, for which reason needs help, like music and body work, which facilitate the unlocking of the muscular shell. The work with shame is important; allowing oneself to be, showing oneself as one is, giving value to one's own emotional experience without judging it.

I am more lucid in thought processes and more frozen in body expression, perhaps for fear of feeling too much. On the SAT for the first time I came into contact with a feeling of deep loneliness and a kind of shame for myself because I didn't feel wanted by my mother when I was in her womb. I remember having dragged myself along the ground covering my face with shame and with an ancient cry, and then having felt the rage for the first time El SAT 3 I contacted again, in amplified mode, with the deep loneliness that I warned, and that I notice (yes well now in a toned down form), the tendency to isolate and be self-sufficient, instead of expressing my needs. It was as if I had concentrated on giving a positive image of myself and hiding my fragility.

The action

A very important aspect is that you become aware of your difficulty in making decisions. It is necessary to see how the game of doubt works, with which it continually postpones action. Deciding means taking responsibility for desires and needs and assuming certain risks. Act more, even if fear is present, even forcing a discipline. Catastrophic fantasy is usually much worse than what then happens in reality, and this new information may begin to question the terrible fantasized ideas, take awareness that nothing is happening, that all those dangers that paralyzed him were in his head.

You have to guard against depression as a basic way to de-energize, deceive yourself, and stay in a well-known position of comfort. It is very easy for a person who tends to swallow another's aggression, who assumes a position of insecurity in the world and who postpones action to connect with feelings of inadequacy and depression. One more help for not getting into action. The difficulty for action means that the E6 conservation is in a constant situation of pending tasks in life in front of acquired commitments, unrealized fantasies, unexpressed feelings, debts of all kinds (personal, economic, etc.). It is worth paying attention to the commitments that one acquires and taking responsibility for them. Being able to answer a given "yes", as a way of finding their own value. And clearly express "no", get rid of unwanted issues, and start practicing "no" to what you don't want in your life.

Scheduling and making a list of what I have to do helps me empty myself out and mentally unload things a bit. I also realize that when an issue is marked in my head, it anguishes me or worries me, it pulls all the energy from previous activities: for example, an afternoon appointment sucks me up and takes away the energy to concentrate. in the things of the morning; this prevents me from living the full day. I realized that I was living with stronger peaks, or alone, certain things, and the space between them was subordinated to the future, without attention, rather thinking about what came next, generating worry and tension.

Work with defense mechanisms: projection

Help the person recover the projections that he throws on the world and the people around him. Help to see that it is your fear itself that puts a filter when it comes to perceiving reality. Become aware of the paranoid mind, of the predictions and agonizing fantasies of the future; take responsibility in this regard.

See how the world on which it is projected is much less terrible and threatening than one fantasizes. A good task for this purpose is to travel, learn about other cultures, other ideologies, and cross the "border" and the fear of other visions.

See that this perception of reality leads to an isolated and fearful egocentrism that tends to hide and protect itself. Take charge of internal judgment, work with the superego, bossy or top dog. See the strong power that this character has in his life and make him dialogue with the instinctive part, with his desires and impulses, with the most animal part and with the most girlish part.

The blame

It is crucial to start practicing de-dramatization, humor, benevolence towards oneself, above all. Recover the innocence of the child, fun, carelessness and spontaneity; Life is not so serious. Trust in the inner nature of the human being, in the instinctive, in the emotions and in the body.

It would be, for the therapist, a task of decriminalization, of recovery of the free and innocent nature of the child. Work especially on the expression of anger and aggressiveness as highly repressed aspects in this subtype. Allow yourself to be sexual. Sometimes the seduction is done in an ambiguous way, one wants to fuck and finds himself pampering and affectionate, offering friendship, confusing himself and the other.

Relationship with authority and responsibility

The first step in therapeutic work would be to take charge of what your relationship with authority is like. Is it my boss who doesn't value me, or am I the one who doesn't value myself? Is authority bad, or am I just not adult and responsible enough to be my own authority?

Once they become aware, the work is oriented towards taking responsibility for their relationships. You choose to whom you give authority, which is linked to your own worth. You can choose them with greater awareness and establish new bonds of admiration, cooperation and recognition.

The other big step is to take responsibility for internal authority, that is, I take charge of my values, my beliefs and life decisions. I give myself power, I authorize myself, I don't give so much value to external authorities. There is an authority that is mine, that depends on me, and where no one but me decides

It is necessary to work on the position before the mistakes are made. De-dramatization is as necessary as responsibility. I am not going to be able to assume a mistake if the fantasy of punishment is disproportionate, so I will choose to blame it outside, manipulate or justify myself. All of these attitudes encourage the repetition of mistakes and the continuation of a frightened and defensive childish role.

This is related, in the case of men, to connecting with the position of "man", with masculine energy, with the ability to execute, to act. Contact with one's own strength and with the ability to direct myself towards what I want. It is convenient to promote the perception of belonging to the masculine.

The devil within

Given that in E6 conservation the peremptory identification with what is good, correct, formal and regulated predominates, the therapeutic task is to work on polarity. Helping to live the inner devil is an invitation to explore the entire internal world that is clouded by guilt; to enter the place of the instinctive, of sexual energy, of the expression of hidden desires; to free yourself from the heavy guilt; to identify with the bad child, with the perverse, with the tyrant. Give room to the Dionysian, to the pleasure of the senses, to lack of control.

A particularly valuable tool is the theater, as a space where all this world can have expression and a place: whores, ogres, vampires, murderers, rapists, grotesque dwarfs... they can be representatives of the denied energies of the evil and the forbidden.

The awareness of fear and trust

The change in E6 conservation is not the disappearance of fear, but of the relationship that it maintains with it. With the awareness of fear, he learns the paranoid constructions of his mind, and can stand at a greater distance, as an observer. You can dialogue with him, with that fear that accompanies him: «Well, I am afraid, and with fear I am going to do a small act of courage: I am going to dare to...». The important thing is that you begin to develop trust in life: a more innocent attitude, beyond the rational mind and expectations of control of one's own existence.

Body work

Dance, bioenergetics, massage or martial arts are necessary vehicles for therapeutic work. Through movement, processes are accelerated and things are understood from a place little known for this subtype. Fostering everything that has to do with a more spontaneous expression, burying the head to give space for the body to come into action and, with it, sleepy energies move. Seeking release from anguish only by letting the body do what it needs, without trying to intellectually understand what is happening.

I began to have more body awareness and with it more direct contact with things (without going through my head). Yoga and working with the body is what helps me to let go and relax; I breathe better and it calms me down; It also helps me to be present with more weight (gravity) and to silence myself.

Group therapy

For E6 conservation, group work is important, facing the difficulties one has with the world in a safe and permissive environment. The group's laboratory as a protected space for relearning, questioning and expanding personal limits. It allows, to work the relationship with men and women.

The anger conversion process

In E6 conservation, anger is not manifest, it is not translated into a bodily gesture but rather it is transformed into something else, into general sadness. Grief, in turn, leads to a feeling of helplessness, of not being able to change the situation that is being experienced. And this impotence generates a feeling of loneliness and affective isolation that leads, finally, to the conviction of being misunderstood.

The perception and expression of anger are taboo; I learned to do without it and not to use it in the range of emotions. I have perceived that I have seen anger as something dangerous, which can lead to destruction. Crying is muffled, as if drowned; also tears, like words (and anger), are swallowed; breathing is compressed and the diaphragm is blocked.

The feeling of being misunderstood reinforces that of loneliness, of feeling abandoned and at the mercy of pain, from which a depressive state is born. And from affective isolation is born the

conviction of being able to count only on one's own strength. The process is so automatic that anger is not even felt and tears emerge.

The conviction that anger is destructive has its origin in a childhood experience in which the angry expression brought unpleasant feelings in the absence of adult understanding; what was in its place was fear and paralysis. It is very helpful for E6 conservation to realize that anger has a wide range of manifestations and that it can be modulated. And that one thing is to feel anger and another, the modality in which one chooses to express it. It is helpful, even before you begin to acknowledge the feeling of anger, to let yourself be swamped by it and be there, without turning it into sadness.

The "remedial gestures"

- . Have faith in life. I am part of something bigger, the divine. Action.
 - . Body: look, smile, have your feet on the ground. Give space to curiosity.
 - . Confidence that I am a good person, the world is good.
 - . Take space with your breath.
 - . Express my needs.
 - . Gratitude, recognition of what I receive.
 - . Connect with the belly.
 - . Distinguish bodily arousal, anxiety.
 - . Delivery.
 - . Learn to collect myself. Acceptance of myself.
 - . simplicity.
- .Release control.
- . Connect with the present, with the real.
 - . Confidence in my body through physical activities.
 - . Connect with pleasure, the game (prioritize it, not having to win), playfulness.

- . The sense of humor.
- . Confront fantasies with reality.
- . The art.
- . Stop being a good kid and start believing that I'm good. Contact fear and need.
- .Not thinking about all the consequences of my actions (anticipating action); You can only know after the action.
- . Knowing that I can change my mind and express it.
- .Expand memory, recovering my achievements and virtues.

**SECOND BOOK
ENNEATYPE 6 SEXUAL**

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PASSION IN THE SPHERE OF INSTINCT: HOW FEAR WORKS IN THE SEXUAL

In the psychology of Claudio Naranjo's enneatypes, the sexual subtype of the Six trait is also called "counterphobic." This adjective underlines a reactive style that, instead of being in contact with the dominant passion, fear defends itself against it by reacting to fear through aggressive and belligerent behavior. The motivation is fear and what he uses to defend himself from the world is to provoke fear; hence its intimidating and authoritarian appearance.

The term "cowardice" (used by Oscar Ichazo) defines very well the passion of the Enneatype Six. What distinguishes the counterphobic subtype is precisely the feeling of shame that they feel in the face of cowardice.

The sexual E6 lives a typical ambivalence regarding contact and withdrawal, the relationship with himself and with the world. He has a desire for fusion but is also afraid of it. So leave in the unconscious the desire for intimacy so as not to face the fear of annihilation and the anguish of loneliness,

Ambivalence is more visible in the counterphobic than in the other subtypes, because the sexual instinct is more involved, which gives him more energy and greater contact with desire. This great vitality makes him live between self-protection and open rebellion against all kinds of control. He does not renounce his own desire but he does not develop it either. Rather, he denies fear and the need for intimate union with the other, to whom he approaches with an impulsive and unconscious action, splitting the sentimental aspect.

It is easier for the counterphobic to surrender to the sexual relationship than to the loving one. In any case, tenderness and instinctiveness must be separated in order to handle the two aspects. Naranjo describes the sexual subtype as the one that "escapes against." He goes towards sexual intercourse to escape deep intimacy, thus perpetuating his split between action and emotion.

Like a good E6, he creates the illusion that the thought has the same value as the action (I think, therefore I do). But with a defiant style, which allows him to make decisions and take action, and feeds his illusion that he is facing pain and fear. It is the most active of the three, but the counterphobic is actually an action dictated by control, and reactive.

In order to resist his feelings, he becomes emotionally impenetrable: he must show strength in the relationship to keep his distance and not be attacked.

One of the most ingrained convictions in me is that only through my strength to resist (even pleasure) will I survive. On a sexual level I never managed to give myself up. Although I have always liked it, I never enjoyed it, convinced that I shouldn't show it since I would have lost

control and they would have subjugated me. I could give myself to someone only through fantasy. Thus, little by little, I developed a hard body and apparently refractory to delicacy. (B.)

Aggression and invasion are preventive instruments against the threat, and an extreme defense against the precariousness of existence, which does not live linked to survival but rather to be recognized as an existing individual. It's like living with the idea of being able to disappear at any moment for the other. In order not to feel that anticipation of loss, he creates the illusion that if he prevents the other from leaving, he will avoid that anguish. He also anticipates abandonment when he feels that the intimate relationship becomes a threat to his identity, and thus pursues, more than anything else, an illusion of autonomy.

Megalomania is his way of expressing narcissism. He tends to put himself to the test in various situations, leaving his low self-esteem and fear of "not being capable" unconscious, he wants to prove himself and show that he is not afraid or that he will not succumb to fear. That he is strong.

Emotions, with their tumultuous and chaotic manifestation pose the grave danger of coming into contact with the needs of the "inner child". The counterphobic E6 identifies this with the infantile part that feels fear, which it tries to suffocate, above all because it would lead it to move towards the other, that is, to feel that it needs protection. Emotions triggered by a relationship are frozen and weakened (split) by drawing on cognitive ability, which gives you the illusion of understanding events and therefore of having them under control.

We are not talking about an objective danger, but the danger of feeling one's own impotence and therefore of finding oneself under the domination of another. Or to feel attraction and, consequently, be forced to tolerate frustration and rejection. Or on the contrary: feeling that the other welcomes you and you have no way of escaping.

In relationships, passion has its core in the fear of castration, typical of all E6s, which the sexual subtype combats by exposing itself to danger. But this does not happen with courage, but with a thought that analyzes the behavior of the other and anticipates the damage that could be received. Starting with a cognitively distorted reading of the other -full of power- and of himself-victim-, there is no contact with reality; ; It is mental work that calms anxiety and reveals a strategic and cautious behavior, masked as bravery.

Even when exposed to danger, the sexual E6 is extremely ambivalent. They present challenging and competitive behaviors, but they never manage to annihilate the "enemy", especially if they have established an important relationship on an affective level. Often the battle is fought in your thoughts. He needs the threatening other to be able to feel the "force" to exercise control over him and restore to himself an image congruent with the ego ideal.

The goal of the counterphobic is for the other to understand the legitimacy of his position and agree with him. If this does not happen, or the affective relationship is too entangled, feelings of hatred or revenge can be fed, which most of the time do not translate into direct action (as an

Eight Enneatype would do) but instead they remain in bellicose thoughts, fantasies of destroying the other at the hands of others, or in a search for strategies to disarm the enemy.

Cowardice prevents revenge, but grandiose fantasy makes up for that inhibition.

2

THE CHARACTERISTIC NEUROTIC NEED

Passion is a substitute for the deep meaning of life, which is simply to be, to exist ("I am here and now"). When we lose that connection, we fall in love with a substitute energy, to support ourselves in the illusion that "if I am like this, I do feel alive, it's worth it and I'll push forward".

The child who will develop an enneatype Six hardly lives, even during the gestation period, the experience of a supportive environment that helps him cope with the exposure to life and, when he is born, the physical separation from the mother. The mother who should, through contact, look, voice and presence, convey security to him, is not emotionally, or is not calm and serene; It does not convey stability and, therefore, confidence in its simply being and existing.

The general passion of the enneatype is Fear: a state of alertness caused, not by specific stimuli, but by the mere fact of being in the world. There is no such thing as a dangerous thing, there is a probably dangerous world. This prevention gives him the illusion of an orientation in life, and also a perception of feeling, of existing. Paradoxically, if I feel afraid I can live in this world. But this attitude greatly limits the experimentation (as if the E6 restricts its own field of action) Although it is the most active of the subtypes, the action of the sexual E6 is motivated by the impulse to defend oneself; therefore it is more correct to speak of re-action.

It is not possible for him to surrender to an emotional world that, for the rest is either unknown or chaotic. The energies are therefore put at the service of a 360-degree control, which makes it possible to anticipate the danger. And that is also exercised on oneself. This generates a state of anxiety that becomes a way of life. By listening to his own anxiety, the child learns to feel, to measure the level of danger and the need for control. Anxiety, typical in all three subtypes, is closely linked to the fear of being the cause (experienced as guilt) of the separation, rejection or aggressiveness of the other.

All E6s resolve anxiety by seeking to understand where the threat comes from. Emotions are separated from the body and thought; the body hardens, the thought becomes the pattern: "If I

understand, I can save myself." In the counterphobic, specifically: «If the other is to blame, I can save myself».

The sexual Six is the countertype and, in the face of this generalized and indefinable fear, a defense has operated: the Force. After the fall of paradise, the scare becomes strong to endure what is happening. The Force is the passion to defy fear, to hide it by a very strong shame to be seen. Existentially: "If I am strong I can live, I can even allow myself to be loved"

The core motivation of this subtype is to combat fear. His neurotic need is to make sure he won't succumb to it, which he can do by not only avoiding him, like all E6s, but also by proving to himself that he can fight it.

The image of being courageous replaces the loss of contact and faith in your deep being, Challenging fear increases your level of self-esteem; Feeds your narcissism by feeling strong. Obviously, the basic passion fear-continues to do his job, so he has to use a lot of energy to control another and, in order not to feel, it does not stop. The Force also takes over the sphere of thought, which must be fast and always lucid (unlike the E6 conservation, of nebulous thought and confused by anxiety) ; the word must reach directly and quickly, the gestures will be invasive and aggressive.

The child's attempt to organize, structure and understand the world leads him to live with his contained energy and with a precociously developed cognitive capacity, as opposed to the spontaneity typical of his age. But not even this can give an answer to doubts or anguish. So you make a decision: act impulsively. This allows you to live the illusion that you own your destiny.

After a childhood with attempts, some surreptitious and others more obvious, to abandon life (dehydration in the first months of life, whooping cough at the age of four or five, a suicide attempt at puberty...), I recognize the decision made to survive - the only decision, in fact -, which is to act aggressively; not avoiding or stopping the aggressive instinct. And this, experienced with fear and guilt. (R.)

We can therefore speak of strength not only in front of the world but also in front of himself. In a fight with himself, in polarity he embodies his own opponent: his superego. This internalized parental authority figure subjects him to harsh self-punishment.

The force is therefore in reality the identification with a superego that is a persecuting executioner, and that expresses itself in disgusting restrictions or needs-even physiological, such as eating, urinating or defecating-or as a self-punishment, with exposure to the worst without protection. suicide attempts...

Fear can be seen surreptitiously in the hard stare, defiant and disconnected (connected only with a mental image). With vehemence, the sexual Six masks the anxiety and insane clinging to the control of reality.

Power moves me. The impotence, the humiliation, bothers me. My personal power-I can do everything-, strength and protection are my motto. I owe nothing to anyone, because it is not thanks to others but thanks to myself that life is going the way it is. My god is me; God is within me. I recognize myself in pride, conceit, almost megalomaniac. And I can't, I don't want to bite my tongue: I need to show off how confrontational I can be, that I get what I want with my strength or my powers; although it is more a fantasy than reality (R.)

In short, the sexual E6, through force, seeks to show itself unscathed, «without injury or damage», triumphant over itself or, even better, over its fear.

The stronger I am while fighting, resisting, needless, and neutralizing the other, the more strength increases. In this way it is possible not to feel afraid and do everything alone; it's the only way to get it. (R.)

The existential dynamic can be summed up in this vicious circle: «If I am strong I can save myself. If through force I survive fear, I can even allow myself to fall in love or receive love. But the love filtered by force is not deep, it is not delivered, so it does not bring happiness.

Force, reason... or moral superiority

The sexual Six stands out as possessing a point of view and an analytical capacity that most do not have, or do not manifest. It is as if the person passionate about force feels empowered by a global vision, a broader perspective of the relationships and implications in a system. It is believed that you know the right path, and with the right to pressure those around you to accept your unique vision or your precepts!

A schoolmate told me: "If you say that the Earth is round, everyone believes that it is true." Obviously, this did not indicate my ability to be a leader, but rather the vehemence with which I affirmed truths that were only mine, believing that they were universal. (G.)

The mind is his trench, which manifests itself through a powerful dialectic, again at the service of his force to control the world. And so, he does not take risks among the shadows of fear, with which he contacts immediately if he indulges in genuine and more spontaneous expressions, which refer to an emotional here and now, and with which he only fantasizes. As Claudio Naranjo points out: Seeking refuge in intellectual activity is also a consequence of fearful containment, of being indirect, of vagueness and of 'beating around the bush and not getting to the point'».

Making a virtue of necessity: always strong and brave

For people of other characters, the display of tireless activity, the display of energy of the enneatype 6 Sexual is surprising.

21. C. Naranjo, Character and Neurosis, p. 252.

The relationship with the disease deserves special mention. Unable to contact vulnerability, which would make him feel weak and unworthy, he manages to avoid contact with himself or self-awareness to the point of obviating healthy lifestyle habits and bodily needs related to rest, including the presence from fever.

Illness-own or someone else's-puts you in contact with lack of control: the chaos and unpredictability of life are hardly tolerable because they are linked to insecurity and fear. Then, either he will try to ignore reality by putting his head under the wing (only a few hours), or, realizing that this is not possible, he will quickly face it, attacking on all fronts, without truce, to solve whatever is in your hand (and what is not, too.) It is then when the prone dynamics of the character leads him to anticipate, to try to have everything foreseen in a magical attempt to mitigate or, if possible, eliminate the risks of existence. This is the ultimate intention of the force.

The counterphobic Six is capable of hard work and extreme physical tests—often in sports—unaware of fatigue and insensitive to pain. This tenacity, which reinforces his narcissism and convinces him of his ability to face any type of attack, can mistake him for a conservation Four. With the difference that, while the E4's tenacity is motivated by feeling capable of suffering, the counterphobic's is due to not feeling pain and fear.

The sexual Six defends itself and also provides protection to whom it considers weak and needy. Courage has the grace of comparison. One is brave if compared to another who is less so, or not so much... In addition, he finds in protection a way of being in a relationship, which would be much more difficult for him from love or tenderness.

The power

The passion for force is closely linked to the relationship with authority. The ambivalent handling of fear reflects the ambivalent relationship with power: Being strong feeds their desire to have power and play a role that implies authority. from the anger of others Therefore we often see him play a role of authority in hidden mode.

He experiences the ambivalence of not accepting external authority while experiencing absolute loyalty. Through a strange carambola of resignifications and rationalizations, he does manage to live the loyalty towards the authority figure that he effectively recognizes -and very few people have this privilege-, while perceiving himself as independent, detached from the hierarchy, as if it were not with him or her. Similarly, when it comes to the power of a group, separated and differentiated, however, he will do everything to build loyalty towards his friends and colleagues, thus ensuring a non-threatening environment.

Strength in intimate relationships

In intimate relationships, strength manifests itself in the search for relationships where it is "above" the need for tenderness and affection. He is showing that he does not need to feel strong or that toughness of character that he flaunts, and it depends on purple, to surrender, because there he reveals his weakness, the other weakens him emotionally. Besides, falling in love means losing control over your life. Above all, he cannot make his desire for the other explicit: it would be too dangerous.

In fact, in falling in love, the cynicism of never believing that the loving feelings of the other are authentic prevails, but rather a manipulative maneuver, with some hidden intention, for which reason surrender is very costly, if not impossible. He also doubts his own feelings of love, which he finds difficult to make conscious.

And when he experiences love, once his guard is down, he also begins a fight with himself not to stay in the relationship. Prepared for the expected abandonment, he usually gives up before going through the pain of being left. Although he is physically present in the relationship, he has been able to abandon it much earlier emotionally, in anticipation, almost certainly, of abandonment.

Being a sexual subtype, he feels the impulse towards sexual union, towards the search for the other, but it remains hidden, lived in his thoughts. So, paradoxically, he falls in love easily but within himself, in his world. You can fantasize romantically, but it is a dream that does not come true, an invention that you never make explicit. Romanticism would be a fragility, the risk of being seen as ridiculous. All the need for love is masked by cynicism and pragmatism.

INTERPERSONAL STRATEGY AND ASSOCIATED IRRATIONAL IDEAS

The "cognitive part" of character is the system that the individual builds to know and give meaning to his experiences. The human being needs coherence to move in the relationship with the other and with himself, and build a stable identity. But given that his learning is oriented by the passionate drive and that he must adapt it to the system of relationships in which he lives, his ability to "know" and interpret the facts is partial and distorted, as if the visual field were narrowed to include only manageable and recognizable elements.

With psychological and intellectual development, their interpretations form a constellation that arises from the distorted cognitive core (fixation), which includes innumerable beliefs that are out of touch with reality testing (crazy ideas). The individual moves in an absolutely subjective value system, his own philosophy of life, which he thinks corresponds to an objective reality.

The sexual Six builds its identity from the conviction of defending itself from the attack of the other, crouching in every corner. Several expressions of common sense define his philosophy of life: "The best defense is a good attack", "your best friend can become your worst enemy»...

As explained, the basic cognitive distortion of the Fear-type enes is self-rejection, which, in the case of the counterphobic, manifests in attributing to the other the blame for one's own suffering of being rejected. It is a projection onto the other of his self-rejection, in order not to come into contact with a low self-esteem that is actually experienced as contempt for himself, for his own falsehood, weakness and dependency.

The projection on the environment of the threat and the aggressive punishment allows the counterphobic to calm down, thinking that the other is bad and wrong; in short, the culprit of the errors or damages. The self-rejection is therefore displaced to the external world with a massive, automatic and constant accusation operation (another term that defines its fixation).

The future E6 sexual child learns that the most important thing is to save his own skin and that if the others are guilty he can sleep peacefully: mom will not destroy him, the nocturnal ghosts will not come and maybe he will be able to reward himself by doing something nice. In this way, he builds an ambivalent sense of identity, which includes an internal feeling of precariousness, timidity and self-loathing, very well protected by a rigid surface that shows security, that attacks or protects, explains its reasons and pretends that everyone. confirm your righteous behavior and intelligent thinking.

Correlative crazy ideas perfectly explain this cognitive style:

- «If I am weak, you will despise me;
- if I show fear, they will take advantage of me;

If they see that I don't know, they will think that I'm worthless

- So I'm not right, I'm worth nothing;
- I don't know how to do what I want on my own, they will never take me into consideration again»;
- "if I make a mistake, they will despise me"'
- "If they see that I don't know, they'll think I'm stupid";
- If I show my emotions and they see me vulnerable, they will abuse me.
- everyone betrays or abandons, so I only have myself»;
- "it's just me, so I can't fail";
- "if I am alert nothing will happen to me";
- ."I am right to attack because I am protecting someone or defending myself";
- "I don't deserve love, but they have to love me as I am";

But how has all this been created?

In the accounts of counterphobic individuals, the family system is characterized by physical and affective precariousness, sometimes aggravated by illness or difficult economic conditions. Has often been a sick or frail child or the last of a large family. Many report that they have been breastfed for only three or four months.

I didn't even breastfeed. I do not have a memory of me as a frail or sickly child, but I do have evidence of serious illness before an age that I can remember. Dehydration, as a baby, seems like it could have led to my death; I required hospital admission and IVs: my mother always claimed to have saved my life; In addition to giving it to me, she later saved it for me. (R.)

Numerous sexual E6 report episodes of Early diseases that they have lived with anguish due to the absence of a cozy protection that gave the child the confidence to overcome pain. In particular, he lacked the certainty that there was someone "greater" than him who, having the capacity to protect and care for him, would allow him to give himself up, close his eyes to rest.

In most cases, when faced with the child's problem, the mother was anxious, invaded by fear or guilt, thus becoming a further source of anguish. As for the father, he is almost always physically absent, or absorbed by the need to protect himself or show toughness so as not to feel invaded by fear.

Faced with the mystery of the pain of his own body, the child loses the points of support, and he has no choice but to create a rigorous body for himself. Rigid and strong to submerge the pain and so that the body itself does not dissolve. "If I get sick, it will surely be a serious illness or I will die." "It is better to heal yourself than to give yourself to others, who could be wrong." "I have to take care of myself and get over this because the other, with his lack of attention, can cause my death."

The sexual E6 develops an equivalence between sickness and weakness. He ends up attributing weakness to everyone who falls ill, as well as to those who listen to their body and know how to set limits, aware of their needs. Like a soldier or a robot, he cuts off his contact with pain or need, to avoid feeling vulnerable. He's been ridiculed for showing his vulnerability and pain, and he won't do it again, he promises himself.

The other, according to the unreliable or unstable child, must be separated with physical rigidity, with complete withdrawal from himself, as if he did not exist. The child may have the hallucination that if he does not see and does not feel, the other does not exist, or that he himself does not exist. "If you don't see me, they won't hurt me." "If they don't see me, they won't be mad at me.

Many counterphobes affirm: «I did not want to commit suicide because I would have been afraid, but I would have preferred not to have been born».

When the sick person, or the mentally fragile person, is one of the parents, the basic experience is the horror of being in the hands of someone who cannot support him due to his weakness, an emotional instability that makes him unpredictable. Here, the Six character usually withdraws: it is better to give up the relationship than risk being eaten, or find yourself at the mercy of uncontrollable rage or aggression. Even the person you love the most can be dangerous. Evil and good are confused in an alarming way; It cannot be placed in maternal hands because they are the same ones that can kill.

For the sexual subtype, a solution is, in effect, to withdraw, to distance oneself, and to stop feeling the impulse to a warm approach, which they desire but leave in their fantasy until they "forget" the pleasure of contact. "It is better not to ask, not to bother." Many are specialists in walking in the dark without even producing the sound of breathing.

I was five years old when my mother became mentally ill after her son died in childbirth. I suffered periods of depression interrupted by uncontrolled violent attacks towards my father, my three older sisters and myself. One day, when my father was away, he came running after us

with a big knife, threatening to kill us all. My older sister locked us in the bathroom. From that day on I was always on alert and when I heard her starting to argue with my father I used to silently pick up all the knives from the house and hide them.

My father, a social Six, was torn between loyalty to his wife and his own fear. He minimized the seriousness of the problem and I felt that he expected the same from me: not to show my fear and to always be prepared to prevent a possible attack.

The worst was the guilt I felt for avoiding contact with my mother, abandoning her in her misfortune, betraying her love. I felt deep, bad and ungrateful mind. (M.)

Another solution is the “preemptive” attack. Anxiety is, in this case, an anticipatory apprehension that signals the danger that must be destroyed in order to defend oneself.

The wound is early. With the term position, Melanie Klein²² defines the relational modality of the newborn. She calls the paranoid-schizoid position that is established before the fourth month of life. During this phase, the child splits the good object from the bad object, with in order to protect oneself from the anxiety of persecution that derives from the experience of ambivalent feelings in the relationship with the mother.²³

The attribution of good or bad is fantasmatic. The maternal womb that is withdrawn and unsatisfied becomes a persecutory object, internal and external (that is why for a Six character the line between real danger and fantasized danger is completely obscure). The child introjects the good part (love) and projects the bad part (hate). The result is that he always oscillates between being loved and loving, between being hated and hating. The anxiety is projected onto the “bad” objects, which become threatening and, consequently, feed their paranoid and destructive fantasies.

22. See, by M. Klein, *The psychoanalysis of children*, Paidós, Barcelona, 1994: Envy and gratitude, Paidós, Barcelona, 1988.

23. With the term object, both Freud and Klein indicate that which channels the satisfaction of drive tension. It can be external, like the breast, the penis..., the total person (mother, father), or a part of the subject itself. By internal object is meant the representation of the object.

During psychic development, in general, this ambivalence finds a solution in an integration between good and bad, but it seems as if the Six character had no possibility of building enough trust to allow such integration. The defensive state persists, and with it, the projection mechanism of aggressiveness and persecution. Aggression does not find a way to express itself directly (especially in intimate relationships) and turns into sadism, cynicism, distrust; in a constant aggressive attitude, an automatic defense.

In a regression work with Claudio, I began to see the face of a dear friend who was by my side distorted. Slowly it became monstrous, I had the impulse to escape, but I summoned up the courage and stayed there, in front of her face, as if risking death, seeing her more and more monstrous and repeating to myself that she was my friend and that she loved me and that I loved her too. It has been an unforgettable experience. For the first time I could feel fear and love united, and one did not exclude the other. I could admit that I loved my mother even though I feared her and did not trust her. (G.)

The interpersonal relationships

Thought occupies such a privileged place in the sexual Six that it becomes unable to distinguish what it thinks, supposes or imagines from what has actually happened. His words and those of the other are analyzed, fragmented and recomposed with the intention of finding a logic that reflects what happened. He is convinced that by rebuilding the chain of causes and effects he will find a magical solution that will repair the damage and alleviate anxiety, pain or fear. His gaze becomes scrutinizing gestures and expressions to which he attributes the meaning that his thought already hinted at. All interpretations are aimed at confirming the opinion already formed, until it is convinced that the other actually thinks and feels what he had imagined. He almost never confronts through direct dialogue or a simple question. Why is it so difficult for him to ask directly? Ah, the other one might get angry. Or, even worse, confirm your thoughts. And if they are confirmed, they will no longer be part of an imagined world that you control, that you can change however you want; then a brutal reality would remain, an irreparable pain from which there is no return.

You can go to the extreme of doubting your own thinking, but not to reconnect with reality but to enter into an internal dialogue worthy of a court. A debate between the persecutor and the persecuted, with an eternal ending: the feeling of a lack of exit, of not knowing which direction to take, where only great anxiety and self-destructive thoughts remain. The best accuser will be himself (identification with the persecutor is the typical defense mechanism of the Six).

Doubt, which is the thinking style of the three subtypes, the sexual one tries to dispel quickly to alleviate anxiety, and it does so by jumping into action. This impulsive action does not derive from a decision integrated with feelings and thoughts, but is a reactive act to try to get out of ambivalence, which actually remains at deeper levels.

In the relationship, this dynamic becomes torture, due to the constant lack of confidence in the possibility of it lasting. There is always a feeling of precariousness: «It is not true that he loves me. And if it's true, he'll soon be disappointed, or get tired, or something will happen and he'll leave. Maybe he's not really interested in me, it's just a momentary thing. In any case, better to wait and not get too involved...». And if the relationship lasts and is stable, thoughts and emotions will revolve around the opposite theme: How will I leave? How will I manage to maintain my individuality?

The solution is to remain ambivalent: never fully enter a relationship and never fully exit. It is as easy for him to feel a sexual attraction as it is difficult to enjoy it, surrender, abandon himself to the ecstatic pleasure of losing himself. It will be easy for you to jerk off the sexual act and difficult to sustain the pleasure. It is more comfortable to fantasize than to materialize,

The relationship with authority

With authority, ambivalence manifests itself in a polarized game of complete adherence or more or less explicit rebellion. Whoever holds a position of authority is "scanned" in detail, and passes the exam only if there is absolute coherence between what he says and what he does. A small contradiction is enough for the sexual Six not only to lose trust in the other, but also to criticize him solemnly.

More than criticism, it is about discrediting, because the counterphobic does not settle for criticism. You must bring down a harmful authority and the greatest satisfaction is that everyone knows it, that everyone can defend themselves. The public denunciation gives him the security of being right and of having saved the world from the "dishonest".

The Six is an idealist; adheres to political currents and philosophical and is passionate about "isms": an idea becomes pours into a way of life. The leader of the movement is his supreme presenter, and if it does not correspond to the ideal, it cannot be recognized. Unlike the Social Six, who is a fanatic, the Sexual Six has more difficulty "marrying" the ideal he accepts; prefers to have an ambivalent position between being inside and outside, an exit and, at the same time, an escape from the commitment in which he could feel trapped. "Power is always harmful. "The powerful are always exploitative and dishonest.

In the course of my life I was part of numerous political and social associations, fleeing from the possibility of being a leader. It was too harsh to expose my head to criticism or aggression from others. Staying on the periphery made me feel free to leave, and protected me from the risk of making a mistake in the choice of group to belong to. When I felt a more complete adherence, it was very difficult to make the decision to leave when I did not agree.

When I was a teenager, all my classmates joined some extreme left party; I think I was the only one who actively and constantly participated in the activities of a party but without joining. It seemed to me that I was not completely sure that this was my party; I could have made a mistake, I could have missed something important and made a wrong choice. Obviously I was not contemplating the idea of quietly walking away. (G.)

A hymn to extol the indisputable authority, and a hymn to defend independence at all costs. A rebel without a cause, he resists authority and protects himself from the threat of castration or, in the worst case, the actual castration that he suffers. As Sandra Maitri states:⁴

The counterphobic type is rebellious and defiant, obsessed with staying independent, to the point of not recognizing or accepting outside authority. [...] He may come to portray himself as

the authority, wanting others to follow him and idealize him [...] It is an attempt to claim his internal authority by showing himself that he possesses it because he has great power and influence over others. He tries to find safety-his trap-through being revered, feared and followed by his loyal devotees.

24. S. Maitri, The spiritual dimension of the enneagram, The March Hare, Barcelona, 2015, p. 82.

With his critical vehemence, the sexual Six can even become the leader and ideologue of a terrorist group, if the democratic path does not grant him the power, authority, or recognition he wants. "The end justifies the means," in order to assert his personal power. In the demagogic and enthusiastic discourse, the policeman or the dictatorial military and the clandestine dissident, revolutionary terrorism and counterrevolution meet.

Another motto where the high moral concept of himself is at stake, which reads: "The norm is made to be skipped." And better if it is under the protection of a benefactor. But; never common people, since the risk then is lack of control.

His inner father has become a cruel punitive superego. The oppressive authoritarian model he has received (from his mother or father) is patriarchal and controlling, and the relationship he has established with him oscillates between submission and rebellion. A rebellion, that of the counterphobic Six, equally patriarchal, in the sense that it does not address instinctive, emotional and intellectual free expression, which is rather hidden and fearful. He can be very angry but is extremely cautious when expressing his anger. Inwardly he longs for the approval of his inner "father", for whom he feels persecuted, feeling guilty even in his own rebellion. If the punishment does not come from the external father, it will surely come from the internalized one.

OTHER CHARACTERISTIC FEATURES AND PSYCHODYNAMIC CONSIDERATIONS

Doubtful and insecure

Doubting is the preferred entertainment of this subtype. "To be or not to be" is Hamlet's dilemma, but enneatype Six is not limited to doubting only on the existential plane. His doubtful thought expands everywhere: "To go or not to go? To speak or not to speak? To eat or not to eat? Now or later? Here or there?"> And while waiting for an illumination that allows you to make the choice without running the risk of making mistakes, the person to whom you should speak is gone, the spaghetti is gone, and space and time take their course autonomously.

The interesting thing is that individuals of this character believe in their doubts. They think that to doubt is necessary to carry out a fair and effective action. Doubting is the fearful person's way of stopping time, with the illusion that "inaction will limit the damage." Which? That's secondary: the damage is anywhere.

The sexual subtype does not tolerate much doubt, does not want to be in contact with the anxiety, frustration and helplessness that come from inaction. So, when he can't take it anymore, he impulsively makes a decision: go, speak, risk your life (trying not to lose control). He remains with the doubt but at least discharges the accumulated tension. And then, like a good schizoid, he adopts an absolute position and represses one of the polarities of doubt; he assumes an aggressive and arrogant attitude to convince himself and others that this decision is the only thing that can be done.

Doubtful thinking is connected to insecurity, which he tries to hide for fear that if they see it, they will take advantage of him.

Reckless

In their attempt to hide their fear, the counterphobic Six may venture into reckless, even dangerous, actions. The myth of him is the hero who, "without blemish and without fear," goes into danger. And he also defies danger.

However, his adventuring is always controlled: his ability to quickly perceive dangerous areas and the possibilities of finding a way out helps him. He knows how to calculate risk margins very well.

He can be reckless when he comes across people who are having a hard time and need protection. The contrast with the weak instills in him a kind of courage that leads him to face really dangerous situations. Other times recklessness is a solitary experience, such as speeding or failing to follow safety rules.

The deep motivation is to maintain the image of a strong person who does not give in to fear. Sensing the risk, he increases the inner excitement that feeds the idea of being strong.

In the early 1990s there were quite a few neo-Nazi attacks in Germany. One afternoon I saw a bald boy attacking a Turkish woman in the heart of the city. With high adrenaline and without measuring the situation I ran towards them, I grabbed the man from behind, pulling him with all my strength and verbally reprimanding him. The surprised boy let go of the woman and I lived a moment of glory: the victorious defender of the defenseless... Until I turned around and saw a few more shaved heads a short distance away. The fright paralyzed me for a few moments until realizing that there were many people around me, I took a step towards the neo-Nazis, shouting that I was not afraid of them, that the others present were going to help us. I made such a scandal that the group preferred to withdraw. Only then did I panic and I was left shaking, while simultaneously basking in the satisfaction of having won another fair fight. (M.)

Challenging

It is a constant attitude, as if in the challenge he found the energy that allows him to face difficult situations, tests that can confirm that he is capable. Also in the professional field his successes are based on the challenge. Being a "reactive" character, he achieves goals thanks to his willingness to prove that he can do it or that he is worth it. The challenge helps him combat his low self-esteem, thus preventing a correct analysis of his possibilities.

It is quite a common experience for counterphobic E6s to have no real sense of time, as if they don't want to be bound by restrictions or can't stand limits to their actions or desires. Meeting a deadline at the last minute increases the level of anxiety and this allows you to overcome your hesitant and cowardly inertia, thus managing to act.

On the first day of secondary school, the Literature teacher said in an authoritative and threatening tone that surely half the class would have dropped out before the middle of the year "because the classical high school is not suitable for ignorant and low-level people like the most of you. I remember the rage, the fear of being inadequate, and immediately the phrase that came up inside me: "We'll see which one wins!" It was that energy that allowed me to continue to the end of a tough school. (G.)

The challenge can be dialectical and elaborate, in a desire to devalue the other by using his repressed rage and his competitive attitude.

Suspicious

Mistrust and control are inseparable: everything should go according to plan because there is no trust in the flow of life. Neither is there trust in the other, nor in his capacity, nor in his intentions, to accompany him on the path.

This feeling is especially intense with people whose proposals are perceived by the sexual E6 as part of a manipulative strategy, or emotional people with another range of interests, or who hold power and, of course, are perceived as possible exploiters. But he sees everything through the filter of mistrust. And follow the labyrinth of obsessive thoughts, bordering on the paranoid, trying to decipher reality to decide the action. And when the ghost of mistrust takes power, definitively and without restraint, the counterphobic launches, accusingly, on the attack.

Anxious

We have already discussed the state of anxiety typical of every Six character. An anxiety linked to the primary anguish of being destroyed and annihilated. The force, passion of this subtype, seeks to calm this anguish, and anxiety is the only accessible emotional state. Direct contact with fear, which anxiety hides, would be uncontrollable and would destroy the narcissistic image of a strong person that sustains the psychic structure of the counterphobic. And the same, contact with pain or sadness, expressions of an annihilating fragility.

Paranoid

The paranoid attitude of people with this character is linked to their favorite defense mechanism: projection. The parts of himself considered intolerable and ego-dystonic are attributed to the other, in the firm belief that he is dangerous. He mentally repeats each of his gestures and looks and attributes to them meanings consistent with the basic presupposition: he is an enemy and he is conspiring against him.

Thought is disconnected from reality and fantasy is no longer just something possible but a confirmed reality (obviously verified only at the level of your thought). The state of confusion between reality and thoughts is such that he believes in them as if they were "facts", concrete data, proven truths. The perception of being attacked becomes a reality from which it is necessary to defend oneself. The counterphobic, then, is always on the alert.

Waiting is wasting precious time during which something irreparable may happen. So trigger a defensive attack: eliminate the enemy before he eliminates me.

According to Claudio Naranjo, the sexual E6 has learned to defend himself against paranoid fantasies through intimidation. Aggression and fear create a vicious circle.

After much thought, he expressed a categorical judgment about others, labeling them as people I should take care of and keep at a certain distance, looking at them from afar. This detachment created distrust and suspicion, to the point that at one time I seemed to hear others while they were talking about me. (B)

Cynical

Because of his deep distrust of him, it is difficult for her to believe in human kindness and sincerity. No one is good and trustworthy until proven otherwise. And he expresses this certainty with irony and sarcasm, with acid criticism.

Friends don't give each other enough, partners are constantly judged, colleagues don't measure up professionally, and bosses don't deserve their jobs. He finds it hard to believe that the other's feelings are authentic: he expresses them as part of a manipulative strategy with hidden intentions, which he will try to expose.

Since deep down the sexual E6 does not expect anything positive from relationships or love, he takes refuge in cynicism, which gives him the strength to overcome the prospect of living with such coldness, by preventing him from feeling the sadness that it implies.

believe in good feelings, in the expression of joy, always ready in the enthusiasm, in the good faith of others. I was ready to snark sarcastically when I saw those feelings. With cynicism I confirmed the idea that there was nothing good in the world. (B.)

In addition to being useful to defend against emotions, cynicism is also the mask of imperturbability that hides your difficulty in surrendering to feelings and relationships. Not to mention his belief that someone who is possessed by sentimentality is unintelligent or psychically unstable.

Cynicism has "saved" my life several times, but the bitter taste it left in my mouth convinced me that it's best to abandon it in favor of a little sweetness. It's always been self-defense anyway: it makes them lose interest in hurting you. (C.)

The counterphobic Six does not realize that cynicism puts a distance in relationships, and also between what he feels and what he thinks, that makes him an unattractive person. Nobody likes to hug a pretentious block of ice.

Friends, and even some partners, told me that I was cynical. I did not understand the meaning, but it deeply hurt me that they thought that of me. It seemed to me that I was a person who knew how to see the reality behind the lies, while the others were blind maudlins.

Defensive accuser

We have already talked about accusation as a cognitive distortion of the sexual Six, with which he attributes to the other parts of himself that he cannot sustain (aggressiveness and guilt). To protect himself from the alleged threats, he closes his space or with an armor that intimidates and shields him from too intense feelings.

He is very sensitive to invasion (physical or psychological) of his territory, like ennea-type Five. With the difference that if the E5 withdraws into his inner strength, the counterphobic hardens his body so that the muscles form a wall, and he defends himself by accusing and holding the other responsible for his own limits.

Faced with the conflict that he senses (and that he himself generates by making an enemy of someone emotionally important, to whom he has attributed a kind of authority), the sexual E6 reacts by automatically accusing a priori, without dialogue. The first thing he feels is the accusation of the other, an attack or some kind of offense that he does not question, that he does not compare with reality. The feeling of not being recognized prevails, that he is being partially evaluated and that the best parts of him remain in the shadows because the other does not want to see them. It is an injustice!

Aggressive

This character is aggressive and angry, but in intimate relationships he expresses his anger with great difficulty. It is easier to hear him yell and threaten in non-significant relationships, where he feels he is at risk of retaliation or rejection. Many contraphobics say they are bellicose and rebellious at a social level, situations in which they feel supported by an ideal that justifies their opposition behavior.

Many say they have experienced a great ambivalence between behavior at home and abroad. At home, subject to the persecutor; in social relationships, persecutors who need to be seen as strong and determined. Much of the anger discharges in the competition (intellectual or sports). In intimate relationships, anger and resentment turn into an aggressive attitude, abrupt gestures, and ironic words. The look is usually threatening and the eyes take on a forceful

shape: round and bulging, which attack. The way of walking is fast and well rooted, although the stiff neck and shoulders betray the intention to control fear, ambushed in bravado.

I am aggressive only in the dialectic phase, if I feel a threat to my personal integrity. I have never fought with anyone (for fear of losing, but especially of hurting...). My real aggressiveness was in the posture and in the look, which carried a sign: «Attention! I bite." But inside I knew, and I know very well, that it was to protect my weakness. (C.)

Aggressiveness is a way of being that you are often unaware of because it is not a precise mood but background music.

I was very surprised when they told me I was aggressive. Inside me I was much more in touch with worry and shyness. (G.)

The typical counterphobic Six's outburst of rage is a "reactive" gesture, responding to the other's anger, disgrace, or accusation. But it can also be a reply to someone who does not think like him, since it is unacceptable for him not to be right. Then the dialogue becomes hard; the tone, high; the other's words must be cut off. There is no time to lose because everything becomes dangerous and the opponent should not be given the option to go on the attack.

It took me a long time to realize my habit of interrupting someone who was speaking to me. In my house everyone talks interrupting; each dialogue is a war between people who never feel heard, who are never sure of having a recognized place. I understood that for me, interrupting or raising the tone hides a cry: "I also exist!" (G.)

Being a coward is his Achilles heel, the most infamous experience. The aggressive tone and appearance serve to hide, from himself and from the world, that, in fact, we are dealing with a great <«cagón»>(shithead).

Loyal

In intimate relationships, they sign a tacit non-aggression pact. When the Sexual E6 decides to accept the other in his intimacy, he is very loyal; sometimes of a blind and inexplicable loyalty. On the other hand, he secretly <<demands>> a loyalty that is not so clear to the other. The speech, below, becomes: <<I accept you (apparently) as you are, I don't attack you, and you don't attack me, you leave me alone, you let me go to my ball, and you don't discover my weak points You don't question me."

It is an acceptance in appearance, since when he discovers that the other is not as faithful as he supposed, he ends the relationship without feeling much, as if it were the breaking of an agreement in a negotiation, with an objective, cold and rational attitude.. This behavior is very similar to that of an E8, but this one has an experience of possession of the other, while what the E6 wants is a non-threat pact.

In short, the sexual Six, after his supposed autonomy, hides from a tendency to merge with the other, from whom he hopes not to be mistreated, as happened to him as a child, and who also shares his ideas. Intellectual harmony becomes a unit of measure for the level of friendship and love, and a pact of loyalty. It is almost impossible to think of a love story that does not include appreciation of the other's ideas; as if eroticism were more connected with intellectual enthusiasm than with the pleasure of the body.

In the relationship with authority, intellectual affinity is fundamental in deciding to what extent to obey and follow a leader. It shifts to the person with authority the need for a guide to indicate which path to follow and help them make sense of events. It must be an authority that, through ideals, conveys a justification for continuing to live. The loving and warm relationship that the father and mother lacked is replaced by collaboration, loyalty to a common project, intellectual passion and the sublimation of ideals. The sexual Six is constantly looking for a "<father." The superior authority becomes a myth, while claiming from subordinates the same adherence, the same rigid ethical coherence.

I had deeply rooted ideals, with convictions that prevented me from seeing the nuances and that kept me rigid, unable to reach an understanding, without any possibility of changing concepts. They reinforced my idea of always being right, of loyalty to the given word and of honesty in intentions. With these principles I thought I would strengthen myself, because leaning on them I seemed to know where I was going and what I wanted to laugh at myself and at others. Putting them into practice, he seemed to have the appearance of a serious, responsible, competent person. (B.)

Critical and authoritarian

All people with a Six character are hypercritical. In the contraphobic it is a very evident characteristic, which demonstrates his narcissistic desire to be the best, the one who should be approved in his own right, the one who has all the qualities to carry out a task or occupy a certain position.

What could be easier and more beautiful than accusing others of a defeat? Destroying the other provokes in me a great feeling of power. (C.)

But this narcissistic self-image does not allow him to expose himself, as for example happens with a One character, because the fear of being punished (castrated) prevails as soon as he opposes and adopts an explicit superior attitude. Therefore, he cultivates this conviction within himself, expressing it with criticism, sometimes in a hidden way, creating alliances and analyzing where the other is wrong.

In the case of occupying a position of authority, ambivalence causes criticism to manifest itself in the inability to trust others and to allow each one to act according to their own way. Authoritarian control is even more evident when collaborating with someone "unintelligent" (who is motivated by emotion and not by thought): "incapable". The sexual Six is so convinced that he knows how to do everything that he fails to have confidence in the path or in the creativity of others.

I have had a hard time cultivating patience with my students. Whenever I saw that something was wrong or that there was no clear thought behind it, I began to feel bad; Physical intolerance. I felt compelled to intervene as if I had to save a child from a fire. I projected onto the other my experience of not being able to make a mistake, the catastrophic vision of the effects of an error. (G.)

When he criticizes, the counterphobic easily becomes a persecutor, intimidating those around him with uncontested, stony criticism and a vehement tone. Thus he combats the unbearable feeling of impotence.

Rebel

We want to emphasize here the oppositional character of the sexual Six. His rebellion is impregnated with fear of punishment, unlike the Eight, who enjoys his desire to do what he wants and does not care about the feelings of the other and what he does, he does not allow himself to be limited and is ready for anything. . In his rebellion, the counterphobic continues to feel anxiety, although he may enjoy not respecting either his persecutor or the rules. He even finds great satisfaction in the transgression, but he will continue to watch carefully what the other's reactions may be. He will oscillate between the pride of his strong image and the fear of having committed something irreparable that will lead to rejection.

Theirs is a rebellion linked to the ideal of the hero: one who challenges the world for a just cause, willing to lose his life to save others.

Observant, inhibited

The sexual E6 explores the world cautiously. Although it is the most active of the subtypes, it limits itself, circumscribes the field of curiosity and prefers to move in already explored terrain. He is capable of dreaming of great trips to the ends of the world, but he is satisfied with having glimpsed them; then he comes back satisfied that he had stuck his head out, and frustrated that he hadn't involved his whole body.

Observe to confirm what I think, observe as control of the situation, always alert, observe to assess the convenience of being in a place or with someone. (B.)

Shy

It is almost impossible to believe that the counterphobic is shy, but it is something that he has lived since his childhood and that for many represents hell. It's like having an infectious disease with fear that everyone will find out. Obviously, being shy clashes with the heroic and strong image you want to give to the world. Despite your efforts to hide it, shyness is always there like a devouring monster.

At the age of twenty-six I had to present my first paper before a congress. She was obviously happy and wouldn't have backed down even with an earthquake. Ten minutes before I went up to the box, my neck, chest, and arms were covered in red spots. He was terribly embarrassed

that they would see each other. Since then, I have had this kind of reaction every time I had to expose myself in public. I learned to dress so that those parts of the body would not be seen.

Two years later, on a similar occasion, exhausted, I spoke to the director of the school where she worked as a teacher and he told me: "Don't worry, it's just the narcissistic need to be perfect." The arrow had hit the target: the symptom disappeared. (G.)

Shyness is connected with the deep feeling of inadequacy, with the constant fear of being ridiculous. The humiliation experienced during childhood and the lack of basic trust left an insecurity installed in the body. Like a soldier who appears alone in the enemy camp, he tries to be invisible so that they don't kill him.

This experience is similar to that of a Three enneatype, with the profound difference that a Vanity character bids to be seen, in his desire for a relationship with the other, while the Six prefers to be "left alone", taking away value to relational need.

Afraid of tenderness

The counterphobic instinctively seeks sexual intimacy, as if the intensity of these encounters were enough to satisfy their need for human contact. He has no difficulty in surrendering to the sexual act, which he tries to differentiate from the emotional. Always distinguish in relationships what is only sexual and does not imply love. In a kind of double life; in the face of a discreet, shy, almost straight and normative behavior, he is a collector of experiences: he seeks to feel something deeper, again and again, impulsively, whenever the opportunity arises, without success.

Atrocious situations followed one another: from the way I gave my virginity to a stranger I never wanted to hear from again (for me it was a procedure that had to be done sooner rather than later, stripped of tenderness), to the sexual encounters, so many as possible, in search of orgasm, to which it was difficult, and sometimes impossible, to surrender. (R.)

He does not want the other to realize that he likes or desires him, because that would be putting himself in his hands, allowing him to do what he wants with him. The tenderness can be a space of no control and he does not allow himself to take off his armor. Just as he has not been able to rest peacefully in mom's arms, he cannot give himself over to loving effusions either.

If I liked a man, I preferred to show that he did not interest me at all. It was better to give up than to endure the shame and the risk of being ridiculed. I always imagined this thought in the other: "But who does he think he is to believe that I could like him!" (G.)

Enduring

This experience has to do with the lack of references, of criteria. The sexual E6 has not had a model. Or, in which there was, he does not trust and, therefore, has moved away from him. But

there is no confidence in his own signals either, because he grew up doubting them, with messages of the type: «You don't know», «they won't love you», «they will cheat on you», «they will tease you»; and fundamentally, because he doubted the reality he was observing: «Could that be true? Really? Wouldn't I be wrong thinking what I thought?

So, in an uncomfortable situation, she tries to take the pulse of the environment, quickly see what the others do, if they accept or reject her, as a test before making her own decision. But she is left evaluating all the factors without making any decision. In this wait he can endure very difficult situations. It might seem like an adaptation; actually it is an anesthesia: Inside himself he knows perfectly well that he does not want what is happening, but it is impossible for him to move until the "certainty" arrives. At the same time he measures his strength by enduring hardships, psychic and physical weights, to later feel satisfied that he has not fallen.

Putting up with an uncomfortable situation is staying "waiting" for the other to see that I'm right, that I'm right... and to do what I think is necessary. If I don't receive a signal, I tend to repeat it several times, as if to listen to myself and stay calm so that what I'm saying is clear. (R.)

Braggart

He likes to look triumphant. It is a victory over oneself: over that "oneself" that, deep down, knows that it is injured in its integrity. And under the pressure of needing a constant demonstration or reliable proof of what he is capable of; that is, that he is able to get out without harm, without pain, whether physical or emotional.

It is not enough for him to prove something to himself introspectively, in silence. For it to acquire validity, for it to be real to itself, the sexual E6 needs to show it, say it out loud, explain the battle...

This results in bragging, that fearless attitude that hides the inner insecurity for which you need to explain yourself over and over again, checking that there is no criticism, that there is acceptance. And there is also, deep down, a need to justify oneself.

Of course, he only needs to share it with those closest to him, with those who will not question him, who will accept his bravado and agree with him, which will validate him and allow him to feel moral superiority.

Honest

This is a trait that most sexual E6 recognize. By "honest" they mean that they do not tolerate any hypocrisy, falsehood, or deception. Even telling a lie is impossible. The honesty that he seeks ensures that he who fights for himself and for others is also correct, consistent and, therefore, worthy. part of his ideal of a hero without blemish and without fear, justice and the rescue of the oppressed. And it is a way of going against the enemies: the exploiters, the powerful and those who abuse power, even people who have money because how can you have money if you are honest?

Competitive

The ambition of the sexual E6 is camouflaged as idealism, by the pretense of wanting success or power at the service of justice and honesty. The idealization of himself as righteous justifies his desire to be recognized as the best, or perhaps the only one, in competition with others, whom he likes to look at as fools or people who are not up to the task (whatever they are).

Obviously, fear does not allow us to live this competition openly and visibly, which it condemns as immoral or selfish. So in this field, too, the counterphobic Six will advance with one accusing finger and the other timid hand. He will continue to feel that a persecutor is going to come and punish him for being competitive and castrate him for being ambitious. There remains a feeling of frustration and rage against those who do not allow him (according to him) to raise his head, and also of guilt for wanting to raise it so much.

EMOTIONALITY AND FANTASY

By Rosa Membrado

More than «fantasy», we have to talk about «imagination», in the sense that the sexual Six enneatype finds it quite difficult to get carried away by a creative fantasy that invents realities not closely connected with concrete materiality and rationality. Fantasy can easily be interpreted as fiction, falsehood, and therefore useless or fallacious. E6s don't like something that isn't scientifically confirmed because they can't label it into their categories of good or bad, fair or unfair. In addition, fantasy carries a thousand possible solutions, it contains ambiguity within itself, there is no logic, and this feeds the anxiety of not being able to control where things are going.

It is usual in the sexual E6 to maintain a continuous internal dialogue. He anticipates situations, for example he gets mentally close to someone who has a pending issue and starts a virtual conversation. Of course, in his head he "controls" the part of both of them, the other's and his own, developing them extensively, as if it were a theatrical text, until they give no more of themselves. For greater delight, imagine different alternatives or lines of speech. In the end, he feels perfectly prepared to tackle any scenario.

It is clear, due to a character trait, that I could not contemplate only one option, and possibly this "ability" has facilitated the ability to listen to the other without being frightened by their possible responses. It probably even meant a kind of training to express myself in a more assertive way. Intuitively, this type of visualization helped me overcome the fear of confronting another. However, on many occasions I would later find myself talking with that person about the pending matter, the dialogue took a completely different course. So what was it for me? (R.)

This ability to live a reality in the shelter of one's own mind is significant. In it (the same reality that Plato exposes in the myth of the cave as the only reliable one), he can fully express both his thoughts and his emotions, to be left with the feeling that this controlled reality is the only one that satisfies you.

There you can build your world without fear of consequences; a little lonely, yes, a little sad, too, but calm. On the contrary, in the relationship, anxiety increases due to a real difficulty in expressing the emotional in contact, and the way out is to establish itself in the mental territory.

In fantasy and daydream I lived as a child, a daring young woman, in control of reality, creative, adventurous, with an interesting personality, and in this way I compensated -and I continue to compensate- for the routine and the lack of authentic emotion in my life. (R.)

The absence of emotion is the consequence of the difficulty to feel and recognize it, in contact with reality. And even rejects the emotions that arise, before the inadequacy between reality and what is imagined, what is desired, what is defined by him as correct and expected.

In this way, the fantasy pivots between "the worlds of Yippee" and the "shadow of Mordor". At the first pole (bliss), it markedly exaggerates what is pleasant, good, and enthusiastic. Everything ordinary is unimportant, or does not exist. You may even forget to eat, because you already feel putrid, full from the experience. In the second polarity, the catastrophic idea obscures not only the situation focused on as problematic but also expands its sadness to other areas where there was sun, coming to condition from that defeatist option any possible action for improvement.

Deep down, the emotionality based on the fantasy of the sexual E6 has to do with self-rejection, which derives from their feeling of inadequacy, to which is added the awareness of their own dependence and the falseness of their appearance. strength, as well as their disconnection from the environment and the lack of confidence in the goodness of the human being.

As a child, I imagined having a little invisible friend that no one could see. So small that it fit in a pocket, so I could always carry it with me. I talked to her, I told her what was happening to me and I always felt accompanied, I felt magically protected. He was not going to betray me, he was not going to tell people what I confessed to him. It was also something intimate that no one could take from me, since I always lived in fear that they could take objects, toys, even friends from me. (G.)

There is no lack of sublimation of the loving feeling. By surrendering to the strictest platonic love, he avoids the risks and difficulties of contact; and obviously the experience of enjoyment and love in contact with the other is also denied.

I seek love through fantasy. I open my mind and fantasize about the ideal love with a man and the fantastic friendship relationship that could be established. I fantasize about how love could give me a life without problems, because at last I wouldn't need to hide anymore. (B.)

The difficulty in accepting a reality that entails, in the eyes of the sexual E6, more troubles than joys, reduces him to living emotionally in his cognitive world, to the point of bordering on the risk of abandoning reality. The result of that imperious escapist need, he elaborates a world rich in characters and situations, a fantasy that curiously coexists with the mental rigidity of the trait.

There are also in my memory some home scenes, sitting at a school desk that I adored because it was like the materialization of a world for me. I would sit on it, put my things inside, do my homework, draw, read... and I felt I was in my place in the world. Maps surrounded me:

the one that illustrated that piece of furniture, the world map and those of the universal atlas, which I studied imagining unheard-of landscapes. Sitting at my little desk was like crossing a door and access to another universe, or how to get on a ship and set sail. This was how I flew away from that detained life that I felt paralyzed, like in a temporary prison in which I was forced to live because I was small, but from which one day I would escape. (R)

The ability to delve into fantasy connects with the tendency to megalomania, through which the sexual E6 can experience itself as chosen, vibrate, become enthusiastic and, ultimately, feel emotions that are still secondary, since they are not linked to an authentic experience. Everything is lived in the mind, the experiences take place in a cerebral world and the emotions that derive from it arrive cold in this way.

In the end, everything belongs to the world of ideas: ideas of experiences and ideas of emotions. And there are, among the latter, in the sexual Enneatype Six experience, some so intense that they put him in touch with the physiology of the corresponding emotion.

I feel my fantasy world, rich in characters, situations, possible worlds, permanent options and possibilities where, despite the mental rigidity, present on the other hand, the imperative need to go beyond what is shown, apparent, It leads me to imagine other deliveries. (L.)

He experiences a certain love emotion without coming into contact with the loved object. And he also experiences emotions such as anger, sadness, joy, shame, guilt... due to the fact of contacting ideas that facilitate them, and that are generally the sublimation of a deeper emotion that cannot be experienced by the sexual E6: fear.

Fear? Who said fear? Fear does not exist, plain and simple because one cannot show fear in front of the world, since it carries his look of invalid, not worthy, not measure up, not be up to height, provokes such a great feeling of indignity that it becomes practically unbearable. (L.)

In fantasy, he lives himself securely, dominating «reality», leading or, at least, being the owner of his existence, independent of outside influences, delivered to his dreamed-of freedom. The paradox becomes evident when the reality principle returns a different scene. He does not dominate reality because despite his control, life continues its course, and his peers, more autonomous than him, follow their own dictates. Nor is he the imagined master of his existence, but obeys the instructions of others because, even if it is opposing, it continues in dependence on other authorities.

CHILDHOOD

Cold, violence and loneliness accompany the childhood of people with a sexual Six character. Feeling lonely is something common to all of them, even if they have lived all day with their mother or have had siblings. It is not about feeling abandoned; It is a loneliness that comes from feeling like strangers in a world that they cannot understand.

What confuses them most is the absurdity of feeling threatened, or even mistreated, by a mother who should love them. They don't understand it, they look for explanations and find them only by feeling guilty or inadequate. As if that were not enough, a confusion remains in their heads that disorients them, which they try to resolve with a vortex of thoughts, to then live with an ambivalence that generates anxiety, between attacking the bad parent or feeling bad themselves.

The violence

For many of the sexual E6 it is the mother who throws them into that abyss: she is either violent or emotionally chaotic. Only as adults, many realize their mother's madness, with cases of borderline personality disorder, bipolarity, schizophrenia. (There is also a majority of mothers with sexual E4.) We do not want to and cannot generalize, but surely it has been a chaotic, ambivalent, anxious mother, who did not offer basic security.

Since I can remember anything that came from my nose meant a displeasure for my mother. I reacted in a way that I felt was violent, especially since I couldn't find a plausible reason for that treatment coming from my mother, who was supposed to love me. Probably, seen from here and knowing her story, my mother felt so much anguish or anxiety that she manifested herself with excessive reactions. But at that moment, I remember constantly thinking that I didn't understand anything: I didn't understand what was wrong with my mother, I didn't understand what I had done that could cause her so much despair. Her words when addressing me were a constant litany of: «You are my misfortune...», «If she hadn't given birth to you... and the consequent threats to take her own life. (R.)

The father is often absent and submits to the mother. In this case, a reversal of roles is observed: the mother is the man of the house, she has power, and the father is a more "human" point of reference, a more effectively accessible figure. But their physical or emotional absence disorients and deprives the child of a solid, adequate guide to face the world.

In other cases the father is normative, authoritarian; their values include obedience and discipline; he frequently adheres to fascist or military ideologies, or is himself a military man. In the event that the violence comes from the father, we find mothers who are submissive, weak and devalued by the man. The child feels that he must obey rules that have little to do with his protection; that they rather serve to make the father feel fair and right, at the expense of the son.

Some parents find false strength through alcohol. Aggression and violence come suddenly and the threat is general, unpredictable,

The child finds refuge and salvation in silence and in the rigidity of the body.

Frequently and for whatever reason, my mother violently attacked my sister; His fury was so great that I could only corner myself with my hands on my head, praying to God that it would end soon. Crying was also dangerous. (G.)

My fantasy was: If I don't move, they don't see me, and if they don't see me, everything will remain, nothing will change, the world turns and I with it, always in balance, in eternal, perennial balance, and so on. I will be safe (J.)

The immobility of the body corresponds to an intense inner activity: irrepressible anxiety, alarmed eyes, rapid thoughts. The child learns to control everything, from objects to people. He can recognize every gesture of the mother, especially if it can be followed by a catastrophe. The eyes of counterphobes are like those of flies: they see 360 degrees. A reciprocal control is established between aggressor and victim, in an indissoluble union.

In many cases there is also the righteous god of a retrograde Catholicism that punishes all vital and instinctive movements, that demands blind obedience from children to their parents, and blind obedience from adults to a controlling force that imposes a life of duties and efforts. A non-human religious authority that, above all, punishes pleasure.

The power that the son bears is all-encompassing. Violence does not have precise points of reference, linked to facts that can be understood. It is in the very power of the parent who has it in his hands. The child receives it and tries to respond with force: the body hardens and the rage inside is granite and cannot dissolve. The child begins to learn that he can respond only with violence itself, a violence that will become preventive, like a shield and weapon always ready.

My defense against crazy and irrational power was to attack as a preventive defense, a reaction to any attempt to abuse... I remember it from when I was little; with development the challenge naturally increased. If I think back to the uncontrollable and unpredictable force that surrounded me when I felt its violence... I have always thought that I could have killed her/them, expelled her/them, and now I say that they could have done it with me. (M.O.)

Being strong is also being strong in thought. As if the brain machine was always active to capture the attack and bring order to the emotional chaos in which he lives. Emotions freeze and the brain goes into overdrive.

The only moment of peace was reading, looking at nothing but the lines of a book, dreaming that one day I too would live those lives, or else identifying with the characters so as not to feel so alone in that shitty life. (G.)

Shame and shyness

Looking at a photo of me from when I was little, I find myself with the shameful and embarrassed look of a girl of about seven years old with a pale and dull face. The eyes, large as saucers, have a grim or stupefied look. The head, turned to one side and somewhat tilted, forces her to look from below, as if from a very deep depth. (R.)

It would seem that most of the counterphobes have undergone a transformation between childhood and puberty. From small, silent, submerged in their own inadequacy and shyness, Then aggressive, armored, talkative. In any case, there is a background shyness ready to come out when you feel exposed. But the child is ashamed of shyness because he feels that it reveals weakness and a feeling of inferiority.

Shame also refers to their origin, to their family. Many report that they have hidden their family situation. They have been ashamed of the madness, poverty or violence that they experienced at home. They have never talked about their parents with friends, they have never invited their classmates over. Their own origin is experienced as an indelible mark that marks them out as despicable people. If it were discovered where they come from and where they live, they would be excluded from the world.

In group situations, I imagined that I was not seen and this placed me in a position of invisibility from which I could stare shamelessly, with impunity. My fantasy had to do with invisibility. My perception was always that I saw and observed everything while I was not seen. (R.)

The denial of pleasure

The child learns very early that pleasure, whether it comes from his body or from outside, is dangerous and can trigger punishment. But, at a more subtle level, it is a force that can disintegrate because it is connected with destructive emotion, with madness. Feeling pleasure is similar to the disintegration that he experienced in his own skin; he can't afford it because he's too busy surviving.

Masturbation is not an activity that sexual E6 children remember as something pleasant and possible. The healthy eroticism of the child who experiences his body and that of his parents does not exist, nor does the freedom to play, shout or sing. The fear of castration is experienced at a very early stage. He doesn't know his feces, he can't look at them and let them go, just as

he can't let his emotions flow. From very early on, he manifests constipation problems, which in many continue until adulthood or forever, if they do not start a therapeutic process.

Sex made me curious but physical contact scared me: it was impossible for me to even kiss my uncle. The feeling was disgust, but deep down it was something that could enter me and destroy me. (G.)

Inhibition of action

These living conditions make them very capable of protecting themselves, but to feel safe they must restrict their field of action and experimentation. While sexual is the most active of the E6 subtypes, their adventures don't go very far either and are controlled. Learn not to explore too much what you don't know, be it places or people. Shyness is the most present experience, it blocks him to the point that he feels that he is living a life looking out the window. Look outside, envy those who move, run and take risks; he would like to be part of those children, but he prefers to watch.

My parents never let me go on field trips with the school. In fact, I only remember one outing one day, and I remember it quite comfortably, as if something hadn't gone quite right, with anxiety.

The prohibition almost relieved me more, because the permit was loaded with threats. (R.)

Waiting for the future

In this chaos and unpredictability, hope for a better future makes its way. Everyone, from a young age, imagines and waits for the day when they will be able to leave, perhaps also losing hope that something can change. Being children is just a great danger or a great misfortune. The only way is to grow and escape.

Sometimes the hope appears that a love can save them (without believing much in it), but more often the imagination travels to distant countries, looking for a possible way of life, or believing that if it continues to escape the predator will not reach it.

In many sexual E6s this hope is consolidated during adolescence, when the strength of character settles in and they find the courage to express aggressiveness. Some manage to confront the tyrant at home; many begin to live a double life: outside, social, active, idealistic; at home, mute, inhibited, silently resentful.

Strength is intertwined with anger, which makes you feel less scared, less victimized, and more willing to sustain the attack, and more respectable as well. It is as if he needed the threatening other to experience strength, to give himself an acceptable and congruent image with his experience of greatness.

Passionate about the life of heroes and athletes as an expression of the physical contraction he felt, since he was a child he practiced sports and physical-recreational activities to sublimate the energy and violence that he could not control otherwise. (M.O.)

7

PERSON AND SHADOW:

WHAT IS DESTRUCTIVE FOR THEMSELVES AND FOR OTHERS

This chapter describes the functions and behaviors that the sexual Six enneatype has not developed, the rejected and eliminated parts of consciousness that it projects onto others or that it denies and represses.

C. G. Jung developed the concepts of person and shadow. The person is the mask that an individual builds to present himself to the world, to defend himself, survive and interact. By shadow, on the other hand, we mean everything that does not live on a conscious level and that the individual hides, with or without awareness of it. They are two aspects of the psyche and, if they are not integrated, if the shadow does not see the light, the individual blocks his maturation process, he cannot fulfill himself. Rejecting the shadow can lead to self-destruction or the destruction of others.

As far as the sexual Six character is concerned, speaking of a shadow would seem almost paradoxical, so dark as its mask is, so dark and destructive as is the way it manifests itself outwardly.

It is not difficult to see how dangerous a counterphobic E6 can be, for himself and for others. The aggressiveness that finds its *raison d'être* in the conviction of being at the service of justice, the protection of the good or saving life, can obviously overcome any obstacle. All courts acquit the killer "in self-defense," and a sexual Six ennea could coherently explain that the motive for all attacks is self-defense.

The idealism that he lives with glory and satisfaction is the path that leads to fanaticism. Although not fully committed to a cause, as the social Six ennea does, the counterphobic is a great idealist and the ideal can assume a priority role that goes beyond needs and moods. A sexual E6 can forget himself for an ideal.

We have extensively described the characteristics of this trait. Now we will dedicate ourselves to investigating behind the appearance and revealing the parts that the individual cannot live due to fear: fear of dying, of going mad, of living in coldness.

The first function that it hides is instinct, pleasure. Enjoy your skin and that of others, enjoy the heat that runs through your body when someone touches you or when you stretch out in the sun on the sand. For a character founded on the sexual instinct, this can take on the characteristics of a torment. Even when he feels the urge, he holds it back, cools it down; You can only imagine or think about it. The destructive consequences are felt in your body: stiffness, neck pain, stomach and intestinal problems. His attitude is unfriendly; he cannot bear that the other sees his desire and therefore assumes a distant, incomprehensible and not at all desirable attitude.

In love relationships it is easy to be told: "You don't need anyone." In the privacy of a bedroom, she can allow herself to be sweet but not for long, just long enough. Tenderness does not go hand in hand with sexuality because that would mean surrendering to full pleasure.

In both men and women the feminine part is denied.

Here, too, there is a basic ambivalence: sexual (hot), but to be angry (cold) so as not to let myself be touched by relationships. My infantile part was afraid, suffocated, compressed and thus frozen the emotions. Also the feminine and gentle part of my character has been attacked: They wanted a girl. Well then, they have an alpha male» (MO.)

Counterphobic women deny femininity and sensuality, which they hide behind masculine attitudes. They are fighters, they become "men" so as not to feel attacked. They can't stand being subjected to men and, therefore, they lose the need to support themselves, to enjoy a body that knows how to receive. Consequently, they leave no room for motherhood as a possibility of giving oneself and giving, of nurturing, of opening one's arms to comfort.

Many E6 sexual women are not mothers, and if they develop the ability to help, they do so by relying on their physical and intellectual strength to solve problems; It is an energy that is more like that of a father who knows how to guide. On the other hand, being a mother implies the same risk as giving birth to a man: being dependent.

It will also be difficult for him to understand his emotions because the sexual E6 prefers silence. Sometimes heavy, if due to rage; others, cold, if due to fear. And it will be difficult for him to know his thoughts (and let's not talk about his pain!) because of the fear he has of being destroyed and mistreated. And then what does the other feel if not impotence or uselessness?

The counterphobic Enneatype Six can destroy with silence, without going back because he is even afraid of asking for "apologies", which means, for him, admitting his own mistake, his guilt.

At an event on the enneagram in Germany, Claudio invited me to describe my character and a participant asked me: <do you apologize?> For the first time I realized that only a short time ago I had started doing it; and I realized that it made me happy, more of a woman, more sensitive. (G.)

Sensitivity cannot be part of relationships; at most he can be oriented toward art, abstract beauty, or people in need that the sexual Six enneatype feels he must save. The rigid shell prevents the other from getting closer, but above all the counterphobic does not allow the sensitive spirit that he feels inside to manifest. Relationships, even deeply friendly ones, do not become intimate. The other may surely feel that he is receiving help, but through the rational coldness of a relationship established on the basis of words and concepts, and not through an understanding that goes through the simplicity of a warm presence. With this rational coldness he feeds his sense of loneliness and a friend, partner or relative can easily feel the weight of loneliness.

He does not know how to appreciate the other's style, he criticizes easily or even with an authoritarian attitude that makes the other feel inept, incapable, stupid. He is so convinced that he is intelligent that he considers the rest of the world "mentally underdeveloped." He is not capable of accepting the weakness of others, especially if they are important people to him, as if the fragility of the person next to him could contaminate him, reflecting his own fragility. Never give in! You can't make a mistake.

I will never forget the gesture of protecting herself with the hand of a girl protecting herself as if I could have hit her at any moment. who was working with me when I reprimanded her for an oversight. I saw her. It was a painful image because I didn't mean to hurt her, but I didn't realize the aggressive energy I put into my words and gestures. The pain was even greater because she is like a daughter to me. (G.)

My ex-partner's daughter, to whom I had a very affectionate bond, came to visit me at my new apartment and stayed for dinner. In a moment when I passed in front of a mirror, I had the sensation that the fleeting image reflected in it was that of a monster; that is, I could not recognize my image, but I saw a face that was that of a demonic being capable of destroying the life of that trusting creature that rested in my living room, (R.)

In the neurotic certainty of being right, one glimpses rivalry, competitiveness, the effort to surpass the other, who is always someone who can castrate him, physically or intellectually.

Rivalry manifests itself when the other can achieve greater social recognition, greater professional success, or simply be seen, validated. From there I feel a drive to give voice to my opinions, to validate my observations. «Let them know that I had already said that, that I have already done it...», lived with sick anxiety, and sustained by the crazy idea of: «...That is why the other is more than me ». (L.)

The false security that the counterphobic Six enneatype shows as a great quality has a shadow that would be better defined as a monster: the feeling of inferiority. He is not convinced that he is right, that he is in the right place. He must therefore make the other feel inferior in order to be able to feel himself a little the right to exist. Added to his inferiority is the experience of humiliation he has lived through (but no one should know that he feels humiliated; it would be giving weapons to the enemy). Pride prevents you from openly expressing your need to feel

appreciated and receive praise. On the contrary, if a compliment comes to him, he feels upset, and not only because he feels he doesn't deserve it, but because accepting it means giving the other the power to question his actions.

And what about envy? It is a deep feeling of not having been chosen, lucky, considered... and the other, in what I consider well, it gives me back not having been seen, recognized as deserving of love. From this position, the painful, questioning experience of not having measured up, of not living up to it. It is as if envy is activated immediately whenever the other achieves something, and the internal judgment, validator or accuser, asks me: <And what about you?» or "why didn't you get it?" (L.)

This character demonstrates outwardly a great capacity for resolution, for helping others. He knows how to do it well, because deep down he is practical and concrete. But if he removes the veil, he discovers the need to feel superior, to save the weakest in order to feel strong; and also to rescue the humiliations suffered by identifying with the oppressed, those condemned by the world of the strong, the unjust and the arrogant. He does not allow himself to feel his pain and fights to heal the pain of others. Obviously, he must prove to himself that he does not succumb to the threats of the pursuer and that he is capable of winning.

In the helping relationship, a great latent danger manifests itself, which takes the form of not stopping talking, demonstrating, thinking whatever it takes to collect the training title, thus avoiding the lurking ghost of the feeling of ineptitude. (L.)

The "savior" mask feeds on people who need help. The sexual E6 nourishes its narcissistic and omnipotent part with the lacking, and reinforces the position of dependency or weakness of the other. He, on the other hand, will not ask for help, he will continue

feeling annoyed by a "how are you?", and attacking those who ask "is there something wrong?, can I help you?" because those words mean that he has not hidden well behind the hero's armor, that perhaps he has lost control, that something that should not have manifested has been revealed.

LOVE

Claudio Naranjo uses a metaphor to talk about love: it is like a white light that, penetrating through a prism, is divided into three rays. It is made up of three dimensions and the harmony between them produces an experience of full love: erotic love (*eros*), compassionate love (*caritas* or *agape*) and admiring love (*philia*).

During the life of an individual, these three dimensions do not develop in a balanced way: one of them is more accessible and another remains underdeveloped; it is as if the person walked through life with a shorter leg.

This theory establishes a connection between more or less developed love and character. For each subtype, a specific hierarchy of the three loves can be distinguished, which refers to the more or less integrated parts. It is important to identify which is the love that we have less developed, as well as the mechanisms of «commodification» of love: what type of love we sell and what we like to buy.

We suffer from the lack of love, and we continue to suffer due to attachment to the affective lack of children. We seek to obtain what we have not received, feeding an immense hunger for love, and we want to go back to our childhood with the illusion of being able to change the conditional love we have received in order to feel loved unconditionally.

How does the counterphobic Enneatype Six behave with respect to these three dimensions of love and its commodification?

To define Eros, erotic love, we propose some words from Claudio Naranjo:

We can speak in a broad sense of eros as a love *jouissance*: a love that enjoys the other, that takes pleasure in the beauty of the other. And going beyond a definition strictly linked to sexuality. We would include what Buddhism calls *mudita*, which is rejoicing in the joy of others [...] We can recognize in self-love - which is inevitably a love for our "inner child" - the interest in the happiness of our being instinctive, governed by the «placers principle, that is, eros,³⁵

Many of the counterphobic E6s identify the least developed dimension in erotic love, the one with which they feel the most difficulties.

Like all of the Six enneatype, the sexual subtype is also erotically and sexually inhibited. Since his sexual instinct is more energized than in the other two, his search for union with the other

reveals his most "tormented" ambivalence: on the one hand there is an impulse to the sexual search, and on the other he withdraws, hides, denies pleasure and represses his instincts.

He feels attracted by the beauty of sexuality represented by bodies or by aesthetic pleasure, but that beauty is always in the other; everything beautiful is projected on someone to adore or desire, but touching it is almost impossible.

26. C. Naranjo, opening conference of the Days of Love in Therapy, Barcelona, November 17, 2000.

Admire the beauty and when he obtains it, uniting for example with someone he considers beautiful, it is as if he too, through transmigration, could feel a little beautiful, or less unworthy.

For the E6 in general, the identification between the beautiful and the good is common. It is easier to understand him by listening to some of his typical crazy ideas: <I am bad, therefore I am ugly", "if someone likes me, I am good",

When the counterphobic Six realizes that he is the subject of someone's desire, he is pleased. And when he is sexual he feels that he is recognized, as if at that moment he could forget the deep belief of being unworthy and the intensity of the rejection of himself diminished.

Obviously, this is very short-lived, like the effect of any dependency. He is a phallic character, and as such his anxiety calms down when he carries out the sexual act, something quite far from an experience of real plenitude, of fusion. Her orgasm is a release and not an ecstatic surrender. The motivation of the sexual act is not pleasure but the confirmation of its existence, which in some cases is charged with the need to prevail, to dominate through sex.

Sex is separated from love, from tenderness. Many counterphobes report that they do not give importance to the preliminaries and the effusions, that sweet space that is the prelude to penetration.

Paradoxically, I have sought sexual intimacy as if the intensity of these encounters were sufficient satisfaction and solution to my need for human contact. In a kind of double life, faced with my discreet, shy, almost straight and normative behavior, I have been a collector who has sought to feel something deeper, impulsively whenever I have had the opportunity, without being able to feel it. (R.)

It has been difficult for me to understand a phrase from a man with whom I lived, finally!, a passionate story of love and sex: <You have a masculine sexuality", I felt offended inside of me. Only more he surrenders to caresses, later I managed to understand that I was refusing to quickly seek penetration. (G.)

If I feel that you can abandon me, I will abandon you, I will walk away from you before you turn

your back on me; without leaving, I'm not there either. I can't stand someone asking me, asking me for love or shows of affection. Tell me you love Me! My mother always told me: «Do you love me? and my answer was always the same: silence. (J.)

Fear is accompanied by the shame of one's desire. The sexual E6 cannot bear that the other sees his desire because he can be ridiculed. More than the fear of being rejected, it is of receiving humiliation (as if the other could say: «Who do you think you are? How can you think that I could like a person like you?»).

He wants to give the image of a person who does not care about love or sex, who does not ask for alms. He himself denigrates the person he loves.

How the hell am I going to accept loving the other if I don't accept myself, I don't love myself? Of course, the loving state is perverted with intensity; the soft force is mistaken for the strong embrace; sweet words, with vehemence; fragility, with shamelessness, oh, with how shy I am!; and tenderness, with the corresponding sarcastic waver. (L.)

Thus, even situations that could be sexually pleasurable are moved away, out of shame or pride.

Sexuality is experienced as a danger of fragmentation. Pleasure and madness go hand in hand, and the counterphobic Ennea Type Six is afraid of "losing his mind," an expression that applies to madness as well as to falling in love. Throughout his life he has controlled emotions and passions, which he links to going mad, he has sought containment in the rigidity and force of thought.

He not only escapes from erotic pleasure but from any type of enjoyment: lying on the sand doing nothing, getting lost in a tribal dance, rolling in the mud... Expressions of enjoyment that he has not experienced freely, always accompanied by anxiety due to fear to punishment,

When he begins a process of self-knowledge, the sexual E6 realizes how he has used eroticism to receive things: admiration or maternal love. "If you make love to me, that means you appreciate me"; "If you make love to me, it means that you love me."

Sometimes we have verified that the demand for love differs according to the instinct that is in second place: the sexual/conservation offer sex to receive love and the sexual/social what they demand is admiration. In any case, with sexual contact you can establish a bit of that skin contact that was so lacking during childhood,

For many counterphobics, it has been important to recover the relationship of female solidarity, the union with women and, consequently, the recognition of their own femininity, in order to access a more intense and free sexual pleasure with men. While for men, it is rather a question of not identifying with the aggressive force to recognize their masculinity, and giving themselves over to pleasure without using sex as a release from anxiety or a demonstration of power.

Admiring love is connected with the ability to recognize the existence of something greater, of the mystery, of the divine. At an interpersonal level, it implies recognizing the value that each human being has in himself. It is the love that implies "disinterested" friendship.

For sexual E6, philia or admiring love, which by analogy is the love that the child feels towards the father, it is the first and easier to feel. Rather, it is the one he seeks to compensate for the absence of a father. So love adoration can take the form of fanaticism as well as love for the ideal, the beautiful, the great, the good, the heroic, the ideas and the ideals. Philia is always in the spotlight, it is the most longed for love and the one with which one fights the most, since it means surrender to a human authority, surrender to the father.

Having faith means recognizing that there is a truth not built on ideals and beliefs, a truth that cannot be verified with rational logic and facts. For the sexual Enneatype Six it is very difficult to indulge in something that is not tangible and explicable on a cognitive level. At the same time, he has separated from the depths of himself, from his essence. He lacks faith in organic nature because he does not have faith in himself, he does not believe in the pure and good core that is found in the depth of each human being. He feels deeply bad and unworthy, although he disguises this experience with the conviction of being on the side of the just and of those who are right.

The sexual E6 is usually a staunch opponent of religions, which it considers deceptive, the "opium of the people." It is difficult for him to enter a spiritual dimension, not only because of the cynicism and pragmatism that characterize him, but also because of a lack of recognition of himself as a divine being. Substitute then the lost faith for idealism, for the battles for rights and for justice or for the opposition to any form of tyranny.

To regain a deep admiring love, the sexual Six ennea must learn to lose control and develop eyes that can see the invisible. Learning that the dark is not filled with menacing monsters; which is rather an absence of light. Learning to believe in light, that luminosity inherent in things. And experience and have faith that humans and everyone himself is a fragment of light. True strength is its essence. And its essence is kind, Agape, the maternal love for the small, is the one that has to do with help, Claudio Naranjo explains that in its origins, love-kindness is intimately linked to maternal love, being a natural extension of what the mother feels for the young (and I speak of "children" rather than children to allude to something that is not only her own of man, but of all mammals).

Agape is the contact with a You from the emotional point of view, in the sense of compassionate benevolence that does not want suffering. If the mother is the one who gives us what we need and satisfies our desires, the contact with this compassionate attitude, where generosity and empathy come into play, it means not only giving—something relatively easy for a sexual Six when he finds someone more needy than he is—but also, and this is the real job, receiving.

Although they are protective, sexual E6s lack that natural warmth of mothers who know how to welcome their child with their discomforts and sorrows. They did not experience such a mother and do not know the "healing" power of love. They did not experience the power to place their fear in the mother's hands and, therefore, they do not believe that a simple loving relationship can heal so many wounds. They have hardened and have developed a «masculine» protection, which knows how to solve and act but not be in the relationship, savoring the protection and recognition that comes from love.

They deny to themselves the need to be welcomed; They have forgotten the fullness that means looking into each other's eyes and surrendering. This is the big difference with the conservation subtype, which tries to calm anxiety with physical contact. Instead, the enneatype Sexual Six confuses love with sex, or parental protection.

During the self-knowledge process and the specific work on the three loves proposed by Claudio Naranjo, many sexual E6s realize that it is fundamental for them to develop compassionate and charitable love, not only to give rise to the capacity to love and see the other, but also to open the door to erotic love. It is as if they could only indulge in enjoyment by recognizing and satisfying the need for a mother's embrace.

To develop compassionate love, he must go through the understanding of that bad other who has expelled him and through the understanding of his inner monster. Seeing the enemy as a suffering creature, he recognizes the inner child as a tender creature, and in addition to waging battles for him, he will begin to embrace him from the premise of compassion and forgiveness. It is the mother who allows the child to enjoy himself and his own instinctiveness. The development of maternal love leads to giving the instinctive child permission to exist, giving him confidence in his instincts (wisdom, beauty and goodness).

Like a seed that, from the darkness of the earth, seeks to emerge into the open world of light, nurturing, respectful, trusting, generous, willing love feeds a desire for life, from the push of a gentle force , sweet, loving, that continuously emanates from himself in the enjoyment of that being conscious of the continuum of his development. (L.)

The couple

The couple is the "secret" search for the sexual Ennea-Type Six. He idealizes her and desires her but-and he is not fully aware of it-he escapes. He falls in love easily because falling in love gives energy, vitality and strength; but he senses the danger: dependency and fusion. As a child, the merger meant dependence on the aggressor and any couple can resurrect the monster.

With "an ace up my sleeve" just in case I have to stay, I say to myself: "It's not going to be that if I show my cards, my true cards, they win the game (humiliate me) ". Covering up again, denying my true strength, I add more cement to the dam, making it clear that I am not giving up, I am not abandoning the ship. (L.)

I was always in love, since I can remember there was always a girl, a teenager, a woman. Platonic loves, in the distance; they didn't know anything, or at least I didn't express my feelings; I didn't share it with friends, cousins, brothers either. My loves, my crushes were secrets that I guarded with great care. I feel great shame in front of the loved one, and also afraid that others will know what I want. Being rejected is a terrible failure that I can hardly get over. (J.)

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Counterphobic women know very well how, although externally they are arrogant and aggressive, in the couple they become protectors of the other, masculine mothers who are very comfortable next to fragile men. Men onto whom to project the need to be protected and exercise their own strength and superiority.

Many report that they submit to the needs of others, that they do not have the courage to impose their own autonomy. An ambivalence that is also manifested in sexual relations, where submission can appear. It is as if, at the moment they establish an intimate relationship, an attitude very similar to that of a Three character is revealed: conforming. And since autonomy is his ideal of strength, a very strong internal conflict is obviously created and also the space for choice to stay alone. An E6 prefers, in the relationship, to take a step back rather than develop seductive skills or attract attention.

The tendency to become "friends" with people they desire sexually is widespread. They seek intellectual agreement, shared ideals; They are excellent companions in social or political struggle. Love is lost in search of Platonic ideals, greatness where, far from being able to feel, the experience is rationalized and people talk about love, but do not feel it. Surely feeling can hurt, and that's not. After all, the intimate relationship puts your cognitive strength at stake and lets the intensity of love and sexual passions die.

Love has been more than anything a projection of the mind. The moment I feel attracted to a woman, who obviously must possess the canons of "beauty" that conform to what I claim, the "rejection" phase immediately arises. A rejection understood as my inability to like it, which leads me to not feel free to let things happen and take their course.

It's a kind of castration that activates my persecutory part to avoid potential rejection. "You know you're worthless, so what do you expect of her?" Everything is heading down a strange path. A process of platonic falling in love is unleashed in which, in order not to lose the closeness of the desired person, the attitudes of the "conquest" style are transformed into those of "I am a good person and I offer you my friendship". But then I suffer as a result of this situation because

It's not what I want. I substantially let the other person take the initiative. (C)

The couple, in the end, is an effort, a struggle. On the one hand, there is the need to let go of the drives and what is moved by the neurotic need-union with the other as a way to fill his existential void (being thinks it is his happiness: having a sexual subtype). On the other, the need to be free is strong: from the pursuer, free from the threat. It is as if the counterphobia

allowed him to silence his sexual instinct, making it easier for him to choose solitude, as a place where he could "rest."

Liberation can only come when he realizes that relationships are a creation, a work of art of which he is the author, or better, the co-author. When you allow yourself to live in the deep here and now, which is consciousness, and you can trust that everything comes from deep nature and that to love is to flow and dance with the other. When he realizes that true courage is in loving, and happiness is in feeling that he knows how to love. And knowing how to love almost always goes through knowing how to suffer for love.

9

HISTORICAL PERSONS: OTTO VON BISMARCK

By Marco Lozzi and Grazia Cecchini

Otto Eduard Leopold von Bismarck-Schönhausen was born in 1815 as a Prussian aristocrat of the rigid and authoritarian Junker landowning caste.

In the geographic center of northern Germany, in a poor and sad land, the Prussians were a strong-willed population, resistant to hard fatigue, vigorous through the use of arms, and proud of their military successes. The country had a military-type organization and its inhabitants were accustomed to strict discipline. The "nation of duty" spread to all classes. Always ready to face fatigue, severe with themselves and with others, the Prussian citizens, from first to last, felt like workers in the same factory.

Prussia was an essentially military power, with a good bureaucracy, prosperous in commerce and literature. Until he was thirty-two years old, Bismarck had fun, in a turbulent, restless and noisy life. Tall, strong and athletic, he retires then to the country, to live as a simple gentleman. He gets married and seeks to integrate: he dedicates himself to politics and obtains an appointment in the unified Landtag (Prussian parliament).

1847-48. Berlin revolution against the King. Bismarck fights for the recognition of divine right and other prerogatives of the King, and the King, Frederick William IV, rewards him by entrusting him with important posts: he will be a member of the second Chamber of the Prussian Landtag until the year 1851. Endowed with a great temperament of combatant and cold-blooded, he is always ready to impose (with solid confidence in his own criteria) his clear and precise ideas on any issue. He prevailed over his adversaries from the first parliamentary discussions. They, even hating him, were forced to acknowledge his gifts of gruff frankness, masculine courage, and wit. From his speeches emerges the profile of an insolent and sarcastic

person who fights against the prevailing revolutionary liberalism of the epoch. Bismarck's arrogance in expressing his views of the sexual enneatype Six is recognized. This attitude is based on the conviction of always being on the side of reason, of being superior to others, of knowing "the truth" or how things should be done, as well as on the determination to present oneself as a "coherent" person , that does what it says, that does not admit doubts or contradictions.

The sexual subtype of the Six does not tolerate ambivalence and tries to master it through confident attitudes and the non-acceptance of ambiguity, either in themselves or in others. We also recognize irony in Bismarck as a typical trait of his character: a way of expressing anger and also a feeling of superiority, contemptuous above all towards the weak, hypocrites and liars.

This coherent and ideologically correct attitude is also reflected in his oratory, which he refined over time: simple, direct, frank improvisation: he does not use the art of rhetoric but rather a familiar language. From his speeches a natural force of language arises that responds to the particular talent of clarifying things, of qualifying situations, facts and individuals with an adjective, giving the word reinforced personal value of expression, that original mark that transforms the most common speech into an inimitable work of art. Use the weapon of irony, mixed with a dash of true humor that makes the most serious things acceptable, and with a great sense of timing.

Willpower is intertwined with the practical aspect. positive and realistic of his actions. The hardness shows the brusque side of the character, almost military, that knows no other law than that of force and the supreme interest of the State that governs.

Although the sexual Six enneatype is an ambivalent character - and therefore has difficulties in making decisions and taking concrete action - it is surely the most active of the E6 subtypes, but its action is usually motivated by a defensive and sustained reaction. for an ideal turned into an ideology. In the case of Bismarck, the ideology of the strong state reflects the need to adhere to a belonging group that protects him and himself, a need to be on the side of the strong and the just. We would hate to suppose that the second active instinct in him is the social, which reinforces adherence to clear social norms observed by all, even bordering on fanaticism. This also explains his aversion to liberalism (as if it represented a dangerous freedom for the group). Its principles are: indisputable faith in the Monarchy, loyal devotion to the dynasty, respect for the national tradition and religious spirit against exotic radicalism (which comes from values closely linked to the caste tradition, to a simple religious conscience). At first glance, it is substantially an antediluvian simple and a knee-jerk contempt for democracy as a product of false urban life, as opposed to the healthy and simple country life.

"Freedom is a vague concept." "Freedom is a luxury that not everyone can afford."

He is an ambassador and the ten years of diplomatic activity (until 1862) gave a balance to his character. Daily contact with foreigners opened him up to the world. He developed more control over himself and his horizons broadened. He invented the so-called Realpolitik, a politics of

reality whose dogma was: "Achieve the goal with the fastest, safest, and most effective means, whatever that goal may be!"

This statement implies not only the search for effective action, but also the will to control the environment and people. The control of the counterphobic ennea-type Six occurs through intimidation, anticipating dangers and also through constant self-control: not being inconsistent, as well as not giving in to useless "sentimentality" because it represents a weakness.

Bismarck openly affirmed that the useful was the measure of everything. For him, everything that does not yield is, in politics, a prejudice from which it is necessary to free oneself. He considered imagination and feeling as two great enemies to fight.

He stands out as a man of strong will. An anecdote describes this character trait. The Diet of the German Confederation had sent him to Frankfurt as a representative of Prussia. In the room he had been assigned at the hotel there was no bell and, although he had claimed it, it had not been installed. One morning there was a great disturbance in the hotel following a series of shots. They all ran to their room thinking about the noise, about a tragedy; They found Bismarck there, who very calmly said that he had adopted this system for calling the waiter. Naturally he got the bell.

He was precisely the man the King needed to carry out his work. And Bismarck needed someone to make him jump off the other side of the precipice at which he had stopped. From 1862 to 1890, without interruption, he was Prime Minister, then Chancellor and at the same time Minister of Foreign Affairs.

It would seem that in the King of Prussia Bismarck would have found the strong authority that he recognizes as worthy of his services, but not to submit but to develop an important role at his side.

The bulwarks of his thought and action are the Prussian hegemony in Germany and the formation of a State that extended to the German Empire of the Hohenzollerns. In this way he initiates a political program that leads Prussia to become a dominant state. first of the Germanic world , and later, European: Austria, Hungary, Italy, France...

until the German II Reich and Versailles. In a few years, especially after 1870, he reformed everything: administration, justice, finances, the military. Inspired by an ideology of unity and a strong state that protects its citizens, and sustained by the conviction that it is necessary to be strong to prevent destruction, Bismarck is convinced that Prussia must conquer the world. Its political history is marked by external and internal wars: in the Diets, first against the revolutionaries and then against the Austrian ministers; the Danish, Austrian, French wars; in the interior, supporting the Catholic Church and social democracy. In all the battles he always managed to isolate the enemy, a really great diplomatic skill.

In the absence of an enemy, a true statesman has to invent it

For all subtypes of the Six character, the world is divided between friends and enemies. In the case of the sexual E6, the enemy is a stimulus that feeds his strength and makes him always feel prepared against a possible attack. It is as if the enemy could help you feel more "compact" and solid. This attitude is also sustained by the base distrust that tells him that no one is really a faithful ally.

Reading his speeches, his family letters and non-political missives, several notes of a little suspected and more true humanity are revealed. Attention to nature is perceived, the nostalgia for country life, the pleasure of spiritual arguments, science, art and, especially, poetry. Bismarck draws on the many readings of the best poets -classical and modern- that he knows and recites by heart, and whose abundant quotes he intertwines with his political speeches. But there is also the profoundly human interest in the humble, in the workers, the peasants; the sincere desire to help them, the generous effort to serve the cause of justice, truth and peace. (That formidable force of the State that destiny will place in his hands and that Bismarck will often put at the service of war, power and ambition.)

During the final phase of his political life, the struggle for social democracy was very present, which he developed in parallel to the government's decisions in favor of the working class and the creation of a code of social laws, summarized in the three great laws on insurance in case of illness, accident, old age and inability to work.

The ideals of justice and equality, typical of this character, are not linked to a feeling of compassion, they are not derived from a maternal affection that would not only protect the other but also offer them that comforting relationship that comforts and welcomes. The need to help others emanates from force, from a paternal-patriarchal attitude that Bismarck assumes as a duty and for which he fights tenaciously.

The instrument to achieve the great purposes was the material Force. The basis of his thought: «Force before right!» That idea, put into practice, realized the dream work faster than anyone could imagine, and ended up becoming the regulating norm of German politics and, therefore, of German national thought for almost a century. Internal militarization and wars against the neighbors: the great questions are resolved with iron and blood.

Bismarck was the politician who transformed Prussia into the nucleus and engine of nascent Germany, and later into one of the most important states in Europe.

Bismarck embodies the principle of monarchical authority with the unprejudiced use of democratic instruments (universal suffrage) in constant tension and conflict with Parliament, with dictatorial and Caesarian forms regarding rigor and order. He was the most loved and most hated politician. He was neither a hero nor a scoundrel. He represented the ambiguity and ambivalence of Germany.

It gave rise to the feeling of German nationality that is still with us today. While Kant, Lessing and Goethe had proudly felt that they were citizens of the world. With Bismarck the new concept of nation takes shape, the feeling of nationality, of national consciousness. Well how half a century of such exaltation

It can be understood that it has led German patriotism to the proudest and most abhorrent exaggerations, and how it all fits in with the German persecutory ideology, which led to the massacre of ethnic groups. The generation after 1871 (who grew up during the government - not Bismarck's) ended up soaking up his own glory to such an extent that he judged German civilization superior to the others and considered it a duty to impose it on everyone. How? By force of arms, naturally! The German people, convinced that they were more intelligent, more educated, stronger, believed that they had been called by God to impose their civilization on all humanity, and that in the face of this great mission, the rights of others could be sacrificed.

Without any qualms. This social characteristic corresponds to Bismarck's individuality: a narcissistic impulse that makes him think that he is a special envoy, a saving hero of humanity. With that narcissism he defends himself from the fear of being attacked, destroyed, humiliated.

The authoritarian structure initiated by Bismarck, with that aggressive and militaristic touch, was imprinted and led Germany, first, to the disaster of the First World War, and then, with the determination to recover what was lost, to the catastrophe of Nazism and of World War II, with a warlord named Hitler as his guide.

Bismarck's Aphorisms

"The stupid learn from experience; I prefer to learn from the experience of others,"

"Never believe in anything until it has been officially disproved."

"We Germans fear God and fear nothing else in the world."

"The stronger we are, the less likely war is."

"Politics is the art of the possible, the science of the relative."

"If you want to fool the world, tell the truth."

LITERARY AND FILM EXAMPLES

A LITERARY EXAMPLE By Rosa Membrado

The killer who gave up his gun

Autor: Howard Fast

The Key, Victoria, 1999

This novel is a timeless portrait of the established powers and the relationship of the human being with power, within the framework of a totalitarian political-social system in which the protagonist is at their service as the executing arm. It expressively presents the psychology of a cold and hard professional assassin, Richard Breckner, who undergoes a profound transformation process upon learning of love, which will lead him to pain, surrender and death.

The first part focuses on aspects of the character related to power, while in the second the focus is on love.

We meet Richard in action, doing his job for his country's secret services. We immediately grasp the self-sufficiency of this man, confident in his ability to carry out the order. Its efficiency is beyond doubt, and nobody questions it

Breckner's relationship with the organization and with superiors, as well as with subordinates, reveals different facets of the character, and therefore of the E6 sexual character.

Breckner is the type of character who is not liked, in whom underlying arrogance is perceived despite his restrained and mechanically correct attitude, and who earns the animosity, especially from those who, knowing themselves above, do not find in him respect and perceive that they are not recognized as an authority. His boss sets the line for him: "Being smart won't win the Department's sympathy"; meanwhile, the people who know him don't quite know what to think or feel about him.

Despite this, Breckner enters into a mutually respectful relationship with a superior who calls trust "a small word for little people," while respect is something else entirely. But Breckner doesn't want his superior's respect, rather he prefers to know that he trusts him, in the same way that he trusts the Department—the secret service for which he works—as in a religion.

From the lack of self-confidence there is a need to believe, to trust in something superior -what Breckner assimilates to the idea of religion- that knows, that controls, to whom one can surrender. In his case, it manifests itself in the admiration he professes for the hierarchy of the organization for which he works. This is why you can commit yourself to the organization with

true faith. Although he talks about his job as something he does just for money, in reality he does it for the sense of belonging and security it provides, becoming in his religion and in something that he performs with dedication and passion. You can recognize the fanatical idealism and the search for the just (or of the good) a justice or supreme truth that can restore certainty, or as a superior authority that assures you that you are on the side of the just (or the good)

Regarding the compromise between respect and trust, two sets of values for the sexual E6, it is notable that someone who finds it as difficult to trust others as it is to trust himself considers that he deserves absolute trust, something that is beyond I respect.

Breckner's is a character that venerates pure reason as authentic authority, and objectivity is an aspiration that keeps him out of contact with the emotional world. On the contrary, discomfort is something that you can perceive at a bodily level in the form of stiffness or contracture, as an anxious state or as mental pressure, but it is very difficult for you to surrender to what you feel and be aware of it. concrete emotion or pain. His entire inner world has become "petrified."

Thus, the protagonist doubts his own perceptions. Although the sensation of not feeling well flies over him, he does not seem sure of it, and insists on "not looking at himself." He states: "I don't know how I feel. [... I do what I do». He considers himself a kind of machine. And it embarrasses him if he feels bad, like an inadequacy, since he always has to be ready for battle.

Just as he is comfortable away from himself, he is also away from human contact, immersed in the world of his abilities, which he puts at the service of the world. His action is disconnected from emotion. He acts pushed to release his anxiety or his fear; in a "reactive" gesture. By not getting in touch with your emotion or with the deep meaning of what you feel, your body expresses what you are not aware of.

His way of expressing himself is cold, and even harsh and confrontational, contains anger. He knows he is very competent and superior to others because control of emotions tempers him to carry out his professional activity and his responsibilities. very efficiently.

Emotional control is carried out before those people who seem superior, showing an ambivalence before authority, from a prudent distance, which oscillates between self-control and secretly seductive obedience. As a professional, you are completely sure of what you think and give your opinion, but a colder look from authority can make you return to a withdrawn and subservient position. It is a look that makes you go back in time to connect with your fear and relocate you in a place in the world that is yours, a tiny, introspective and withdrawn place where you go unnoticed: better not to be seen in order to live in peace .

Breckner speaks harshly and aggressively to subordinates or people he perceives to be below him to denote his position of power, and there are episodes that allow him to feel strong, brave, magnanimous, and important.

Being a character trait to feel strong, brave and great, Breckner expresses megalomania thus:

... And when the helicopter took off from the platform and people looked the size of ants on the street, I felt like a god, full of power and strength. I felt good, and I told myself that if I went back

I would go sit with the psychologists, I would tell them that this had been a moment

to which I had felt really good.

This is something he experiences secretly, since the most reassuring thing for Richard is the feeling of going completely unnoticed: «No congratulations or reprimands; I did not exist; they abandoned me [... nobody noticed me]».

The seduction that Breckner feels for power, for belonging to a select group, is revealed in brief thoughts:

It gave one the feeling of being part of an elite unlike any other. It was said that there were only ninety-two men licensed to kill, and that meant something. I can't put into words what it meant, but when you walked down the street you knew you were different, and when a girl looked at you like this one did now, you felt the difference.

Breckner is considered a direct and brutally honest man: he says what he thinks, he thinks strategically, and he eliminates what must be eliminated, also "the quackery and the straw"; it's not emotional.

The ambivalence between domination and submission appears, with respect to external authority and his own authority. Acting first to apologize later and feel guilty is one of the symptoms of giving up one's authority, due to a lack of self-confidence.

Breckner is deeply affected by the encounter with the man he is commissioned to assassinate. It is about a recognized spiritual leader who understands that Richard has come to kill him. This man is not afraid of death and, with genuine authority, asks to see his executioner. Contrary to what Breckner wants to believe about himself, the other detects fear in him. The aplomb shown by the one who is going to die, when he tells him: Men die, Breckner, rebels and infuriates him. That is the inescapable destiny of the human being. [...] I was not afraid at birth.

Richard Breckner seems to capture how fear has him in submission, how he himself places his life in the hands of a hierarchically larger entity, and thus is not free at all. On the contrary, he assumes a very great risk; he intuits it when he says:

"I live on a razor's edge and one day I will slip and cut myself. "

Breckner alludes to the "fleeting feeling" that life really has meaning ("sometimes I find meaning

in things, a sense of who and what I am"), a feeling that suddenly vanishes, leaving an inexplicable and unexplained void. depressing.

The very fact of not knowing "what I was trying to remember or why" manifests a disconnection with the inner being that leaves you in a kind of limbo, a place between Heaven and Earth, a promise of paradise. that he intuits, also fleetingly, although he has no record of having met him. What stands out is the lack of vital roots, the one that contributes to life making sense, and an attitude of waiting for something to happen that finally gives it meaning.

The protagonist describes the scenes in great detail, evidencing control of a world that must be watched in order to be well prevented. All attention is focused on the cognitive, outside, while inside a disconnection prevails that gives rise to some emotional confusion.

It can also be hard, even hurtful or rough without feeling anything. While there is no opportunity to live an experience fluently, the protagonist lives protected living only in his head. He is a thinking being, evaluator, critic, accuser and judge of the life that passes him by, of others, and also of himself, of what he does, says, or does not do or say.

His solid and impenetrable armor, made up of layers of reasoning, prevents him from being seen by anyone, and protects him from the judgments of others and the damage that they could inflict on him.

This is Richard Breckner's life when he meets Patience, a woman who arouses his genuine interest and whose contact will make it easier for him to experience love. Patience Quigley is the wife of the next man Breckner is instructed to kill

Despite his interest in her, Richard even boasts of not being sentimental, of not "falling" into the world of emotions, as something that speaks to his apparent strength, while in reality. he feels like a child in unknown territory, where his vulnerability, which he experiences as weakness, is revealed and puts him at risk.

The encounter with Patience, who says of herself that she is damned sentimental», is a trigger for Breckner to enter the unknown, at first reactively, to demonstrate that he can get out unscathed, without being touched by the sentimentality.

There's something heartbreaking about how Breckner tells Patience about his hunting down and killing another human being. He does it with an obscene transparency that shows the materialist ethic by which the end justifies the means, and with which he cynically mocks idealism. And he expresses himself like this despite affirming that he sees her as a woman and that "he had not seen a woman as a woman for a long time."

Pat, after listening to him, sees his honesty and doesn't judge him, which is what Richard fears most. Before a person who recognizes you like this, you can relax, you can surrender.

It seems that something begins to give way in the protagonist when he meets love, as if he recognized that this feeling in his heart is the place of truth, the only thing to which he can finally surrender, with faith, and rest.

His approach to love is a slow process, with an uncertain and thoughtful step, which coexists with the feelings of not being worthy of love. Undoubtedly, the emotional freshness of a woman helps her to feel and express herself spontaneously, but when it is about answering questions about feelings, Richard delves back into reasoning and avoids, with a confrontational attitude, showing the intimacy of his emotion, which becomes a maze where he gets lost. I was dead, but I was listening to his words, so a part of me must still be alive. She had said flatly that she had

in love with me, and I was trying to understand that. Do you love me, Breck? I repeated to myself until it annoyed me. Define love for me", I said to myself. I had met many years ago a Catholic missionary in Africa who talked about loving God, and I think I called him a rude and insulting liar. mind. Where was the object of his love? I myself was a point in the void, and then that single point had dissolved.

This character somehow lives waiting for an awakening, feeling dead in life, stopped in time in its most profounded by his fear. His strategy is to adopt the posture of force that moves you away from the emotion of fear and allows you to feel intensely mind alive, like a substitute life. The sexual E6 is healed by contact with spontaneous people, in whom he can recognize and accept the inner child that he finds so difficult to find in himself. This means accepting that another way of living in the world is possible, and this without the risk of perishing. Love is a trigger for Breckner, who lands in reality and realizes who he truly is, without more shields, that is, without projecting his murderous impulses and thoughts on the organization and his superiors.

Pat intuits in Breckner his difficulty to love and to feel alive. Despite this, she is a woman in love who boldly follows her feelings and her intuition. Understand that he doesn't know what to do with his own loving feelings. He denies being in love and wants to leave his heart safe.

Breckner realizes that the experience of love is changing him and tries to analyze what is happening to him. He remains impenetrable and firmly denies his emotions.

Love experience brings out the best in Richard. who surrenders and discovers what it is to trust. Through love he knows what authentic delivery and encounter is, and he recovers a breath of life ("in his mouth, which was suffocating and drowning").

Paradoxically, love also puts you in touch with your deepest fear. Patience tells him that he can't feel his own sensitivity, what's kind and good in him, but Breckner can't believe it. He suspects that Pat wants to manipulate him with these words, and he doubts again what he perceives through his senses,

The following dialogue with the representatives of the Department for which he works, the authority to which he has surrendered for years, evidences the cynicism that sustains the system and those who contribute to its support:

-This is what [a murderer] is, Breckner, you know, and deceit is love. The simple and terrifying beauty of the murderer is that he does not deceive himself; he is the truth, the deep and basic fact of man's existence on earth. Love is the lie, the poor, cheap, sad, corrupt lie that only brings despair and confusion. You think you've found love, Breckner. No. Oh, of course not. He has found only confusion and despair.

So I must live with confusion and despair. Or die with them. You won't change your mind, will you?

But Richard Breckner, after discovering love, understands that his path is to go through this confusion, to get rid of the shell that has been built to fiercely protect the vulnerability within, and to disarm himself.

For Breckner, "laying down your arms" means turning yourself in, after confessing, to save the life of the woman he loves. Faced with the awareness that he has led an existence disconnected from life, from human beings, his courageous surrender is a last gesture, with which he pays the price for his empty and meaningless life.

Now it is finished, and as I sit here with an aching feeling of emptiness, it is as if the little that was left of my own being vanished. I am very tired, and am unable to think; certainly unable to draw any rational conclusion from what I have written. What I have before me simply begins at one point and ends at another point, but in that way it is as revealing and sensitive as most of the lives of our time. I was once Richard Breckner, but when I ask myself what I am now, I get no answer. I look at myself and I only see emptiness, and by God I have looked at myself! It's like looking in the mirror and seeing, not your own image, but the three and a half billion faces of all humanity. And look again to find only the void.

Perhaps just a single, ephemeral thread that ties me to another human being whose name is Patience Quigley. But when you look again, that too is gone.

A FILM EXAMPLE

Torment and ecstasy

Original title: The Agony and the Ecstasy Based on the book by Irving Stone

Directed by: Carol Reed

Year: 1965

Starring: Charlton Heston (Michelangelo)

about the artist

Michelangelo was born in 1475, in Caprese, a town in Tuscany where his father was mayor. He was the only artist in the family. He began by studying stone and then marble, the raw material of the Greeks, and the material that the young Miguel Angel preferred to work with. He dreamed of one day arriving in Florence, where Prince Lorenzo the Magnificent encouraged art.

The battle of the centaurs, created when he was seventeen years old, reveals his passion for the expressive and physical vigor of the bodies that are intertwined with a mixture of pleasure, rebellion and pain. In his sculpture of Bacchus, one can also perceive the ironic satisfaction of the satyr/demon who tempts Adam, as if Michelangelo intended to denounce the universal game between good and evil. The same thing happens with the work *El día y la noche*, in which light and darkness are opposed and the masks express nocturnal fears. The passion for force is already evident, expressed in the intense expression of the faces and the pained glances.

Works that seem unfinished are also important, as if he had not wanted formality to interfere with his finite beauty. Likewise, death is manifested, above all human expression and internal reality, which cannot be enclosed in the different piety that he sculpted, in which the compassion of the Virgin joins the painful and fearful expression of Christ. The frightened look is also found in the David represented in the act of starting a battle: the typical look of the Enneatype Six counterphobic.

Another colossal work is the Moses. Finished this piece of expressiveness, Michelangelo gave a hammer blow to the knee of the sculpture, saying: «And now, speak» Perfection in every detail is reached with the Pieta exhibited in San Pedro, while his sculptural artistic heritage is the Ronda nini Pieta, on which he worked for eleven years: Miguel Angel no longer seeks aesthetic perfection to make room for human pain. But the work that makes him immortal is the Sistine Chapel in

Rome: not a sculpture but a fresco. The film narrates the process of its creation by Miguel Angel Buonarroti, «an artist who did not want to paint».

The movie

The first scene places us in a marble quarry, from which they extract the block that will become the Moses. This is followed by a battle and the triumphant entry of Pope Julius II into Rome. Meanwhile, Miguel Angel works in his study and despises the exploits of the Pope. To whom he tells him that he should honor the Pontiff, Michelangelo replies that what he is doing is more important than any battle and that in Rome they only think about drinking, eating and fornicating.

The character presents the main traits of the sexual Six enneatype: critical of everyone and everything, arrogant and convinced of being on the side of the "just". Another of his characteristics is procrastination, invaded by a perfectionism that wants to eliminate any risk of error, and trapped in doubt before every action he wants to carry out, Bramante, the architect of Saint Peter's Basilica, continues to provoke him H, making him notice that he has it all still in mind, while his architectural project for the cathedral is underway. By way of answer, Michelangelo affirms that the cathedral of Bramante will be beautiful above all because it will be the site of the tomb of Julius II that he himself is sculpting. Here are other character traits: arrogance, competition and megalomania.

Julius II summons Buonarroti to scold him because of some of his sonnets that discredit the Pope by describing him as a bellicose conqueror. Michelangelo responds by accusing him of not having paid for some finished works and reminding him that he himself had commissioned a statue representing him with a sword.

Michelangelo seems not to be afraid of confronting the Pope and arguing with him; He does not mince words, although he agrees to be at his service to have the opportunity to build his tomb. As Julius II points out, Michelangelo is motivated by the desire to be famous rather than by the spirit of service. While the Pope speaks, the sculptor endures in silence, stiffens and the rage he feels for not being able to react is clear.

On this occasion Julio II shows him the Sistine Chapel and asks him to paint the ceiling; Michelangelo reacts furiously: He is a sculptor and not a painter! The Pope insists until Miguel Angel gives in, at the moment when the Pope challenges him, telling him that he refuses for fear of not being up to the task.

A counterphobic Six ennea type cannot accept that the part is touched, but it shows his fear because that is where he finds his main defense: to be strong to hide the sight in action and not to be paralyzed by rage, and it seems that Julio II thinks for be scared Through the challenge he manages to get what he knows.

Although he wants Julius II to recognize him, Michelangelo cannot accept the Pope's authoritarianism and thirst for power, whose ambitious and exploitative authority he contrasts with the human authority of Lorenzo de' Medici, idealized as good. It is a basic need of the sexual E6 to clearly distinguish good from evil in order to protect itself from being a victim of evil and to ensure that it is on the side of good. In addition, Buonarroti does not accept that his art can be "directed" and cannot recognize that painting the ceiling is a great work. He feels humiliated and is convinced that the Pope wants to destroy him.

In a meeting with Tessina, the daughter of Lorenzo de' Medici, justifies his denial with a thousand arguments against the Pope and with the desire to accept the commission to build a bridge in Türkiye. When the princess confronts him with the fact that he is an artist, he replies: "Art is not just a good drawing...and it is not beauty either; art is an idea [...] You are trying to

change my mind." He feels surrounded and doubt torments him. He does not know what he will decide to allow himself to emerge and that he does not like, or to escape, being faithful to his directions: accept the challenge and undertake a work that he does not know if he has ideas about art and his need to feel free from authority. The princess knows him very well and confronts him with his compulsive rebellion, challenges him regarding his need to disobey:

You've always done what you wanted." It is evident that between him and the Princess de' Medici there is harmony and a reciprocal attraction. As they talk, Michelangelo tries to touch her hand, which she delicately withdraws. He leaves immediately. This volitional and strong man in the face of feelings seems shy and willing to give up at the slightest gesture of rejection,

In the end Miguel Angel accepts the challenge: he begins work on the Sistine Chapel amid many conflicts and with a rage that is unleashed against his own work and makes him destroy some finished frescoes. He flees from Rome and the Pope promises him death if he does not finish painting the ceiling.

In his flight, alone on top of a mountain at dawn, while contemplating the immensity of the sky, Michelangelo makes spiritual contact with the greatness of creation: "God created man in his image and likeness." He perceives a grandeur that helps him transcend the egoic creativity in which he finds himself trapped, a narcissistic and heroic creativity based on the desire for immortality.

The screen goes dark to indicate the transformation. Michelangelo allows himself to be captured and returns to see the Pope to show him the new creation: the entire chapel will be decorated, and not just the ceiling. Miguel Angel argues with the Pope personally about the price, but what matters most to him now is to be a channel to represent the grandeur of God's creation. As Julio II comments: "He is not projecting a ceiling, he is projecting a miracle."

He dedicates himself completely to work, but the Pope continues to subject him to the harsh test of obedience. Miguel Ángel rebels, defies him, but it is due to an authority from which he cannot escape. He is developing a relationship with an authoritarian, unfair father who does not correspond to his ideals, but at the same time is offering him the chance to fulfill himself.

Every time he sees it, Julius II asks: "When will you finish?" And he replies: When I'm done!» An exchange of words

Claudio Naranjo comments how the reactive and arrogant attitude recalls the beginning of Beethoven's Eroica symphony, that of someone who responds to God by putting himself at his own height! Miguel Angel meets Tessina again and they talk about love life. Tessina has been, and still is, his love impossible. He has felt a sexual passion only towards another woman, but without love, and that left him empty. He tells Tessina that he doesn't have time for love. "God has given me the power to create." Miguel Angel speaks as if he was not destined to love, to have a family, to have children. If we look at this in the light of the separation between sex and love that is character, we recognize the enneatype Six sexual for fear of merging with the other.

to put himself in the hands of someone who one day could reject him or mistreat him or even abuse him, with fear of dependency. We recognize the sexual passion transferred to work to avoid the risk of an intimate relationship.

A group of cardinals visit the chapel that Michelangelo is painting. It is a scandal: the cardinals cannot tolerate the powerful naked bodies of the saints. A discussion begins in which Michelangelo defends his work, affirming its coherence with Christian teachings and with God's will: He has created naked bodies. God has created man in his image and likeness and Miguel Angel is his emissary.

Michelangelo's megalomania knows no limits and its strength lies in the coherence between thought and actions. This is also a typical character trait: the conviction of being right is sustained by coherence, by an exacerbation of ethical thought. Buonarroti is willing to do anything to defend his position against anyone who claims to exercise authority over his art. Julio II scolds him for his insolence but at the same time gives him permission to continue, despite the critical cardinals.

Miguel Angel is forced to suspend work due to an accident due to exhaustion. It is the occasion for him to return to his old conflicts and the impulse of rebellion. He doesn't want to go back to the Vatican, he doesn't want to work in the Sistine Chapel. But the Pope again told Jaafia that he would entrust the dome to Rafl Sanzio. The Pontiff takes advantage of Michelangelo's neurotic traits, knowing that he needs a challenge to find the energy and complete his work.

The Pope, under pressure from the military attacks on the papacy and eager to win his battles even through the ongoing works of art and architecture in the Vatican, enters into a bitter conflict with Michelangelo because he wants to open to the public the unfinished chapel. The artist flatly refused and Julius II strikes with a cane: «This is the last time I will bear your insolence; your order ends here». The Pope suffers for the decision he has made, not only for his own interest, but also because he really appreciates Miguel Angel and knows that his growth comes from submission, from accepting limits. If you didn't watch him, he would be lost in his thoughts, your feelings, your doubts and your fears. But Miguel Angel doesn't know how to be a son; authority for him is a threat to his person. As Julius II passes through the streets of Rome to go to war, Michelangelo bows, but just as the Pope is about to stop to look at him, he proudly raises his head and the Pope resumes his walk. In Miguel Angel's expression the pain for not being understood is revealed, but the problem is that he would like to be accepted as he is, without laying down his arms.

Raphael, the one called to replace him, goes to visit Miguel Angel and, after having expressed his admiration for him, puts him in front of the dilemma of his relationship with the Pope:

RAFAEL: I think you should apologize to the Pope. MIGUEL ANGEL: For having been beaten as a disobedient servant?

RAFAEL (laughing): What is an artist in this world, if not a nail of the rich and powerful? Before

we start painting, we need to find a patron, a merchant, a prince or a Pope. We must revere them, get on our knees and kiss their hands to be able to do what we want, and if not, die.

MIGUEL ANGEL: If it's really like that, I'm not an artist. RAFAEL: You are an artist, you have no alternative.

Actually, Michelangelo does not tolerate that the chapel was shown to the public before it was finished; he wanted to demonstrate his complete magnificence. Tessina, present at the scene, hits the mark.

TESSINA: Why do you think he wanted to show the work? Maybe because he felt ashamed?

MIGUEL ANGEL: Of course not! On the contrary, he was proud

TESSINA: So you insult him because he wants to show you the mute. [...] He has watched you day and night, he has defended you from critics. This work of art for him has been transformed into a labor of love.

MIGUEL ANGEL: Of love? TESSINA: Yes, of love. We always come back to the same thing, don't we, Miguel Angel? To that feeling that it seems that you are not able to understand.

MIGUEL ANGEL: Was it love that you did? Hit me with a cane? TESSINA: Love takes us down strange paths. The language of love is not cold and indifferent, it is torment and ecstasy; sometimes both at the same time.

Tessina talks to him about feelings and the different ways in which love manifests itself, but Miguel Ángel does not know how to recognize love, he wants to pigeonhole it into his mental categories of good and bad, and he does not trust man and in love. Once the love of a father when it hides behind authoritarianism or abuse.

After the dialogues with Raphael and Tessina, Michelangelo understands that he must take the step of true devotion: ask permission to finish the chapel. When he does, the Pope has just returned badly wounded from a battle. He tells Miguel Ángel that in a few days power will no longer be in his hands. In Florence his enemies melted down the bronze of the statue that Michelangelo had created in honor of Julius II to build a cannon.

In any case, he gives him permission to return to the Sistine Chapel.

The artist seems to understand in an instant the way in which the Pope had defended his work. He kisses her hand with a real feeling of recognition. Julius II tells him: "You see, my son, how do we understand each other when you don't shout?"

Miguel Angel returns to his work. One night he finds the Pope admiring the representation of the creation of man, Adam.

JULIO II: Is that how you see [God], my son? MIGUEL ÁNGEL: Yes, Holy Father.

JULIO II: Neither angry nor vengeful, just like that. Strong, benevolent, loving, But he also knows anger.

MIGUEL ANGEL: But creation is an act of love. MIGUEL ÁNGEL: Yes, and I am very grateful for the gift that JULIO II: You have what I need. You can paint it like that, it made me. JULY II: The most perfect of gifts. If I could live again

I think I'd like to be an artist, What you've painted, my son, is not a portrait of God, it's a demonstration of faith MIGUEL ANGEL: I didn't think faith needed a demonstration, JULIUS II: No, if you're a saint or an artist but i'm just

Dad. I apreciate it. And this is how you see man (looking at Adam): noble, and beautiful, without fear.

MIGUEL ÁNGEL: And how should I see it, if not? JULY II: As it is: corrupt and bad [...] Your painting is beautiful but false.

MIGUEL ÁNGEL: I cannot change my convictions. JULIO II: Yes, you have taught me that trying to change your mind is a waste of time. How did you come to this conclusion? MIGUEL ÁNGEL: My idea of painting is that man has learned evil from himself, not from God. I have wanted to paint man as he was created at the beginning of everything: innocent and still free of sin, grateful for the gift of life. [...]

JULIO II: You could be a better priest than me, Miguel Angel. Julio II confesses to Miguel Ángel his pain for having failed

He was a soldier of God, the only thing he knew how to do. It is a mythical moment: the father recognizes that the son has surpassed him, confesses his envy and his failure and, at the same time, recognizes the value of the son who has succeeded. ty, pure and innocent. In the representation of Adam transcends his Michelangelo finally found confidence in his inner character and recognizes himself as good, he stops rejecting himself.

Now you can help the dying father. And he can finally recognize that Julius II was fighting a much bigger battle than he thought. Beyond the criticism of his for- s certainly inconsistent with the Christian creed of peace and prayer in his role as Pope was trying to defend the apostolic faith. And it was clear to me that art is a channel of faith,

Miguel Angel, transcending the fight against his father, finds faith: his deep nature. The rigid and rational categories of this sexual E6 collapse,

JULIO II: The ways of the Lord are strange. We are his instruments... What has the Lord taught you?

MIGUEL ANGEL: That I'm not alone.

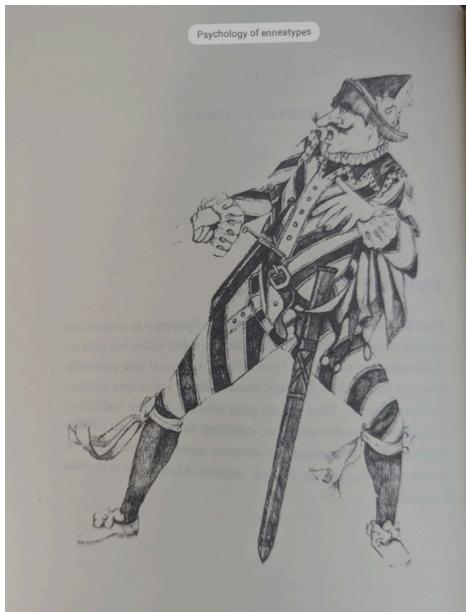
JULIO II: It has taught me that the world is not alone.

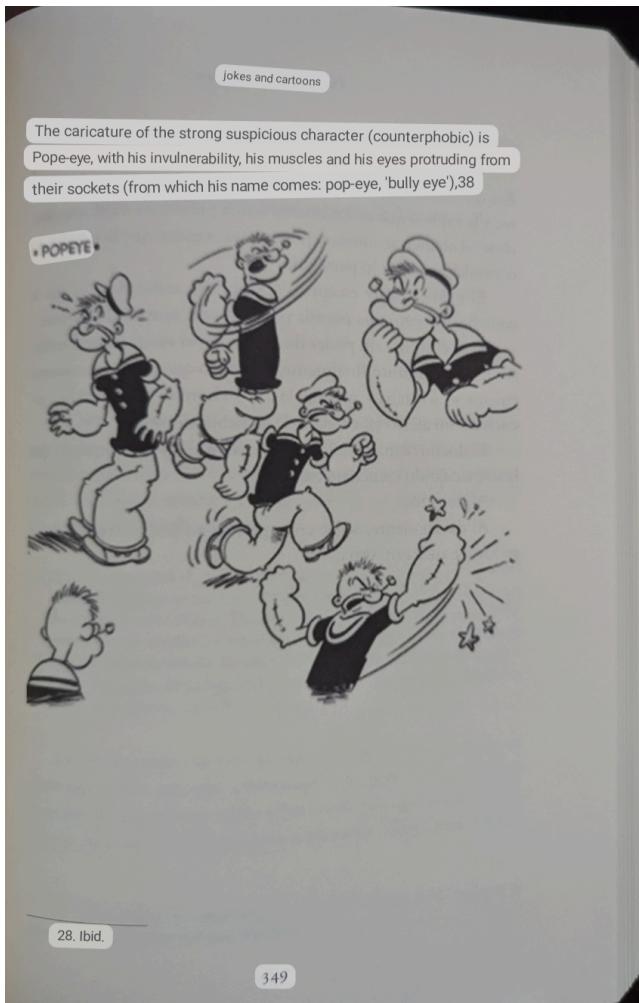
JOKES AND CARTOONS

Captain Spavento

Among the Italian masks, Captain Spavento strives to show how beautiful, powerful, fearsome and, above all, courageous he is. Unlike others, he does not have a mask, but does have a fierce expression, as well as upturned whiskers that appear to "pierce the sky." He claims to be a great soldier, but in reality he is a braggart who, more than fighting, likes to recount imaginary battles. He is known by various names: Spit Iron, Bombardón, Blood of Fire, Captain Matamoros or Captain Crocodile.²⁷

27. Claudio Naranjo, *The Enneagram of Society*, La Llave, Barcelona, 2007





The guardian angel

He was a man who couldn't sleep at night. He went to the doctor and explained that at night he felt presences, subtle noises, as if someone was moving through his house; someone who watched him, controlled him; better: was chasing him.

The doctor, very skeptical about the reality of what he was telling him, prescribed a pill to take at bedtime.

But he still couldn't sleep and went back to the doctor several times. He finally asked him what exactly he felt when he went to bed and turned off the light. The man explained that he heard fluttering on the ceiling of his room.

The exhausted doctor lent him a gun and recommended that he use it when he heard that noise.

So he did.

The next day, we read in the newspaper: A MAN KILLS HIS GUARDIAN ANGEL.

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TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS

For the sexual Six, initiating a transformation process means recognizing that the core motivation for their behavior and existential position is fear. Realizing that your need to be strong and insolent, your arrogance and aggressiveness, hide a trembling before life.

On an emotional level, the counterphobic feels fear, but there is a redefinition of fear in terms of an obstacle, a limit, and a shameful defect from which they must free themselves. For this, he develops a series of behaviors whose objective is to convince himself and others that he is not a victim of fear. Being discovered as fearful means reactivating the feeling of indignity and insecurity that he tries to hide through his specific passion: strength.

The voice of the inner child has been stifled to build an adult character who knows how to face life, who doesn't need anyone. It is important to once again give a voice to the child who needs protection, who needs loving and warm contact, in order to have confidence that he is a person worthy of existence, of sight, a kind person. You need someone to convey to you the dignity of being fragile, of feeling afraid.

characters in search of being, La Llave, Barcelona, 2012.

29. G. Cecchini, «The transformation in the sexual E6», in C. Naranjo, 27

The sexual and social subtypes of the E6 do not admit having difficulties and, if they admit them, they try above all to solve them by themselves. They believe that no professional can know better than they do what is happening to them, much less have the capacity to help them. They cannot trust and open their doors at the risk of being ridiculed or humiliated again for the nature of their feelings.

The psychotherapist I was sitting before gave me feedback after listening to me. «If you decide to leave the couple and separate, it will not be necessary to talk about couples therapy, obviously; but, in any case, from what you have explained, you need help. I recommend that you look for someone who can accompany you.»

These words felt like a sentence in which the verdict was that I was guilty for not having a better life, a better personality, a better family... I was now guilty and powerless to solve my affairs by myself. , as he had always done. It put me in touch with my deepest terrors, and that I continually expelled out of myself. I heard that I was crazy. (R)

To trust a therapist, the sexual Six must feel that the therapist respects her shame at being weak and can help her experience fear as something natural; Maybe it's about feeling like it's normal to be "kids."

But to get to that and enter into a therapeutic process, the person with this type of character must work with the crazy idea that whoever recognizes his fear can hurt him, invade him or make fun of him. That is why it is very important that you feel the therapist's appreciation.

Mutual appreciation, because no counterphobic E6 would put themselves in the hands of a therapist they do not consider competent, valid, professionally correct. This could constitute a limit, because his admiration for authority is based on rational references. But it is necessary for you to accept this limit in order to open up and begin to take the emotional world into account.

At a very difficult moment in my life, when I was coming out of a relationship with a "teacher" for whom I had felt mistreated and exploited in recent years, I decided to start an analysis. Although I was a gestalt therapist, I chose a psychoanalyst. In the first session I told him that I had chosen him because I did not want any type of physical or visual contact, and because he was a professional of mature age. The fear of feeling invaded and manipulated was such that I resorted to a therapeutic relationship that would ensure me a maximum of professionalism even though it would have implied a cold relationship. This allowed me to trust and carry out the analysis. (G.)

If the therapist is able to marry professional competence with warm understanding, there is good hope that the sexual E6 will "fall" into the web of the therapeutic relationship and begin to shed its armor.

Finding a therapist who helped me to work, feeling his support, confronting me from a place that I felt very respectful, and that now I can also recognize as loving, that allowed me to start retracing the path towards my original pain, acknowledging and respecting it. holding my map, and whom I could equally admire for his outstanding values, was the key to staying and entering the process. (R.)

And also, hand in hand with the therapist -as a powerful threatening image-, the process of change involves beginning to trust that there is someone, that they can cede control and rely on another, as a seed on which to build self confidence. From there, it is easier to discover that the territory is much richer than what the map showed, and to risk exploring.

It is, essentially, a landing from the cognitive or mental "up there" to reality "here now", putting the body at stake as an opening to the emotional.

You have to become aware of the physical armor, of the silent contractures. You must open the door of the body with the keys of the intestines and the heart have hardened, Therefore, the best thing is relaxation and breathing; realize how the stomach, those who accompany a "verbal" therapy exercises or practices that help you regain flexibility. Yoga or martial arts (which many practice) are surely useful, but at a deeper level those that do not require discipline or control, such as massage or dance, have a greater impact.

In order to recognize the control that you unconsciously exercised over your body, it has been unexpectedly helpful to learn to dance the tango. I was then able to touch with my hands the difficulty of giving myself up, of following my dance partner, because I was always aware of the movements to do everything well, instead of enjoying the hug and the music. (G.)

Another step, after the recognition of fear and armor, is to learn not to react defensively, to listen and allow yourself to be touched by what the other says, without responding quickly to avoid emotional contact and the fear of being attacked. The moment he recognizes his reactive behavior of invasion and aggression, the sexual Six can listen to the fear of being hurt and give space to the pain of his wounds. But, above all, he can realize how he controls the other and wants to dominate him so that he becomes innocuous,

In a situation where I was feeling offended and mistreated, I realized how I impulsively resorted to anger and criticism. I then made a pact with myself not to respond to anything they said to me. Only then did I realize how aggression and rage were a way of maintaining control of reality, a kind of desire to paralyze the other so they would not harm me (G.)

For the containment of reactive aggressiveness, it helps a lot to realize the defense mechanism that is projection. The work with the gestalt is precious: each hot chair that helps to reveal the projection is a step forward towards calm, relaxation. The level of anxiety decreases and thinking is more lucid, less "labyrinthine". The sexual E6 realizes there that the world is different from how he thought, that human beings are different from how he thought he understood them. The world seems less dangerous, and the intensity of the paranoia decreases. An understanding appears: not everyone lives in fear; The people who express their feelings are neither frivolous nor banal: those who bet on living are not fools. It is important to notice how he uses criticism and doubt to justify action paralysis and extreme caution.

Recognizing how he postpones his actions, his shyness and inhibition, how he doesn't give himself in relationships and how unattainable he is helps the sexual E6 to take off his mask. To see the falsehood of his strength, his cynicism and his pragmatism. And that he is not right. Although this creates a state of insecurity and a sense of loss of identity, he needs to be helped to stop in that state and sustain it so that he can search for a different force, the one that comes from the depths. of self-confidence.

Surrender, or surrender (another way of calling it), which directly appeals to the neurotic nucleus of the sexual E6, is key to the process, and the attitude for an evolution. The surrender asks this character for an act of foe, to put aside doubt, rationalization and obsessive and persecutory thinking, to begin to trust in their own perceptions and in the development of intuition, with awareness of the void where it is necessary to enter to access a new life experience, a rebirth.

Follow animal wisdom: "offer your neck", the mantra: "do nothing", and the gestalt maxim: "and that's me too" (vulnerable, frail, agile, tender, embarrassing, fearful...), in order to reach a soft being, slow, calm, loving.

In the Fisher trial, where the wolf that emerged from my bowels was dark, flashing, voracious and legitimizing its aggressiveness, I felt my howl recover; then I began my path of healing, of transformation. Years later, in group work, the therapist invited: «And now, you invoke your power animal to guide you in your commitment, to calm you down, to give you strength in the face of the present and not easy challenge that you have acquired with yourselves...».

Suddenly, in front of me, a yellow-eyed wolf, with a languid look, shows me understanding, acceptance and tenderness. I feel that it is the true path. (L.)

The work for the sexual Six involves laying down their arms, paying attention to how and for what they arm themselves, at each step, in each interaction. It is the step prior to letting go and putting yourself at the service without further ado.intention or, better said, with the service as the only intention.

The enneagram map allows us to go deeper and deeper into self-awareness in the present. It makes it easier for a sexual E6 to understand how each one is different from the others, awakening a humble sense of compassion and acceptance of others, smoothing out the harshness of judgments. Simultaneously it is a way to accept yourself, judging yourself less and embracing yourself compassionately.

From there, the great potential of the Enneagram lies in the spiral path towards the discovery of the core of character, the origin or «zero point» of neurosis, to experience the interrupted self and restart the path back from a new familiarity with one's most authentic self.

Rediscovering the feminine/maternal part is basic. Experience how beautiful and comforting it is to hug and be hugged, and stay in the hug enjoying it. His hugs are generally rigid, strong and always fleeting; he can't stand the link, he doesn't know how to be in the relationship feeling free. It is important that you realize that your much-proclaimed self-sufficiency is no other thing than the flight of intimacy, the fear of being lost. More helpful is a constant therapeutic relationship, so that he learns to have confidence in human relationships and to grasp the value of being cared for.

Without a doubt, the sexual Six, like all schizoids, "loses his mind", reconciles with the instinctive part and needs to place pleasure at the top of the altar of his values. In this sense, the SAT

program has been for all those interviewed here the emotional, intellectual and spiritual revolution. Everyone feels that they have finally been subjected to a centrifugal force that has allowed them to surrender and experience pleasure and freedom.

Theater, authentic and spontaneous movement, work with the voice and coexistence are the real medicines. Theater is a master path to disintegrate projections and nurture the ability to put oneself in the other's place. The theater/clown, above all, allows him not to believe his "reasons" too much and to face the "ridicule" that he fears so much. It is a powerful antidote to shyness.

The most important fruit of authentic movement is connecting the body with the essential action: an action that does not come from the head but from contact with the whole organism. It is a providential exercise of trust in organic self-regulation and surrender to one's own emotions.

Sing. When I sing I connect with my heart, a channel of pure emotion that drags me, takes me, fills me. I feel more alive, more human. It also happens to me when I recite, dance, love. Yes, this is so when my head stops: when I leave myself alone, the sense is peace; lots of peace and freedom. (J.)

If this character turns to Dionysus, he can find his salvation, by mitigating a rigid and inflexible Apollo. Dionysus is dance, pleasure and madness, something that the sexual E6 needs: to get out of logic, open up to mystery and recognize the limitation of his rational mind, the ridiculousness of his claim to have the entire Universe in his brain.

An important issue during the transformation process is the recovery of erotic love, sensuality, orgasmic and static surrender to the other and to pleasure. Recover the sacredness of sex, come to recognize that the body is a temple.

A space for free creativity also opens up, a space that the Six character finds difficult to expand, due to his difficulty in relinquishing control of his rational hemisphere.

Working with the inner family is a crucial moment for the counterphobic. First of all, to learn how to transform aggressiveness into directed rage. The innocent anger of the child comes out of silence and crosses the wall that he has built, in a first step towards the recognition of love and the need for love.

From there, you can enter into the process of understanding the offender, seeing him as a human being, and opening the doors to forgiveness. Recognizing the identification with the aggressor, the sexual E6 finally becomes aware of its patriarchal character without defensive ideological masks: authoritarianism, aggression, rational control, competition.

It is a fundamental process of integration, in which you can unite the good and the bad, the victim and the aggressor, and then recognize yourself in the integration of the parts, overcoming self-rejection caused by identification with the malevolent and guilty party.

I have been conducting the work on the inner family in the SAT 2 for many years. By giving me this task, Claudio has given me the opportunity to constantly live in a bath of understanding and forgiveness, which has helped me to completely rebuild the love relationship with my mother. and with my father, and it has allowed me to live the death of my mother as the highest experience of love for her. (G.)

Courage

Courage is the virtue that neutralizes Fear. For the counterphobic Six, it's about the courage not to defend oneself, to give oneself up, to risk the death of one's armor.

Courage to act, to make mistakes, not to justify oneself, not to accuse or accuse oneself, to accept the consequences. The error is not fatal, it can be fixed, you can apologize. Falling does not mean dying, it does not mean invalid, it does not mean discredit». Courage to disarm, to open up to tenderness. Surrender on a cognitive (accepting that I am wrong), emotional (to the unknown) and instinctive (feeling the action) level.

Return a dignified look towards oneself. recompose the dialogue with the inner child to transform the monster: from bad boy to scared boy.

Feel for thinking; Do not speak, do not justify, do not analyze, let go, Be. Show my mistakes, my clumsiness. Connect with my need to show myself needy. Give me permission for pain, give it time and space, show it by right, so I don't forget about myself. (L.)

This patriarchal character, which emphasizes rationality, must integrate compassion towards his inner child, who has not received the healing force of love, can open the doors to protection, and towards the other who has hurt him. spirituality.

As much as the sexual E6 can become a fanatic, he never stops doubting or easily adapts to dogmas. His distrust is such that he cannot join someone or something. Co ambivalence is outside and inside at the same time, and thus does not reach a feeling of belonging. The moment he manages to recognize the authenticity of what he feels, he can accept that he is part of a group, of a whole.

TThe practice of courage opens the way to surrender, to faith in organismic self-regulation. It implies the confidence that the world has a natural justice and beauty and that he is part of that world, perceiving himself worthy and not cursed. There is nothing else to do; can be left alone. Opening up to the other without wondering if they will be trustworthy, enjoying the opportunity for pleasure, love and affection, being able to separate from the other without feeling guilty, being able to build their differentiation process, with the courage to risk losing the relationship.

Meditation is the antidote to suffering and neurosis. It is true that, at the beginning of the teachings, mental people know very well how to manipulate meditation, leading it to a simple state of relaxation and calm. But if the practice is prolonged, the individual may be pleasantly

surprised by insights that come not from intellectual understanding but from the silence of the mind. This, in and of itself, feeds a sense of faith.

Zen meditation, for this type of character, is a medicine: stop the mind, cleanse it and admit the value it had given to a small mind full of thoughts. The moment he manages to contact the "big mind", it is as if the world opens through a spacious and wide breath.

Why is it that every time I recognize myself in what I have denied myself, in what I have pursued, I feel at peace, and less anxious to carry out great feats?

Why is it that every time I soften, under the sword, I assume my actions and above all I do not justify them, deep inside me I feel rest and desire to be calmed, collected, accompanied? (L.)

Faith is the space in which the sexual E6 can find mental and spiritual health. You can achieve faith in yourself when you finally accept faith in something bigger, that you can't analyze, pigeonhole. In the end, he is forced to surrender and can rest, and begin to respect his soul and believe in its depth.

During a deep meditation, I opened my eyes and saw Claudio in a state of bliss. I felt small and stupid because until that moment I had not seen how great his teaching was and how presumptuous it had been to think that I had "understood" him. That bliss went beyond any cognitive explanation, it revealed to me an absolutely unknown state of being. (G.)

What is the experience of emptiness for a sexual E6? Dance with the inconsistencies of life, with the awareness that life can only be lived by dying. As long as you are so defensive for your survival you cannot make room for living. As long as you fight not to feel precarious, you cannot enjoy the freedom of being impermanent.

**THIRD BOOK
ENNEATYPE 6 SOCIAL**

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THE PASSION IN THE SPHERE OF INSTINCT; HOW FEAR WORKS IN THE SOCIAL

Various disciplines (social psychology, anthropology or group psychotherapy) point to the existence of a drive, of a social appetite directed towards an archaic thirst for belonging and to be seen, for the establishment of bonds and the essentially human encounter.

But when the fear and anxieties associated with the deep insecurity of this character invade the genuine social instinct, it turns into a kind of passion, with its reactive movements, ranging from an anxious search for validation and approval to an anxious search for security in the other, the group or the ideal.

This display of compulsive behaviors "covers an intimate feeling of vital emptiness with bandages of distorted ideas associated with the desire for recognition: If I finally get the longed-for approval, I can be part of it, have a refuge and calm anxiety."

And so, from his childhood in the family sphere, the social E6 developed an ideal of himself rooted in the capture and obedience of the prevailing norms and codes. His strong adherence gave him a basic feeling of being accepted and belonging.

But beyond this compulsion to approve, he has power and begins to look for parcels of power that allow him to feel more valued, more recognized. This impulse, however, runs up against their tendency to obedience and submission, with the internalized demand for adherence to the norms and to the group, with their fear of authority. This ambivalence generates an internal struggle in him, between the poles of the good legal son and the rebellious impulse to take the father's place.

The anger that results is threatening, so it must be repressed, and this new tension generates symptoms ranging from rigidity to chronic anxiety.

The usual way out of so much paralyzing tension is clinging to ideals, which leads to dogmatic identification with leaders, codes, totems... often with fanaticism. It is an adherence to patriarchal power that gives him pseudo-security, since renouncing the exercise of freedom saves him from the much feared mistake and guilt. And it saves him, above all, from his intimate feeling of emptiness. "I belong, therefore I am" could be your vital equation.

Let's go through the reactive patterns of this character below.

Control and stiffness

A striking aspect of this typology is its rigidity. An attitude of correctness, adaptation to the environment and self-control represses spontaneity. A state of alertness, of hypervigilance, activates a continuous scanning of the expectations of the environment, in an effort to adapt.

One of our collaborators recounts this atmosphere:

I barely saw my parents. My father, a law professor, locked in his office. In his presence I felt stiff. My mother, half blind, reading or with a headache. Rather, he ran away from her too. I entertained myself basically alone. The family seamstress was my reference: she took care of me, told me stories, took me with her to visit her friends... She also became my refuge, especially in the face of the panic that my older brother inspired in me, a very strong genius, who hit me.

The apparent position of security and self-control is accompanied by an internal experience of stress and anguish. It seems an adapted typology but there is dissociation and division.

I control myself from rigidity. I perceive my body posture to be rigid at those moments, I feel tension, sometimes I clench my jaws. And a feeling in my chest that oppresses me; It is an exaggeration in my feeling of fear, cowardice and insecurity, which I do not show to anyone; however, that's what I feel.

Submission and obedience

Submission to authority and to the group is evident. The fear of rejection, criticism or disapproval draws a compulsive obedience to what is established, at work as well as in private or social settings. An unexpressed rebellion is reflected in a critical conscience accused, with a lot of demands.

These "serious" and responsible people, with their "mask of affability, live a torturous obsession with complying with what is expected of them and with the norm.

A participant in encounters of this subtype shares:

In my initial dealings with girls, between the ages of seventeen and twenty-three, I treated myself as cultured and "interesting" but inhibited any manifestation of physical approach. It is the way to "respect" the woman that I have been taught in the family. I go to parties and parties at night, I even have success with the girls, and I also like myself socially, but sometimes I feel "out" of the environment, cut off and inhibited. Simultaneous social life, study and religious "commitment" to a Catholic university organization, headed by a brother of mine, eleven years older than me, a Jesuit, a model prototype in the family.

Fear of being wrong

The fear of error is a torment. Being wrong is associated with a feeling of shame, the enormous

effort to do the right thing, paralysis, doubt and, of course, a tendency to isolation and obsessive rumination, where ideational loops are triggered, reasoning of possibilities of acting. tion and eventual consequences...

Being natural is very threatening. In its internal world, replete with codes of conduct, the distorted conscience is a court with trials, awards, relief, and coercive sentences. In that judicial, punitive atmosphere, he is the implacable judge of himself, his worst enemy.

Requirement

The demand for meticulous compliance with the rules generates enormous doses of feelings of corrosive guilt. The symptoms range from diffuse anxiety (motor restlessness, rigidity, hyperactivity...) to feelings of anguish (worry and anticipatory death), going through paralysis and a devitalization that sometimes turns melancholic (with depressive experiences for not reaching certain achievements, or severe self-criticism that plunge him into a deep devaluation).

Outbursts of irritability and aggressive outbursts appear with people they trust with whom they feel they are in control. Many describe burnout, a manifestation of the complaint due to the weight of unlimited demands.

Distrust

The attitude of distrust turns the social E6 into lookouts on the lookout for eventual rejections.

My main fear is the non-acceptance of people. No matter how much I do, I have that feeling of not being liked, of being cold, that my conversations can have an aggressive charge. I think they reject me, that they want others more. It's pure negative speculation that makes me mistrust people: they don't tell me the truth, they talk behind my back, they can hurt me, abuse me, make fun of me... And my posture is one of vigilance. I hesitate when they tell me something, I think they don't share all the information.

Anxiety

Anxiety is in the social E6 a constant turbulence. On the one hand, there are the specific fears: being accepted by the authority in power, the fear of not fitting in... On the other, a floating anxiety, like an electric current in a permanent state of "on", which leads to chronic alertness. . In that "cloud" with loads all kinds of ghosts emerge. It is the fear of everything, the fear of life, with an enormous magnetization of negativity.

Life scares me: an illness, a catastrophe, the death of someone I love, financial deprivation... It's as if I knew that at some point something bad would come along and hurt me. So I'm alert, I take great care of my health... medical check-ups, insurance. As if being certain would calm me down a bit; If I anticipate it makes me feel safe.

Any catastrophe can come at any time; you have to be on your guard.

In my childhood, at school or in the neighborhood, while my classmates played freely and happily, I always had a feeling of alertness, that something was going to happen, we were going to be scolded or "someone strange or dangerous" was going to interrupt us. In the worst case, I was going to be the "guilty of the event."

I felt like the watchman of the group, in charge of not bothering anyone with the ball, with our game... so as not to suffer reprisals. We were only safe if we acted correctly, if we followed the "must comply" rules. I never had a feeling of total enjoyment; he lacked spontaneity, he felt half happiness. A "yes, but...".

This feeling has accompanied me all my life and in all spheres: work, family, partner... Although with the help of therapy I have been able to relax and trust life a little.

Duty

From the original helplessness, the omnipresent fear leads him to the compulsion to fulfill expectations, in a desperate attempt for approval. Your internal world has rules to obey.

A rigid sculpture crystallizes: a stiff, alert body, and internal dialogues of trial and answer.

The internal universe of the prison produces an energetic displacement, a turn towards the outside, projecting what is ingested from the normative atmosphere, and fleeing from itself to find supports and anchors.

Conclusions are being configured, with and imagined, a world of possible inclusions and ex-attunement and obedience to the scanned rules.

The line of duty is established as an iron standard, and entails an emotional imprisonment and a "mask" of seriousness, neutrality and reliability. In this compulsion to correct, standing out is threatening.

The behavioral "bricks" of existential sculpture are: meticulousness, precision, rectitude, order, schedule rigidity, control and clinging to rational and ideological canons.

Idealism

The initial helplessness of life, the early affective interruptions and the fears inoculated by the parents left such a deep mark that distrust was installed in the organism.

The following story shows it starkly:

At eight months old, my mother, not much of a nanny, due to circumstances of the war and to

ensure my survival, was forced to let me go with the wet nurse to live with her family. At almost two years old, they separate me from them to reintegrate me into my family of origin. It seems that three adults couldn't pull me out of the mistress's arms. It is a long rodeo trip, which lasts two months, with a recalcitrant diarrhea, in charge of Rafaela, whom I am also learning to call "mama". Upon arrival, my first reaction to my real mother was to reject her and call her "idiot". They tried to explain to me that this was my mother, and not any of the other two.

Faced with the bleeding wound of insecurity (radical, ontic, primal, diffuse, global), it is imperative to find secure footholds. Like a castaway at the mercy of the waves of existence, the social enneatype Six clings to ideals, to the refuges of reason and to theories that provide certainty. Or leaders who, in their greatness and infallibility, embody reassuring totems from which to take pieces of protection. It is a distressing search for tracks, for references. It is about collecting the pieces of an «amphora» that was shattered in the most tender childhood.

Here is the autobiographical contribution of one of the participants in this research network:

When it comes to choosing a career, I doubt between law or civil engineering (family professions). I study law, with good grades, because it is what I have to do ». I then choose to prepare for state attorney examinations (a brother-in-law of mine was already one, and a brother was preparing for them), but after two years of intensive study, about nine hours a day, I realize that I don't even know what that consists of for what I am preparing. As a child he said he wanted to be a "doctor."

I feel in crisis, I go to see a Jesuit who, seeing my anguishing doubts, tells me that God has chosen me to follow him as a Jesuit. The definitive argument for me was: «Do you know how wonderful it is that, just by doing what the superior orders, you have the certainty that you are doing what God wants of you?»> Before this I could not defend myself. , and there began ten years of religious life that brought me to the brink of madness, only surpassed by the "total" abandonment of myself to the cause of God, through surrender to obedience, not just "execution" but even "of judgment", as the Rules demanded and, consequently, through the abandonment of all possible remains in me of common sense or of "myself". I was attacked by anxiety, doubts mental dissociation, terrible nightmares, guilt, mystical cravings; I got sick

At the age of three my head cracked, refusing to study for more than half an hour straight. I was de-energized all day but I kept getting «<good grades*» and the superiors walked with me and encouraged me to continue. I gave up my being, without even being very happy to know it.*

Uncertainty catapults this character into the world of dogmas, teachers, political parties... that will save him from the ordeal of doubt, by appropriating certainties in the form of life preservers.

The horde in fullness and homogeneity, the force of the mass channeled towards an ideal is transformed into a superhuman, pseudo-mystical experience. Uniformed groups and heroic positions are vital injections.

We find in the social E6 a turn to political or union activities with a deep idealistic depth and utopian charge, philosophical ideas and spiritual ideals. In short, ideational refuges.

For me it is necessary, vital, to have a leader to follow, a guide that gives me light for the future. That someone whom I idealize, whom I admire, gives me confidence, because it is as if I had a route that is worth following to provide greater benefits to the whole, leaving a better world from my trenches. I realize that I am from social causes, from groups that contribute to the development of the Being. Another important point: for me it is much better if my guide is male.

Blocking of natural impulses

There is self-control of spontaneous movements, without expression of genuine and creative experiences. The introjected norm impregnates his life with castrating codes of the natural expression of the human being.

With instinctiveness and emotionality inhibited, the Enneatype Six compulsively seeks an anchor and group membership in anxious and concerned compliance with the current rules.

The social fearful lives the predominance of the rational function, a tendency to a philosophical mind. It is dissociated from the body space, which implies a renunciation of its ability to surrender to the joy of living and a blockage of the celebratory aspect of existence.

Self-accusation

From the prison-court experience, with the consequent self-demand, emerges the fear of making mistakes and failing to comply with what is expected and what is correct, which entails the threat of being singled out, rejected, excluded, and even shamed or humiliated.

The internal struggle added to the external threat generates a chronic blockade in lacerating doubt. The response of an immediate identification of the norm and self-control is structured. The self-censoring look promotes enormous doses of effort, with a tendency towards iron discipline, tenacity and precision.

When I decide to do a job or commit to providing a service, I am very demanding of myself and I choose to do things as if they were for me; That gives me an internal confidence, knowing that the best possible will be delivered. It is like honoring my word, my image, with impeccability, because this builds confidence and strengthens my identity, it gives me power. And that leads me to make a double effort, I pay high physical bills and I have a lot of energy to carry out what I want I propose, with a lot of responsibility; I do not allow myself to go halfway, it is a total delivery. If not, I feel guilty and judge myself too much; I don't rest and enter into endless dialogues: it was good, I did it well, I did it wrong... I think about this obsessively; it's annoying.

Moralistic, punitive conscience

The superegoic, punitive and moralistic conscience (where compliance with the rules reigns) gives a suspicious vital position that carefully analyzes the options, relegating the emotional and instinctive signals. Cartesian philosophy exemplifies this excessive meticulousness when it comes to preventing errors:

In the same way as a man who walks alone and in the dark, I resolved to walk so slowly and to exercise so much prudence in all things that, even at the risk of making very little progress, it would at least protect me very well from falling.

And consequently, it establishes in the first of its famous rules:

Do not admit as true something that you do not know with evidence that it is; that is to say, to carefully avoid haste, and not to understand in my judgments anything more than what presented itself so clearly and distinctly to my spirit, that there was no occasion to doubt it.

It is an arduous task for those who only intend to admit something when they do not have the slightest reason to doubt it; there is no place here for intuition or trust in instinct. Since it is presented as enormous, Descartes himself prefers as far as customs are concerned, opt for the moment to follow what is commonly established, in a "provisional morality" that consists of

following the laws and customs of my country, firmly preserving the religion in which the grace of God caused me to be instructed since I was a child, governing myself in everything else by the most moderate opinions and those most removed from all excess, which were commonly accepted in practice by the most sensible of those with whom I would have to live.

Such caution, linked to the fear of making mistakes and the ancestral fear of punishment and guilt, configures a passion that leads to compliance with how one should be, based on identification with family and cultural values.

Philosophers like Kant illustrate, both in their ideas and in their biographical descriptions, the most essential aspects of the social E6.

The superego, an all-powerful internalized judge who has registered the codes with which actions can be approved or disapproved, is the existential rudder that guides, omnipresent, the vital itinerary of this character.

Mechanism and imperturbability

Both this rudder and the eidetic, Platonic propensity generate a vital attitude in which "dryness", hardness and an emotional desert reign (beyond an appearance of affability), as well as a robotization of existence that provides an aspect phlegmatic, of a certain impassivity, which becomes a facade of neutralities with which to cover internal insecurity. It is like the image of the samurai, whose code of honor is accompanied by an attitude of imperturbability.

Chivalrous ideals, including romantic and utopian ones, imply a capacity for sacrifice, vital renunciation and enormous doses of tenacity, discipline and endurance. They also serve to hide affective needs, which connect with weaknesses. Relegating oneself denotes the fear of being seen, of being exposed and, therefore, vulnerable to various environmental threats.

Displacement of power

Although the Social Six enneatype offers a "responsible, follow-through" stance, your strategic move to shift power toward ideals and outside authorities frees you from the potential consequences of your actions, both in the form of outside criticism and blame.

Thus, submission to ideals or authorities is not a mere compliance with the established hierarchical order or a simple attempt to protect out of fear of guilt or punishment. There is also something more subtle: a retraction, a "passive" anchoring from which one's own freedom (of judgment, thought, choice...) displaces. He grants authority to the other, to whom he magnetizes greater power, giving him a dose of narcissism. There is an underlying gain, a secondary benefit in the exchange: «I obey you, I idealize you, with which you feel better and more powerful and valuable. And since my adherence, I can calm down, free myself from the monster of uncertainty, doubt and insecurity, as well as the devastating consequences of guilt. I obey you and, in return, you give me certainties>>.

It is the monster of fear of freedom, which emerges forcefully. Here echo the words of Eric Fromm in his well-known essay:

Can freedom become too heavy a burden for man, to the point that he tries to avoid it? How is it then that freedom is for many a longed-for goal, while for others it is nothing more than a threat? Isn't there perhaps, along with an innate desire for freedom, an instinctive yearning for submission? [...]

Is submission always given with respect to an external authority, or does it also exist in relation to authorities that have been internalized, such as duty or conscience, or with respect to coercion exerted by intimate impulses, or before anonymous authorities, such as public opinion? Is there a hidden satisfaction in submission?

Indeed, one could almost speak in the social E6 of an «submission instinct», if it were not for the fact that the authentic instinctive needs continue to be present, although strongly penalized by an inflation of ethical conscience.

In summary, a chronic underlying fear, a fear of everything, generates waves of anxiety in a hypermoralistic mind, where the regulations of a severe internal judge prevail. The imperative need for acceptance and hypercontrol repress expressiveness, in a renunciation of freedom and significant doses of power, which shifts to ideals and leaders who provide, with their certainty, the long-awaited vital security and relief of anguish.

THE CHARACTERISTIC NEUROTIC NEED

The basic anguish impels the clinging to attached and salvific ties (codependent, looking for dependent people to protect) and totems, ideals that provide existential security. An endless number of flags of different colors, with the common denominator of Duty.

Assertions such as: "You have to do things as they should be" are internalized, an "ethical" expression, more agnostic than the alternative: "You have to do it as God commands." An abstract entity, a kind of omnipresent "eye" knows what is right, what is pertinent and appropriate, within a codex with a behavior to follow as a railway.

Some of my behaviors I do because it seems to me that it is what it should be. For example, I am managed, I like to have all my papers in order, service payments, credit cards. I have no debts, they cause me discomfort, guilt, stress, and it is easy for me to be paying my things on time because from my vision it is what proceeds. I have my house as a house should be: tidy, clean. My clothes... I like to control everything, and I know it's rigidity and at the same time it gives me peace of mind, it makes me feel good. It's like having a code of ethics, like feeling like a good citizen who doesn't bother anyone.

That entity, which can be replaced by a force of mine, perhaps in the form of a cohesive mass by an omnipotent leadership and a clear and luminous north, offers something that is priceless: Certainty.

It is necessary to understand the underlying dynamics of this "must", this inflated and contaminated "must" where being transmutes towards what should be, generating a lifestyle of iron adherence to the rules inscribed on fire in the psyche. We will now point out the aspects that weave together the reticular formation of this «matrix» compulsion to fulfill one's duty.

"Oughtism" and control

The need for control operates as a foundation where all internal traffic lights are synchronized and automated, in order to prevent any internal threat (emotions, spontaneous expressions of self-affirmation or aggressiveness and, of course, experiences of a sexual nature) or external, omnipresent in the dangerous jungle of life.

The greater the control of spontaneity, the less possibility of error and, therefore, of punishment. The greater "must", the more apparent security (pseudosecurity).

Renunciation of self

The drama of «shouldism» is its fatuity, its illusory and virtual aspect. It also requires a huge resignation. The resignation of Being, to the most genuine of one (creative impulses, instincts, enjoyment, surrender to life, intimacy, relaxed flow...)

It implies an enormous over-adaptation and a forgetfulness of one's own feelings, disregarding one's own perceptions and intuitions.

Ego ideal and internal enmity

An enormous self-control is exercised for the sake of an unattainable ideal of being. Not only exhausting for being insatiable but for being a devastating critical eye, which makes the social fearful a true enemy of himself. That is their main drama: self-rejection, self-persecution, self-censorship, self-repression.

Energy moves from what is essential (the body, feelings, creativity...) towards a world of heroic ideals and strenuous suffering. One does what one must, in obedience to externalized authorities.

I chase myself to do it well, to meet my own standards as if they were valid; I self-sabotage, I repress myself. I want to be obedient, I submit to my ideals and to whom I give authority.

Functions of duty

This dynamic brings benefits: acceptance and recognition and palliation of radical insecurity. From the lack of a genuine anchorage, the social E6 rushes to "embrace" totems like gigantic trees where to rest, in the certainty, of chronic anguish.

Internalized codes of conduct minimize the feared rejections and also appease the internal conscience, which is not a relaxed, loving observer, but an abusive judge in devitalizing processes, full of devaluation and self-contempt

Roots of the sense of duty

The roots of the exacerbated sense of duty reside in the interruption of the most genuine needs of the human being: acceptance, permission, warmth, protection, reassuring physical contact, feeling of being anchored, rooted in hands, a body, a chest, a musicality of reception of the world.

The interruptions take place in an atmosphere of dictation, with different forms of invasion and coercion. The boy, the girl, learns to disconnect. Genuine needs are excluded and replaced by dictates, rules of conduct that sculpt a corporal and psychomotor "rigidification", and a freezing of emotional experiences, which concludes in the internalization, with chisel and hammer, of what is correct, acceptable, feel What to feel, what to feel.

These human sculptures are enduring an "emptying" of being that causes an energetic drag towards the mental, the normative, the ideal. The outcome is supreme surrender, self-forgetting in prostration at the service of duty. As endowed with a sixth sense, the nervous system specializes in being a channel for receiving family dictates and values.

Alienation and "foreignness"

In short, there is a movement of alienation, of estrangement, where one becomes a «foreigner» of oneself, turning exalted eyes towards the outside, sharpening the attention to scan the standards that one will comply with in order to be loved.

The ideal of being, the ideal self or, what is the same, the fulfillment knowledge of what should be, will cover your need for love and protection. If I comply, if I'm good, if I'm what you expect.

The E6 Duty traveler found itself uprooted, deep down, from nourishing footholds and is drifting. Radical insecurity is associated with ancestral taboos, forbidden apples, the tree of good and evil that split Paradise in two, dissociating life itself.

The corporal universe was impregnated with bars, turning on the innocent and genuine impulses in Pandora's boxes with a rusty lock. The dark pulpits of annihilating voices created menacing minotaurs that had to be locked up and gagged.

Absence of the right to be

Within the walls there was a howl of fear in its purest form, which no one heard. Faced with the solitary defenselessness, there was no other option than to leave the labyrinth transmuted into a uniformed being, a puppet pulled by the strings of duty.

From the primal cry that was no longer heard, from the deep feeling of abandonment and lack of permission for spontaneity and curiosity, springs the intimate feeling of simply not having the right to be.

I remember that at a party, when I commented on something, my dad pinched me and every time he was going to speak I looked at him to see if he approved and if not, then I didn't. I felt that I had to obey because he knew more than I did and I didn't want to make a fool of myself or that my dad would stop loving me because of my clumsiness when I gave my opinion. I didn't have your permission and I think I did too. Little did he let me be spontaneous, I preferred to keep quiet and not comment. And when I do it, I do it with my certainties, with judgments, and

inside I have endless, manipulative dialogues, with fear, insecurity, mistrust, and that's when I need someone else's opinion, even if I don't that many times I realize that he does not know, that I did know. There it is like not having the right to be.

Normality and overexertion

The social E6 comes out of the *horror vacui* and the fear of exclusion through self-forgetting and alienation, robotized by the ideal as the guide of life, with a displacement of phenomenological contact towards the mental. Life is thus circumscribed to a series of square meters, calculated, measured with a judicial coloring, where good and bad acts exist.

There is only one way out: the line of duty, desperate refuge. Digging your nails into safety totems crying out for calm. Hunting for norms through amplified sensors, until hitting the key and adhering to normality.

In its fall, in its surrender, a mechanization occurs where routines are intertwined with strenuous activities. Always with the magnifying glass of Reason. Rationalism and exacerbated moralism generate a deep distrust towards impulses, the spontaneous.

As Karen Horney points out, the «tyranny of shoulds», that judicial universe of codes and sentences, keeps within it the idealized image of itself, the ingested family expectations, the prevailing values and norms. titanic for obeying these imperatives, as Sisyphus incarnates forcefully to the enormous boulder, in his interminable calvary.

The overexertion implied by compulsive obedience to duty generates, because it is unsustainable, an internal defeat that leads to self-rejection. The statement by Bernard J. Paris is clarifying:

The shoulds constitute the foundation of the pact that the individual establishes with his destiny. Regardless of the solution each person adopts, their pact is that their demands will be met if they live up to their 'shoulds.' This is how he magically tries to control external reality by obeying his internal dictates.

Self rejection

Paris describes the radical suffering caused and, above all, the self-persecution, the summary judgment towards oneself, with self-absorbed hatred.

Self-hatred is the end product of intrapsychic defenses, each of which tends to magnify feelings of inadequacy and failure. In essence, self-hatred is the rage that the idealized self feels toward the self that one really is, for not being the way it should be. In Neurosis and Maturity, Horney pointed out that self-hatred is perhaps the greatest tragedy of the human mind. The human being, by tending towards the infinite and the absolute, also begins to destroy himself. When he makes a pact with the devil that promises him glory, he condemns himself to hell, that is, to the

hell that is inside him.

Duty and responsibility

To feel belonging and approval, the correctness of manners and the mask of seriousness and responsible person are amplified; It is a manipulative pseudo-responsibility.

The striving walker of this characterology is carrying out his vital itinerary with a high concept of responsibility. This word becomes a “backpack full of heavy stones that represent the norms and ideals of obligatory compliance.

As Paris points out:

Horney pointed out that the neurotic person's shoulds and demands lead him to feel responsible for things over which he has no control, and that the object of therapy is to free him from his illusions and compulsions, so that can assume their true responsibilities.

With the tyrannical weight of the shoulds, the concept of vital responsibility inflates and magnetizes unaffordable demands: an “over responsibility”.

Renounce pleasure

A punitive self-observation with patterns of demand and perfectionism makes it difficult to adapt to the environment and, above all, to achieve a feeling of personal satisfaction.

Concern for rules, scrupulousness and moral inflexibility The repression of affective manifestations and refuge in productivity and work achievements lead to high levels of stress and anxiety.

Being a prisoner of a severe and inflexible conscience, and suffering from the tyranny of an exacerbated sense of duty, the life of the social E6 becomes a heavy burden, where fear of failure, failure to meet expectations and making a mistake become overwhelming threats

The reigning judicial mind leads the social E6 to be exaggeratedly normative. He allows himself very few "weaknesses" but, unlike the E1, it is not the search for improvement that drives him in his self-demand, but a strongly internalized sense of duty.

The value of life, measured by the sum of pleasure, is less than certain, declared bitterly, in his Critique of Judgment, Immanuel Kant, the philosopher who has best embodied in his life and work the passion for duty: his well-known formulation of The categorical imperative is perhaps the most elaborate form of submission to the conscience of duty.

Thomas de Quincey describes Kant thus:

No mime or self-indulgence found quarter in Kant ... At precisely a quarter to five, winter or summer, Lampe, Kant's lackey, who had formerly served in the army, marched to his master's

room with the He had the bearing of a sentinel on duty and shouted loudly, in a military tone: «Mr. Professor, the time has come. Kant invariably obeyed this order without delaying for an instant, as a soldier obeys the command; never, under any circumstances, did he allow himself a moment's respite, not even under the rare circumstance of having spent a sleepless night. As the clock struck five, Kant was seated at the breakfast table.

This internal judge takes its most exacerbated form in the movements of religious renewal that arose in Germany in the fifteenth century, among them the so-called Pietism, initiated by Philipp Jakob Spener (1634-1705), as an evangelical reaction against the dominant intellectualism and formalism in the Lutheran and Calvinistic. It was precisely this pietism that inspired Kant's early formation, through maternal influence.

For this religious conception, an objective and "external" fulfillment of precepts and duties is not enough, but it focuses on feelings and moral rigor, emphasizing personal dedication to God. Pietism takes possession of man in his entirety, of his intentions and convictions, exercising implacable vigilance over the "heart", where no emotion or interior movement, no matter how hidden, escapes its watchful eye, its meticulous control. Good emotional substrate for the emergence of a social E6, of which Germany precisely represents the national stereotype.

Paradoxically, social fearful people often inspire confidence and security in others. Perhaps this confidence and security arise from adherence, sometimes "fanatical", to certain ideals. The social E6 usually have a phlegmatic appearance, which is the facade of a very strong internal fear and corresponds to the image of the impassive gunman before the enemy of the western.

This subtype has a compulsive need for "balance," very afraid that any concession to momentum might be seen as "excessive." The classic motto of Greek culture seems to be made expressly for him: "Nothing in excess." Cassirer, in his biography of Kant, speaks of his innate inclination to "severe restraint," and De Quincey also describes him as follows: "Kant often spoke of himself as a gymnastic artist who had spent nearly eighty years balancing on the tightrope of life, never once leaning to the right or left

Normativity

All the contributions reflect the sensitivity to capture the norms of the environment. Social E6s have authentic radars that lead them to feel like they are compulsive adaptation machines.

His mind is a police space, like an inspector who establishes guidelines, which are more like reminders of pending issues. Always, of course, duty prevails over pleasure. Many feel the irruption of restlessness in moments of leisure. Even free time is strained by the use for loftier purposes.

The I must be this or that, do this or that - it is constant. Everyone feels the presence of a clock that emits a dense and heavy ticking, a stopwatch that presses down, indicating, with scrutinizing eyes and threatening fingers, what remains to be done or what should be improved

or adjusted. The internal orders are creating planes that contracture the mind and the body.

The social E6 is condemned to serve an external authority but which in turn is so deep inside, so swallowed in the bottom of the stomach that, in a chronic pendulum of comings and goings, the interior jailer finds himself with his eyes projected on foreign eyes, which become critics and judges.

Shoulds and will

Through the idealized value of the will, the social E6 are fully available for the fulfillment of what must be done, becoming laborious automata. Without effort, the internal sensation is that things do not have as much value. Thus, the greatest satisfactions do not come so much from achievements or activities full of enjoyment, but in the secret enjoyment of the fulfillment of "what is due".

The "shoulds", pointed out Karen Horney, constitute vital rails. Their consequence is the loss of freedom and the panic to make decisions, since assuming a certain option implies the possibility of making mistakes or failing to meet expectations. environment (work group, boss, partner...). Deciding entails that you can be wrong before that other who accepts or rejects.

David Shapiro, in his work on "neurotic styles," points out that the obsessive compulsive avoids the act of decision. For a person driven by a feeling of pressure and guided by moral directives, for a rigid soldier dedicated only to duty and isolated from his own desires, the act of deciding, which by nature revolves around needs and desires and usually brings with it a feeling of freedom and free choice, it can only be terribly uncomfortable. [...]

Ontic void

In short, the heavy rules relax that intimate instance where the anguish of not having permission to simply be nests. From helplessness, a desperate impulse lifts him towards norms and ideals injected with certainties.

The social E6 are Sisyphus who push the stones in pain while embracing them, clinging to them as they fill the feared emptiness and Nullity. Nullity in terms of not being, since one had to go to church, one had to renounce, one had to be the one to be installed in the mind of the father or mother. Nullity in terms of alienation, since he lives by filling in the codes of other people's lives.

Thus he got lost in the path of maturation, forgetting about the body, the impulses, the pleasure, the desire. Like Icarus, he does not stop burning, falling into burnout, becoming ill with the compulsive effort to lose himself, to achieve unapproachable, chimerical ideals.

Ideal to be

Idealization is often presented in an attitude of "chivalry", as a willingness to place oneself at the

service of a noble or “lofty” ideal. Many times it also idealizes the relationship as a couple, in which the social Six enneatype is felt in the obligation to also be noble and chivalrous.

This idealization sometimes leads him to “stoically endure” the difficulties of existence, as if endurance had become his weapon, given the difficulty of connecting with genuine aggression.

3

INTERPERSONAL STRATEGY AND ASSOCIATED IRRATIONAL IDEAS

This section develops a set of patterns that implicitly carry a series of irrational ideas (“neurotic ideas, “blind” spots, “main beliefs...”). This constellation springs from a nucleus of cognitive distortion (fixation), defined by Naranjo for the E6 as “self-accusation”.

Said fixation implies a Manichean vision of life, punitive and moralistic, divided between «good» and «bad», judges and guilty, accusers and defendants, dutiful and rebellious. Colored by this split, the representation of the reality of the social enneatype Six impels him to set ideals, clinging to the dictates of reason and ethical codes in order to feel a safe place in the world, together with those who possess the truth.

It is a controlling strategy. It is essential to control the flow of events, the looks and attitudes of others, the energy of the groups, the striking aspects of the space, to discover what is appropriate and what is not.

There is deep mistrust. Frequent phrases are: "I need to control you to know your intentions", or "I have a permanent impulse to control, to know that everything is fine and to know what I have to do".

Ideas populated with negativity appear. The social E6 feels that emotions and impulses are threatening. Feeling is dangerous, getting angry is distressing, and erotic, sexual, pleasurable impulses are risky.

One of the collaborators reports a significant event of his adolescence:

Sexuality did not exist, it was hidden; any manifestation, even of mere curiosity, was repressed. Surprised by my older brother when a school friend and I, fourteen years old, were looking up the meaning of the word "penis" in the dictionary, I was the object of such a family judgment and such condemnation of my bad company that the next day I denied the word to my friend, who

did not understand anything, and I lost the relationship with him.

The urgent need to know what is correct in order to adapt to it and comply with what is supposed to be "normal", what is pertinent, what fits in at the moment and in the place, and of course not to get out of that line, implies an enormous effort not to transgress and not be singled out, criticized or excluded.

Your internal code tells you that it is terrible to be wrong. There have been so many biographical episodes of humiliation and punishment associated with error that the mere idea of it causes anguish. This story shows it starkly:

The highest value in my family was religion: daily mass, family rosary, novenas, processions... And not only formally, but as a profound internal experience. The next values were intelligence and study and, at the same level, impeccable behavior. My first school report card, when I was seven years old, was punished by my father with several blows of the whip for bringing a minimum pass of 5 in a subject.

On another occasion, when I was thirteen, the only time I had two failings, I was forced by my father to whip myself on the back in front of my brothers, who barely contained their laughter, with a bunch of knotted ropes, "the cat with seven tails.". Then my father, with a kiss, assured me that he was doing it for my good. A 9 in "behaviors" equaled an accusing fail: "What have you done?"

I give you my eyes." "I give you my voice."

The social enneatype Six puts his gaze and his voice on the other. The inner voices reproduce an endless number of disqualifications for not being up to the task or, simply, not getting it right. And the projection of these voices populates the external world with critical glances, disapproving gestures and accusing fingers.

His eyes are relentlessly casting devastating looks. The social E6 loses them (he only turns them towards himself to judge himself), offers them to the other and loses his voice (his criteria, his internal feeling, his perception).

Much of that dark energy is projected out. Displacing part of the psychic tension, projecting it onto the other, produces partial relief. But the identification with the aggressor gradually populates the interactions with threatening experiences. It is the tyranny of the multiple eyes that criticize, punish, humiliate... Without a filter, without possible integration, without elaboration, without a thermostat, the social E6 swallows the different gazes and assertions (real or imaginary, projected or not). The world becomes persecutory and the only thing left to do is comply with what is established.

Persecutory ideas, self-accusation and ghosts threaten visions of isolation, of staying in a corner. The embarrassing episodes (school scenes of humiliation, punishment, family

disapproval...), the demands of how to behave (severe gods, punishing authorities...) block spontaneity. Getting out of control is distressing, due to the ghost of exclusion and even madness. "If I get out of control, they're going to laugh at me", or "... I'm going to go crazy".

The effort is titanic to be homogeneous and uniformed with the group (school, friends, work, neighborhood...). You have to be good at what I know excessively. does but or stand out, do not attract attention.

In this externalization of life, in alienation, the social E6 loses its vision, its freedom and the sonority of its voice.

Submission to authority and the established ideal

In short, he asks the other to tell him what to do. By putting outside (in that assumed external authority, in that ideal) the axis that he directs, he manages to partially escape the consequences of his actions. You tell me what I have to do or I understand what is in accordance with the dictates, and I renounce myself, my criteria, in exchange for avoiding lacerating doubts and ruminations related to guilt.

As an example, the following story:

At the age of seventeen my father dies, without ever having had a personal encounter with him. I remain in the reference of the severe inhibiting father, judge, not of the human being that he was. I, disconnected from feeling, do not register the loss, it would be said that I do not feel anything. My mother remains devastated, I made useless efforts to make her laugh, to comfort her. She liked, since she couldn't, that I read aloud Saint John of the Cross, Saint Teresa, or some philosophical or mystical book. My mother says of me: «A son so to my liking...».

Kind strategy

Be good. Inhibition and projection of "negative" feelings. Knight-errant attitude.

Submission, "I will be what you expect" and "I will do what you say", is an exchange: "This way you will offer me security, certainty...". It demands the dissociation, repression, and exclusion from consciousness of the "negative" feeling of anger.

Through projective identification, he projects the denied feelings onto the other, as if they came from him. Unconsciously, they then provoke reactions in the other that reinforce that projected phantom, and they can finally identify with those feelings.

With "kind" attitudes (without realizing that he is angry) he provokes irritability and aggressive responses in the other, from which he sees himself legitimized. The "pseudo-goodness" strategy excludes experiences that have to do with aggressiveness, anger, and sexual urges. In the background, lies the need for «innocence before any verdict of the «eye of God».

The ghost of being a "bad child" and therefore rejected, is permanent. The freedom to play, to get dirty, to touch and touch oneself, to shout, to get angry, to play tricks, to transgress... was buried in childhood under the bricks of the rules of conduct. You had to be good and you had to empty yourself.

Beneath the gag and behaving well, there is a frightened child who cannot express himself naturally, corseted with measuring rods. The desperate cry of acceptance prevails.

Self-righteous attitude

In the strategies, the moral weight predominates, where good and evil are clarified. The "must" generates a mentality of severity, demanding with oneself and with others. Gets irritated when the pattern of behavior is not well established. both in work, as in other group settings, is intolerant of ambiguities regarding the "script".

A social E6 reports that in a therapeutic group, they told him that he was the most normative person in the group and the indignation he felt when some did not follow according to what instructions. His irritation increased when the therapist gave legitimacy to that description.

The existence of a script offers you shelter, security, and calm. If there is no "code" to respect, that is objectively fair, life becomes unpredictable, threatening, because there cannot be enough doses of control. It is as if they took away their parcel of power, derived from knowing what the norms, expectations and appropriate behaviors are.

Walking «Sisyphus», or strategies based on effort

How many cases of burnout ("burned" syndrome) populate the bodies of this character! The self-demanding attitude, the ideals of self-sacrifice and generous effort, and the strategies of being a hard worker, a diligent scholar, sticking to schedules widely, and engaging in "uplifting" or morally "uplifting" activities can give you a sense of validation. and to be worthy of love. Many social E6 have the value of sacralized work. The worst: being idle, which is like being lazy. In the group of the Basques, for example, one heard heavy introjects: "The Basques are very hard-working" or "...they are a very hard-working people." Being lazy is the worst.

Many people of this subtype have suffered, both in the family and at school, the devaluation of small pleasures, together with messages of the type: «That is going to feed you...»

The social Six type often perceives symptoms of a diffuse fatigue that is connected with this global sensation of vital overexertion. They are excessive efforts by and for the other, to be appreciated. But there is a deeper, existential, search motivation. Sisyphus does not let go of the stone; he continues feeding that effort, embracing the rock, for fear of feeling "loose", with nothing, and of discovering his emptiness.

"Be right"

In rational shelters, the social E6 feels more secure, can understand the world, resort to cartographies, to theories that carry maps of life and of the human being. Many have suffered "attacks" from readings by philosophers, psychologists, who helped them understand the psyche, the universe, God...

It is the reason that creates monsters, that settles truths and falsehoods from that logic, disqualifying that of feelings. Many social E6 coincide in noting a secret and intimate contempt for feelings. Because they are incomprehensible and uncontrollable (that is also disqualifying: little self-control).

In my inner self, many times I have felt a secret enjoyment for my tenacity, sacrifice and self-control capacities, with an intimate contempt for emotional expressions of lack of control, which seem to me symptoms of weakness.

Pain is threatening feelings; the sadness; fear, feared, dismissed as weakness or cowardice; and the celebratory joy. Neutrality and vital containment are automatically established patterns. Reason creates the monster of "normality".

Fatherly attitude

In the «knight errant» strategy, the generous giving position reigns, as opposed to receiving (love, attention...), which implies openness, receptivity and vulnerability.

In intimate relationships, in groups... in all areas, the social E6 adopts a chronic strategy of paternal positions, of protectionism, offering knowledge, intellectual guidance, reliability.

The ghost is the fear of surrender, of a position of receptivity that impels to open up, surrender and trust. "If I give myself up, I'm going to be exposed, vulnerable." The anguish of frustration, emptiness, and the difficulty to loosen up break in. This trusting availability is the great challenge, the great learning experience of a social Six enneatype. Trust that something good will nourish you; that the other wants the best for him.

At the bottom of his being, the child unworthy of love emerges. Without effort there is no reward. This is the harsh "truth", the message internalized in mountains of painful ascents, bathed in sweaty tears of silent suffering, in the desert wasteland.

Unworthy because not doing, simply receiving, implies the irruption of a sharp anguish like a sword, of a nail that leaves the body shrunken. "If I don't do anything, they can't love me, they won't accept me and pay attention. How are they going to love me for myself, for who I am? Simply by being?" Learning to let go in the field of love, to relax, to leave yourself exposed and delivered to your partner, is your spiritual gymnastics.

Surrender and confidence, step by step, until meeting that fragile, small, human being, renouncing the "heroics" of infinite conquests, of lofty challenges.

Self-incrimination strategies

The fragility of the bottom of his being (beyond the mask of self-control), makes the social E6 hypersensitive towards criticism. And before any external criticism induces a feeling of lack, he launches into crude self-accusations that devitalize him but make him feel bad. they save from the anguish of humiliation.

That humiliated boy, that humiliated girl, hides in the dungeons covering his ears and eyes because he cannot bear the indignity. The body is flooded with fear of possible criticism that, by awakening the unhealed wounds of the shamed child, will be humiliating. "If they criticize me, I die; if they accuse or point fingers at me, I'm ashamed. I won't be able to bear it. "

I am not worthy of you entering my house, my dwelling, but one word from you will be enough to heal me. The lightness, the tenderness, the softness of genuine affection loosen the armor layer by layer. Every word of love, compassionate look or gesture of empathy from the other and from himself will be enough to heal him and make him feel worthy of love.

I can't stand being wrong, I judge myself severely, it hurts me, I get angry and I accuse myself because it's as if I loosened the pressure valve a bit, and then I find myself realizing various things at work, with my team, etc., and I am an accuser. It is like validating that I am right or that the other needs a punishment. More than needing a punishment, at least they know that they were wrong or that, because of them, the norms, the rules, the system were altered. Here I am very severe (actually, it was... now I have lowered this a lot) and I do not shut up; It is like a need to accuse the other.

Moral and intellectual superiority and dominance

The compensatory strategy of their submission and devaluation is moral and intellectual superiority. Compulsively complying with what is established or trying too hard gives you an internal position in which you can demand a certain response. I make an effort, then I can demand of you.» The effort supports him morally, making him feel "good" from his personal code of justice.

The refuge in theorizing places him beyond good and evil, beyond the capricious and subjective debauchery of feelings. "I can be more objective and in possession of the truth, since the clear vision of the whole supports me."

He adopts positions of dominance and control over those he considers more intimate, close, or inferior, either because they are more emotional, because they know less than he does, or because they are more "irrational" or with less life experience.

From the abyss, the monster of rabid certainty shouts:

I am right! I possess the truth!» Farther back, the boy crouched, paralyzed with fear and utterly alone. Hopelessness and deep insecurity can generate aggressive or totalitarian reactions. Many social E6, through politics or religious ideals, have given free rein to dogmatic and fanatical behavior.

Only the rescue of that entombed creature, as well as the hug and caresses, will cauterize its wounds. Perhaps miraculous tears will disinfect the bloodiest.

4

OTHER CHARACTERISTIC TRAITS AND PSYCHODYNAMIC CONSIDERATIONS

Fear is chronic in the social E6. Fear of what? Fear of life, rejection, anger, conflict, shame, humiliation, to manifest, to be. The "mundification", the encounter with the environment, is a movement plagued by inhibitory episodes. The environment becomes annihilating, alienating.

Alienation

The "fearful" personality of social anchoring howls: «I get out of myself, my desires and needs, to capture your expectations», «I focus on what you want from me» and «I become what you expect from me ».

In short, "I am you", I am "what you have to be". I become alien to myself and find you adapting, normalizing me and adjusting to what the world expects of me. One participant shared these introjected messages:

"Never be like your father." It was one of the phrases that my mother repeated to me during my childhood. I gave up the father to earn her gaze and her approval. Very normative and demanding, her love was conditional: «If you behave badly I won't love you», «be obedient to your mother». The list of introjects pointing in the same direction would be endless. I remember as a constant the environment of judicious tension and little acceptance of my mother towards my father. In this with text I lost myself, I was devoured. Today is the day I remember my father as a character that is not entirely real, a fictional character, like in a story.

Personal power is relegated to adherence to the norm and submission to authority. The annihilation of the vital permission to decide from one's own sovereignty culminates in the fear of freedom. He renounces the instinctive in the face of lofty ideals, in an "exit from himself" to become a "foreigner" of himself.

The Everyday

Let us point out at the outset a contradictory global tone where either an obsessive rigidity appears, or an alternation of order and relatively precise management with the chaotic.

Anxiety and doubtful rumination. The turbulent anxiety, restlessness, alertness is omnipresent in everyday life. Do not trust the course of events: some catastrophic event will happen. Chronic doubt is added to this paranoid ideation, since the decision does not spring from self-listening, from the connection with the intimate space, but from the anxious question of what is the correct option.

There is a lack of permission to explore, to make mistakes (natural learning process: trial and error). Inhibition due to fear of not complying with what is expected generates chronic rumination.

Chronophobias. Time is experienced as a persecutory presence. The "materiality", the daily issues, are experienced with little lightness. The practical aspects, the economics, the food, come into friction with lofty ideals and entail an internal experience of time covered in anguish. To arrive, not to arrive, how to arrive... Time management is conflictive, lacking in fluency. The clocks become heartbeats of demand.

Retentivity. Expenditure is often conflictive, with guilt and a propensity for austerity, sobriety and moderation, from messages in education and vital attitudes captured in the family atmosphere. Retentivity is a security handle.

This position is reinforced by the focus on the imperishable. We observe an enormous difference between the habits associated with the worldly and with the elevated; between the fleeting, 'secondary and superfluous, and the ideal. Many of the allowed expenses are guaranteed to be "excellent" or durable: books, studies, travel, music, art, family needs, obligations, work.

In one of the meetings, a mother commented that she did not allow her son to go on the graduation trip. He was the only one in her class who stayed home, despite being one of the best academically. «It seemed to me a superfluous expense for his thirteen years. And he had not yet done any special merit, beyond his obligation. »

Metaphysical attitude and taboo of egoism. A "metaphysical" varnish, together with the propensity for sobriety, gradually forges a chronic attitude of austerity that results in daily renunciations.

In many cases a blockage of permission appears: the absence of the right to "give oneself" or, at least, clear difficulties, in a clear collision between «ascetic ideals» and aspects considered superficial, banal.

The image, food (sometimes verging on carelessness, if it is not for the people close to them) and other daily material aspects are placed on a relegated, devalued or ignored rung.

Norm and mimicry. A certain adaptability and mimicry in daily habits to related groups or in intimate bonds makes their customs more flexible, beyond maintaining the tone of characteristic austerity and sobriety.

A colleague admits:

I'm never in the habit of having a beer, olives or wine for pleasure when I get home from work. It seems frivolous to me. I just feel like I don't need it. However, when I am in a bar with a group of friends or colleagues, from time to time I make the effort and go ahead and invite them. Not as a reason to celebrate something, but under the fear of rejection, of not being accepted or loved. Or to adapt to the customs of that group.

This metaphysics in customs, this «asceticism»> that greatly idealizes certain values, dissociating them from the mundane, ends up excluding or minimizing the enjoyment of everyday life. Thus, there is a "freezing" of one's own needs, because they are considered capricious or frivolous, and due to the absence of law, which penalizes banal expenses. The result is automation, a cold austerity and a rigid and forced sobriety.

There are family messages of renunciation and systemic aspects in which the death of loved ones and dark unconscious links imply dead experiences.

There is also a curious difference between the attitude of sober and self-sacrificing, and generous behaviors that lead to resignations (especially in intimate relationships).

There is an imbalance between the "heroic" overexertion, the energy expenditure, and the gratifications received and accepted, digested. Underlies an affective desert, an emotional distance and a chronic value dissatisfaction.

The castled Sisyphus, in the titanic wear of him, strives endlessly for ideals of family protection and for Dulcineas. A post-paternal or maternal unfolding varnishes some inhibited love and dedication from the heart.

Power games. Displacement of Authority

In the field of power, a series of chronic attitudes can be seen, both with regard to external and internal aspects. In an internal world with oversized evaluative and normative aspects, the posture is one of vital rigidity, with a lack of spontaneity and natural expressiveness, as well as rigor and commitment to measure.

uniformity and uniforms. There is in the social enneatype Six a secret fascination with the supreme, total force. Totems of united voices, uniformed and uniform steps. unified ideal. Uniformity of criteria. Without fissures, without lacerating doubts. Certainty with the value of faith.

Omnipotence and impotence. The distressing insecurity of this character and its connection with the radical fragility of one's position in the universe generate sudden movements from powerlessness to omnipotence. The shift of power towards strong leaders, lofty ideals, totems and concepts is generating a co-participation covered in the search for omnipotence and rebellion against vulnerability.

It is important for me to have a leader to follow and also that I like power, being close to people who have power, now I am close to two people I admire, Dr. Claudio Naranjo and Dr. Fernando Flores. One is in Being and the other in Doing, both seem brilliant to me, they are geniuses and I enjoy being close to them. I realize that I have a facility for approaching people who have power. There I do not doubt, I am not afraid; on the contrary: it gives me security to believe that I have those pillars.

The social E6, due to its hypersensitivity to possible rejections, comes into conflict when expressing itself freely. He is afraid of attracting attention in a way that could be embarrassing, reprehensible or conflictive for the group or the leaders (bosses, teachers...).

The episodes of invasions where individuality was castrated are repeated in the stories, in the family group, the church, the school and in social situations where freedom of expression was abusively compressed.

A high moral load and demand transfers personal energy and power to adaptation to the environment. The affective and relational deficiencies have been compensated with adaptive postures. The social E6 exercises control as a vigilant attitude: It sets in motion its radar, its "lookout", hunting and capturing whatever rules of operation are in force.

The high presence of «oughtisms», of internalized demands, the attitude of adherence to external regulations, implies submission towards that «<other» (authority, group or totemic ideal) that displaces the gravitational center of the person, who suffers a mismatch, a misalignment.

One of the participants in the meetings comments:

At the time when I worked in a major consulting multinational, my fall into a pit of personal crisis, rather than professional, was recurrent. The strict rules of behavior and image, me clad in impeccable suits, obedience to the directives of superiors and the panic of making mistakes in decision making made me repeatedly ask myself: «Who am I? What do I do here?» I had no answer. I felt totally annihilated as a

human being. Then came the professional crisis; no matter how interesting the projects were, I was not a person.

The displacement of one's own strength towards people or groups magnetized by certainty, protection, inclusion and belonging, calms the underlying anguish. We can thus observe behaviors of absolute fidelity to the company, the team, the tribe, the leader, the boss. From this position emerges the obsessive, exhaustive compliance, the demand and the inhibition of critical attitudes. The suppression of rebellion also appears, in the form of self-invalidation, hostility directed against oneself, etc.

The Omnipresence of Guilt

The annihilating Guilt. Guilt occupies an essential place in the daily life of this character. It is a primal, mythical, religious fault. In many of the shared cases, the ecclesiastical factor has played a major role. The severe gaze of the god of men. Annihilating gaze, omniscient and almighty, that executes eternal sentences.

Raskolnikov syndrome. Guilt has three times: a preliminary (ruminating over possibilities in the loop of indecision), the leap into the abyss of action, and a corollary where expiation joins rumination.

What we could call the «Raskólnikov syndrome» (the protagonist of Crime and Punishment) takes place, with his fearful search for punishment for «crimes» committed or imagined, which is a source of profound suffering.

In a vertical energetic displacement, this mental character, which massively rationalizes conflicts, raises the energy to a world of abstractions.

Self-accusation. Indictment for the elections, for what could have been improved, achieved. Accusation for what was not. Through innumerable projections and identification with the aggressor, or unfiltered assumption of external judgments, he lives besieged by persecuting eyes. The shrinkage is chronic.

Guilt addiction. A fundamental question is the management of the suffering of guilt. Guilt sensed, felt and thought. From pre-occupation to post-occupation.

Time endlessly rotates in circles. Anguish and regret prior to any decision. The pressure, the weight of getting it right, of doing the right thing. Anguish and regret at the moment of decision. Paralysis, compulsive acting, forced action. The jailer of conscience appears: subsequent rumination sprouts. The terrible weight of responsibility invites, on numerous occasions, early punishment.

The social E6 not only pays a price for the loss of the right to be, to express one's own strength, but the fulfillment of the desire, if it occurs, entails a degree of suffering.

Guilt and overconscience. The inner conscience is not built as a silent witness but is a jailer. It ceased to be consciousness to become «<overconsciousness» . The guilt is installed not only because it does not avoid undue impulses, but because it does not hit the right thing, what is absolutely due.

Oversized awareness entails an excess of responsibility, or rather, an excess of "ability" to respond to external expectations, whether explicit or implicit, visible or imagined.

The fear to the freedom

The fear of the exercise of freedom, the assumption of one's own criteria, the legitimate use of healthy aggression and expressive self-assertion carries regret. With the norm not only internalized but embedded, any spontaneous act of dissent becomes a terrible transgression.

The eye of God and the eyes of the human gods rest on the weight of History and mythical time (the fall from paradise due to original disobedience), to which is added the autobiographical, emotional time of the individual, full of slogans and coercive scenes.

Feared and avoided, freedom constitutes one of the main taboos. Since disobedience implies a probable exclusion, it is invested with a radical anguish.

In most cases, a continuum of concealment is observed, a «curtain», of neutrality in the face of the threat of freedom, with all its possibilities. In this existential invisibility, conformism is systematic. It is safer to camouflage yourself in the group, in abstraction, in the dogma of faith, in the leaders.

Primal insecurity and uncertainty. This character doubts himself and others. He suffers from the Cartesian syndrome of the evil genius, "paranoid" creation of a mind powerfully questioning both its perceptions and reality itself.

Then, either he plunges into the very void of questioning, persistent doubt, and lack of trust and faith, or he eagerly launches into "shortcuts" (in the form of overvalued and secretly judged ideals, dogmas, and leadership). ...) of some prefixed rails.

Sexuality and the uninhabited body

His is an uninhabited, alienated, disidentified body, where an energetic displacement generates devitalization, rigidity, physical and psychic tension.

This alienation implies a distance from corporeal reality, a focus on the mental and a disconnection from sensations, with the consequent unconsciousness of bodily experiences. Thus, the body is experienced as something dissociated: an energetic entity that emits signals that are more or less pleasant, that suffers symptoms, that is sometimes heavy and generally strange, expressing a torrent of incomprehensible and even threatening information.

Dark sexuality. Different people report messages and maternal attitudes of deep rejection of sexuality. Explicit comments, faces of disgust or more subtle attitudes, where the mere fact of having been conceived was already associated with a dark, sinful trance. At the origin, the shadows.

I experienced a rebirth: at my birth I felt in my body my mother's rejection for not having been born a boy. It seems to me that this distanced me from her as a child, and I only came to understand it a year ago.

This is how the enervated, contracted bodies appear, displaying robotic movements, controlled by a stroke of control by an ideal, rationalized self.

These stressed bodies, uninhabited by desire, walk on rails embedded in the codes of duty. Before the obligation that the devotion.

These de-eroticized bodies walk devitalized or are nailed to rigid stakes so as not to escape the control of impulses and bodily sensations. They roam the space with "neutral" faces, like constrained automatons.

They avoid the energetic charge, the vital excitement (placing mufflers or mental distractors) and wander aimlessly, having lost the compass of their desire. Adapted to the environment, subjected to the ideal of austerity, they disperse in circuits of hyperactivity. Thus, an existence marked by the deactivation of enjoyment is being drawn.

From the background emerge the mythical primordial punishments, as well as a childhood maturation full of «scythes» cleavers of pleasure: from play to the enjoyment of sucking, crawling, pissing, shitting... exploring.

Civilizing laws are imposed on the legitimate assumption of pleasure, with praise for suffering, the compulsion to sacrifice, the ideal of work and a life developed with the sweat of the brow.

Propensity to ideals and psychic refuges

The idealistic orientation of this character gives his reality a quasi-religious theoretical quality. Deficit mothering, together with an effectively absent father (due to excessive normativity or due to emotional and physical absence), as well as the omnipresence of ideals and expectations charged with mandate, weave an absence of self, an internal emptiness that is connected with a primordial, radical insecurity. The mental refuge becomes a safe hiding place, a handle against that depth of helplessness.

My father sexually abused me, my mother did not defend me. I didn't tell Mom about Dad because she was afraid of him and because he threatened to hurt her if I talked. It was many years of this, also my dad went on trips a lot, a lot of absence, and when he was there there was a lot of aggressiveness, hitting, scolding, and my mom did nothing. It's like having mom absent or perceiving her as weak, and this further distanced me from her. Being the judge that I am, I wanted to behave, as if that would take

away my dad's impulses. On the other hand, I greatly admired him for his intelligence. There was a lot of confusion in my affections, especially in my adolescence.

The "disenchanted forest". The maternal affective rootlessness and paternal absence are filled with ideals and the values of the sense of duty, obedience to the rules of the social game and compliance with the norm.

By being deprived of the delight and pleasant management of the basic issues of daily life, it loses its energetic and affective link with the vital flow. This loss of magnetism, this «exit» from the river of life, of materiality, of the vital body, devitalizes him and positions him in existential austerity, tinged with a lacking void, made of desert sand, resigned, resignation assumed.

This position implies emotional distance, disaffection and derotation. A deficit of affective and pleasurable attachment that causes routinization. In short, these quixotic walkers, obsessed with windmills, do not dialogue with the Sanchos, they cannot even see them (or learn from them). A dissociation is configured without any bridge that gives access, from the shore of ideals, to the basic delights of everyday life.

colonized childhood. In autobiographies, the maturing journey is full of blows to creativity. The abuses of power, where the adult is appropriating the children's space, gradually impose correction, over-adaptation, domestication. They are "killing" individuation and difference. Schools full of guilt messages and dictatorial behaviors are sealing the thirst for exploration and natural expression.

The distortion of consciousness. Consciousness, a beautiful beacon of lucidity, discovery and illumination, stops exercising its loving contemplative observation to become a severe court that exerts a suffocating pressure of selection and filter. It becomes contaminated by the cascades of negative messages, which become introjects, and it becomes an agent of self-persecution.

Choices are not rooted in personal power, in the genuine force of need and desire. First there is a castration, a withering of the possibilities that life offers, because the options are reduced: you have to choose what is appropriate, what is due.

The inner struggle looms. The taboo of selfishness, with its undercurrent of self-loathing, inevitably leads to pain and loneliness. The "loss of the soul", and the associated emptiness, lead to a desperate embrace of reason, duty, the God who is in Heaven, who offers a refuge in the desert of ideas.

The foundations of self-confidence are weakening, destroying the very essence of the supreme will, which resides in faith (in one's own perception, one's own criteria, intuition). In short, self-validation and inner enmity generate huge cracks in the bridges that connect you to life.

EMOTIONALITY AND FANTASY

The color of control

The emotional climate of this character is autumnal, melancholic and gray. Not only does it contain the flow of emotions, from which it feels disconnected, but it is even unaware of its source. From the watchtower of reason, at the top of Mount Calvary, seat of resignations, sacrifices and longing for acceptance, feelings are true strangers.

The emotional world becomes a kind of archaeological site, perhaps not of much value. The archaeologist looks with a mixture of disdain and unreality at those curious phenomena that spring from some strange spring.

Confusion and distrust reign in the social Enneatype Six when it comes to dealing with feelings. They are not experiences that flow through the organism and that one allows oneself to be mobilized, shared. For the "robocop" any disturbance of stability is threatening.

The interruptions of the evolution of maturation, in early experiences of organismic disconnection and intense introjection, turn their internal universe metallic, with emotional and motor hardness

Fear in all its tributaries: to feel, to get out of control, to the unknown, to be wrong ("make sure you don't fail, it's dangerous")... When in doubt, use your head, examine the pros and cons. It is better to stick to what is established. «Be careful; doubt your impulses and emotions, which can make you lose control and objectivity; it is better to wait and abstain when you doubt or are not clear about your options...».

The multiple invasions (swallowed introjects) left the robotic complying with the rules with the sensation of being foreign to their own emotions.

The original schism, the primary dissociation, caused desensitization. A powerful contraction buried sensations, feelings and awareness of them.

Then come the blocks of spontaneity. A delusional sense of "objectivity" leads to expressive rigidity. The psychological mechanism of retroflexion, which inhibits the genuine energy current and directs it towards oneself or against oneself, generates inhibition and, with it, a cold and harsh climate where the fantasy of endowing oneself with security reigns. the control.

The watchtower of reason

Faced with the loss of contact, he finds refuge in the towers from where he can spot the threats. In his fantasy, to the social E6 the watchtower of the rational seems safer because it reinforces the feeling of control. He lives in a Cartesian world, where cautious rationalization, or methodical doubt, can "control" the "evil genius" that causes loss of objectivity.

I think the reality is what I think. There are many people who rely on their feelings, the reality of which is emotional. For me, the Reality is a kind of text that I create mentally, with images and sentences... Everything can be turned into a movie or a book. Thus, I see what I think, I feel what I think, I act as I think, people are not how I think, the world is what I think or how I think of it.

The description of this woman illuminates the mental universe of this character, with her emotional disconnection (life, others are how I think of them), the swallowed messages (reason gives me control, security) and the displacement of emotional reality and somatic towards higher levels. From the mental refuges she is conquering territories of security since the abstract, the theoretical, is more comfortable than the concrete and, of course, more manageable than the emotional world. Fears of losing one's head, being singled out, or being excessive are added to internalized toxic ideas about feelings as symptoms of weakness.

Desocupación

The strategies of obedience, compliance with the norm and orientation towards theories and authorities entail the vital sensation of disengagement, of self-emptying, which is registered in feelings of derealization, meaninglessness and omnipresent fear of death.

By putting the accent on that other that he approves or condemns, he "goes out", he forgets himself. The implicit fantasy is that the line of duty will win the longed-for recognition and security. But much is left on the way: the price is to be alien. The sensation of loss of Being is a global background experience, It seriously affects your position in life.

"Outsourcing" implies self-annulment. The fear of living life from the heart, from the body, leads the social E6 to moments of desert and melancholy, a feeling of vital absence, loneliness and sadness. At the bottom of an apparent righteousness, the feeling of being lost, confused and isolated.

As a knight-errant, he needs his books of chivalry to perceive that there is a meaning, a certainty that fills his inner emptiness. A grandeur that fills that empty perception of life and its internal world.

Split

The early interruptions of the nurturing support and the natural right to simply be and feel one's own needs and emotions produce a loss of connection and a split experience. The bridges of contact were broken, giving rise to a divided self. The avoidance of interiority is recurrent, sustained by the ghost of the void, of not finding anything there. This causes hopelessness, a compulsion to do, and emotional dryness.

In a "parenting" movement, the child not only learns to meet the expectations of his parents: «I will be what you expect me to be. I will be your ideal». Rather, on occasions, he inverts his role, acting as support for the father or the mother: «I take care of your happiness out of love for my son, out of pure fidelity and an imperative need for affection.»

A "giving" position is generated that avoids receptivity, the experience of emotional openness that, for a character where the need for control is imperative, is most threatening since it implies placing oneself in vulnerability, feeling exposed and being confronted with the fear of trusting: in the other and in divine providence.

This is why your role is to offer generous efforts, not only to feel lovable but also less fragile. Avoid the fear of dependency on intimate ties by making them need you. «I give, I give you, I feel safe and also, I drink from your ability to feel.

Fear to feel

Deep down lies the fear of feeling, the Pandora's box of feelings.

Fear of feeling fear, not being able to sustain it naturally, listening to it to see what it has to show. For fear itself became a fierce enemy. Fear of fear, of its terrifying ghosts. Only by holding and sustaining fear can this character discover the imaginary monsters that populate his mind and become a ghost hunter, to make life much lighter.

Fear of feeling sad and, therefore, fragile, due to the threat of annihilation and hopelessness.

Fear of genuine anger and rage, for the dire consequences that it would entail, due to the ghosts of rejections and exclusions.

Fear of exercising freedom. To feel the intensity of life. joy. To pleasure, to enjoyment, for the messages of seriousness and resignation. Fear of genuine lack of control of enjoyment. Being able to live life, being able to just explore, be.

CHILDHOOD

The arrival to the world, Absent hands

Many lives, in this character, were marked by traumatic births and illnesses or early affective separations, where primary needs are interrupted. Or due to conflicting emotions in one of the parents, or situations of anguish due to physical, emotional or economic precariousness.

Let's look at this childhood report:

When the protection of breastfeeding ended, I began to have frequent throat infections with significant increases in fever. When I was nine months old, they took me to a specialist doctor who thought he discovered a "shadow in my lungs." According to his diagnosis, he indicated the opportune treatment. In the opinion of other professionals at the time, however, it was too aggressive for a child under one year of age.

Three months after starting it, I developed a severe reaction consisting of asthma and a pimple-like rash all over my skin and scalp. My mother says that sometimes she had to take me out on the balcony to breathe when I was suffocating and that, for several years, I would have bronchitis and difficulty breathing again. Every time I caught a cold, which apparently happened frequently, I remember growing up with the awareness of being sick, weak in health.

The early days were truly anguishing for my parents, who feared for my life. And I think that it is from those early days that I have recorded my mother's words: "Poor thing", "what a pity for a son"..., loaded with grief and accompanied by an overprotection that have helped me so little in my self-esteem.

R. D. Laing points out, in his concept of ontic insecurity, the intense contraction in the absence of essential handles: those hands that calm and offer the essential shelter to the extreme vulnerability of the baby.

As E. Erikson pointed out, how necessary physical contact is in the first steps of existence! Necessary to breathe calmly and cadence, to feel that there is a place to live and be received, welcomed.

The arms and hands are the original home of an essential anchorage where we feel safe and perceive and internalize, in the whole organism, a basic experience of trustworthiness.

The weight that the basic acceptance has to configure in the entrails a feeling of confidence in life is inexorable. The loss of the primary nurturing contact establishes radical anguish, the

nameless emptiness, which entails anxious attachment and a paralyzing, avoidant anxiety.

From the "collision", the crash, the original protective amphora is broken and the anxiety of abandonment is established. It is the floating fetus in the infinite universe of 2001, A Space Odyssey.

The nest

By interrupting the first links in the cycle of satisfying needs, helplessness creates the spider web of basic insecurity and hopelessness.

The first contraction of maturation will give way to a «dissolution», an emptying of oneself, where dissociation and alienation crystallize. The internal explosion creates a fissure, an unbridged division of shores, teeming with antagonism. The fear of life takes shape.

I learned to take refuge, to dive into the geography of the nest, safe from imagined nightmares. I learned to rise in clouds full of games and fantasies. I developed the imagination to infinity. I envisioned magic carpet flights from my solitary refuge, close to my mother's busy movements. She worked, she sacrificed, but where did her thoughts go?

When my father arrived in good weather, he would talk with his children, he would sit us around the table and tell us stories that happened to him when he went on a trip, and it was fascinating to listen to him, I loved his narratives, his encounters with ghosts, with witches that they appeared at night and disappeared in front of him after giving him a secret message of life. There I told myself that I wanted to behave very well, follow the rules of the house, study hard, make my bed, because I thought that would put him in a good mood and he would not hit us then and I loved him deeply. A lot of uncertainty, anxiety about how it would arrive... Good luck? There was the possibility.

One of the wounds of the future social E6 boy or girl is the absent father. An absence that can be physical or emotional. In some cases their hugs did not reach. In others, we have been able to observe a rigid, severe, moralistic, controlling, invasive father. Sometimes, with physical or psychological abuse.

How important is the father's embrace, his hand! A presence that provides a sensation of «backbone», of a column that vertebrates the child's maturational process.

They populate the paternal reality of this typology: prolonged absences or excessive work dedication; absence of affective responses; silence; excessive norms; a high level of demand, which leaves the boy or girl in a state of diminishment and undervaluation; or hyper moralistic and even abusive behaviors (which generate fear of punishment, shame and humiliation). This is how the wound caused by the absence of the father is generated in these "children of silence".

*I don't remember moments of closeness, welcome or warmth from my father; rather demanding phrases and attitudes, his look and his serious face when he was not pleased with what I was doing. Sometimes he would stare like that; other times he would leave angrily and other times he would hurl insults. I do not remember moments of satisfaction in his gaze towards me...
(L.I.G.)*

A woman shared her experiences with her father like this:

Sometimes he would start screaming frantically; others, he threw objects or broke something. Worse than the slap was the threat. Always the threat. Also, his favorite phrase: «Be careful!» I don't remember caresses, affection. He recently told me that children make him nervous, that they make him impatient... Anything in daily tasks or in the house that did not fall into his forecast or did not fit, led to responses of anger and annoyance. In the end, the fear of my father and the fear of life mixed with me. (S.)

Along with the wound of the "absent" father, that of an overprotective mother, the "colleagues" of the enneatype note that high doses of fear towards the essentials of life. It is an alert injection not only for specific inoculated phobias, but also for a diffuse and permanent fear, of non-specific distrust, which generates a constant state of anxiety.

These are the shared experiences of the bond with the mother: «Be careful with this, with the other... When you cross the street, watch where you are going. Be careful, be careful... Ufff». Always be careful! The maternal disposition includes an emotional coldness, an emphasis on action as opposed to direct affection, a distance where the child does not feel seen. Feelings are thus blocked:

You have to endure, for peace a Hail Mary; You have to sacrifice, it's better to keep quiet, think well before you speak, it's better that they don't see what you feel, you have to settle, life is hard.

That's how it was with mom: put up with my father's anger, having his children hit, not saying anything, not making the other angry, crying where they don't see you, don't show your pain, don't give your opinion because you could be wrong, you behave well and don't talk, be quiet, well-behaved, you have to obey your dad, he does know, he's right, we have to put up with it, we have everything, we don't lack anything, daughter.

They are messages that burn into the organism, leaving embedded "crystals" that prick each time certain feelings appear.

In my case, my mother's phobia of spiders became omnipresent. Any instance of trust in divine providence vanished. My mother's prayers, voices of fear and anguish, implored a No, that nothing bad happened, no punishment from God the Father. They were sentences in black, in the negative; of penance, supplicants.

Another person shares a scene with his mother:

Since I was little I have felt insecure, unprotected everywhere, with a feeling of helplessness, with adults who could protect but in whom I could not blindly trust, who could turn their back on me at any moment or I could feel rejected. Playing with older boys sometimes meant being hazed: something that happened to me since I was three years old.

When the older ones hazed me of all kinds and I went home crying, I would get scolded by my mother, who would even hit me again: "It's your fault for playing with kids who aren't your age." (U.T.)

Guilt, contraction and blockage. Seriousness that contains pain. Armoring. Empty of himself, assuming clothes that are not his own size, but of another, unattainable. But there is no other choice or to put them on to be accepted and loved.

Garments of deadly ideals (of resignation, endurance and sobriety). About dead uncles, priests, teachers... about how to function and how to be.

The exit to the world

The way out of the nest, schooling, is full of submission, authoritarianism, demand, silenced voices, uniformity, imposition of rules and more rules of conduct and blind obedience. The encounters with the world are sentences about good and evil, codes of correctness or incorrectness, and survival from the effort of adaptation and adherence to duty. The teachers and the Church were in charge of ensuring the realization of a life "as God commands", being "as it should be". Without realizing it, or rather hiding it from myself, I became a slave to iron rules, a slave to duty. I had to do so many things and in so many ways that I ended up exhausted, contaminated, stuffed, stuffed with pesos and demands direct or subtle, under the threat of not only humiliating punishment, (like the ones at school) but also a crushing blanket of guilt for causing disappointment.

The coincidence in these schooling patterns is almost unanimous.

I was a good student, never the first, so as not to stand out, I kept myself in an honorable second or third position, which was less exposed, he even let me win so as not to be the first. I was terrified of the abuse of power by the teachers, the classmates, the bullies in the class; I felt afraid, powerless.

I was shit in class and over and over again I listened to the mocking comments from the teacher, feeling humiliated, ashamed.

And then the Church and the all-seeing eye of God, which judges everything with electrocuting severity and hellish punishments.

One person commented:

My first duty was to go to Heaven, which was so important that I thought that one way to fulfill it was to die as a child, since my father had told me that children always go to Heaven. But the church had other duties that allowed fewer shortcuts, like going to mass every Sunday and holydays. (J.Z.)

I include again a personal contribution:

The Church and its representations flooded my being like fiery tentacles. Thus, divine punishment emerged, the omnipresent eye that sees everything, the final judgment, original sin, the everlasting and ancestral guilt.

Gestalt perspective of the genesis and psychodynamics of the subtype

A few brushstrokes, to finish, from the gestalt perspective, on the genesis of this character. As originating mechanisms we can think of:

- Assumed introjects, of the type: «I can't trust myself», «if I go out of the way I am guilty», «the correct things are the greatest», «you have to be correct», «you have to know how to make an effort», «only if I comply with what is ordered I will be safe», «better shut up», «I don't know», "better to control", «better not to let myself be seen, better to pretend», «better to endure», «better to adapt even if I don't like it», «in case of conflict I have the odds to lose»...
- Corresponding projections, such as: «Be careful! Danger if they see me transgressing, if I am not correct», «the authority is in control», «if I do not comply, they can punish me», «it is dangerous to let go, letting go», «it is less dangerous to blame me than to attack»...
- From such introjects, with their corresponding projections, retrolections of what could come from one's own spontaneous feeling in most situations are derived. Which leads to somatizations: expressive rigidity, anxiety, shrinking...
- The interruptions of the spontaneous infantile flow could have resulted not only in an expressive inhibition of the impulses (interruption of the cycle of satisfaction of needs), but even reached the desensitization to such impulses (the cycle does not even start up).

A character with paralyzing doubt and fear of the unknown is crystallizing. Good worker, compliant, the tendency is to impose routines (ritualizing), and rationalizing, seeking security in knowledge, with mistrust and even ignorance of intuition.

Mechanisms:

- Introjects such as: «Careful! Make sure you don't make mistakes», «stick to what you already know», «examine carefully all the pros and cons», «don't rush», «better stick to what is established», «when in doubt, abstain», «do your duty and you will feel safe», «knowing is a source of security», «if I maintain my criteria I am strong»...

- Corresponding projections: «There are many who do not know, I can help them», «the unknown, the changes, can be dangerous», «others are lost because they do not abide by what is correct», «whoever demands decisions from me is dangerous », «if I do the right thing, I can feel safe in front of others»...
- Retroflections derived from such introjects and projections: inhibition of carelessness, confidence in one's own feeling, shrinkage.
- The interruptions can also reach here not only the expressive inhibition, but even the desensitization to the spontaneous impulses themselves

7

PERSONA AND SHADOW: WHAT IS DESTRUCTIVE FOR THEMSELVES AND FOR OTHERS

The persona is the "social mask", a part of our personality developed according to an adaptive pattern. It is the shell of our self, the "public relations" part, that we want or allow others to see. It originated to adjust to the expectations of our parents, teachers and society in general during our maturation process.

The other qualities that are considered objectionable, unacceptable, are repressed or hidden. In this way, another area of our personality (subpersonality) is born, called «shadow».

The acceptance or recognition of our «shadow» is a difficult and feared task, as well as painful, for which we avoid it with various defense mechanisms, ranging from denial to projection.

Masks

The apparent sculpture is one of formality, self-control and reliability, of a rational and balanced person. Beyond her shyness in new situations or with unknown people, she shows affability, within sobriety. With discursive ability, you can make strong arguments and be a convincing advisor. In the family sphere, he adopts a paternalistic role and the tendency to control makes him worried. At work, the relationship with authority is one of compliance with unlimited dedication.

The shadow with itself

Troubled experiences lead to psychosomatic reactions and self-harm. The internal contraction robotizes you with inhibitory mechanisms of spontaneity.

The relentless "critical eye" paralyzes him in a vital rigidity, with an internal choreography of codes, trials and sentences, in a thunderous loop of inquisitorial internal dialogues. The intimate experience is a bloody atmosphere of polarization with a painfully split self.

The shadow in the relational

It is hypervigilant to the world to scrutinize signs of hidden intentions and lurking negative events. It is the monster of the paranoid look, with obsessive ideation and defensiveness.

With authority, behind the mask of blind obedience lies mistrust with internal movements of a critical attitude, passive (and even active) rebellion and an ambivalence that translates into a paralysis of dedication and involvement.

The transfer of power to authority is a strategy to feed the boss's ego with loyal adherence. In return, he projects his own vital responsibility onto him. The social E6 clings to the script established by the authority (concrete or abstract) and thus avoids the anguish of choosing, of deciding for oneself, with all the possible catastrophes associated with error and mistake. The «sheepskin» is his manipulative strategy: the other brings him certainties that exempt him from uncertainty.

The rigid submission to authority entails polar compensatory movements of dominance, excessive demands and authoritarianism, with even tyrannical behaviors and discharges of anger and aggressiveness.

And the line of duty implies dogmatic and fanatical positions, with iron loyalties that exclude dissent. Freedom becomes a threatening option, both internal (risk of error, guilt, exclusion...) and external, since the other can break their precious certainties. Cohesion, uniformity and blind obedience to a common cause or a leader become imperative.

In the original group (the family), the social Eneatype Six learned to absorb the multiple normative chains, handles of acceptance and belonging. The indigestion of codes is accompanied by the assumption of family secrets: many agree that they have been victims of confidences with large doses of toxicity. This loaded them with negative emotionality towards the father or mother, with the effect of paralysis, inhibition and, of course, a position of early «adulthood», of parenting (dark investment in the genuine role of, simply, child, daughter), which transmuted them into "older" beings, kind, loyal to the explicit and secret codes of the family. The innocent, creative and playful child was engulfed by the toxic demands of the clan.

The poisonous ingestion of coercive scenes and normative messages gave rise to the tyrannical ideal, the limitless fulfillment and the poisonous ingestion of coercive scenes and nor-dogma messages of faith. The fierce demand.

In the workplace, and in others, a competitiveness emerges linked to a secret feeling of superiority and of being "right", protected by rational constructs, which leads to blind dogmatism.

The terror of error entails an ingratiating attitude, with a desire for applause and to feel looked at. The counterpart is a perfectionist position from the judge: «I comply, I follow the script, so I feel completely legitimized to regulate the laws of operation». From the watchtower of reason, they become judges possessing the truth. The luminous idealism, the beautiful utopias and sublime intentions are turning into «scythes» with which to throw into the bonfire the dissent that questions the long-awaited certainty.

From the gray robotization and the desert emotional security emerges the pathology of normality, with its routinization, ritualization, and control of spontaneity. It is the shadow of Normality: inauthenticity, repetition, boredom and vital exhaustion.

The elongated shadow of Sisyphus

The continuous efforts to which the social E6 is launched lead to a "burnout" syndrome. The granite stone is pushed over and over again, compulsively, without limits, since "if I don't make an effort, they won't want me." Not only does he bear it in a resigned way, but he embraces it, clings to it digging in his nails, to perceive that there is a meaning. A sense of sacrifice for something greater, sublime. A totem to adore that calms anguish and frees you from vital decisions. That makes him feel life, even turning the weight on him.

The price of this great self-injurious exhaustion, exhaustion, and the chronic fatigue, remains fixed in the aching body, embedded in the joints and in the entrails.

The distrust

The social E6 lives in the permanent threat. He distrusts the natural flow of life, turned into a dark turbulent river, which looks out for a ship on the lookout for sea monsters. This state of tension invades all interpersonal relationships. And like a jealous jailer on permanent guard, self-doubt devours the most innocent aspects of his inner world.

I find that the lack of love for myself is because I realize my insecurities and fears when doing something and needing the approval of the other. I get overwhelmed, I get angry, I get restless, I get distressed. I feel time on top of me and it is then that my mind does not stop, like a hamster running around so many thoughts that wear me down. I realize, it is as if I were leaving my body and seeing myself from afar: how I suffer in vain, senseless, how I find myself in hell.

So I don't like it, I say to myself: "What use have my courses served me if instead of progressing I go backwards?" I realize my shadow and the worse I fall. It is as Dr. Claudio Naranjo once said: "A man goes to the eye doctor because he sees only spots and wants to have more clarity. The oculist makes some lenses, puts liquids in them, reinforces them and gives them to the patient to use. He asks: "And now, How do you see?" "Better, better, now I see the spots clearly!"

Aggressiveness

Beyond the affable compliant mask, and despite the rigidity (constant inhibition of natural and spontaneous impulses), dark expressions come out of the closet.

Despite the intense conflict that the experience and expression of aggressiveness supposes for the social E6 (with a lot of repression and blocking), not only passive aggression appears, but also an icy, metallic and gray «hardness», with a resounding and radical affective withdrawal.

Along with these expressions of subtle annihilation, he allows himself angry reactions and aggressive outbursts with people close to him or who are from "another echelon" (different from the idealized leaders). Children, loved ones, partners, students... can be the receptacle of lightning and thunder locked in their «Pandora's box».

The shadow in privacy

The self-incriminating position generates multiple psychosomatic manifestations and self-injurious mechanisms for the social E6. It is not only the result of the internal pressure of unattainable ideals and exhausting norms, but also a dark defensive exercise, in an anguished attempt to avoid condemnations from the outside. Such condemnations are ghosts of catastrophic voices, coming from childhood and adolescence. full of humiliation, rejection and punishment. Intimacy itself is surrendered in the floating "black cloud" of self-loathing.

The consequent position of demand and distrust towards the outside world is evidently exercised with greater intensity in relationships where the exposure of intimacy, of affectivity, is more evident.

Thus, in the relationship of a couple, in the field of love, the closure and the armor of control get in the way of the flow of the encounter, in the face of giving and receiving, fragility and tenderness. The tributaries of distrust are harshness, dryness, emotional and physical distance, the lack of explicit tender expressions as well as affective involvement (beyond sexual expressions), suspicion, passive waiting and negativity.

The social E6 launches scanning beams in search of feared signs of betrayal or invasion, of gestures that may induce hints of doubt, of questioning, with the fear of abandonment and loss as a backdrop.

This paranoid position is accompanied by compensatory attitudes, such as paternalism and guidance, which are supported by rationalism with implicit dynamics of possessiveness and tyranny.

The difficulty for surrender is the panic of letting oneself be, letting oneself go. Leaping into the void It is, ultimately, fear of love.

The shadow in spirituality

To begin with, the pseudo-spirituality of dogmas. The tyranny of the dogma built, not out of love for humanity and life, out of surrender to the mystery, but in a compulsion to search for certainties.

Beyond altruistic ideals arrogance emerges, the feeling of omnipotence, ingratitude (for the mere fact of existence) and competitiveness and demands directed towards God himself! The social Type Six is a secret judge of God's actions. He is angry with him, resentful even, accuses him, envies his power and creates "supreme ethics" to supplant him.

The social E6 is establishing secret pacts with God and with the devil disguised as God, entering, based on excessive efforts, delusional beliefs where it is special in the eyes of the "Our Father", which will save him even from death. He can thus secretly enter into crazy ideas of immortality.

Spiritual cowardice prevents him from letting go of "substitutes" to delve into the true faith and embrace the god who resides in the depths of his soul, flooding himself with the divine light that drinks from the eternal essence. Tied to control, the social E6 fears the total freedom of the supreme surrender to the luminous internal Being, to the current of life. A surrender entrusted to the mystery and to the threads of destiny generated by the «divine architect».

Destructiveness and retroflexion

The internal dialogue of the social E6 is not very affectionate. Negative with himself, ruminating and gossiping are common behaviors. Due to fear and anxiety, often introspection and self-talk are processes of isolation and means for a fanciful relationship with the external. Frequent self-sufficiency and grandiosity are more aspects of isolation than genuine self-support.

In the isolated world of the social enneatype Six, due to the difficulty in managing anger and the guilt derived from it, fantasies of aggression, destruction appear... The imaginary is filled with «sacrifices», «struggles », «disciplines», «punishments», «control»... Bodily rigidity becomes the "jailer" of sexual and aggressive impulses, bodily expressions often appearing as frozen movements.

The self-destructive behavior of the social E6 manifests itself through overexertion in the realization of the overvalued external norm or idea. Suicide is unlikely, but if it appears it can be classified as "altruistic suicide", which is reached by excessive integration into a group, sacrificing the individual for social purposes, for an ideological or religious cause.

Shame is a feeling that accompanies the social Enneatype Six's life experience as "not being okay" and "not being fit enough." The idea that he embraces serves, in short, to hide this shame.

Guilt is a feeling that accompanies the social E6 and with it goes not only the fear of punishment

but also the resentment in the face of “shoulds” and introjected, self-imposed or imposed expectations by others. The Gestaltists S. and A. Ginger defines retroflexion as “a permanent masochistic inhibition of drives, or on the contrary, an exacerbation of narcissistic satisfactions”, considering guilt not as an unexpressed and projected resentment , as F. Perls maintained, but as a feeling of retroflexion.

After the projections of the superego (self-accusation) and of the id (impulses not accepted) accusing others with claims of self-exculpation, we find previous introjections, which are the basis of the feeling of guilt. To the extent that we are capable of detecting these introjects that give rise to the feeling of guilt, and of directing the anger, frustration, and pain outward, making the appropriate contact, the retroflexion of these feelings that accompany the Guilt will no longer be necessary.

Compulsion also accompanies the social Six ennea. In it, the person tends to go directly from the sensation of need to the stage of action, skipping two steps: awareness or consciousness, and energization or mobilization. This creates an immediate or impulsive pattern of action. Also in the compulsive act, the functions of contact and assimilation or realization, as well as the withdrawal time to integrate the experience, are reduced and avoided, preventing the subject from learning from what has been experienced.

The feeling of inferiority arises from the experience of never being valid enough for the expectations of the parents. The norms and duties imposed by them in an authoritarian and even tyrannical way are never satisfied, not recognizing achievements or acknowledging them coldly.

Good and bad is the parental judgment that helps the child to value himself and his behavior, being the love and approval of the parents and his guarantees of security. By not obtaining them, this lack of appreciation and the anxiety that it entails will lead him to create within himself an ideal self that responds to the paternal demands to try to deserve his recognition.

This internalized father figure will be as demanding, cold and tyrannical as his experience of parents and will continue, within himself, disqualifying and devaluing everything he does. The complex is thus fixed and the conviction of invalidity is reaffirmed once by this internal father.

All this is accompanied by fear of hostility from the parents (for not doing things the way they want), that they try to avoid danger by hiding, hiding from them.

This character initially encounters a disapproving look that divides him into internal struggles with heartbreak as a backdrop.

In the encounter with the others, the human brothers, he presents defensiveness: he resists all kinds of threats, in his omnipresent mistrust. The alert and control positions hold the rudder of the relational journey. The icy distance sculpts his face.

Where was the empathy? The look with the eyes of the heart was obscured with patches attached to the eyelids and nature is a great unknown.

The mothers and fathers of this subtype pounce on books by educators and paediatricians to voraciously find answers, beyond their own listening and trust in the natural development of the baby and in the signals emitted by the organism. The correct attention, the correct specific phase, the pacifier, the bottle, the weaning, the nursery... Deep down, the enormous mistrust, negativity and chronic fear block the genuine responses of maternal care.

As for the path to couple love in this character, it goes from isolation and narcissism to otherness and the revealing encounter, where bodies and souls meet and recognize each other.

As Jung points out, "it is a foolish conception that men. They believe that Eros is sex, but they are wrong: Eros is to be linked.

Distortions and obstacles in love

The unavoidable steps of the pilgrimage towards a loving encounter are respect, empathy, seeing the other, wishing for their happiness and bonding: leaving isolation to create spaces of intimacy. These are basic capacities in a river brimming with obstacles and blockages, experiences and distorting conceptions, such as avoidance, the illusion of control, compulsive surrender, intolerance or the fear of being devoured, invaded and lost in the other.

This is a character of control, containment and caution. With control, it blocks emotion, using the mechanisms of rationalization and idealization.

I become demanding with myself. I think that everything is going well from this control and I get blocked. I try to improve this functioning with more and more self-control and self-demand, since the mechanism "seems" to work for me. I am totally disconnected from my emotions. Completely forgotten about me. And with all the energy shifted to my controlling mind.

The loop is closed with my self-demand, not allowing myself mistakes. I have to be perfect on all levels: physically, physically, mentally, intellectually, so that everything goes "right" and my partner loves me.

She also projects this demand on herself: she has to be perfect in everything she does, she says -emotions seem chaotic to me-. and so I don't feel tension and frustration in me. There are no dissonances. then everything is perfect. "It's right." Everything's fine. "It is as it has to be."

This comment is enlightening about an armor of control and demand in the face of love experiences, which are threatening and are, therefore, buried. Despite a certain affability and ingratiating behaviour, the position is one of global hardness, with emotional distance, lack of involvement and genuine commitment, and avoidance of intimacy as the necessary driving force and guiding thread of the loving encounter.

Opening up to love implies, in this sense, the greatest threat, since it confronts the social enneatype Six with its most feared ghosts. At the very core of character is the fear of love. Let's see their defensive mechanisms and the obstacles to a loving encounter.

Their bond is anxious. He is alert, on the lookout for the couple's activities with a fantasmatic catastrophist and persistent negativity. There is a deep fear of showing oneself, due to the imagined abandonment. "If they really know me, they'll realize I'm a fraud and reject me."

At the bottom of the distrust, the conviction of not being worthy of love and a buried experience of helplessness and ontic insecurity. Control becomes possessiveness, suspicion and dominance, which in turn generate loops of suffering and anguish.

Another means of protection from anxieties and the fear of love is isolation and psychic refuges, like the watchtower of rationalism, with an overvaluation of abstract logic that implies disdain for feelings, for fear of emotional lack of control and for the difficulty managing the flow of experiences beyond strict control and restraint.

Something that reveals phrases like:

I easily lose heart when there is an emotional demand. Fear of talking, in case something could go wrong in the relationship, or if they don't know how to meet their emotional demands. Fear of confrontation. I block and I go to mind. I almost always end up getting a headache after an emotional discussion. The cervicals, contractured.

The active, "giver" position, this clearly manifested role of caretaker, contains a subtle "benefit": avoiding the opening that leads to surrender to the other, in a receptivity that resides where there are access routes to the deep wounds somatic memory. It is a defensive surrender: active behaviors that offer attention, advice, protection, generous availability... Stopping to receive caresses is most threatening.

This is indicated by the following contribution:

I avoid conflict. I fear it. (My mother does not tolerate conflict; I have always sucked at it. At home there has always been a cloak that covered all dissent.) In other words, I am afraid that my partner will confront me with something that she sees or thinks and, above all, everything,

feel that I have done wrong. Let him talk to me about "negative" feelings or that I have not complied, or have failed in something or other. The loving manipulation of my mother comes to me in this, the introjects: "If you don't behave well, love is going to get angry, and I'm not going to love you." "You have to be obedient."

In order not to reach that conflict ("don't love you because you have failed"), I need to be obedient and submissive, reach everything, plan and control all my movements and the other's. I become an ethical and rigid person. With all the energy displaced to the mind. I become cold, calculating pros and cons. And above all, afraid of making mistakes and of the subsequent reproach.

This fear blocks me, makes me not spontaneous, I become attentive and helpful and I feel that if I control everything I will be "perfect", "everything will be fine", "I will not make mistakes". (U.T.)

Beyond this availability mask, a door remains closed. Something inside resists. It is the nameless, diffuse and silent resistance. It is in the diaphragm, in the solar plexus or in a kind of protective aura that prevents a global, intimate delivery.

It is the feared "nudity", the avoided exposure, the distressing vulnerability. Panic entails withdrawal and sustained action. quiet attitude of non-surrender to lack of control.

The compulsion to approve leads to excessive dedication, heroic efforts that respond to a toxic cognitive distortion: the confusion between meeting the expectations of another and being loved. As a social E6 says: «Sometimes love for me ends up being a job, an effort, because I am attentive, I am careful not to screw up; I see what he does, I observe...».

Norms not only become an obstacle to love but also prevent the joy of living, the love of life itself. Maternal overprotection, with inoculation of fears and affective interruption and deep physical contact, plus the paternal invasion of regulations, with an affective absence and genuine guidance configured, along with other factors, a «cobweb» that prevents the access to opening, delivery and vulnerability records.

Many emotional conversations I take as a reproach for something I'm doing wrong. I'm not up to it. I'm not enough. Fear of not being enough. I am not spontaneous. Guilt. They will leave me. They won't love me. It should be more spontaneous. Have ideas to satisfy my partner . Plan the perfect day. I feel demanded. I go rigid. I block. (U.T.)

Rigidity, routinization and the compulsive pathway, along with mechanisms such as idealization, serve as a refuge. Robotization and behavioral automatism, which maintain the status quo of an organism in emotional disconnection.

Another defensive metallic hold is the safety of the judge.

On many occasions, the social E6 is oscillating in its self-esteem and in the position adopted before the other. On the one hand, superiority from a promontory of rationalism and paternalism (protective guide, advisor...), with a dose of arrogance and supremacy in the face of those annoying eruptions called emotions. On the other, a feeling of awkwardness and ignorance of

emotional language implies servility, helplessness, and regressive attitudes.

As another contribution points out:

I do not place myself in an equal relationship. My anxiety places me in a childish, inferior position. I go to the helpless child: I need the other. But I don't trust from low self-esteem and blockage, I don't feel energetic, and the circle is closed with more self-demand, rigidity and more guilt: I'm not enough.

The titanic efforts, including compulsive sexuality or the need to please and please, are gestating the network of codependency. I am offering you a whole display of attention, I am entering you into my network and I get you to need me, with it I increase my security and, as a result, I drink from your emotionality and love. I am a "dark vampire" that sucks affection and life through the delivery of the other, through the needs of the other, in a "vicarious" capture of love.

Romantic ideals are golden clouds to settle on, rising from limitations and wounds. These shortcuts are sometimes stairs to a love that jumps from within. And others, an ideal refuge, the "quixotic" creation above the devalued- a salvific island where shelter from the evils of the world. After the mirages, confronted with the harsh reality, the Icarus on duty fall exhausted.

The social E6 agrees to secret pacts of «illusion», of idealization of the other. And establishes a symbiotic, fusional bond, of regressive emotionality, with an idyllic expectation where he feels safe from all danger while making the cherished internal demands in that other. In this pseudo-mystical oasis springs of "completeness" and unconditional love gush forth. What is behind the door with the rusty lock? Fear and more fear. To be, to flow, to need, to feel fragile, small. To reopen the wounds.

Pray the biblical imperative: "You shall love your neighbor as yourself" and the social E6 shifts attention outward in a desperate search for love but, in the end, forgets itself.

In this character, there was not only a bodily, emotional and soul contraction, but also an internalization of value schemes so brutal that severe self-criticism generates indignity. And we cannot love another if we live in a climate of troubled condemnation, guilt and disapproval.

At the bottom of the abyss, the child criticized to the minimum, without the possibility of learning from mistakes, falling and getting up. The non-deserving of love.

The search for love

An important mobilization of energy towards the conquest of love translates into paternity / maternity full of paternalistic attitudes. With this strategy, which underestimates the emotional aspects, the social E6 offers itself as a "guide" and adviser, with good arguments. You can make the other person feel comfortable and secure, and thus depend on your generous contributions of protective love.

The "pseudo-goodness" mask implies self-demand. He makes himself available to the other, to meet their expectations from the renouncing oneself, giving priority to the loved one (needed from the depths of his being).

From the "chivalry" (whether male or female), performs a whole display of services to feel deserving of love. This helpful attitude, together with an adaptability, weaves a fine web in which to subtly possess the loved one.

These attitudes are safe havens, saving you from the threatening genuine encounter. Its fragility is safeguarded, it is sheltered from the panic of rejection and indignity, but love implies nudity. Body, emotional, mental, spiritual; an expositional movement in which one introduces itself to the other. "Hello, this is who I am, this is me. I feel fragile and trembling, I need you to take a good look at me."

The only saving move is to jump into the abyss. It is an internal leap, to meet with one's own intimacy, with one's soul. You no longer need to run away from yourself and deploy your energy outwards. You can find your "living flame of love", with God within you.

The three loves

We start from the classical theory of the three loves, which differentiates the devotional (love of God), the maternal (agape, compassionate love, neighbor) and the erotic (pleasurable, the inner child). The devotional aspect predominates in the social E6, with less presence of compassionate, maternal love, and the erotic being even more relegated.

Dynamics of devotion. "Theopathy".

"Our father who art in Heaven...". God is alone in heaven. A "quixotic" philosopher, the social Enneatype Six focuses on an existential look at the celestial. The omnipresent Platonic eidos, the mental refuge as a hiding place before the internal emptiness resulting from an affective deficit.

This inclination to idealized ideas, totems and authorities becomes a dark prostration, submissive and forced in a desperate demand not for any answer but for certainties. Devotion remains at the service of the great that can alleviate that internal feeling of insignificance and of being lost in the world, in a meaningless existence.

The purification of the polluting aspects of this love goes through the meeting of souls, the rapport. As Erich Fromm points out, «love is the active penetration into the other person, in which the union satisfies my desire to know. In the act of fusion «I know you, I know myself, I know everyone...». Not Thus, the prayer of this character becomes: «Our Father and Mother, who are everywhere, even in me, and from my intimacy I can perceive you...». I renounce control, I renounce "push the river" and demand from God himself how things should be, without

gratitude. From compulsive action I go towards «Your Will be done», which leads me to bathe in the river of life. Beyond the virtual library of the mind, an encounter from the intimation, intimate-contemplative action.

Dynamics of compassion. The fall.

Since the split with the breast-maternal body, which becomes internal, the social E6 was falling into a loss of original harmony with nature. The inquisitorial conscience, the excessive demands, are guilty heartbreak. Compassionate love is respect. Ideals, unattainable because they are so lofty, are a dark judge whose gaze nullifies consideration and respect for acts, impulses, and explorations.

The social Type Six learned to forget to look at himself with benevolence and tenderness. How to look at the other, if I don't know how to look at myself well? How to accept him and be moved by his suffering and limitations? How to see mistakes as genuine learning?

Control questions everything, labels everything. Body rhythms are neglected. People of this subtype coincide in an underlying sadness, the pain of that body always relegated, its genuine demands postponed. The primacy is of the supreme reason, the control tower up there.

Perhaps the seed of a compassionate attitude towards oneself germinates in an existentially pedagogical, spiritual "<fall>". From this initiatory defeat, a: "I see myself! I see you!" From surrender emerges the intimate itinerary to embrace vulnerability. I can thus receive myself and receive; give me and give I see my flame and I see yours.

Dynamics of enjoyment. The tears of Eros.

The child Eros is entombed. The social enneatype Six suffers from a disidentification of the body, which lives outside. Uninhabited, the body remains at the mercy of the nebulae of reason, between the restraints of inhibition and civilizing norms. An invasion of coercive laws leaves pleasure relegated to epic, sublime ideals.

The Fall of Paradise. Eros folds his wings and covers his body, crying shrunken to Heaven. Mythical, primal, sexual guilt. Longing for paradise lost. Forbidden apples of times immemorial flood the psyche with severe gods, bearers of eternal curses. The transtemporal wounds are being sewn with the castrations of pleasure. Looks and words that curtail impulse buds, that paralyze curious, caressing hands.

Diffuse, original guilt, where conception nestles among the shadows of ancestral fear. Guilt sewn into strange inner inhabitants and mysterious lifestreams.

The sounds wrought by multiple natures were drowned out by furious onslaughts of control. Artificial deities clothed in terror plugged the craters of the volcanoes of being.

The darker drives are associated with praise for sacrifice. A masochistic self-denial. It is the ideal of death in life, the renunciation of oneself and the destruction of the body, as a receptacle of the bestiary and animality. Eros cries in the dark.

Orgasm, death and rebirth. The illusion of control. After distrust, inhibition. And still behind, the panic to Life. Uncontrollable life, pregnant with mysteries and enigmas. Amoral, premoral, antimoral life. Unpredictable life, without certainties.

Fearful riders squeeze horses out of instinct. Ejaculation is a release of tension. It is regulatory ejaculation, as opposed to the uncontrolled orgasm, to the radical opening orgasm, orgasm surrender, in short, to the death orgasm. Expansive death, precursor of rebirth.

Fusion meeting. The affective lack crystallizes in an enormous hunger for contact. But the instinctive torrent howls its demands. It floods the living space generating a compulsive sexuality, fusional relationships or a sublimation in idealistic activities.

The bond becomes symbiotic, adherence to another body in a symphony of clinging and longing for thaw. Both the masculine, due to exhaustion, and the feminine, due to exclusion, are damaged.

Sexuality is enormously active and intense. It implies control, an effort to please, and the imperative to be a good lover. The gratification of the couple is prioritized, "comply" with the "duty" of love. This self-forgetfulness is reflected in the difficulty of "stopping" and receiving caresses. It is easier to act, to give pleasure to, finally, feel the right to personal gratification. It is an over-delivery to feel worthy of love. The fear of being rejected or showing the "dark side" inhibits you. The hunger for tenderness and the instinctive awakening give them a compulsive component. The sexual encounter is required as a source of release of anxiety, a release of tension that relaxes. This need also generates phases of compulsive masturbation, which reflect retroflexion and isolation.

Sexual guilt. Family and school experiences have invaded his universe of introjects, toxic looks, negative gestures and explicit and implicit guilt-ridden messages that seriously penalize pleasure, which is associated with eternal punishment.

The celebratory aspect of existence is relegated. There are many people who refer to castrating experiences in Catholic schools, with Calvary and carrying the sins of others as a model of life in this "valley of tears".

The right to pleasure and self-listening, essential aspects of the erotic dimension of life, are blocked by the anathema of selfishness. Where "egoism" means enjoyment, delivery and permission.

In this character, the sexual component is, in short, a turbulent magma, where the energy cuts suffered throughout the development of maturation (breastfeeding, crawling, toilet training, sensory pleasure) due to an endless number of coercive norms, have generated a dynamic of inhibition, tension and anguish.

The instinctive elements, when combined with ethereal ideals of a destructive nature, have generated a complex web of impulse, desire for pleasure and guilt. A dance between the most vital and pulsating and the dead and volatile; between the most expansive (tending to uncontrolled delivery) and the most withdrawn.

9

HISTORICAL CHARACTER: OTTO ADOLF EICHMANN

The social E6 is cold, very formal [...] has a great love for precision and an intolerance for ambiguity. [...] Duty: It is more than just being concerned with duty, as social Sixes are concerned first and foremost with reference points. They have the mind of a legislator, the clear categories. And if they ever wanted to become human beings, they would first need to go crazy and forget all reference points. They need to forget duty -no duty- and connect with instinct and intuition, with life.

These words of Claudio Naranjo serve as a source of inspiration to attend to a paradigmatic example of the social E6 in imbalance. We will delve into the psychology of Nazism and the "monstrous" figure of Adolf Eichmann (coordinator of the deportation to the extermination camps) as an embodiment of emotional uprooting, rigidity and splitting that end in destructiveness. Someone whom the passion of obedience and the blind sense of duty turned into a massive exterminator.

The fact that the mask is permanently worn also makes it invisible to its wearer. Being integral and unsuspected, it limits the scope of action, since it reduces the relationship with others to an ascending/descending line whose apex is, in this case, the *führer*. He rules. The options: obey or be exterminated. In this stony vertical dynamic, there is no room for any other movement, much less the horizontal one, from you to you. The only possible binding is submission.

Psychological and symbolic aspects appear in the destructive machinery of Nazism. A salvific cohesive vision is anchored in a static-aesthetic ideal of social Darwinism, raised to the nth power by the force of the masses, which raises waves of security. The walkers attached to the mass feel fully safe on their journey towards that radical destination, which calls for any reflection, any doubt.

Erich Fromm points out aspects such as authoritarianism, destructiveness and automaton conformity, essential to understand the suppression of freedom and sadomasochistic dynamics:

The first mechanism of evasion of freedom is the one that consists of a tendency to abandon the independence of one's own individual self in order to merge with something, or someone, outside oneself, in order to acquire the strength that the individual self lacks.

This strengthening ideal will be symbolically represented, as a sacred totem, by the imperial eagle. The raptor that, at the top of the food chain, feels no compassion for its prey.

From the shadows of emotional uprooting, excluded fragility, and unbearable radical insecurity, destructive ideals, dogmas, and imperatives are born: absolutist certainties. The other arc of this voltage is a state of alert. The top threat is constant and can come from others as well as from oneself. Eric Fromm points out:

The essence of the authoritarian character has been described as the simultaneous presence of impulsive sadistic and masochistic tendencies, understanding sadism as the exercise of unlimited power over another person and destructiveness to a more or less intense degree; masochism, on the other hand, as an impulse aimed at dissolving one's own self into an omnipotent power, in order to participate in its glory.

Thus, a polar dynamic is generated between an inflated ego (the Führer and the Nazi machine) and a mass of "normal" individuals, where the person ceases to be himself to become an automaton.

The Nazi "machinery" (Hitler himself, Goebbels...) knew that yearning for submission and obedience", as shown by their propaganda and management of the masses. The Nazi ideology, with its submission to leaders and symbols, and hatred of ethnic groups in which to pour out resentment and in front of which to feel important and omnipotent, generated great adherence. Admiration for supreme entities and contempt for weakness were dynamics of social cohesion.

The extermination strategy known as the «final solution», designed with absolute precision by Eichmann, has as a condition of possibility an affective absence towards the other, with a radical, ontological lack of listening.

It is an empowerment that excludes doubt and shadow. Imbued with an ideal-pure social Darwinism-of being superior», like the eagle or the lion, and, of course, with the education. First the individual is taught to sacrifice himself to something greater: the whole. The Führer himself expresses it:

Only idealism leads men to the voluntary recognition of the privilege of force and power, transforming them into a particle of that order that constitutes the entire universe and gives it shape.

The aim of education is therefore to teach the individual not to affirm himself. In the words of Goebbels: «Already in school, the boy must learn not only to remain silent when he has been justly reprimanded, but also to bear injustice in silence». Here is the seed of submission to authority, the essence of the shadow of duty.

An example of this destructive germ is the SS officer Adolf Eichmann. This well-known «monster» is portrayed by Hannah Arendt as an organizer of the slaughter of multitudes of human beings from a perspective that claims an astonishing innocence of duty.

That is what Arendt refers to when she introduces the concept of the banality of evil, as unconsciousness: what Eichmann did was simply in line of duty.

Regarding the Jerusalem trial, which ended with Eichmann's death sentence, the author highlights the absolute incapacity of the Nazi deportee to consider anything from the interlocutor's point of view. His language was bureaucratic, unable to string together two words that were not a set phrase. Arendt wonders if it was these clichés that led to the consideration of Eichmann, by psychiatrists, as someone terribly "normal".

Eichmann, who had never made a decision, who always tried to act on orders received, who (as those who worked under him attested) did not even like to make suggestions and always asked for orders, took, for the first and last time, an initiative that contradicted the orders received: instead of sending the deportees to Russian territory, they were sent to the Lodz ghetto. [...] Himmler protected Eichmann and the matter was forgotten. As he noted, "in this case I had, for the first and last time, the possibility of choosing."

Arendt points out that for Eichmann, the idealist was the man who lived for his idea and was ready to sacrifice anything for the sake of his idea, that is, a man willing to sacrifice everything and everyone for his idea. When, in the course of a police interrogation, he said that he would have sent his own father to his death if he had been ordered to do so, he did not only mean to emphasize the extent to which he was obliged to obey the orders given to him and to what extent he fulfilled them with pleasure, but also wanted to indicate what a great "idealist" he was.

The author, seeing him wrapped in that aura of normality, in an attitude of satisfactory feeling for the duty fulfilled, reflects:

He probably also thought that the new method of killing indicated a clear improvement in the attitude adopted by the Nazi government towards the Jews, since at the beginning of the death-by-gas program it was expressly expressed that the benefits of euthanasia were the privilege of the true Germans... In addition, from 1942, there were teams dedicated to euthanasia that operated in the East, with the mission of helping the wounded. And even though these massacres were top secret, many knew about it, among them the executors of the final solution.

Eichmann stated during the trial:

No one came to see me to reproach me for a single act performed by me in the performance of my duties. Not even Pastor Grüber, who came to see me and asked me to alleviate the sufferings of others, but did not raise any objection to the acts I performed, in the line of duty.

And at another time:

I did not persecute the Jews with avidity or with pleasure. It was the government that did it. The persecution, on the other hand, could only be decided by a government, but in no case by me. I accuse the rulers of having abused my obedience. At that time, obedience was required, just as it was later on from subordinates.

The author points out that even on the day of his execution, a few meters from the gallows and minutes from his death, his effort was aimed at maintaining an upright position and a pose of dignity, to express a trivial set phrase before death:

Long live Germany. Long live Austria. Long live Argentina. These are the countries with which I identify myself the most and I will never forget them. I had to obey the rules of war and those of my flag. I'm ready.

Arendt explains about the banality of evil that

I limit myself to pointing out a phenomenon that, in the course of the trial, became evident. Eichmann was not a Iago nor was he a Macbeth [...] he would have been incapable of murdering his superior to inherit his position; we can say that he simply never knew what he was doing. And it was precisely this lack of imagination that allowed him to stand in front of the German Jew in charge of his police interrogation and speak to him from the heart in his hand... It was only pure and simple thoughtlessness that predisposed him to become one of the greatest criminals of our time.

We are facing outrages against humanity caused by a "bureaucratic" duty, in blind obedience to a destructive authority, which rides on the back of an illusory "destiny" made of ideals and symbols of omnipotence.

A duty that assumes collective authority with earmuffs and where individuality is severed. Masochism, sadism and the desire for power wrap in a destructive spiral.

An ignorant duty, absent of ethics, of the minimum listening to oneself, generates madness and massive unconscious participation. An irresponsible duty that, in the absence of its own decisions or criteria, places itself at the mercy of brutality, and feeds it.

An icy duty, where the other is only a superior to whom radical submission is due, or an inferior being to be eliminated or in whom to deposit the darkest and most destructive impulses.

An idealistic duty that aspires to unattainable suns, completely hiding the heart, leaving it without a heartbeat, compassion, or the slightest empathy. As our "bureaucratic monster" points

out, he would have even sacrificed his own father, first for obeying orders, and second for loyalty to ideals, which are the priority and essential. A banal duty, which generates cruelty in abundance from the most absolute absence of pity, wrapped in innocent irresponsibility.

Arendt concludes:

In fact, one of the lessons that the Jerusalem trial gave us was that such a process of detachment from reality and such thoughtlessness can cause more harm than all the evil instincts inherent, perhaps, in human nature. But it was only a lesson, not an explanation of the phenomenon, nor a theory about it.

This acute realization that irresponsible ignorance can generate destructiveness as dangerous or more so than perverse instincts is terrible.

We conclude with two sentences. One, that of the agent who arrested the SS officer in Argentina: "The most disturbing thing about Eichmann is that he was not a monster, but a human being."

Another, by the philosopher Francis Bacon: "He who does not want to think is a fan; who cannot think is an idiot; who does not dare thinking is a coward."

10

FILM EXAMPLE

Other people's lives

Director: Florian Henckel von Donnersmarck

Year 2005

Country: Germany

Cast: Ulrich Mühe, Martina Gedeck, Sebastian Koch, Ulrich Tukur, Thomas Thieme, Hans-Uwe Bauer, Volkmar Kleinert, Matthias Brenner, Charly Hübner and Herbert Knaup.

Plot: German Democratic Republic, 1984. Captain Gerd Wiesler (Ulrich Mühe), a lonely man, is a competent officer in the intelligence service of the Stasi, the all-powerful secret police of the communist regime. When he is commissioned to spy on the couple formed by the prestigious writer Georg Dreyman (Sebastian Koch) and the popular actress Christa-María Sieland (Martina Gedeck), he cannot even imagine to what extent this mission will influence his conception of life. (We mark the scenes that indicate a process of change with an asterisk: *)

One hundred thousand employees (Security) and two hundred thousand confidants safeguard the dictatorship of the proletariat. Goal: «<know everything». The Party is a paranoid structure; or with me or against me His purpose, self-preservation at all costs. Those who are inside are

forced to work all the same. If not, they will be excluded as traitors. And exclusion is losing everything.

Captain Wiesler teaches at the Stasi Academy. Use the recording of an interrogation to teach how it should be done, what things have to be taken into account. Remarked by a student that keeping a detainee awake for forty-eight hours is inhumane, Wiesler checks his name off a list. Explain the meaning of the possible reactions of a detainee, to know if he is guilty or not. He expresses indifference to their signs of suffering: «In an interrogation they face enemies of socialism».

This first scene reflects the paranoid aspects of Wiesler's character: general mistrust, arbitrariness, persecutory-conspiratorial ideas, suspicion, hypervigilance and adaptation of the facts to preconceived ideas, with extreme rigidity when it comes to changing them even though the facts contradict them. The rest is rationalism, regulations and compliance with duty. He works like the Party and, in order to do it, he has to believe it. <<Knowing everything>> justifies any method (destruction of the other, of the one who is «<outside>», paranoidly identified as an enemy).

His particular idealism is also evident. It does not identify with socialism as an abstract theory, but with the Party that embodies it. An institution in which one can be included, to belong, in exchange for uncritical fidelity. That brings together what the Wieslers of the world need: Security (there are no doubts, everything is well defined... by others), rules (knowing what to do when at all times), inclusion (sense of belonging to something bigger, beautiful, an idealized family megasystem), protection (livelihood, work, impunity, mother/father role) and power (hierarchies are important, everyone needs to have someone below to compensate for having someone on top).

His observation of "the others" begins in the theater, while he contemplates what is happening on stage through binoculars. Condemned to be an eternal observer, looking at the acting actress, Christa-Maria Sieland (CMS), her expression seems to change for a moment. It then follows the movements of the writer Dreyman (D.), who greets an official suspect, which automatically makes him, in Wiesler's eyes, a suspect himself.

Along with his usual hypervigilant bloodhound demeanor, for a moment he seems disturbed. The "others" that he is going to have to spy on become significant to him. They live, move, interact, and act. Wiesler observes, from passivity, the activity of others.

After a day of work he arrives at his house, furnished with austerity, a dinner with few and simple furniture, almost without decorations. He prepares they are talking about the "soundness of the Partifugal's economic policy and brings it to the room. Turn on the TV, where do». He sits down to dinner with the news. Live alone.

His private life seems like a continuation of his professional one. Here we see his personal identification with the Party (representative of his socialist ideals). There is no differentiating limit

between private and public space. He does not grant himself any luxury, he does not seem to have material privileges. It is consistent with "socialist" sobriety. It is noteworthy that he does not take advantage of improving a private life that, in reality, you do not have. Sense of duty. Normative, inexpressive.

Writer surveillance begins. Wiesler enters the house with the police, who set up the bugs. The neighbor watches through the peephole as they leave the apartment. Wiesler notices and threatens her with serious harm to her daughter if she tells anyone what she has seen. Ability to command, authoritarianism, hypervigilance. Systematic observer. Hyper-controlling and self-controlled.

Wiesler listens to the activity of the writer D. and his partner. Write the report with distance and meticulousness. «They open the (birthday) presents and from the noises they seem to be having sex.>> He reproaches his replacement for being four minutes late and when he makes jokes about the frequency with which those spied on make love, Wiesler makes a gesture of acknowledgment. impatience. He observes private lives, an intimacy he lacks. It doesn't seem entirely indifferent.

A superior accompanies Captain Wiesler to the office dining room. When they arrive, the boss tells him that the place where Wiesler has sat is not that of the bosses and he replies that "socialism has to start somewhere."

His superior informs him that the minister is related to one of the people spied on (harassing CMS) and forbids him to mention it in his reports. Wiesler protests that we enter? We swear to be the shield and sword of the Party." «What weakly: <<For is the Party but its members? And the more influential, the better," the boss replies.

Here two opposing visions of the Party are evident. Wiesler's idealism and loyalty versus pragmatism to his superior. Wiesler's ambiguous attitude towards authority is perceived. He does not openly rebel; when he doesn't agree, he's silent and obeys, but does not seem to internally accept the orders.

Orderly, systematic, disciplined, tenacious, loyal to the supposed ideals of the Party, dogmatic, obedient to authority. (00.38.41) Wiesler draws a plan of the house of the writer D. with chalk on the floor of the room where he listens. Mark with the letters CMS (name of the bride) one of the rooms.

He settles in a virtual house, more and more within the privacy of others, more and more evident his own lack of privacy.

(00.41.30) The minister takes CMS in his car to the house of the writer D., after having abused her. Wiesler watches him and manipulates the doorbell of the writer D.'s house so that it rings, he goes out into the street and watches his girlfriend get out of the minister's car. "The time for bitter truths has come," he says.

He is beginning to get personally involved, beyond what is due to him for his work. It is an ambiguous attitude, it is not clear if it is due to a sense of justice (or duty) or an incipient envy. Perhaps the second, streamlined; there is little self-awareness. It can also be understood as a way of rebelling against the explicit order not to report on the minister. He does not mention him in his reports but causes a conflict that could harm him. "

(00.45.18) Wiesler listens with special interest to what follows after the previous scene, which he himself has provoked: the reaction of the couple before what happened. He is seen leaning to one side -as if to hear better-, very aware of any sound. He took over, reproaches him for being late for five minutes. He appears angry, in what seems to be a disappointment because the conflictive situation that he has caused has been resolved with the reconciliation of the couple. And a new sexual encounter.

This mixture of envy, subtle aggression, incipient awareness of need and demand for satisfaction is manifested in his request for the service of a prostitute, whom he welcomes into his home.

The relationship seems to leave you satisfied at first, then empty. When she makes a move to move away - the time is up - Wiesler expressively asks her to stay with him a little longer. He needs contact beyond the sexual. He is alone and begins to realize.

Emotionally cold, psychologically and physically rigid. Great difficulty expressing affection and desire.

*(00.49.09) Wiesler enters the house of the writer D., observes the unmade bed and the desk, where he has some books. Later, D. will ask for a Brecht book that he cannot find. Wiesler is seen reading that book in his own home; he has taken it away. <<It was a day in blue September when, under the shade of a young plum tree, I held my pale love in my arms...>>, he reads lying on the sofa, his head resting on one side, without a cushion. Clearly an uncomfortable position.

The expression on his face is the opposite of his usual, much warmer and more sensitive as he reads. You have breached a security rule by entering the house and taking an object; it could raise suspicions. There is a certain stoicism in trying to be physically comfortable. He is used to physical rigor, to give cane and receive it.

D. receives a phone call. A writer friend who was on the blacklist has committed suicide. Moved, he takes a piece of music that his suicidal colleague gave him and plays it on the piano. Wiesler listens to her. The camera pans around the captain as his expression changes with the music.

The writer, while playing, recalls some words by Lenin about Beethoven's Appassionata: «If I keep listening, I won't finish the revolution». D. wonders: "Can a man listen to this music, really listen to it, and be a bad person?" Wiesler has listened "for real."

*(00.52.50) Wiesler meets a boy in the elevator, who asks him if he is from the Stasi. He tells him that according to his father, the Stasi are bad men who put people in jail. Given this excellent definition, the captain begins by asking him: What is your name...?» but he is interrupted and concludes the question with «<... ball?»

The change has clearly started at Wiesler. He passes up the opportunity to catch a "traitor". The transition from a heteronomous thought to an autonomous one begins.

"Wiesler listens to the conversation between the writer and his girlfriend. D. asks him not to go to the meeting with the minister, that he doesn't need him. CMS replies that he also sleeps with the System, that «it decides who is interpreting, who acts and who can direct." The captain seems moved. The relief arrives, who interrupts the listening and leaves his denouement inconclusive for Wiesler, who regretfully hands him the headphones. The relief promises him a detailed report, seeing his difficulty leaving. Wiesler seems to be more humanizing and becoming aware of the internal mechanisms of the Party, in its aspect it is corrupt and authoritarian. His hidden rebellion against the authority of the Party, which represents less and less the ideals in which he believes, is taking shape. An authority personified by the minister, visible face of nepotism.

He maintains an ambiguous attitude. On the one hand, the apparent acceptance of the instructions of his superiors prevents him from the harsh punishment that non-compliance would entail (exclusion, in the best of cases). On the other, he manipulates certain actions - protected by the power of execution that his position gives him - against superiority.

*(00.59.25) Wiesler leaves his listening shift very disturbed and enters a bar almost without realizing it, bumping into some passerby. Shortly after, CMS enters and sits down next to him. The captain approaches and talks to him as if he were a dedicated admirer. "I am your audience," he tells her.

He returns to his shift and reads from the report that CMS has returned home without seeing the minister. Double win. For feelings and against authoritarianism

*(01.09.51) Wiesler overhears in a conversation that they plan to smuggle someone hidden in the trunk of a car to the other side of the Wall. They make jokes about the Stasi's inability to catch them. It is a test to find out if there are microphones in the house; if they discover the escapee, they will confirm that they did. Teasing about the incompetence of the police provokes Wiesler, who initiates a call to the border guard. It doesn't finish it. For this time.

Here is one of Wiesler's character aspects: how he responds to provocations. If they doubt his ability (since he is part of the Police that is the object of ridicule), even worse, if they make fun of him, he responds in a spiral, trying to demonstrate it, on the one hand, and punishing those who have dared to doubt him, for another. In any case, this action-reaction dynamic is interrupted because Wiesler is acting elsewhere, and he is able to contain himself.

In successive scenes it is seen how Wiesler omits important information in his reports.

Wiesler argues with his fellow listener, a subordinate, about the meaning of a conversation in which D. plans to write an article that would be censored in the GDR. He tries to play it down and at his partner's insistence that he seems suspicious, he tells him: «You think too much. Aren't you an intellectual?> The other strongly denies this (there was no need) and Wiesler advises him to 'let your superiors do the thinking'.

He is authoritarian with a subordinate, in a tone that is not allowed with his hierarchical superiors. Once again the characteristic polarity of submission-authoritarianism is expressed, although in this case it is to favor the weakest, using the weapons of the System to rebel against it.

(01-19-52) Wiesler goes to see a superior to tell him about the seditious project of the conspirators. At the last moment, after finding out the type of repressive measures that the writer D. would be subjected to after his arrest, he corrected himself and asked for less vigilance, taking charge of the wiretapping himself. Your boss is suspicious, he thinks you are hiding something from him. The captain maintains the tension and does not say more.

Wiesler continues in his process of hidden rebellion. Hidden important data, lies, manipulates, acts outside of official instructions. Protect suspects that even this is important have not done anything dangerous to the System, from a non-paranoid point of view. It seems to gradually come out of the persecution paranoia of pre-emptive attack.

Self-control, reserve, defensiveness, rumination. His focus of fidelity is changing, but his attitude is the same; sacrificial but not unconditional loyalty.

Wiesler is called by his boss to question CMS, which has been arrested for taking illegal drugs (a trap set by the resentful minister). They order him to find out where the typewriter used to write the illegal article published outside the country is hidden. The boss asks if he still supports the right side. Wiesler answers: "Yes."

The interrogation works. Wiesler gets his act together and uses all his manipulative skills to scare CMS out of the information. New sample of ambiguity before the authority. He works hard and gets the girl to tell. He doesn't seem happy. He maintains his role as a good official who is still on the right side, but at the same time he is planning what to do to avoid the writer D. being arrested by the tip-off. He succeeds, but is suspected and demoted.

In the final scene, Wiesler is seen working in a post office, a simple and repetitive job. His posture and face are impassive, carrying out his task, without any expression of rebellion and continuing in his obedience and sense of duty.

A TELEPHONE MONOLOGUE AND TWO CARTOONS

gila and war 1.

The good that the police have does not tell you anything.
 wars is that you swell to kill and the One day I killed thirty-something, the police came by and I told them: «It was me! And?» And I left the tank double parked to see if the tow truck would take it. Come on, I'll put a cannon shot in his mouth...! 2. (Trench scene. Gila gets up and picks up the phone. Start of "monologue"). Is it the enemy? Can you stop the war for a moment? [...] That if they can stop the war for a moment. [...] Yes, yes, now I hear you. Are you going to advance tomorrow? [...] To what A Question: time? [...] On Sunday? [...] At seven? [...]

gila and war 1.

The good thing about wars is that you swell up to kill and the police don't tell you anything.
 One day I killed thirty-something, the police came by and I told them: «It was me! And?»
 And I left the tank double parked to see if the tow truck would take it.
 Come on, I'll put a cannon shot in his mouth...!

2. (Trench scene. Gila gets up and picks up the phone. Start of "monologue").

Is it the enemy? Can you stop the war for a moment?
 [...] That if they can stop the war for a moment. [...]
 Yes, yes, now I hear you.
 One question: are you going to advance tomorrow?
 [...] To what time? [...] On Sunday? [...] At seven? [...]

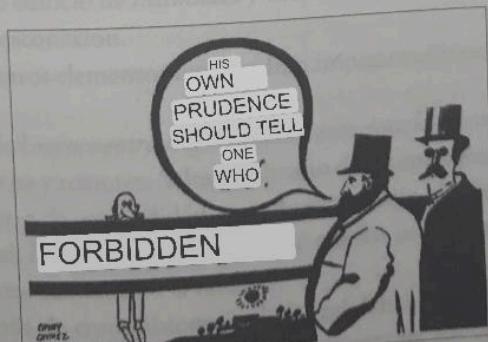
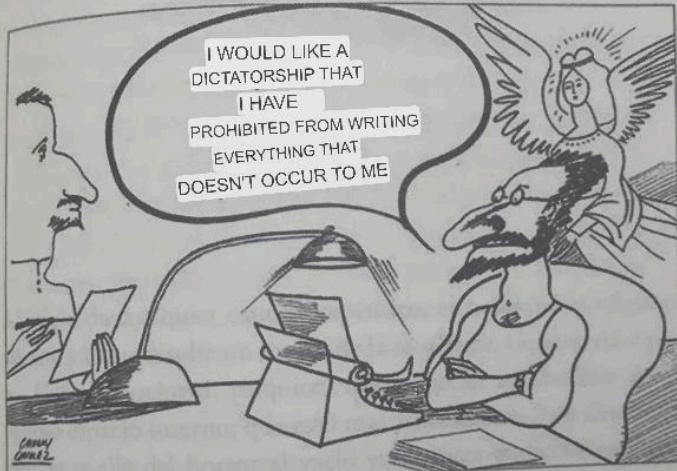
We are lying down at that time. [...] Yes, yes, after football. [...] Will many come? [...] Wow, what beasts! I don't know if there will be bullets for so many. Well, we shoot them and you split them up.

By the way, yesterday your spy was there, yes, Agustín, one short, dressed as a lagarterana.

[...] Could you stop the war for a moment? An hour or so, which is that the barrel is clogged. It's the sergeant, who has put his head in and can't get it out. [...] Yes, yes, you're right, maybe by shooting it will unblock us. It hadn't occurred to us.

Well, then we are like this. Until Sunday. That you kill him well!

These two enormously graphic cartoons, made by the comedian Chumy Chúmez, are illustrative for the investigated characterology.



TRANSFORMATION PROCESS AND THERAPEUTIC RECOMMENDATIONS

At the beginning of any therapeutic channel, it is necessary to establish a link that is an engine of trust. Generate a physical, emotional, psychic space, where you can plunge into your own internal space, which is the most threatening. To discover that, beyond the horror of the void and the self-censoring voices, there are fully human and creative experiences. Generate a progressive building of intimacy and contact, beyond the metallic and cold disconnection.

There are other elements that are essential:

- The difficult reunion with the emotional world, going through resistance and fears. Leaping into the abyss of emotions, giving up the pseudo-securing comfort of the mental «watchtower». To finally discover that monsters originate precisely from reason.
- Beyond compulsions and indolence towards one's own, rescue presence, a more connected "being", without overexertion. Beyond mechanicalness, automatism and self-forgetfulness, walk towards intimacy with the guidance of intuition.
- The incursion into the interior labyrinth to see the feared internal "monster", locked up and gagged, to discover is an essential ally, a fundamental aspect of our being. That "monster" becomes the wise animal, the wise Eros, the instinctive organism. After this turn towards the excluded nucleus, he can allow himself a greater support in the sensory, the energetic and the intuitive, beyond clinging to rigid referents, dogmas and corseted and forced theories. What
- The connection with the body, with sensoriality, with that background full of chaotic, undifferentiated sensations, which become authentic indicators and "lighthouses" of connection with the deepest. A sensory background that can give birth to roots and generate anchors that give us a joyous sensation of true security and rootedness: in oneself and in life, in connection with the mysterious laws of nature.
- This rooting supposes a bodily awakening, an awakening of the «emotional memory» impregnated in the contracted musculature.
- The creation of a space of reliability that leads to <lack of control> and support in the spontaneous and natural way, beyond the dictates of the norms.
- The therapeutic encounter is impregnated with the tyranny of what should be: be a good patient or comply with what one imagines that the therapist expects of him. Therefore, generate a space of honesty, of permission, where the incorrect and inappropriate (on a cognitive, mental, emotional and physical level) and, above all, the irrational, have a good place.
- Capture the self-observation model. His gaze is not benevolent but of self-accusation and condemnation, the fruit of codes of conduct and ideals. He has to transmute her
- Understand the mechanisms of the destructive inner judge, capture their accusatory voices, internalized toxic messages. That swallowed judge requires an "exorcism" to be able to embrace the body-mind and the celebratory, joyous and spontaneous aspect of existence.
- Development of empathic, compassionate love. First towards oneself and, from that seed, to be able to see the other in all its dimensions. Inner enmity requires practicing a loving vision of oneself: a tender "good look" and an embrace of the fragile and helpless child.

- Development of a position of «error pedagogy» that dissolves, layer by layer, the torturous self-demand.
- Respect for your feelings: pain, anger, joy and pleasant enjoyment... From the intimate encounter with yourself, open the channel of expressiveness with large doses of permission towards repressed feelings. The display of emotions such as anger or sadness (together with the transgression of heavy embedded rules), allows us to get out of the condemnatory, neurotic guilt, and to conquer levels of freedom.
- Transmute compulsion, with its wear and tear and effortful action, through a pedagogy of slowness, lightness and contemplative aspects.
- A pedagogy of intuition, to let go of control, trusting in more “irrational” channels from which to choose and decide freely. Letting go of the obsessive longing for patterns and references by trusting the wise voices within. Something as basic as self-respect. Which comes etymologically from respectus (consideration, look), respicere (look back) and spectare ('look'). Plain and simple, look with consideration

An essential aspect is the immersion in the spiritual aspect of existence, transmuting the substitute dogmas (internalized ideals) and directing them to the understanding of the «dark night of the soul» in order to, when crossing it, pass from the dark faith to the luminous one., towards a genuine creed where the divine is found within oneself.

Moving like this from the omnipotence of reason and the dogmas of faith towards surrendering and jumping into the river of life. From the Latin reddere 'to deliver'. And from an intimate experience of honor and gratitude towards the sacred, rescue the "Thy Will Be Done". After all, we were neither masters of our birth nor will we be masters of our death; not even of the vicissitudes of existence, which from its programming this character tries to control.

Letting go of control from an existential perspective, understanding the absurdity and delusion of the illusion of mind control, in order to create more authentic encounters. Delivering to divine providence your power of destiny implies the practice of "psycho-emotional gymnastics: leaving certain ideas in brackets to simply let yourself be carried away by the flow of events, surrendering to oneself, to the other, to life and to the world". Divine Architect.

The «bare-chested» jump into the river of pleasure, jouissance, ecstasy, eroticism, sexuality, becomes a necessary, abysmal immersion that ignites the interior bonfires to restore the body to its sacredness. Instinct culminates by direct ladder in the loving flame, in the Being.

Transit like this from uprooting to the encounter with oneself, with the soul. An “animation” that goes through the rescue of the heart and the intimate listening of one's own feelings, the fire of pure instinct and, above all, of one's own “voice”. In the most intimate silence, connect and love each other to overcome the inner enmity and find the "lost soul" that promotes the secret to alchemy that creates trust and faith. It is this faith that leads to genuine power.

therapeutic channels

Regarding the more specific techniques and proposals, it is essential:

- Faced with the internal division, the intimate fracture of this character, generate bridges in the divided self with the therapeutic work of polarities. For the tension between the inner judges, the all-encompassing reason and the critical eye, on the one hand, and the body, the sensations, the various feelings and impulses and the "irrational" experiences, on the other, these are very healing, integrative exercises. Either in the traditional way, establishing dialogues with chairs or cushions, or with drawings, written dialogues, stories with a protagonist and antagonist...
- The rescue of the body. Recover it in a process that includes sensorialization. This capture of the world of sensations, of the basic sensory background, implies a reconnection and rooting in what we are: body. Feel that I am my body.
- Perceiving the map of bodily contraction, capturing the metallic and icy disconnection, the blockages and energetic retentions or the rigidity, is a preliminary step to later, with bodily techniques, rediscovering that rich magma of sensations. An immersion where you feel that there are powerful foundations
- This anchoring generates a bodily awakening, with energetic currents and the traces of our somatic memory. Feelings sprout here that, beyond the initial fears, can be understood, embraced and expressed.
- The breathing. That minimized, retained, forgotten breath. Respiratory techniques, to perceive its flow (bioenergetics, biorespiration, hyperventilation, energy centers, yoga, holotropic breathing...), are authentic "keys" to access awareness, recovery and opening of somatic channels. In short, we are breath. We were born with the primal cry, that first breath of life.
- Feeling the oxygen that enters our organism, taking in air, taking life, feeling the energy that expands inside in the retentions and the liberating exhalation, implies learning the art of the vital flow.
- Awareness and perception. In this cognitive style, the eye of awareness, the focalization, is corseted and with a type of sharp but fixed and narrow attention. The "notice", the awareness, becomes interpretive and tends to "fit into patterns that lack flexibility. A development of "free thought" is essential, of the spontaneous flow of consciousness, where phenomena follow their course. It is like becoming a patient fisherman, simply remaining attentive, open to various irruptions. Practices such as the stream of consciousness, the continuum of consciousness or free association are here highly therapeutic. They become a "gymnastics" of relaxation of consciousness that loosens mental, verbal and, therefore, behavioral rigidity. Proposals that expand creativity, visualizations, permission to irrational content and "follies", or the work of dreams, are highly enriching

- . For this uniformed and contained lifestyle, with little spontaneity and naturalness, tasks of loosening up, letting go of control are necessary.
- Body exercises such as trance-movement, expressive techniques of uncontrollability or dance expand creativity and help to dissolve the oppression of the internal controller. Letting go, letting go, flowing in the current of the impulse that is born and is reborn, beyond planning and foresight, jumping the barriers of the critical gaze. Release the obsessive corseting and skip the rails of the norm to enter the river of play and enjoyment.
- The use of theater and creative dramatization is an excellent therapeutic channel, to be able to play, explore and live different roles.
- Techniques such as the amplification or exaggeration of attitudes and roles that we play in life, or of aspects that can imprison us, are an excellent way of expanding awareness. An example is the dramatization of the internal judge. Expressing them in an amplified way increases the awareness of their modes of manifestation, as well as the capture of internalized messages that vociferate inside, driving him to restraint and containment.
- Playing the role of judge, inquisitor or preachy cardinal broadens the awareness of these internal entities. Developing characters like the inner buffoon is an excellent way to de-dramatize existence, to relativize a distressing conception of life, as well as to bypass clinging to the rules and submission to authority. The use of humor, laughter and the absurd curtails severe voices that smear the experiences of the social E6 with seriousness and darkness
- Sometimes it is convenient to use paradoxical «shocks», which intensify what is dense and «heavy» due to saturation. They are proposals where contradictory variables are exposed for the mind, or generators of confusion, to saturate and cause fatigue, surrender, and a turn towards untraveled or unknown shores.
- To dismantle the internal court, the judge, the instructor, the demanding teacher, the idealistic dogmatist, the inquisitor... it is essential to analyze the introjects or messages that he has internalized throughout his life. Investigate that “moralist”, “must” consciousness in their voices and images. And for this, making lists, providing opposite poles, making drawings, caricatures, are excellent ways.
- In the rescue of emotional language, a fundamental movement is the interiorization in the inner labyrinth, where the monster resides. Visualizations and perceptions are highly healing. Looking straight at all that range of ghosts and, above all, at the dreaded “minotaur”, the buried and gagged monster. At the end of the labyrinth we find the animal wounded, traversed, drugged, repressed. Instinct, aggressiveness, «murderous rage» for multiple episodes where the genuine emotion, the innocent voice, was broken and severed.

Giving space to the scream, throwing ourselves into the necessary catharsis, to the joyful and healthy expression of aggressiveness, and embracing and releasing that secluded "monster">

which becomes strength, power, the exercise of freedom to set limits, to say no and yes, to decide, to express the genuine desire and launch ourselves into fluid action.

- In the therapeutic evolution of the social enneatype Six, the abreaction, the relieving catharsis of the repressed, liberating It is a necessary step. Step that entails an awakening and rescue from the clutches of the internal animal, which screams right to be. Claim, take projected power and exercise the feared freedom from the right to error and mistake, including them as necessary flags for learning to live.
- The immersion towards the encounter with the inner child is essential. Towards that cave or corner where the painful, violated presence of the boy or girl emerges, with their wounds flowing, without healing, covered in a frozen space. Caress it, hug it and take it out of that darkness into the golden light to wash it, rename it. The consequence will be love, an increase in acceptance and respect. Love towards oneself, towards the body that we are, towards the feelings that burst from the internal source, towards the genuine impulses and instincts, towards the creative and creative ideas. It is a process of rescuing lost innocence (buried under the bars of guilt), accessing the feared space of fragility, and recovering lost dignity.
- Thus, the game in the love sphere of the couple and in the therapeutic spaces, the clown space, the clown, transgression and lightness (letting go of heavy «backpacks») are steps towards a more joyful life, beyond the suffocating principles of duty. Beyond the forced imperatives, the slight contemplative walk. Light experiences, daydreams and creative visualizations, letting ourselves be and feel, propel lightness and serenity. Exercises such as relaxation, hypnosis, massages, saunas, dance, the development of the musical sense or smooth movement, where the body finds rhythms of relief, of silent, intimate, natural unfolding, without control. nor overexertion, they become channels of joyful peace, repairing, calming of compulsive loops
- It is convenient to highlight the importance, in the therapeutic evolution of the social E6, of the development of intelligence and spiritual sensitivity. From a space free of dogmas and saturation: meditation, relaxing trance and contemplative paths where attention becomes floating and expansive.
- Nature is an inexhaustible source of connection and depth. It connects us with real fragility and impels us towards a surrender that entails devotion, a "bowing our heads before the enormity of existence and divine architecture. The sustained awareness of finitude and death ("teacher" of life) opens the doors of mystery. A mystery that becomes *tremens et fascinans*, before which it is only possible to sing a "Thy Will Be Done"

E6 EQUIVALENCES

IN THE ACADEMIC WORLD: CONSERVATION, SEXUAL AND SOCIAL SUBTYPES

DSM-.Diagnostic and Statistical Manual of Mental Disorders 53

The DSM, the manual of the American Psychiatric Association, describes the criteria for the classification and diagnosis of mental disorders. It has reached its fifth version but here we refer to the DSM-IV-TR version.

We can draw a parallel between the enneatypes and the personality disorders of the DSM. These differ from clinical disorders in that they are egosyntonic, that is, the person views the symptoms as personality traits.

The concept of disorder is already overcome. Personality is formed from childhood to adulthood, which is why it is more correct to speak of a «personality type». As for the concept of neurosis, it disappeared from the DSM categories.

53. APA, Diagnostic and Statistical Manual of Mental Disorders, DSM.n TR, Masson, Barcelona, 2002.

In Claudio Naranjo's model, the enneatype identifies a character neurosis, or a passionate nucleus, which is the foundation of a type of personality, beyond the pathological symptoms. Passion, in the psychology of enneatypes, corresponds to a basic neurotic nucleus, and we can recognize in a disorder its dysfunctional extreme.

Personality traits reflect salient aspects of the way of perceiving, relating or thinking. A disorder of the personality is a pattern of inner experience and behavior that deviates from the expectations of the individual's culture and that it is generalized and inflexible. It is stable over time and causes discomfort or disability.

Paranoid disorder

We can assimilate the three subtypes of E6 to paranoid personality disorder, which is part of group A: weird or eccentric patients. It is a general picture of mistrust and suspicion that leads to interpreting the motivations of others as potentially hostile.

The paranoid reads hidden, humiliating and threatening meanings in the reproaches; and in the face of benevolent attitudes, they tend to feel harmed or exploited, doubting the reliability of

even those closest to them. The attentions are often misinterpreted and he is unable to forget offenses or injuries, which generate great hostility for a long time.

Specifically, in the sexual E6 there is a quick counterattack and an angry reaction to the perception of hostility or insult.

The paranoid feels pathological jealousy and can imagine that he maintains absolute control of the intimate relationship through his mental reconstruction of cause and effect links, so you are not fooled.

Without trust in others, you go beyond self-sufficient and feel very autonomous. His hypervigilance of potential threats leads him to a suspicious, mysterious and twisted behavior, coming to give an image of a cold person and devoid of tender feelings. Although he appears objective and rational, he often exhibits aversion and stubbornness.

Research on paranoid patients is scarce. Various authors maintain that paranoid disorder derives mainly from a chronic lack of confidence, linked to family abuse.

Cameron⁵⁴ underlines how these people carefully look for, and end up finding, minimal negative signals from the other, to then react accordingly, once the threat has been unmasked. Typical of paranoid patients is the constant feeling of threat. These characteristics are common in the life histories of the E6.

Millon⁵⁵ classifies the paranoid into three subtypes:

Narcissistic paranoid. With a substantial social skill deficit, she was raised in an environment that denied her disorder, iatrogenically underlining her ability. He assumes a style of contemptuous omnipotence.

Antisocial paranoid. You have lived in a threatening and violent environment. Rejects rules and contact with others. He engages in constant conflicts with authority figures or hierarchical superiors. This profile is more connected with the sexual E6.

Compulsive paranoid. They are the patients that Freud defined as fixed to the anal stage, who adhere to rigid norms almost torturing themselves. They can occupy socially relevant positions and constitute a torment for their subordinates. E6 conservation or E6 social could be reflected in this profile.

54. Véanse, de N. Cameron: Personality Development and Psychopathology: A Dynamic Approach, Houghton Mifflin, Boston, 1963; y Paranoid Conditions and Paranoia, en S. Arieti, American Handbook of Psychiatry, Ebroy Basic Books, Nueva York. 1974

55. T. Millon, Personality-Guided Therapy John Wiley & Sons, New York, 1999.

Paranoid style

The paranoid character presents, in its amplified limits, psychotic aspects. Shapiro points to two predominant types: on the one hand, the furtive, restrained, apprehensive, and suspicious, and on the other, the rigid, arrogant, more aggressively distrustful.

There is chronic suspicion, a basic mistrust. The paranoid considers the world with a fixed and worried expectation, and perceives it with a tense and rigid directionality, looking for signs that confirm his anticipations and thus allow him to feel authorized to credit or discredit what he sees. He is bound to find what he seeks.

The reality is distorted as soon as the distrustful disdains the obvious, considering that it does not represent the essential. In his pursuit of clues tied to his suspicious assumptions, the paranoid misses the world as it is. A subjective, autistic, interpretive world emerges, with a main interest: the capture of hidden motives, underlying purposes and special meanings.

The essential psychological mechanism of the paranoid is projection, which implies an attribution to external figures of one's own motivations and tensions, which he internally repudiates. The main theme of the projection is not the obvious and real, but the potential and hidden.

His behavioral and affective style is defensive hypervigilance, with intense investigative intentionality. Thus, spontaneity and expressiveness are distorted by its internal police state. Emotionality is controlled from a rigid directionality.

Benjamin⁵⁶ and Shapiro⁵⁷ consider that the lack of trust stems from the old feeling of being exposed to injustice, of living in a violent environment. Patients often report childhood development with parents who are extremely insecure, distrustful, and fearful of social judgment. The child would learn to expect sadistic behavior from others, and to recognize and amplify any signs of danger.

Anxiety neurosis

In Freud's latest elaborations, the meaning corresponding to the passion of Fear is recognized in the concept of anguish.

Since psychoanalytic theory focuses on the intrapsychic processes, it does not interpret fear as an emotion that influences behavior but rather in relation to the libidinal drive. The source of the drive is defined by Freud as an «energy» on the border between the psychic and the bodily, which implies both a phantasmal dimension and a somatic impulse. The object is what allows the satisfaction of the drive, whose purpose is relaxation through discharge.

56. L. S. Benjamin, "Interpersonal Analysis of the Cathartic Models, in R. Plutchik y H. Kellerman

(eds.). Emotion: Research and Experience, 5, Academic Press, San Diego, 1990, pp. 209-229.
57. D. Shapiro, Neurotic Styles, Basic Books, New York, 1965.

The instances of the psychic apparatus come into conflict: the desire for satisfaction of the libidinal drive, driven by the id, is hindered by the threat of the superego, through the experience of castration anxiety. This psychodynamic, which according to Freudian psychoanalysis produces anxiety, is at the base of what a psychological theory of emotions recognizes as fear,

Taking the psychoanalytic model of neurosis as a reference, Claudio Naranjo defines the Six enneatype as the closest to the Freudian interpretation that an anxious motivation underlies neurotic behavior.

Speaking of E6, we can refer to the Freudian category of current neuroses (those that have their origin in a somatic dysfunction of sexuality), and more precisely, to anxiety neurosis, characterized by anxiety without a specific object. Some. Freud speaks here of repression or insufficient development of psychic sexuality. Sexual arousal does not find a discharge and does not pass to the plane of psychic elaboration; it then remains present as anxiety.

The child's anxiety is closely linked to the castration phantom (castration complex) and the relational game of the Oedipus complex.

The introverted intellectual

Among the psychological types described by Carl Jung, we recognize the E6 in the introverted intellectual type.

58. Carl G. Jung, Psychological Types, South American, Barcelona, 1972.

The psychological type is, in Jung, a general disposition that differentiates between extraverted and introverted, according to the orientation of the libido, and also subdivides according to the most developed function: thinking, feeling, perceiving or intuiting.

The introverted intellectual type is imprisoned. of the ideas that he conceives of the world and of his neighbor. Demonstrating the validity of his ideas and disarming the adversary is the main objective of his thinking, which is not born from concrete experience but from subjective premises (something that he will not recognize even when his error is proven).

When his product seems good and true to him, it has to be just right and others have to bow down to that truth. It tends to close to all influence.

"I think, therefore I am" is his motto. It would seem to indicate the search for oneself, but the result is the complication of one's own thought, which leads it to get bogged down in doubt. It tends to complicate your problems.

He will hardly ask for a favor. It has a negative relationship, ranging from indifference to rejection, with the object, which is surrounded by precautionary measures. Jung underlined his fundamental attempt to subtract libido from the object, as if he were to prevent its dominance. He defends himself from external demands and creates in himself a safe and powerful position. His ego aspires to ensure all freedom, independence, dominance and freedom from commitments. It detaches itself from the object with violence and seeks to dominate it to defend an illusion of superiority.

This psychological type reveals power fantasies linked to the fear of the objects of which they feel victimized. He fears being suggested by his neighbor's emotional manifestations and uses a lot of energy to defend himself from their influence. The objects have powerful and terrible qualities and a great distrust is established in him.

In the realm of feelings, the introverted intellectual devalues objects in appearance. Silent, hardly accessible, he withdraws in hypersensitive mode to defend himself against the brutality of the object. He is hypercritical and hides behind negative, cold and inflexible judgments.

W.R. Bion. basic emotional states

A disciple of Melanie Klein, this English psychiatrist distinguished volitional, rational and progressive tendencies in human beings, aimed at achieving goals, contrasting them with regressive, irrational, unconscious and psychotic-based experiences.

In his research, he pointed out three basic emotional states that he called "basic assumptions", the product of unconscious fantasies that generate vital attitudes. These "fantasy mirrors" are background fantasies that dwell in the human psyche. They constitute reactions to original anxieties, which are reproduced within the group.

We have, first of all, the basic assumption of dependency, where the leader is idealized. Nutrition, provision is expected of him... which generates an «oral», passive, dependent position.

The second basic assumption is that of attack and flight. In a paranoid universe the enemy emerges, from which one must defend oneself. There is an inability to assume the conflict itself and to connect with the affective aspects, with the emotional core.

The last basic assumption is that of mating. The prevailing climate is one of "mystical" expectation. In the future, a messianic figure will save the group from hopelessness. It is an idealization, where mating can lead to an idyllic relationship or a "salvific island".

Applied to the E6 subtypes, the warm fearful manifests a more passive, more dependent attitude, with a greater emotional component. The E6 conservation would therefore correspond to the assumption of dependency.

In the sexual E6 the defensive aspect of attack or flight emerges strongly.

In the social E6, beyond the paranoid component, that more idyllic aspect appears, of mystical expectation, of the assumption of mating. Something so representative of a figure like Don Quixote, who fights for Dulcinea and for islands that will bring the expected salvific fruit.

Erik H. Erikson and basic distrust

Distrust emerges strongly among the fearful character descriptors. Erikson raises a solid evolutionary theory on the basis of Freudian analytics. In his research on the experiences of the newborn, he observes:

The sense of basic trust becomes the critical issue of the first phase of development [...] and requires a sense of physical comfort and a minimal experience of fear or uncertainty. [...]

If trust has prevailed in the child's first experiences, he will be available to face new situations [... that first exchange between mother and child is a source of faith.⁵⁹

59. E.H. Erikson. Childhood and society, Hormé-Paidós, Buenos Aires, 2009, PP 39, 43

The primal experience of a hold that offers a solid base of security generates an intimate sensory, emotional and psychic experience of trust and reliability towards life.

Ronald David Laing and ontic insecurity

The insecurity of the social E6 is not only associated with hesitant rumination, indecision or shyness. Rather, it is radical: it sinks its roots, beyond the psycho-emotional, into the existential underworld.

In his book The Divided Self, a Study in Health and Illness R. D. Laing dissects madness and the processes of deconstructing from an existential perspective. It addresses the break with (external) reality starting from two basic existential positions: ontological security and ontological insecurity. The lack of security anchorage generates a chronic shelter from the distressing "invasiveness" of the environment. Beyond the affective question of acceptance or rejection, this internal experience of threat is rooted in a fragility of identity with a «loss of being».

On the fragile threshold of ontological security, the subject experiences reality in a persecutory, threatening, crushing and for all of this depersonalizing way. Laing affirms that «the paranoid

person experiences not the absence of the other, but the absence of his own presence [...] The other is there but he is not there for the other person»⁶⁰

60. R.D. Laing. The divided self. A study on health and disease, Fondo de Cultura Económica, Mexico, 1975.

61. Ibid.

After hypervigilance and anxiety loops, both paranoid and confusional, that basic insignificance, that feeling of insubstantiality, marks the construction of character.

As Dr. Claudio Naranjo points out, at the end of his excellent exposition on the E6 character:

In the same way that it is true that, on the psychological level, the individual of the enneatype Six abandons his power before authority, it is also possible to affirm that it is the very sense of being that he abandons through his projection towards the individuals, systems or ideas endowed with an importance or sublimity greater than life.⁶²

The fear associated with this insecurity goes beyond merely phobic and avoidant issues linked to the social sphere. It approximates a panic buried under the rubble of the noise being. It is a horror of emptiness and the sensation of being «nothing», of «nothingness», of nullity of being, of annulment and alienation.

The link. A secure foundation

John Bowlby explains how essential is the provision of a secure base, in the first months of life, by both parents:

a secure base from which a child or adolescent can make outings into the outside world and return to it knowing that they will be welcomed, nurtured physically and emotionally, comforted if distressed, and reassured if frightened.⁶³

62. C. Naranjo, Character and neurosis, La Llave, Barcelona, 2013.

63. J. Bowlby, A Secure Base. Clinical applications of an attachment theory. Paidos, Barcelona, 1989. P. 24

For Bowlby, maternal proximity and accessibility generate a trustworthiness and a cognitive capacity that allows a child's mind to keep the mother even in her absence, in the second semester of life. Thus, this bonding and secure attachment gradually takes shape as a homeostatic system that includes the entire web of basic human motivations,

When "securing" attachment patterns are altered by physical separations, illnesses, death, affective deprivation, parental anxieties or insecurities, depressive aspects... a loss of reliability

and emotional reactions such as anger, anxiety, devitalization, depressive experiences, detachment, coldness, rejection and affective or energetic withdrawal.

Bowlby points out two basic life positions of anxious attachment. In the first place, resistant anxious attachment, where the experience of uncertainty and insecurity marks a propensity to cling, which floods the child's attitude with chronic anxiety.

Mistrust predominates in the anxious-avoidant attachment position. It generates an emotional withdrawal, in an attempt to become emotionally self-sufficient.

Authors such as M. Ainsworth or Main and Solomon introduce the typologies of avoidant attachment (due to intolerance to frustration, it inhibits affective intimacy behaviors), ambivalent insecure attachment (cautious, with difficulties for calm and unpredictable responses) and disorganized attachment (with inconsistent behaviors).

It would not be accurate to assimilate the characters described by Claudio Naranjo to specific attachment styles. And contemporary authors have developed the attachment theory, coming to describe many more variants. But we can say that the E6 can be recognized more in the avoidant attachment, by his attitude to withdraw from the intimate relationship, although the warm subtype reveals a search for contact, and the sexual one, a mixture of avoidant and ambivalent attachment, with more explicit attitudes of withdrawal and attack,

It is true that, nuclearly speaking, all the mental enneatypes (5,6,7), in the face of affective frustration, prefer to withdraw into their own self-sufficiency and give up, unlike the emotional characters, who impulsively seek the relationship, in an ambivalence more or less conscious between clinging and hatred towards the beloved affective figure.

Attitudes of these models are present in all three E6 subtypes. We find dependent clinging in the "warm" Six enneatype. And a counterdependent position and tending to self-sufficiency, in the counterphobic. The social subtype presents ambivalent attitudes and a tendency to insecure attachment of an avoidant nature, with mechanisms such as denial and hypercontrol of affectivity and, above all, a compulsory care contribution. The social E6 needs to be needed, to avoid a position of fragility and contact with their need; with enormous difficulty receiving.

Phobic organization

In the cognitivist model, the E6 can be included in the category of the phobic organization. This moves between two polarities: the need for protection from a world perceived as dangerous, and the need for freedom and independence.

Attachment and separation are considered antithetical, instead of being considered interdependent behaviors that develop in parallel and coexist. In the phobic, one excludes the other.

Phobics have a marked tendency to respond with fear and anxiety to any affective disturbance that implies loss of protection or freedom.

Childhood is characterized by a great limitation of exploratory behavior by a threatening parent in the face of the child's attempts at autonomy. These threats can reach the child due to direct repression or fear of being abandoned (the parent can scare with threats of suicide, illness...).

Thus, the child learns to contain his anxiety with great self-control of sensations and emotions; thus, he loses access to his cognitive elaboration and fails to establish an adequate process of emotional differentiation.

The parents of a phobic child often use the child's fragility to justify their own fear of detachment. The child believes in his weakness and accepts it as a fact.

Regarding the phobic type described by Freud, which is characterized by a great limitation in behavior, it corresponds to the enneatype Six conservation.

Psychopathic, schizoid and phallic-narcissistic characters

In his book Character Analysis,⁶⁴ Wilhelm Reich maintains that each individual has a characteristic nature with which he defends himself from the external world or from his own unconscious, and which limits his psychic mobility, making it impossible for him to fully realize his own nature.

64. W. Reich. Analysis of character, Paidós. Barcelona, 1974

The character armor consists of several layers, as unconscious defense lines against impulses that society does not tolerate, and which are rigidly structured, forming stereotyped models of behavior.

This adaptation to the environment includes various types of bodily defense, especially a severe limitation of respiratory function. The character structure is an effective strategy during childhood but it tends to crystallize and, as adults, we unconsciously reproduce around us the deficient and threatening conditions that made it necessary.

In Reich's character typology, the sexual E6 can be recognized in the phallic-narcissistic character. This person experiences sexuality more as an expression of power than as a union with the other. She presents herself with great self-confidence, arrogant and with a strong and athletic body. The stronger the feeling of inner weakness, the more it seeks strength and the more it needs to be demonstrated. She feels attacked and that is why she defends herself by attacking. Men (the majority of this type) flaunt virility and masculine competence. Active homosexuality and clitoral sexuality can be observed in women; they also manifest the search for strength and, sometimes, for physical beauty.

Lowen, creator of bioenergetics, defines character⁶⁵ as a

fixed pattern of behavior, such as the special way in which the individual manages his pursuit of pleasure. It is structured in the body in the form of chronic and generally unconscious muscular tensions. that block or limit outward impulses. [...] Character is also a psychic attitude, protected by its system of denials, rationalizations and projections, and polarized towards an ideal ego that affirms its value.

65. A. Lowen, Bioenergetics, Sirio, Malaga, 2011.

Lowen defines five characters, of which the psychopathic is the one that presents the most similarities with the enneatype Six, although we must specify that the bioenergetics characters do not coincide exactly with the enneatypes. Some phenomenological characteristics can help to describe an enneatype or subtype, but with great caution when making diagnoses or associations.

The psychopathic character is fixed during the phallic phase of development (from two and a half years to three and a half or four). The conflict is established between being strong and seducing to maintain power (we can recognize the sexual and social subtypes but also E3), or being weak, seduced and nullified, where we recognize the conservation subtype. This conflict leads to a self-perception in which being strong is confused with being tough, and being tender is confused with being weak.

The psychopathic character is structured around the need to obtain and maintain a place of power through the achievement of a goal, without ever being sure of achieving it, much less of being able to maintain it. The same can be said of the E6.

He justifies his phobia of weakness and intimate contact in transferring the feared seductive and cheating enemy to the other. Others are to blame for his anguishing fear of being manipulated and subjugated, while he feels the need to remain alert to defend himself from possible attacks, in a dual experience of the world: either friend or enemy.

THE CONSERVATION SUBTYPE

Dependency disorder

In addition to features of paranoid disorder, E6 conservation presents aspects in common with the typical picture of two disorders included in DSM IV: avoidant personality disorder and dependency personality disorder.

Dependent personality disorder (DPD) rather describes the enneatype Nine, but in some traits we can recognize the phobic subtype. A generalized and excessive need to be cared for determines a submissive and dependent behavior, with fear of separation and a search for warm contact.

The pathological dependent person finds it difficult to make daily decisions without receiving advice and reassuring words, and he needs others to assume responsibility in most areas of his life. They have difficulties expressing their disagreement, for fear of losing support or approval, and to initiate projects or carry things forward with autonomy.

You feel uncomfortable or helpless when you are alone, due to an exaggerated fear of being unable to take care of yourself. When a close relationship ends, they urgently seek another to be a source of care and support. E6 conservation constantly pursues the protection of figures to whom it attributes authority and strength, in order to establish a dependency relationship with them.

The notion of dependency disorder as a nosographic entity is recent, although Kraepelin⁶⁶ had already described an "incapable" personality receptive to external influences. Schneider⁶⁷ spoke of weak will. Abraham⁶⁸ and Fenichel⁶⁹, in a psychoanalytic key, described these subjects with "oral personality as poorly determined, prone to external influences and in constant search of figures capable of recreating the safe environment created by the mother during lactation. All of them highlighted the excessive demand for help and security. Millon⁷⁰ points out in these patients a great avoidance, characterized by docility, lack of assertiveness, the need for care and the avoidance of adult responsibilities, with the consequent submission in interpersonal relationships, and by a self-image of naivety, with feelings of inadequacy and ineptitude.

Birtchell⁷¹ considers dependency in adults to be the equivalent of attachment in children⁷² and points out how dependency is normal in some situations such as disabling illnesses or during childhood, while the pathological dependent is incapable of establishing their own identity, separated from the reference figures.⁷³

66. E. Kraepelin, *Psychiatrie: ein Lehrbuch für Studierende und Ärzte*, Barth, Leipzig, 1913.

67. K. Schneider, *Klinische Psychopathologie*, Thieme, Stuttgart, 1958

68. K. Abraham, "The Influence of Oral Eroticism on Character Formation in C. A. D. Bryan and J. Strachey, eds., *Selected Papers on Psycho-Analysis*, Hogart Press, London, 1927, pp. 393-406. [There is a Spanish version: «The influence of oral eroticism on the formation of

character, in K. Abraham, Clinical Psychoanalysis, Hormé, Buenos Aires, 1980.] 69. O. Fenichel, Psychoanalytic theory of neuroses, Paidós, Buenos Aires, 1966

70. T. Millon, Personality-Guided Therapy, John Wiley & Sons, New York, 1999. 71. J. Birtchell, Personality Set within an Octagonal Model of Relating, in

R. Plutchik, y H. R. Conte, eds., Circumplex Models of Personality and Emotions, American Psychology Press, Washington D.C., 1997. 72. J. Bowlby, op. cit.m

73. J. Birtchell, and G. Borgherini, "A New Interpersonal Theory and the Treatment of the Dependent Personality Disorder," in J. Derksen, C. Maffei, and H. Groen, eds., Treatment of Personality Disorders, Plenum, New York, 1999.

Dependence can be considered an ethologically appropriate attitude of adaptation in some contexts, which drives the search for protection by another considered stronger: but it can determine, in some clinical situations, a serious deficit in personal and social functioning⁷⁴. The phobic symptoms would also have the objective of minimizing the separation.⁷⁵

According to Stone⁷⁶, the constant demand to be reassured, the inability to express disagreement and the willingness to perform unpleasant tasks are modalities whose purpose is to maintain dependence on significant figures.

Avoidant disorder

Some features of E6 conservation are also recognized in DSM avoidant personality disorder (AvPD). We found generalized social inhibition and feelings of inadequacy and hypersensitivity to criticism in different contexts: work, when it involves significant interpersonal contact; with people you are not sure you like in intimate relationships (with fear of being humiliated or ridiculed); social situations in which you fear being rejected; and new interpersonal situations.

74. G. Nicolò, and A. Carcione, «Disturbo Dipendente di Personalità: potesi per un modello clinico», Psicoterapia Cognitiva e Comportamentale, 3. (1996), 81-ed., Personality Char

75. R. F. Bornstein, "Dependencies," in C. G. Costello, and John Wiley & Sons, New York, 1996. Characteristics of the Personality Disorders,

76. M. H. Stone, Abnormalities of Personality, Within and Beyond the Realm of Treatment , W.W. Norton & Company, New York, 1993.

The individual considers himself socially inept, with little personal attractiveness or inferior to others. He is reluctant to take risks or get involved in new activities because they can be cumbersome. The typical shyness of E6 conservation is understood in this sense as a constant avoidance of involvement and of situations in which its value can be questioned, without the guarantee of an acceptable achievement.

On the threshold of contact with others, the pathological avoidant feels inadequate and inhibits himself with typically phobic anxiety and shame.⁷⁷ He develops a feeling of estrangement in two-way relationships, as well as exclusion in groups, and does not achieve a full and satisfactory feeling of belonging and sharing with others.⁷⁸

The AvPD could be defined as an intimacy disorder, in which the desire to establish close relationships is strong, from which, however, one feels excluded. Avoiders link their feeling of inadequacy to the expectation of being rejected or negatively judged; hence the tendency to shun it. The desire for affection is accompanied by a constant fear of rejection, with which the individual takes refuge in a loneliness lived with sadness.

This disorder was born as a diagnostic entity thanks to Millon,⁷⁹ that differentiates him from the schizoid personality: the former painfully inhibited in social contact, the latter detached. The avoidant desires to be socially involved and is highly sensitive to others, while the schizoid prefers solitude and is indifferent to acceptance or rejection. According to Millon, avoidance is an active choice with which the individual defends himself from an environment that he perceives as rejecting. With the avoidance one is closing socially; except for the family, which can be experienced in a conflictive way but always with a strong dependency.

77. S. Akhtar, «Differentiating schizoid and avoidant personality disorders (carta al director), American Journal of Psychiatry, 143, (1986), 1061-1062.

78. M. Procacci, and A. Semerari, «Il senso di non appartenza e non condizione in alcuni disturbi di personalità: modello clinico ed intervento terapeutico», Psicoterapia, 12, (1998), 39-49.

79 T. Millon, Modern Psychopathology: A Biosocial Approach to Maladaptive Learning and Functioning, WB Saunders, Filadelfia, 1969. [vers. cast.: Psicopatología moderna, Salvat, Barcelona, 1981.]

Their stories show dependence on compact and closed family nuclei. The child could even be the object of continuous jokes and humiliation, but the family is represented as the main source of support, the only safe place in a world of rejecting people.⁸⁰

The depressed mood leads him to ask for care. The tendency to withdrawal and isolation increases vulnerability to depression.⁸¹ The depressive phases express the failure of the routinely employed coping strategies, and the space created by social avoidance becomes intolerable. Collapses of self-esteem are frequent, which intensifies the anxiety with which relationships are lived.

A central emotion in avoidant disorder is shame. Individuals with ASD may be ashamed of many aspects of themselves.⁸² Social situations should be avoided because that is where your inadequate aspects are exposed for all to see.

80. L. S. Benjamin, *Interpersonal Diagnosis and Treatment of Personality Disorders*, 2 ed., Guilford. New York, 1996; and L. S. Benjamin, "An Interpersonal Theory of Personality Disorders", in J. F. Clarkin, and M. F. Lenzenweger eds., *Major Theories of Personality Disorder*, Guilford, New York, 1996

81. R. Alnaes, y L. Torgersen, *Personality and personality disorders predict development and relapses of major depression*, *Acta Psychiatrica Scandinavica*, 95 (1997), 336-342

82. L. Wurmser, *The Mask of Shame*, John Hopkins University Press, Baltimore, 1981.

Anxiety due to loss of affective bond

Anxiety due to loss of affective bond appears in the reconstruction of the history of many E6 conservation who start therapy. At a superficial level of consciousness, the mother figure has been constructed as present and attentive, but a detailed review brings to the fore her discontinuity and ambivalence, which exposed the child to great separation anxiety. Attacks on the object internalized lead to the dynamics of self-accusation, typical of depression, which constitutes a central point in the psychodynamics of E6.

Only in 1926, at the age of seventy, did Freud devote himself systematically to the study of separation anxiety, a topic he had dealt with only twice: in 1905, in the *Three Essays on the Theory of Sexuality*, and in 1917, in the *Introduction to Psychoanalysis*. It was the publication of O. Rank's book, *The Trauma of Birth*, that led him to re-examine the problem of anxiety:

Only very few cases of the child's manifestation of anxiety are understandable to us. We will have to stick to them. There are three in total: when the child is alone, when he is in the dark and when he finds a strange person in the place of the familiar one (the mother). These three situations boil down to one condition; that of noticing the lack of the loved and yearned for person. Anxiety thus arises as a reaction to noticing the lack of the object [...] The situation of dissatisfaction [...] is for the infant analogous to the experience of birth [...] The danger now is the absence of the mother, and as soon as the child notices her, he gives the signal of anguish before the feared economic situation can be established. 83

83. S. Freud, *Inhibition, symptom and anguish*, <http://www.tuanalista.com/Sigmund-Freud/2919/CXLVI-INHIBICION,-SINTOMA-Y-ANGUSTIA-1925.htm>.

Freud thus came to the conclusion that anxiety would come to be an "alarm signal" experienced by the ego with the aim of announcing a danger. And among these, the loss of the object occupies a primary place. Anxiety is thus a reaction to the danger of losing the object, suffering is a reaction to said loss, and defensive processes protect the ego against the instinctive demands that could arise in the absence of the object.

Anna Freud dealt with separation anxiety during World War II while working with infants and boarding children at Hampstead Nursery. Regarding children between one and three years of age, the author, in an essay written with Dorothy Burlingham, observes:

During this time of life, the child's reactions to separation are especially violent [...] His new ability to love is deprived of the objects on which he habitually exercised and, consequently, affective needs remain unsatisfied. . The nostalgia for the mother becomes intolerable and leaves the child in a state of despair [...] To overcome the feeling of guilt, the child exaggerates all the affection he has felt for his parents. ⁸⁴

D. W. Winnicott links the baby's anxiety with the insecurity caused by deficiencies in the maternal response to their demands, that is, in support. What is observed in the depressed adult is a set of defenses organized from an original depression. C. Geets argues:

For Winnicott, the fear of collapse is caused by early experiences in which the individual, during the first phases of development, has had to face the inconstancy of his environment [... The immaturity of the infantile ego was such that the child was unable to integrate these experiences into the realm of personal omnipotence. For this reason this primitive agony could not be left in the past, since it could not be fully noticed when it took place. And so it persists as a "torment" projected into the future. ⁸⁵

The collapse may be the only way to experience in the present the past experience, inaccessible to conscious memory because, when it occurred, the subject had not been formed as an integrated person, and therefore could not find his psychic space. . And since emptiness creates despondency, the patient defends himself by organizing a "controlled emptiness," which is clinically expressed as fear of death.

84. A. Freud, Child psychoanalysis and the clinic, Paidós, Buenos Aires, 1977.

85. C. Geets, Winnicott, Armando, Rome, 1983. [vers. Cast: Donald Winnicott. Pediatrics, games and psychoanalysis, Almagest, Buenos Aires, 1993.]

THE SEXUAL SUBTYPE

Psychoanalytic theory

The sexual character 6 could be fixed in the phallic phase of infantile sexual development, according to Freud.⁸⁶ At this stage, both the boy and the girl take into consideration only the male genital organ (it is not yet the genital phase, which would give rise to adult sexual development"): the libido is masculine in nature, both in men and women.

The child's anxiety is closely linked to the castration phantom (castration complex) and the relational game of the Oedipus complex. The boy will be conditioned by the threat of castration by the powerful father, thanks to his interest in his own penis, which he experiences as part of himself, while the girl will develop so-called penis envy, with the consequent conflict with the mother, because this was the cause of the narcissistic injury, and the identification with the father, in an attempt to recover the potency of the penis.

In the mother-father-child triad, the latter shows a marked ambivalence when trying to seduce the mother (in rivalry with the father) while manifesting tender attitudes towards him, which Freud assumes as homosexual components.

In this Freudian elaboration we can observe the link with Claudio Naranjo's definition of «masculine characters» with respect to enneatypes 5, 6 and 7 (schizoid characters).

86. See S. Freud, *Obras completas*, Biblioteca Nueva, Madrid, 1997.

In the counterphobic E6, the libidinal (narcissistic) investment in the phallus is related to its typical ambivalence in the sexual sphere: the marked conflict between the drive for sexuality and the feeling of guilt, which often hides the fear of making a fatal mistake that entails punishment (castration). Sexual desire must deal with a powerful/castrating superego that the sexual Six enneatype tries to neutralize: on the one hand, with the inhibition of one's own drives; and on the other, with the challenge to this persecuting superego (authoritarian and punitive parental figure). But he is repeatedly caught up in the conflict between the need for love and the need to fight the parent in order to release his own sexual energies. In women, this makes competition with men common, the difficulty of assuming a passive (welcoming) role in the sexual relationship and the fear of surrendering to tenderness.

In subsequent psychoanalytic elaborations, castration anxiety has been separated from a specific referent, to assume a more symbolic value, in terms of loss of love and fear of punishment.

Melanie Klein⁸⁷ speaks of «positions»: infantile object relation modalities that can crystallize. The paranoid-schizoid position is characterized by the mechanism of splitting an object that presents a persecutory character. In the first months of life, the child enters into a relationship with partial images of the mother (he does not yet experience her as a complex whole). The love object is partial, and the child experiences it in his ambivalence as good or bad (dangerous). The child tries to resolve the anguish (fear) caused by this ambivalence by clearly separating what is «good» and what is «bad», introjecting and projecting this double variable of

the object. It projects its love onto the "good" object and its aggressiveness onto the "bad" one, while it introjects the "good" and the "dangerous" objects.

87. M. Klein, *The psychoanalysis of children*, Paidós, Barcelona, 1994

In 1935, Klein introduced the concept of depressive position, which is established in the second semester of life, when the mother is perceived as unique. If the child fails to move to the depressive position, where he discovers that the person he loves and hates is the same, he remains in ambivalence and persecutory anxiety.

Klein, evoking the Freudian distinction between objective anxiety (provoked by external danger) and neurotic anxiety (internal danger), observes

[...] the child's complete dependence on his mother for the satisfaction of his needs and the relief of stress. The anxiety that arises from this source can be called objective anxiety. The other important source of anxiety derives from the baby's fear that the beloved mother has been destroyed by her sadistic impulses or is in danger of being destroyed, and this fear - which might be called "neurotic anxiety" [...] contributes to the feeling of the baby that will never come back. [...] As soon as he misses his mother, he behaves as if he were never going to see her again, 88

We could say that the sexual E6 tries to resolve the anguish through reactive omnipotent aggressiveness, whose purpose is to control the persecutory object (beloved). He projects everything bad abroad with the illusion of preserving the good in himself; from here we can understand the typical accusation mechanism of this character.

In Karen Horney's 89 description of neurosis, sexual E6 is recognized within the framework of conflict resolution defined by her as renunciation, and specifically in the types resigning neurotics and openly rebellious. The renouncing neurotic presents a notable restriction of the field of actions linked to desires and a way of existing as a «spectator of himself and of his own life».

88. M. Klein, *On the theory of anxiety and guilt*, in *Collected Works II*. RBA, Barcelona, 2006, p. 49

89. K. Horney, *Neurosis and human development*, Psyche, Buenos Aires, 1955

You can give up your ambitions for success because they imply a great effort and the danger, moreover, of becoming a prisoner of the expectations that others place on you, with the responsibility that this entails. He prefers to cultivate an intense imaginative activity, nurturing a high ideal of himself, but he postpones the action that allows it to materialize, or he easily

forgets the commitments assumed. In reality, the commitments put you in front of the anxiety of responding to your neighbor and of feeling within a coercive relationship.

He is often convinced to pursue what he wants, but in reality he does not know what he wants and loses his sense of action direction because he is out of touch with the desire and the emotional implications that it entails. This absence of desire leads him to such a state of detachment that he can enter into a strong inertia, not only in terms of really effective action, but also in terms of feelings and sexuality. The anxiety to merge and lose himself in the other is too strong and therefore he cautiously maintains a safe distance. Horney says:

In marriage, you can show concern with your spouse, but not make confidences about yourself; he will insist on his right to be an employer for most of his time and to be able to travel alone, and he may also limit the relationship to short periods of vacations or trips. 90

The rebellious renunciate is, in short, extremely neurotically concerned with influences, coercions, and ties.

90. ibid

Whoever expresses desires towards him represents a danger because they will force him to submit to their interests. The projective mechanism by which he puts his attitudes of coercion and hostility on others, instead of recognizing his real difficulties to be "free", that is, "himself", is evident.

The counterphobic E6 is one of those who do not totally give in to inertia, paralyzing each and every one of the aspects of their life, but rather maintain a certain vital energy and recognize certain personal resources in themselves. You can, therefore, have ambitions and a certain consistency in your fight against falsehood or authoritarianism. But the basic state of anguish remains, which feeds an omnipotent ghostly world, which does not reveal a true position of independence or decisive action.

With rebellion, the sexual Enneatype Six does nothing but neurotically maintain a staunch defense of his inner world. Typical is the defiance that accompanies their rebellion, often against and not for. It is not a true detachment; it is rather the fear of ending up a slave to the needs and interference of others. Horney, speaking of the childhood of the rebellious renouncer, underlines the presence of an egocentric, authoritarian, or extremely "lunatic" parent, towards whom the child has not been able to develop confidence and the feeling of being recognized in his deep individuality. He has suffered so much abuse and mistreatment that his main interest is to protect his integrity.

The counterphobic perceives his neighbor as violent and threatening, and manufactures weapons to defend himself, in a bellicose attitude against any type of corruption and power. In short, he hides the deep inertia of his inner world with a defiant and openly rebellious movement.

Adolescent phobia

In Guidano's description of the phobic organization in the adolescent phase, the counterphobic character can be clearly distinguished. The tendency towards autonomy increases and the adolescent must face a world that he experiences as dangerous. At this point, self-control is perceived as a feeling of self aimed at overcoming weakness. The adolescent identifies with the need for freedom and is obliged to exclude any feeling of insecurity. So it satisfies the need of feeling autonomous with respect to the physical presence of others.

Personal self-esteem and capacity are identified with the control exercised over the constant internal modulation coming from fear. Instead of being aware of this self-control over emotions, the adolescent perceives himself as autonomous and independent. "Since they must exclude the whole range of emotions that would show dependence on others, the phobic has great difficulties in recognizing as their own a significant emotional commitment to an affectionate figure.⁹¹

Specifically in the counterphobic, while rebellion is an attempt to differentiate oneself, on an emotional level -as Jung said- it fails to separate with effective actions that lead to affective autonomy, maintaining the separation/individuation polarity in ambivalence (which is mutually exclusive).

91. Vittorio F. Guidano, *La complessità del sé*, Bollati Boringhieri, Turin 1988.

92. Ibid.

THE SOCIAL SUBTYPE

Obsessive-compulsive style

Among the «neurotic styles» that David Shapiro develops, we can see clear reflections of the social enneatype Six in the obsessive-compulsive.

Wilhelm Reich already described compulsive characters as “living machines”. ⁹³ Starting from this description, Shapiro points to rigidity as essential to the obsessive-compulsive: in a stiff body posture, in a controlled course of action, and in an obstinate style of thinking, dogmatic and oppositional, which implies a restriction of attention.

The obsessive's focus of attention is intense and selective and focuses on detail, which implies narrow-mindedness and cognitive narrowing. The affective experience is withdrawn. The activity focuses on work and develops with tension, even in the playful aspects. Even fun is strenuous activity.

Painful deliberation and premeditation are recurrent in the obsessive-compulsive, who works by issuing orders and warnings. His maxim is "I must...". Willful with all his soul, his power lies in his willpower.

His self-awareness is that of a severe inspector. Subject to the need to meet expectations and threatened by criticism, it works like a laborious automaton.

At an affective level, a severity completely restricts spontaneity, with fear of situations that imply a possible loss of control.

93. See W. Reich, Analysis of the character, Paidós, Barcelona, 1974.

The narrowness of attention distorts reality. Confined to norms and indicators, it suffers loss of proportions and a restriction of the nuances of life. He also loses conviction, giving rise to doubt and a compensatory tendency to dogmatism. Both prevent direct contact with life, as defenses against it, while ritualistic behavior provides mechanical security.

Obsessive-compulsive disorder

Obsessive-compulsive personality disorder, as diagnosed in DSM IV, corresponds more to E1, but the social enneatype Six also presents some of its features.

The general pattern is one of concern for order, perfectionism, and mental and interpersonal control, at the expense of flexibility, spontaneity, and efficiency.

Concern for details, rules, lists, order, organization or schedules makes you lose sight of the object of the activity. Perfectionism interferes with the completion of tasks. You work too much, to the exclusion of leisure activities and friendships.

Rigid and stubborn, he is scrupulous and inflexible in matters of morality. And unable to throw away used or useless junk, even if they have no sentimental value. He is reluctant to delegate, unless the other submits exactly to his way of doing things. Greedy, consider money as something to be accumulated with a view to future catastrophes.

ideal me

We are used to highlighting diagnostic pictures from a symptomatological perspective. Finally, we will address the psychodynamic understanding of the enneatype Six, the fearful one, from a structural perspective, with the instance of the superego and Hugo Bleichmar's «topography» of the psyche.

This psychoanalyst refers directly to the atmosphere of the conscience of the enneatype Six and especially, of the social subtype, which has an imperative (Kantian) ideal of immediate and precise obedience. There is a judicial climate. The superego is a court where a judge, ideal eye of overwhelming expectations, upholds a code full of certainties.

As Bleichmar points out:

The norms and ideals would be like the code before which the judge (the critical conscience) dictates a sentence. The activity of the superego activates a whole surveillance of compliance with the norms associated with the ideals, exemplifies one of the splits of the subject, which [...] threatens, apologizes, punishes... provides satisfaction. ⁹⁴

Bleichmar finds in the recesses of the superego moral mandates and others of a narcissistic nature. The morals, with which Freud dealt extensively, link the superego to a guilt before the instinctive flow and the emotional world. In narcissistic experiences, ideals are linked to the devaluation (inferiority)/feeling of superiority polarity.

Different from the ego ideal (ego aspirations), the ego ideal is the core beliefs that become all-encompassing imperatives.

Normative constellations of powerful magnetism, we can imagine them as octopuses with innumerable norms and principles that fall like tentacles on the psyche of this character.

94. H. Bleichmar, Advances in psychoanalytic psychotherapy. Paidos, Barcelona, 1997, pp. 278-280.